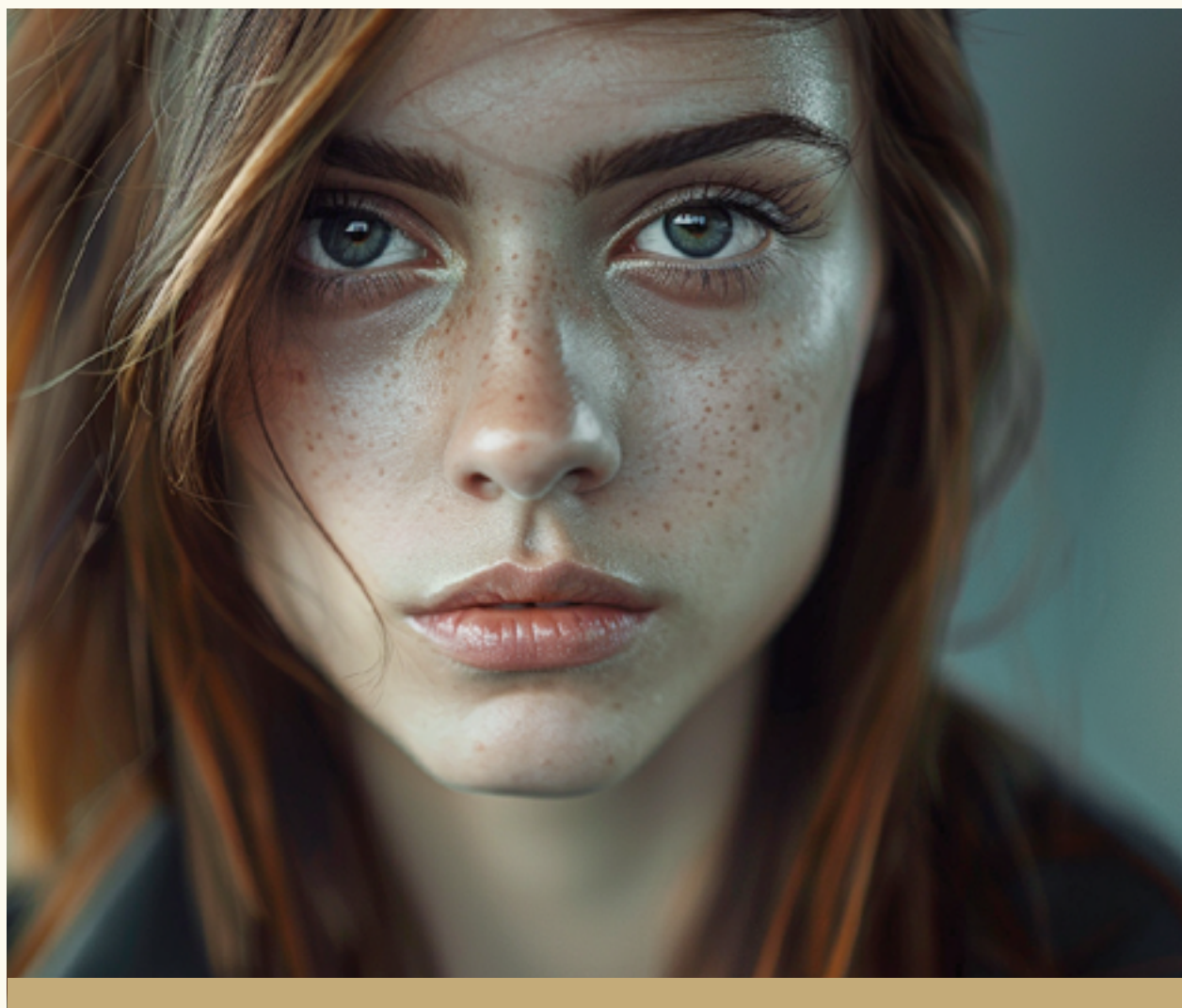

6:39

WRITER: PATRICE BONNEYRAT



INFOS DE PRODUCTION 639

Genre et Format : Une série télévisée originale de science-fiction/drame conçue pour un public en prime time, combinant une narration immersive avec des valeurs de production élevées.

WRITTER: PATRICE BONNEYRAT

STRUCTURE DES ÉPISODES : La série comprend environ neuf (9) épisodes, chacun avec une durée estimée d'environ trente (30) minutes, permettant un développement approfondi des personnages et des arcs narratifs complexes.

STYLE VISUEL ET TRAVAIL DE CAMÉRA : Filmée en 35 mm utilisant des objectifs anamorphiques pour obtenir une esthétique riche et cinématographique. Complétée par des caméras numériques de haute qualité pour améliorer la fidélité visuelle, garantissant une expérience de visionnage polie, immersive, avec un look cinématographique distinctif.

CALENDRIER DE PRODUCTION : L'ensemble du processus de production a été réalisé sur une période de huit (8) mois, comprenant la planification en pré-production, le casting, la recherche de lieux, le tournage principal, le montage en post-production, les effets visuels, la conception sonore et la correction des couleurs.

BUDGET ET ESTIMATIONS DE COÛTS : Le coût total de production estimé s'élève à environ 27 000 000 \$, couvrant tous les aspects, y compris les cachets des talents,



les salaires de l'équipe, la construction des décors, les costumes, les effets visuels, l'équipement et la post-production.

DÉTAILS SUPPLÉMENTAIRES : La série vise à mêler des concepts de science-fiction de pointe à un drame humain captivant, en utilisant des techniques de tournage à la pointe de la technologie et des normes de production élevées pour créer une série visuellement époustouflante et émotionnellement résonante.

Divertissante, dramatique, drôle, choquante, sexy, elle possède tous les éléments d'une série à succès. La façon dont cette histoire captivante se déroule est innovante, dérangeante et jamais prévisible. Aucune autre émission ne se rapproche de l'endroit où "6:39" va emmener les spectateurs.

En même temps, "6:39" correspond au genre de quelques autres séries télévisées très réussies, mais elle n'est pas "trop en évidence", ce qui la rend vraiment unique par rapport à d'autres genres tendance. Le marché actuel des séries télévisées est inondé de productions

clichées (séries d'action standard, drames policiers, sci-fi, etc.). "6:39" présente une émission intelligente, complexe, provocante et réfléchie à un public de plus en plus difficile à satisfaire.

L'industrie télévisée a un bilan de croissance phénoménale. La demande du marché ne cesse d'augmenter. Les gens exigent plus de divertissement que jamais et sont prêts à payer pour cela. L'arrivée de la télévision par câble numérique, de la HDTV, de Netflix et des plateformes de streaming offre aux spectateurs une variété incroyable de programmes. La nouvelle technologie visuelle fait du divertissement à domicile une partie de plus en plus importante de notre quotidien.

Ce projet de série télévisée de science-fiction/drame exploite pleinement les opportunités offertes par la technologie moderne pour produire un contenu de haute qualité, visuellement époustouflant. En utilisant la résolution 4K de pointe et un équipement de caméra avancé, la série vise à offrir une expérience immersive qui engage le public à plusieurs niveaux. L'utilisation d'effets visuels et d'intelligence artificielle enrichira la



LA SÉRIE VISE À MÉLER DES
CONCEPTS DE SCIENCE-FICTION DE
POINTE À UN DRAME HUMAIN



narration, rendant chaque épisode riche visuellement et captivant.

De plus, le projet est conçu avec une stratégie de distribution flexible, incluant le câble, les plateformes de streaming et les marchés internationaux pour maximiser la portée et la rentabilité. La série intégrera également des éléments de narration transmedia, tels que du contenu interactif en ligne, l'engagement sur les réseaux sociaux et d'éventuelles ventes de produits dérivés, pour approfondir l'implication du public et étendre l'univers de la série au-delà de l'écran.

En essence, "6:39" n'est pas simplement une série télévisée ; c'est une vision audacieuse pour l'avenir du divertissement, qui combine l'ingéniosité narrative avec l'excellence technologique pour captiver et défier les spectateurs du monde entier.



NOTE DE L'AUTEUR

6:39

WRITTER: PATRICE BONNEYRAT

NOTE DE L'ÉCRIVAIN
"6:39"

Pour moi, la partie la plus difficile de l'écriture est d'identifier un concept qui me pousse hors de ma zone de confort. C'est dans cet espace d'incertitude et de vulnérabilité que se produit la véritable croissance. C'est exactement ce que « 6:39 » m'a apporté : m'a poussé au-delà des frontières familières, et c'est là que je crois qu'il entraînera également le public. Il transporte les spectateurs dans un monde où les émotions enfouies et subconscientes sont éveillées, ramenées à la vie de manière viscérale et puissante.

La paralysie du sommeil et les OVNI, ce sont des thèmes centraux qui me hantent et me fascinent depuis des années. J'ai eu des difficultés avec des troubles du sommeil qui, parfois, sont carrément effrayants. Les sensations peuvent être indiscernables de l'éveil – rêves lucides, cauchemars, et un sentiment persistant de vulnérabilité. Cette expérience personnelle a profondément façonné ma vision du phénomène OVNI. Enfant, j'ai été témoin d'une observation d'OVNI qui a déclenché ma fascination de toute une vie pour ce sujet. Au fil des années, j'ai dévoré tout ce que je pouvais trouver : livres, documentaires, articles, cherchant à comprendre ce phénomène mystérieux. Pourtant, plus j'apprenais, plus je réalisais à quel point le sujet était saturé, couvert de toutes les manières possibles à travers les médias depuis plus de soixante-quinze ans. Cela consti-



tuait un défi : comment l'aborder différemment, comment trouver un nouvel angle?

Cela m'a conduit à reformuler l'expérience OVNI, passant des soucoupes volantes et des petits hommes gris à quelque chose de plus profond, de plus religieux et métaphysique. J'ai commencé à réfléchir à des questions que beaucoup de gens se posent en secret : ne cherchons-nous pas tous une raison d'être ? Ne désirons-nous pas tous une connexion à une puissance supérieure ou à un but plus grand, quelque chose qui nous guide au-delà de notre monde physique ? Est-il possible que d'autres êtres nous guident dans ce processus, mais pas

LA PARALYSIE DU SOMMEIL ET LES OVNI, CE SONT DES THÈMES CENTRAUX QUI ME HANTENT ET ME FASCINENT DEPUIS DES ANNÉES.

« 6:39 » m'a permis d'explorer un espace mystérieux et sans limites, où naissent et renaissent rêves et émotions.



de manière pacifique ou bienveillante ? Peut-être que la vie et la mort ne sont pas aussi séparées qu'on le pense, et que la vie éternelle n'est peut-être qu'un éclat fugace, une illusion.

Mes luttes personnelles avec mes troubles du sommeil m'ont permis d'explorer ces thèmes d'une nouvelle façon. En développant le pilote de la série télévisée, j'ai imaginé un monde où les émotions enfouies et subconscientes se manifestent à travers ce que j'appelle des « sphères volantes » : des entités mi-machine, mi-organique. Elles symbolisent la frontière floue entre le physique et le spirituel, le conscient et l'inconscient.

Au début, je notais des idées – scènes, personnages, motifs visuels – qui tournaient toutes autour d'une image unique et frappante qui me hantait. Cette image est devenue le message central de l'histoire. Cependant, je me suis retrouvé à tourner en rond autour de cette image, incapable de trouver un fil narratif cohérent qui me paraissait porteur de sens ou d'authenticité.

Étrangement, le tournant est venu à travers une tragédie personnelle, la perte de quelqu'un qui m'était très cher. Cette expérience a débloqué des parties de mon esprit que j'évitais

– émotions, peurs, souvenirs que j'avais refoulés. En affrontant ces sentiments, j'ai gagné en clarté et en profondeur émotionnelle, ce qui m'a permis de construire une intrigue avec une véritable continuité. Ce processus m'a permis de découvrir une nouvelle approche du sujet, enracinée dans l'émotion brute et la vérité personnelle.

Ce qui me motive, c'est le potentiel de cette histoire. Elle est divertissante, dramatique, drôle, sexy, une tapisserie globale qui contient tous les ingrédients d'une série télé réussie. Son développement est innovant, déroutant, imprévisible, rien à voir avec la monotonie prévisible qui domine le paysage actuel. « 6:39 » s'engage dans un territoire inexploré, promettant aux spectateurs un voyage hors du commun.

J'ai choisi ce genre précisément parce qu'il est peu exploité. Contrairement à de nombreux genres à la mode, comme l'action, la police, l'horreur ou la science-fiction conventionnelle, cette série offre quelque chose d'unique et de stimulant. C'est une série intelligente conçue pour un public de plus en plus exigeant et difficile à satisfaire.

En fin de compte, « 6:39 » m'a permis d'explorer un espace mystérieux et sans limites, où naissent et renaissent rêves et émotions. C'est un voyage au cœur de la psyché humaine, où la frontière entre réalité et imagination s'estompe, et où l'inconscient devient un portail pour mieux nous comprendre nous-mêmes et l'univers.

APERÇU DE LA SÉRIE TV

6:39

WRITTER: PATRICE BONNEYRAT

"639" EXPLORE LES FRONTIÈRES ENTRE RÉALITÉ ET RÊVES DANS UN ENVIRONNEMENT EN CONSTANTE ÉVOLUTION. AVEC DES RÉCITS PROFONDÉMENT ÉMOTIONNELS, LA SÉRIE SOULÈVE DES QUESTIONS IMPORTANTES SUR L'IDENTITÉ, L'AMOUR ET L'ESSENCE DE L'HUMANITÉ À UNE ÉPOQUE OÙ LES FRONTIÈRES ENTRE RÉALITÉ ET FICTION S'ESTOMPENT.

APERÇU DE LA SÉRIE TV

"6:39"

Concept de la série :

"639" explore les frontières entre réalité et rêves dans un environnement en constante évolution. Se déroulant dans des paysages des États-Unis, de France et d'Angleterre, la série examine le comportement humain à travers le regard de personnages imparfaits. Avec des récits profondément émotionnels, la série soulève des questions importantes sur l'identité, l'amour et l'essence de l'humanité à une époque où les frontières entre réalité et fiction s'estompent.

Structure de la saison :

La première saison comprendra neuf épisodes captivants, chacun plongeant dans les expériences de différents personnages. L'intrigue entrelacée mettra en scène un casting diversifié de protagonistes, mettant en avant les origines ethniques et culturelles de chacun des trois pays impliqués dans la production. Cette diversité visera non seulement un public mondial, mais garantira également que les thèmes résonnent à travers divers contextes culturels.

Lieux de tournage :

Le cadre unique de la série renforcera son récit visuel. Le tournage dans des lieux emblématiques tels que le lac Michigan aux États-Unis, Abbey Road dans le nord-ouest de Londres, et les rues pittoresques du sud de la France créera une palette visuelle riche. Ces lieux serviront de décors aux parcours et dilemmes de nos personnages, ajoutant de la profondeur à la narration et rendant la série visuellement saisissante.

Public cible :

"6:39" s'adresse à un large public, allant des jeunes adultes aux spectateurs plus maturés qui apprécient les récits stimulants et la science-fiction à haut concept. La série vise à engager le public dans des discussions sur l'impact des croyances spirituelles sur les relations personnelles et la société.

Partenariats et financement :

Je collabore actuellement avec une société de production française de renom pour sécuriser un financement initial via le Centre National du Cinéma (CNC). Ce partenariat offre non seulement un accès à des ressources financières importantes, mais sert également de porte d'entrée pour la distribution en Europe. En bénéficiant du soutien gouvernemental, nous pourrions améliorer la

LA PREMIÈRE SAISON COMPRENDRA NEUF ÉPISODES CAPTIVANTS, CHACUN PLONGEANT DANS LES EXPÉRIENCES DE DIFFÉRENTS PERSONNAGES.

qualité de la production et garantir que "Illusion Éternelle" réponde à des standards artistiques élevés.

Opportunités de coproduction internationale :

L'alliance stratégique entre les États-Unis, la France et l'Angleterre permet de tirer parti de coproductions internationales susceptibles d'attirer des financements et ressources supplémentaires. En collaborant avec des sociétés de production de ces pays, nous pourrions accéder à un éventail plus large d'expertise, de talents et de capacités de production, ce qui valorisera le potentiel de la série.

Plateformes de distribution :

Étant donné l'attrait unique de la série et la demande croissante pour un contenu diversifié et de haute qualité, Netflix, Tubi, Peacock et Apple TV sont des plateformes idéales pour la diffusion. Ces services disposent d'une infrastructure robuste pour atteindre un public mondial et peuvent offrir une visibilité et un soutien promotionnel significatifs pour "Illusion Éternelle". De plus, avec leur base d'abonnés existante, ils peuvent fournir une audience immédiate avide de nouvelles séries de science-fiction et de drame.

Potentiel futur :

Au-delà de la première saison, "6:39" offre de nombreuses possibilités d'expansion, notamment des spin-offs potentiels, du merchandising et des expériences immersives. L'univers riche créé dans la série peut donner lieu à des romans graphiques, des podcasts, voire du contenu web interactif, engageant les fans sur plusieurs plateformes.

Conclusion

CONCLUSION : AVEC SON HISTOIRE CAPTIVANTE, SES VISUELS ÉPOUSTOUFLANTS ET SES RÉCITS CULTURELLEMENT RICHES, "6:39" EST DESTINÉE À DEVENIR UNE SÉRIE RÉVOLUTIONNAIRE, TRANSCENDANT LES FRONTIÈRES ET RÉSONNANT À UN NIVEAU UNIVERSEL. EN COMBINANT LES FORCES DE NOS PARTENAIRES INTERNATIONAUX ET EN ÉLABORANT SOIGNEUSEMENT UNE INTRIGUE ENGAGEANTE, NOUS VISIONS À CRÉER UNE EXPÉRIENCE TÉLÉVISUELLE À LA FOIS DIVERTISSANTE ET SIGNIFICATIVE, FAVORISANT DES CONVERSATIONS SUR LE FUTUR DE L'HUMANITÉ À L'ÈRE DE L'ÉVOLUTION TECHNOLOGIQUE RAPIDE. UNE EXPÉRIENCE TÉLÉVISUELLE À LA FOIS DIVERTISSANTE ET SIGNIFICATIVE, FAVORISANT DES CONVERSATIONS SUR LE FUTUR DE L'HUMANITÉ À L'ÈRE DE L'ÉVOLUTION TECHNOLOGIQUE RAPIDE.



SYNOPSIS - EPISODE 1 -

6:39

SYNOPSIS - Episode 1 -

Vendredi 3 mars 2028.

Ce script commence par une carte de titre affichant l'heure " 6:39 " et un bruit de fond d'un orchestre de cuivres d'un autre monde résonnant à travers les forêts et les rues du Michigan, provoquant admiration et confusion chez les locaux. Marc Vincent, un homme en forme dans la quarantaine, se tient au sommet des Dunes du Sommeil, écoutant attentivement le bruit étrange et croissant, tandis qu'un jeune garçon à proximité prédit de façon dramatique la fin du monde. Alors que Marc conduit le long de l'autoroute 31, le son s'intensifie, perturbant la communication et le poussant à prendre en stop une femme avec une valise de guitare, se dirigeant vers un phénomène étrange et lumineux dans le ciel. Pendant ce temps, dans un marais, Andrew Marton et Priscilla Escobar, tous deux blessés et déconcertés, observent des lumières bizarres et entendent des sirènes approcher, mais leurs tentatives pour appeler à l'aide sont empêchées par un étrange bruit statique et une perte de signal. La nuit se déroule avec des scènes de chaos : des voitures de shérif poursuivant des lumières mystérieuses, un camion sombrant dans le marais, et la découverte d'une fille avec une blessure par balle, sauvée à peine à temps par l'aide de Marc. À l'aube, des équipes de secours arrivent pour extraire la fille, et des adjoints enquêtent sur la scène, notant des empreintes étranges et la possible implication d'un homme nommé Jude Lindhammer. En parallèle, Marc visite un hôpital où il apprend que la fille se remet, et il rencontre la mère bouleversée, Tabitha, ainsi que son père, le Père Sheffield. L'épisode se termine avec Marc déchiré entre le fait de quitter la ville et celui de découvrir la vérité, déchirant un billet d'avion déchiré pour Lilith Miller, laissant présager une conspiration plus profonde, tandis que des lumières et des ombres mystérieuses persistent dans les bois, et qu'un vieux château en ruines est montré sous le ciel illuminé par la lune, préparant le terrain pour de futures révélations.

SYNOPSIS - EPISODE 2 -

6:39

SYNOPSIS - Episode 2 -

Vendredi 3 mars 2028.

Ce script commence par une carte de titre affichant l'heure " 6:39 " et un son d'ambiance d'un tracteur en marche, alors que la maison de Damien est soudain secouée par un coup de feu qui brise le mur à proximité, le faisant paniquer et pleurer. Martha, calme mais étrangement composée, dit à Damien de ne pas mentir et révèle que tout se déroule comme elle a été informée, en attendant l'arrivée du shérif. Dehors, Francis Olsson entend des coups de feu provenant de la ferme Ackerman et semble inquiet alors qu'il travaille sur un tracteur. Au supermarché, Tabitha interagit avec les clients et le shérif Hopkins, qui discute d'une enquête en cours et de leur vie personnelle, y compris l'attitude froide de Diana. Le shérif reçoit un appel concernant d'éventuels coups de feu à la maison Ackerman, ce qui l'amène à partir avec son adjoint, tandis que Diana, furieuse, se plaint que Tabitha la provoque. En chemin, John visionne des images de lumières étranges et d'activités suspectes, remarquant quelque chose d'inhabituel dans les bois derrière la maison de Damien. Pendant ce temps, sur le campus, le Père Sheffield donne une conférence aux étudiants sur le doute et la foi, évoquant des connexions cosmiques profondes, tandis que Tabitha observe le cours de danse provocateur de Lilith Miller. Plus tard, John regarde des vidéos sur son ordinateur, découvrant des images étranges d'OVNI et des signaux infrarouges provenant de la propriété Ackerman. Alors que la police arrive à la maison Ackerman, le monologue glaçant de Martha révèle qu'elle est consciente de sa mort imminente, menant à un climax tragique où elle tire sur Damien, puis se retourne contre elle-même, mettant fin à ses jours lorsque l'horloge sonne 3h16. La scène bascule vers des visuels étranges et surnaturels de lumières et de sphères sous l'eau et dans un tunnel, suggérant un voyage cosmique ou neurologique.

PH: MARTHA ABSOLUTELY

SYNOPSIS - EPISODE 3 -

6:39

SYNOPSIS - Episode 3 -

Vendredi 3 mars 2028.

Ce script commence par une carte de titre affichant l'heure " 6:39 " et des bruits ambiants de personnes marchant et s'asseyant sur un campus universitaire. La scène se déplace vers des étudiants se promenant le long d'un chemin bordé d'arbres un après-midi ensoleillé à Mount Pleasant, dans le Michigan, certains engagés dans des conversations, d'autres se relaxant à l'ombre. À l'intérieur de la chambre de John, il met ses écouteurs sans fil, se connecte en Bluetooth et appuie sur lecture, lançant la pièce " Hymn of the Cherubim " de Tchaïkovski. Une voix off sur fond noir déclare : « Il y a quelqu'un dans ma tête, mais ce n'est pas moi », en référence à Pink Floyd. La caméra zoome ensuite sur l'écran de l'ordinateur de John, où un adolescent filme un événement étrange dehors, capturant ses parents et lui-même en train d'observer une mystérieuse figure humanoïde approchant de leur maison. Les parents paniquent, tentant d'appeler à l'aide, mais il n'y a aucun signal, tandis que le garçon continue de filmer le chaos qui se déploie, y compris des sphères flottantes émettant de la lumière et de la brume. John, regardant la vidéo, reconnaît des signes d'un événement extraordinaire, souriant avec admiration. La figure, vêtue d'une longue robe avec une capuche, s'approche lentement de la maison, provoquant la peur chez la mère et la fascination chez le fils. Le père, armé d'un fusil, l'affronte, criant des ordres, et tire à plusieurs reprises alors que la forme semble se déplacer, émettant un son et une lumière étranges de sa bouche. Le chaos éclate alors que la famille crie et court ; les tirs du père semblent sans effet, et la sphère commence à s'ouvrir, libérant une fumée sombre. La scène devient frénétique avec des chutes, des cris et la détresse de la famille, se terminant avec la vidéo et l'émerveillement de John face à l'intensité de celle-ci. Le récit se déplace ensuite vers une nouvelle scène avec Nicholas conduisant une BMW élégante, écoutant de la musique, et rencontrant des phénomènes bizarres dans les bois, notamment des objets géométriques flottants et des lumières étranges, menant à une scène rituelle avec Nicholas dans la forêt, culminant en un événement cosmique surréaliste. L'épisode se conclut par une vue holographique surréaliste à l'intérieur d'un cerveau, révélant des filaments chaotiques et un noyau lumineux, avec un jeune garçon holographique flottant au centre, reliant des thèmes de mystère, de forces cosmiques et de l'inconnu.

SYNOPSIS - EPISODE 4 -

6:39

SYNOPSIS - Episode 4 -

Vendredi 3 mars 2028.

Ce script débute par une carte de titre affichant " 6:39 " et un son ambiant d'une caméra en rotation, créant une ambiance tendue. À l'intérieur du cerveau, une image holographique montre des pixels tournants qui se regroupent pour former trois adolescents et leur environnement, capturant un moment d'aventure juvénile. Marc filme ses sœurs, Suzanne et Miriame, qui font du vélo dans une forêt, tout en leur lançant des instructions ludiques. La scène se déplace ensuite dans le corps vitré du cerveau, où des particules lumineuses voyageant dans des voies neuronales projettent une image vive des enfants à vélo, dans une structure cérébrale complexe. La projection continue dans un corps vitré sphérique, où les images pulsationnent comme un battement de cœur, créant un affichage surréaliste, semblable à un théâtre. Marc, Miriame et Suzanne refont du vélo, plaisantant sur des fleurs et des pierres, évoquant des thèmes de valeur et de perception. Soudain, un coup de feu brise cette scène paisible : un homme apparaît, tirant sauvagement, forçant les enfants à fuir. Miriame est touchée et s'effondre, Suzanne se cogne contre une falaise, faisant tomber Marc. Alors qu'il tombe, une silhouette angélique apparaît, pressant ses lèvres contre les siennes, tandis que les tirs continuent en arrière-plan. La scène se déplace sur un gros plan de l'œil de Marc, révélant l'adulte chez lui, perdu dans ses pensées en écrivant un scénario inspiré de ses souvenirs. La narration saute ensuite vers différents lieux : une nuit orageuse à Londres où Puja Malik traverse la pluie pour rejoindre son bureau, et un studio d'enregistrement où la tension monte entre les membres du groupe. Puja évoque un conflit impliquant Bryan Breedlove et ses décisions stratégiques, laissant entendre une guerre plus vaste dans le chaos cosmique et temporel, avec Jezebel manipulant ses choix. L'histoire explore contrôle, trahison et batailles cosmiques, culminant avec des visions de phénomènes spatiaux anciens et d'une guerre mystérieuse avant même la naissance de l'univers, laissant le spectateur face à l'échelle cosmique et à la fragilité humaine.

SYNOPSIS - EPISODE 5 -

6:39

SYNOPSIS - Episode 5 -

Vendredi 3 mars 2028.

Ce script commence par une carte de titre affichant l'heure " 6:39 " accompagnée de sons de pluie, dans la campagne anglaise hantée la nuit. Un SUV endommagé gît abandonné sous la lumière bleutée de la lune, taché de sang et cassé. À l'intérieur, David est piégé, criant de douleur alors que sa vision se floute, suppliant désespérément Bryan. Une citation d'Hemingway sur la perte de soi dans l'amour souligne le ton sombre. Jezebel entre dans un restaurant asiatique qui se transforme en un diner américain, où elle chante des chansons de musique country en tant que Cecilia. La scène change pour se concentrer sur la Fiat 500 de Lilith, où elle pleure alors que sa voiture entre en collision avec un cerf effrayé, la sonnant. Elle se réveille dans un intérieur surréaliste avec Marc, discutant d'amour, de trahison et d'erreurs passées au milieu de souvenirs vifs d'une librairie du Michigan et de rencontres interdites. Lilith confesse ses infidélités passées, son enfance troublée, la mort tragique de sa mère et ses comportements irréfléchis. Pendant ce temps, Tabitha raconte à Lilith ses souvenirs hantés de sa mère Cecilia, qui ressemble à la chanteuse folk, révélant ses peurs et ses rêves inassouvis. Sur un porche tranquille, elles fument et réfléchissent, percevant une présence inquiétante dans l'ombre. Tandis que Cecilia chante au diner, nous voyons se dérouler l'histoire de Cecilia, la mère de Tabitha, à travers des images tourbillonnantes : son enfance, l'amour, la perte et la lutte contre la dépendance. Son parcours se termine tragiquement lorsqu'elle conduit dans un marais, sombrant sous l'eau boueuse. L'histoire se conclut avec la chanteuse folk Cecilia marchant seule sur une route sombre, le visage déterminé. Des pas légers mènent à une grotte mystérieuse où un club de jazz attend, rempli de visages familiers et de l'Homme au Bâton, dont le sourire en coin laisse entendre la présence de forces invisibles. Les crédits défilent sur la scène de jazz animée, suggérant que toutes ces histoires sont reliées par des secrets, de l'amour et des mystères surnaturels.

SYNOPSIS - EPISODE 6 -

6:39

SYNOPSIS - Episode 6 -

Vendredi 3 mars 2028.

Ce script commence par une carte de titre affichant l'heure " 6:39 " et des sons ambiants de frappe sur un clavier d'ordinateur, avant de couper à la maison de Marc à Gordes, en France. La nuit tombe sur une pièce rustique éclairée par une fenêtre qui illumine également l'espace de vie, rempli de meubles en chêne foncé et de poutres au plafond. On voit Marc répondre à un appel téléphonique de sa sœur Susanne, en plaisantant et en la taquinant à propos de son arrivée à l'heure pour un prochain rassemblement. Il se remémore alors des souvenirs en regardant une photo de famille de Noël datant de 1995, avec des visages souriants et un homme plus jeune en uniforme de la marine. Pendant ce temps, dans une forêt en Angleterre, la voiture accidentée de David gît sous la pluie, ensanglantée et tordue, au milieu de l'éclair et du tonnerre. Un homme mystérieux avec un bâton observe des tremblements de terre et une queue tourbillonnante et multicolore émerger du sol, avec un ectoplasme lentement attiré dans une sphère en lévitation. À Mount Pleasant dans le Michigan, Cecilia renifle le sol alors que des tremblements secouent la terre. Une étrange queue organique et une sphère noire émergent du sol, accompagnées de sons étranges et d'une lumière translucide et lumineuse. Simultanément, on voit Marc dans une scène surréaliste, léviter et interagir avec des sphères noires et des lumières changeantes qui révèlent des visions de son passé. Pendant ce temps, une femme mystérieuse et lumineuse apparaît dans les bois, emportant Christa avec elle. Alors que les scènes s'embrouillent dans le chaos, un être de lumière pure et de matière organique se manifeste, générant chaleur et son. Tabitha et Marc sont entraînés dans un monde fantastique de sphères flottantes, d'êtres lumineux et de paysages d'un autre monde, culminant tous dans une cascade époustouflante dévalant de tepuis lointains sous un ciel orange surréaliste. Tout au long, le récit tisse souvenirs, rêves et visions, créant une tapisserie vivante de beauté et d'horreur. Le destin des personnages s'entrelace dans une danse cosmique de lumière et d'obscurité, laissant les spectateurs dans un sentiment d'émerveillement et d'inquiétude face aux mystères dissimulés au-delà du voile de la réalité.

SYNOPSIS - EPISODE 7 -



6:39

SYNOPSIS - Episode 7 -

Vendredi 3 mars 2028.

Ce script commence par une carte de titre affichant l'heure " 6:39 " et des sons ambiants d'une voiture roulant, lors de ce matin paisible au Michigan. Le shérif Bart recherche Turnip Rock, où Eugene l'attend, affirmant avoir observé des phénomènes étranges et des trous mystérieux dans la glace. Alors qu'ils enquêtent, Eugene est témoin de sphères bizarres et d'une figure féminine lumineuse émergeant de la glace, révélant un être surréaliste, semblable à un extraterrestre, qui se transforme en une femme humaine, Cecilia. Elle interagit avec Eugene, puis se déplace à travers différents lieux, dont un restaurant mexicain, un pub et une église, en jouant de la musique et en engageant des conversations cryptiques sur les forces cosmiques et sa mission. Tout au long de son voyage, des lumières et des sons étranges apparaissent, laissant deviner une activité extraterrestre ou surnaturelle, avec des scènes de dévastation cosmique qui flashent dans ses pensées. Pendant ce temps, dans le chaos, Eugene et d'autres assistent à des crashes, des lumières mystérieuses et des rencontres avec des objets volants non identifiés, mêlant réalité et inexplicable. Le corps et l'esprit de Cecilia semblent fusionner avec des entités extraterrestres, sa forme physique se transformant en structures organiques complexes, tandis qu'elle accomplit des actes rituels dans une église, laissant entrevoir une mission divine ou cosmique. L'histoire culmine avec Cecilia invoquant des sphères lumineuses et vivant une naissance puissante et mystique, suggérant qu'elle est un être céleste ou hybride lié à la trame de l'univers. À la tombée de la nuit, Cecilia marche le long de la route, sa forme disparaissant dans l'obscurité, laissant derrière elle des questions sur sa véritable nature et sa mission. L'épisode se termine par une scène à l'Université Saint Mary, où Cecilia entre dans une église, transformant son sol en un portail cosmique, et commence un autre rituel surréaliste, laissant présager des conflits cosmiques et spirituels en cours. La narration tisse des thèmes de vie extraterrestre, de spiritualité, et de la frontière fragile entre réalité et inconnu, préparant le terrain à l'émergence de mystères plus profonds.

"6:39"

(Episode 1)

What Is Going On?

by

Patrice Bonneyrat

TITLE CARD:

"6:39"

PRELAP: We hear a strange SOUND.

CUT TO:

EXT. FOREST - MICHIGAN - DAY

It's dark and cloudy.

SUPER: "Wednesday, March 3rd, 2027, Glen Arbor, Michigan."

The STRANGE SOUND resonates in every direction, soaring through downtown Glen Arbor. People stop and stare upward, listening in awe.

EXT. MICHIGAN LAKE - DOWNTOWN GLEN ARBOR - DAY

The STRANGE SOUND resonates in every direction, soaring through downtown Glen Arbor. People stop, some stare upward, listening in awe.

OVER BLACK: "Condemnation without investigation is the height of ignorance." Albert Einstein

A POLICEMAN by his patrol car looks into the sky and speaks into his radio.

THE POLICEMAN

Don't know where it's coming from.
Seems to be everywhere. Never heard
anything like it.

EXT. SLEEPING BEAR DUNES - DAY

A sign reads: "*Sleeping Bear Dunes, Michigan State.*"

The STRANGE SOUND passes over the dunes, reverberating from one end to the other. The water is calm, the horizon low. Forested islands in the distance rise from Lake Michigan.

MARC VINCENT (mid-40s), a fit six-footer with short blond hair, blue eyes, wearing a gold necklace with a Cuban cross, stands atop a dune, hands in his pockets, staring at the horizon. He appears upset.

Marc tilts his head, listening closely to the strange sound. He scans the horizon, eyes narrowing, then begins to descend the dune.

He passes a YOUNG COUPLE and a TWEEN BOY who are intrigued. The boy imitates a deep man's voice.

BOY

It's the end of the world. We're
all gonna die!

He dramatically collapses, clutching his neck as if choking. Marc ignores him and continues down.

He reaches his white Jeep Grand Cherokee, pulls out plane tickets, Detroit to Marseille, one for him, one in LILITH MILLER's name. He tucks them away.

He starts the engine. The STRANGE SOUND shifts, becoming insistent and aggressive.

Marc drives away, passing confused onlookers.

EXT./INT. MARC'S JEEP, DRIVING - DAY

Marc follows the sign onto US Route 31.

Cars are parked along the roadside. Drivers stand beside them, some searching the sky, others recording with cell phones.

He drives on, passing farmland, lakes, and swamps as the volume of the STRANGE SOUND intensifies.

Marc's eyes catch a young woman on the roadside wearing boots, jeans, a leather jacket, and a knit cap hiding part of her curly blond hair. A guitar case is slung across her back, the strap snug against her chest.

DISSOLVE TO:

A sign reads: "US Route 127."

Marc drives over flat terrain dotted with swamps, a band of light on the horizon.

He switches on the radio.

RADIO ANNOUNCER (O.S.)

You're listening to WCZY. Today, a strange atmospheric sound was heard in the Upper Peninsula and parts of Central Michigan. Nine-one-one flooded with calls from frightened citizens believing the end of the world is near.

(MORE)

RADIO ANNOUNCER (O.S.) (CONT'D)

The phenomenon may be causing
malfunctions in cell phones,
networks, radio, and navigation
systems --

A burst of STATIC cuts off the broadcast. Marc fumbles with stations.

MARC

(upset)

Oh, that's just perfect.

The SOUND fades into long echoes.

CUT TO:

EXT. SWAMP - NIGHT

ANDREW MARTON (early 30s), average height, strong build, clothes torn, bruised face, and bleeding lip, stands atop a truck roof, surveying the desolate swamp.

PRISCILLA ESCOBAR (late 20s), small, Hispanic, with long black hair and dark eyes, sits beside him. Both wear medical scrubs.

The truck is half-submerged, windshield shattered, mud covering it. Surrounding them are bulrushes and cattails, with a forest in the distance.

PRISCILLA

Anything?

ANDREW

Nothing. Not a single car!

PRISCILLA

Crap! What's going on?

CUT TO:

INT. SHERIFF'S CAR - NIGHT

A sheriff's car roars down U.S. Highway 10, flashing lights and siren blaring.

SHERIFF J.W. BART (mid-50s), chubby, mustachioed, searches frantically, chewing gum.

SHERIFF BART
 (yelling)
 Where are they? Where the hell are
 they?

Two balls of light follow him, obscured by bushes.

SHERIFF BART (CONT'D)
 There you are!
 (through radio)
 Sheriff to Precinct One, come in.
 Sheriff to Precinct One, over.

INT. MARC'S JEEP, DRIVING - NIGHT

Marc passes US Route 127 and Highway 10. The sheriff's car
 speeds onto 127, forcing both to swerve.

MARC
 ASSHOLE!

EXT./INT. SHERIFF'S CAR, DRIVING - NIGHT

The sheriff continues searching but the lights vanish. His
 mood darkens.

SHERIFF BART
 (into radio)
 Sheriff Bart to Precinct Five, do
 you read?

He switches frequencies, frustration mounting.

SHERIFF BART (CONT'D)
 (into radio)
 Sheriff to Precinct Seven—Simon?
 James? Anybody? Do you read me, YOU
 MOTHER FUCKERS!

He drops the radio.

SHERIFF BART (CONT'D)
 Shit, shit, and fuckin' shit!

He pulls out his cell—no signal.

SHERIFF BART (CONT'D)
 What do you mean no signal?

Tries again. Same result.

SHERIFF BART (CONT'D)

Where are we, in the middle of the Sahara? Shit, shit, and fuckin' shit!

EXT. SWAMP - NIGHT

Andrew tries his phone.

ANDREW

Still no signal. No cars coming.

PRISCILLA

We're running out of time.

She shifts on top of the truck, Andrew helps her with her injured leg.

ANDREW

How's your leg?

Priscilla has a nasty cut on her right leg.

PRISCILLA

Painful. Do you think that bastard is still around?

ANDREW

Doubt it. Probably licking his wounds somewhere far away.

He picks up a metal rod, slaps his palm, and gives it to Priscilla.

ANDREW (CONT'D)

In case he shows up again, we're ready.

He looks at her, worried but determined.

Priscilla looks around, then gazes at Andrew with a playful smile.

PRISCILLA

Too bad we got interrupted earlier, no?

Andrew understands her meaning and looks at her with a smile.

ANDREW

I don't know about you, but I plan on doing it again.

Andrew looks at Priscilla, awaiting her response. She smiles and nods. They share a moment of silence, looking at each other.

PRISCILLA
Should we tell the police?

ANDREW
No one would believe us. Let's just start our story after the truck got stuck. Forget how it got there. Deal?

She nods.

Andrew climbs through the driver's side window into the cab and presses on the unconscious girl's wound. Priscilla checks the IV while the seatbelt keeps her upright.

PRISCILLA
Almost empty. That scumbad destroyed the rest.

Suddenly, she snaps her head toward the road.

PRISCILLA (CONT'D)
Hear that?

A distant SIREN sounds.

ANDREW
Yeah, I do!

PRISCILLA
Police. Thank God!

Andrew leaps out and climbs onto the hood, peering down the road. He sees lights approaching.

The truck sinks deeper into the swamp, banging loudly.

PRISCILLA (CONT'D)
Jesus! What was that?

ANDREW
Who knows? People toss all sorts of stuff in swamps.

He turns on his flashlight, begins running, and heads for the road.

Priscilla watches as Andrew disappears from her view, her eyes nervously glancing at the swamp. A snap makes her jump, and her hand tightens around the rod.

Andrew's foot catches on some roots, and he trips, falling into the dense foliage.

ANDREW (CONT'D)

Fuuuuck!

Above, two bright flashes, orange and purple, briefly illuminate the truck with deafening cracks, but Andrew doesn't see them.

PRISCILLA (O.S.)

(just audible)

AAH!

Red and yellow lights flash once and vanish.

Struggling through the undergrowth, Andrew gets up, listens intently, then steps out of the swamp onto the road, waving his flashlight at the sheriff's car.

INT. SHERIFF'S CAR, DRIVING - NIGHT

Sheriff Bart slams on his brakes, stopping just feet away.

SHERIFF BART

Shit, shit, and fuckin' shit!

Andrew pounds on the window.

EXT. ROAD - NIGHT

The sheriff rolls down the window.

ANDREW

Sheriff! Call 911! Emergency!

The sheriff steps out, turns on his radio and hears only static.

ANDREW (CONT'D)

(disappointed)

You too. Crap!

SHERIFF BART

Well now, the whole county is out.

ANDREW

What's your blood type Sheriff?

SHERIFF BART

0 Positive. Why?

ANDREW

Crap!

SHERIFF BART

(looking at his bruised
face)

What's happe --

ANDREW

Sheriff! We've got a girl shot in
the swamp. She needs blood. No IV
fluids left. My partner's wounded.
And we've got a maniac loose. Go to
town. Get help!

The sheriff, stunned, nods.

SHERIFF BART

Shit, shit, and fuckin' shit.
Alright, I'll round up the cavalry
quick as lighting.

ANDREW

Where is everybody?

The sheriff talks while he gets back inside the car.

SHERIFF BART

Dunno, partner. Just whizzed past a
car a few minutes ago. It's been a
strange night, and those cursed
balls of lights I've been chasin'
all day aren't helpin' either.
(to himself)
Eugene sure enough was right.

ANDREW

Balls of light?

SHERIFF BART

Well, it's nothin'! I'll be back in
no time!

The sheriff speeds off, lights flashing and siren BLARING.

INT. MARC'S JEEP, DRIVING - SWAMP - NIGHT

Marc looks bored, glancing at the landscape.

Suddenly, Andrew appears in the middle of the road, waving
frantically.

Marc slows, rolls down the window.

MARC
You must have a death wish!

ANDREW
What's your blood type?

MARC
O Negative. Why?

ANDREW
Universal donor! Are you sure? I
really need to be sure!

Marc shows his card.

Andrew looks at it and gives Marc a big smile.

ANDREW (CONT'D)
Thank you, Marc. I'm Andrew.

They shake hands.

CUT TO:

Marc drives into the swamp. Andrew in the passenger seat.

Marc notices the site.

MARC
Looks like a war zone.

ANDREW
Long story.

Marc brings the car to a stop in front of the submerged truck
and Andrew jumps out before the car is completely stopped.

ANDREW (CONT'D)
Where's Priscilla?

He runs around the truck, sees the girl but no Priscilla.

ANDREW (CONT'D)
PRISCILLA? PRISCILLA?

He searches the bushes.

ANDREW (CONT'D)
PRISCILLA, ANSWER ME!

He spots the rod he gave her.

Marc approaches the truck, sees the girl.

ANDREW (CONT'D)
Oh no, he came back.

He brandishes the rod.

ANDREW (CONT'D)
Fucking son of a bitch! PRISSY?
PRISSY?

Marc stands behind.

MARC
Andrew...! ANDREW...! I don't know
what's going on here, but maybe you
should focus on the girl first.

ANDREW
(calming down)
You're right.

DISSOLVE TO:

A transfusion line connects from Marc to the girl. Andrew, emerging from the bushes, holds the rod.

MARC
Anything?

Andrew shakes his head, checks her vital signs.

ANDREW
She's stabilizing. You are a
godsend, Marc.

In the distance, sirens are approaching.

ANDREW (CONT'D)
Finally!

MARC
Life is strange. My sister died on
the same day that little girl is
going to live.

Andrew looks at Marc.

DISSOLVE TO:

EXT. SWAMP - NIGHT

Emergency vehicles arrive. Paramedics carefully transfer the girl to an ambulance.

DEPUTY SHERIFF HOPKINS
(shocked)
Oh, shit! Christa.

He strokes her hair gently.

DEPUTY SHERIFF SIMON HOPKINS (mid 30s) is tall, with a trim and fit physique, brown hair, and light brown eyes.

The ambulance departs.

Search teams enter the swamp; evidence is collected. A tow truck prepares to extricate the truck.

SHERIFF BART
(to the tow truck driver)
NOT YET!

The driver nods.

Sheriff Bart takes a statement from Andrew.

DEPUTY SHERIFF HOPKINS
SHERIFF!

SHERIFF BART
HOLD ON.

He questions Andrew about the truck and Priscilla.

SHERIFF BART (CONT'D)
So, Mister Marton, you tellin'
me that, while you were lookin' for
help, your colleague, Miss...
(looking at his paper)
... Priscilla Escobar was snatched
up by that crazy feller who wrecked
the ambulance and went after both
of you.

ANDREW
Yes, that's what I'm saying.

SHERIFF BART
Well now, what were you all doin'
in that swamp in the first place!

ANDREW

(uneasy)

We were driving back to Mount Pleasant after bringing a patient to Clare hospital, a victim of a car accident on M-115, and then we just saw this truck zigzagging on the road, losing control and veering into the swamp at high speed. We had to check to see if everybody was okay.

The sheriff looks at Andrew, skeptically.

SHERIFF BART

Did you see anything outta the ordinary?

ANDREW

(uneasy)

Out of the ordinary... like what?

The sheriff smiles and stares at Andrew who is ill at ease.

SHERIFF BART

Come to my office tomorrow mornin' to make a full signed statement... and you might stick around for a few days.

ANDREW

Please, find Priscilla. She can't be far with her leg.

SHERIFF BART

We're looking.

(looking at Andrew)

Well now, why don't you go on and get those bruises and cuts taken care of?

Andrew nods.

ANDREW

(to Marc)

Thank you for your help today.

They shake hands.

MARC

No problem. Goodbye and I hope you find your friend safe and sound.

The sheriff calls out to the crime scene team.

SHERIFF BART
SIMON, YOU MIND CHECKING THAT
LICENSE PLATE?

DEPUTY SHERIFF HOPKINS
STILL NO CONNECTION, SHERIFF.

SHERIFF BART
Shit, shit and fuckin' shit.

DEPUTY SHERIFF HOPKINS
BUT I'M PRETTY SURE I KNOW WHO THE
TRUCK BELONGS TO.

SHERIFF BART
(sarcastic)
OH, YOU DONE SOLVED THE CASE
ALREADY?

DEPUTY SHERIFF HOPKINS
NO, BUT I KNOW THE LITTLE GIRL. SHE
IS THE DAUGHTER OF A AN
ACQUAINTANCE OF MINE.

SHERIFF BART
(to himself)
Acquaintance my foot!

MARC (O.S.)
Still need me, Sheriff?

The sheriff turns and faces Marc.

SHERIFF BART
Well now, I don't reckon so, Mr.
Vincent.

MARC
Guess it was a pretty weird day,
even for a cop.

SHERIFF BART
You got that right, Mr. Vincent.

MARC
Be on my way to the airport then.
Here's my card. Contact me if you
need anything and if you don't
mind, keep me informed on how the
little girl is doing.

They shake hands.

SHERIFF BART

Sure will. Looks like you were the good Samaritan today.

MARC

I have been called a lot of things in my life, but never a good Samaritan!

The sheriff smiles, pats Marc on the shoulder, and walks him to his car. Marc gets in, starts the engine, and drives off in a white Grand Jeep Cherokee. The sheriff glances at the license plate, then quickly notes it in his notebook—matching Marc's vehicle exactly. Frustrated, he watches Marc drive away.

The sheriff returns to help his team. As he walks around the truck, he notices something. He crouches, difficultly, and examines the mud prints on the left rear tire.

SHERIFF BART

Hmmm!

(looking around)

SIMON? Where is Simon Hopkins, my new Deputy Sheriff?

DEPUTY SHERIFF HOPKINS

I'm here, Sheriff.

SHERIFF BART

WHERE?

DEPUTY SHERIFF HOPKINS

Behind you.

SHERIFF BART

There you are! So Simon, tell me 'bout your acquaintance?

DEPUTY SHERIFF HOPKINS

The girl's name is Christa Lindhammer. Her mother, Tabitha, and I went to college together and we dated for a while; she is Father Sheffield's daughter.

SHERIFF BART

'Baptized my granddaughter.

DEPUTY SHERIFF HOPKINS

Anyway, she called me earlier today.

((MORE))

DEPUTY SHERIFF HOPKINS (CONT'D)

She was worried because her husband Jude, in a typical rage, forced Christa into the car and left driving like a mad man. I had a couple of officers looking for him with no success.

Sheriff Bart nods.

SHERIFF BART

Well now, it sure does seem like you don't care much for that husband of hers.

DEPUTY SHERIFF HOPKINS

I don't!

(beat)

I'd like to be the one to tell Tabitha.

SHERIFF BART

Sure thing! In the meantime, go on and snap some pictures of those tires and tire tracks 'fore they come and tow that truck away.

DEPUTY SHERIFF HOPKINS

Already done.

SHERIFF BART

Good job!

The deputy sheriff waits for more orders.

SHERIFF BART (CONT'D)

Don't just stand there. Let's get to work and get that truck outta that swamp.

DEPUTY SHERIFF HOPKINS

Right.

SHERIFF BART

(turning around)

AND JAMES, BRING THAT JACKET YOU FOUND TO FORENSICS AND WHENEVER YOU GET A CHANCE START CHECKIN' TO SEE IF THE TRUCK BELONGS TO A JUDE LINDHAMMER, SPELLED LIKE A HAMMER!

OFFICER JAMES PICKETT (O.S.)

SIR YES SIR!

SHERIFF BART
JAMES, YOU AIN'T IN THE FORCE NO
MORE, YOU HEAR?

DEPUTY SHERIFF HOPKINS (O.S.)
YES SIR, SORRY SIR!

DISSOLVE TO:

Everybody is watching and after awhile, the tow truck pulls the Chevy truck out of the swamp with some difficulty.

DEPUTY SHERIFF HOPKINS (CONT'D)
It looks like it's way harder than
it should be, eh?

The sheriff nods in agreement.

The wheels are spinning, spraying mud everywhere.

People step back to avoid the splatter.

The tow truck driver is sweating, shifting gears back and forth to get the job done.

Finally, the truck emerges from the swamp, but something is hooked onto the front bumper: another bumper intertwined with the truck's, which is attached to a car.

Both the truck and the car are now out of the swamp.

Everybody gasps.

SHERIFF BART
What a night we're havin', right
guys?

Everybody nods.

Deputy Sheriff Hopkins approaches the car.

DEPUTY SHERIFF HOPKINS
It's a Honda Civic, I'd say late
nineties, too corroded to see any
color.

SHERIFF BART
Well, I reckon that little girl got
herself double lucky today. Without
that car, that truck would've sank
right on down!

The deputy sheriff moves to the front of the car.

DEPUTY SHERIFF HOPKINS
No license plate.
(a little bit repulsed)
Fuck! There is a body in the front
seat.

SHERIFF BART
Shit, shit and fuckin, shit!

INT. MARC'S CAR, DRIVING - NIGHT

Marc drives on. The radio suddenly comes back on, making Marc
jump in his seat.

MARC
AAAH!

EXT. SWAMP - NIGHT

Cell phones and car radios suddenly come back to life,
creating chaos among the policemen.

EXT. COUNTRYSIDE - NIGHT

The county begins to come back to life as the power is
restored. The ambulance, carrying Christa, speeds along the
road at full blast.

CUT TO:

INT. HOSPITAL ER - NIGHT

The ambulance arrives at McLaren Central Michigan Hospital.
Nurses rush Christa inside, connected to IVs and monitors.

CUT TO:

EXT./INT. MARC'S CAR, DRIVING - NIGHT

Meanwhile, Marc pulls over on US Route 127, glancing back at
Mount Pleasant.

INTERCUT BETWEEN HOSPITAL AND MARC:

Inside the hospital, Sheriff Bart approaches the front desk
to speak with the clerk.

In the operating room, a SURGEON carefully removes a bullet
from Christa's stomach.

Christa is wheeled out of the operating room on a stretcher, her arms connected to various tubes.

TABITHA and FATHER SHEFFIELD rush into the hospital, running anxiously. Sheriff Bart greets them. They wait nervously, concern etched on their faces.

Meanwhile, Marc continues driving along US Route 127, lost in thought. He finally pulls to the side of the road.

Back inside, Tabitha rests her head on the priest's shoulder, both of them anxious for news.

END INTERCUTS.

INT. HOSPITAL - NIGHT

A sign reads: *"McLaren Central Michigan Hospital, Mount Pleasant."*

Marc enters the ER and goes to the front desk. A NURSE (early 50s) works behind the desk.

NURSE

May I help you sir?

MARC

Hello! I'd like to know if --

SHERIFF (O.S.)

If it ain't my French man!

Marc turns around.

MARC

Hey, Sheriff!

SHERIFF

Let me guess; your flight was cancelled due to the power failure?

MARC

Something like that.

SHERIFF

You're a real good Samaritan, Mr. Vincent. Follow me; I'm going back to see the family.

He turns to the Nurse.

SHERIFF (CONT'D)

He's with me.

MARC

Any news?

SHERIFF

The girl left the operating room.

Marc and the sheriff walk down the hallway of the hospital and take the elevator.

SHERIFF (CONT'D)

You don't know how glad I am to see you.

Marc looks at the sheriff, curious.

INT. HOSPITAL ROOM - NIGHT

Finally, Marc and the sheriff arrive at the girl's room, where she lies on a bed connected to machines. Tabitha (early 30s) sits in a chair next to her daughter, holding her hand. A stern-looking, graying-haired Father Sheffield (mid 50s) stands behind the young woman, his hands resting on her shoulders.

As the sheriff walks into the room, Marc waits outside.

Through the open door, Marc sees the sheriff talking to the priest. After a moment, the sheriff turns to Marc; Marc points to the girl. The sheriff nods with a thumbs-up, and Marc smiles and nods.

Sheriff Bart briefly talks with Father Sheffield, who then greets Marc, followed by the sheriff.

SHERIFF

Father, meet Marc Vincent. Marc, Farther Sheffield.

Marc and Father Sheffield shake hands.

FATHER SHEFFIELD

The Sheriff told me what happened and I don't know how to thank you.

Father Sheffield holds Marc's hand, shaking it longer than usual, and stares at Marc.

MARC

I was just at the right place at the right time, but I'm certainly glad that your granddaughter is okay; that is really good news.

FATHER SHEFFIELD
Yes, indeed, thank the Lord.

Beat.

FATHER SHEFFIELD (CONT'D)
Do we know each other?

The sheriff looks at Marc.

MARC
No, we've never met before. I'm not
from around here.

SHERIFF BART
Mr. Vincent is from France.

FATHER SHEFFIELD
(nodding)
From France, I see.

Father Sheffield releases Marc's hand, notices his gold Cuban
chain cross, and stares in disbelief.

FATHER SHEFFIELD (CONT'D)
(uncomfortable)
Well, thanks again for your help.

MARC
You're welcome.

Marc gazes at Father Sheffield as he walks back to his
daughter, dumbfounded.

MARC (CONT'D)
That was weird, don't you think?

SHERIFF BART
Yes, it sure was... it sure was!

EXT. HOSPITAL, PARKING LOT - NIGHT

Marc opens the door to his car, with the sheriff following
behind him.

SHERIFF BART (O.C.)
MR. VINCENT?

Marc turns around while the sheriff approaches him.

SHERIFF BART (CONT'D)
I need to ask you a few questions
if you don't mind!

MARC

What is it, Sheriff?

The sheriff opens his notebook.

SHERIFF BART

Well now, Mr. Vincent, I reckon I gotta ask: did ya happen to see a hitchhiker today? Maybe a blonde gal with a guitar, by chance?

MARC

Yes, I did. Why?

SHERIFF BART

Shit, shit, and fucking shit!
Eugene was right again.

DISSOLVE TO:

EXT. BUILDINGS - NIGHT

Marc drives through downtown, then passes the university before turning into a townhouse complex.

He parks in front of a building overlooking a park, turning off the car engine. Glancing through the windshield, he looks up at the top floor of one of the six-story buildings. The condo's lights are on, and he notices a woman's shadow on a drawn window shade.

He gets out of the car and walks to the entrance. His finger hovers over the name "Lilith Miller" on the intercom directory.

From behind the window, the woman pulls the shade up halfway and notices Marc. She rushes out.

With his finger still hovering over the intercom button, Marc thinks better of it. He pulls out the plane tickets from his pocket and tears up the one for Lilith Miller, the pieces scattering onto the ground.

He gets back into his car, slamming the door behind him.

As he drives away, LILITH emerges from the building, looking extremely disappointed to have missed Marc. She starts to return inside but soon notices the torn pieces on the ground. Picking some of them up, she examines them closely.

Tears run down her cheeks.

CUT TO:

EXT. LANDSCAPE - NIGHT

Marc's car drives across the flat land, dotted with swamps and lakes. We leave the car and begin flying low over the swamp, entering the woods. We weave between trees and branches, spotting birds in flight and a doe with her fawn, eating before they dart away, running and jumping. The NIGHT SOUNDS fill the background.

We soar over the woods, just above the treetops, then glide out over farmland, where wind turbines slowly turn. The WIND RUSTLES through the trees.

Next, we fly above a truck on the road. Suddenly, a strange, spinning object, about twenty-five feet wide, zips past, following closely. It resembles a vertical rectangle with two intersecting horizontal rectangles, glowing orange and purple, trailing heavy metal vapor. We hear a faint, clangorous SOUND. The truck comes to a halt in the middle of the road. The driver and passenger exit, gazing up at the strange object.

Continuing our flight, we pass over a farmhouse. We catch sight of two short bursts of light flashing through a second-floor window at two-second intervals, accompanied by two GUNSHOTS.

We glide over crop fields, passing a few roads, until we reach the edge of the woods, where a two-story wooden house stands. We draw closer and circle it once before moving above it.

Dawn breaks.

There are some shadows moving inside the woods and we hear a BUZZING SOUND coming out of them.

A METALLIC SOUND of swarming bees FADES IN.

CUT TO:

INT. TABITHA'S HOUSE - MORNING

We enter the house through the second floor bedroom window.

Tabitha lies on top of her bed cover, moaning in her sleep, her long, dark brown hair covering part of her sweaty face.

SUPER: "Friday, March 3rd, 2028, Mount Pleasant, Michigan."

Something moves past the window, darkening the room. She lies on top of her bed cover, moaning in her sleep, her long, dark brown hair covering part of her sweaty face.

INSERT - ROOM

Tabitha stands, hearing something BANGING on a wall, accompanied by countless erotic moaning voices.

BACK TO SCENE

Something is passing in front of the window, darkening the bedroom for a second before moving away.

INSERT - ROOM

Wearing sky blue boyshort panties and a pale peach tank top, Tabitha is inside a room with doorways on each side, as the erotic MOANING VOICES grow louder.

BACK TO SCENE

Tabitha is sensually thrusting her pelvis, arching her back, twisting, and rubbing her hands all over her sweaty body.

INSERT - ROOM

In the room, black spheres, each one the size of a basketball, bounce back and forth on the ceiling by themselves. Their surfaces are smooth and they reflect no light.

Countless WHISPERING and MOANING VOICES fill the air.

BACK TO SCENE

Tabitha wakes up with a jolt.

The METALLIC SOUND of swarming bees FADES OUT.

The display panel of the radio shows the station "My 104.3", and the title of the song: "*Inside You*".

Something passes in front of the window one more time before moving away. She sits up in her bed, a wave of melancholy crossing her face. She wipes the corners of her brown eyes and rubs her face gently.

A picture of Christa rests near the clock.

With her fingers, she partially opens her soaking panties and glances inside.

TABITHA

Obviously, you had some fun last night... too bad I was not with you! Huh!

Tabitha gets up and walks into the bathroom. She is approximately five feet six inches tall, with long brown hair and hazel eyes, and has a well-proportioned, muscular body.

As we pass family photos on the bedroom dresser, we hear the toilet flush. A moment later, Tabitha emerges from the bathroom, dressed in sweatpants and a t-shirt. She opens the door of the room across from hers and peeks inside.

TABITHA (CONT'D)

Christa?

CUT TO:

Tabitha descends the stairs and spots CHRISTA asleep on the sofa. She sits on the edge of it, gazing at her daughter for a few seconds while biting her lower lip. She wakes her up gently.

TABITHA (CONT'D)

Come on, Honeybee. Time to wake up.

CHRISTA

(groaning)

Five more minutes.

TABITHA

Why are you sleeping here?

CHRISTA

Don't know!

TABITHA

Go take a shower now.

She gently slaps her daughter's butt, encouraging Christa to go up the stairs. Christa sneezes.

CUT TO:

In the kitchen, Tabitha puts pancakes on two plates and tops them with strawberries and maple syrup. From the kitchen window she can see cars passing by. She puts the plates on the table and pours orange juice.

TABITHA (CONT'D)

IT'S READY!

Christa comes in wearing a bathrobe and slippers.

CHRISTA

My eyes are itchy.

TABITHA
 Mine too. It must be something in
 the air. Shower, come on!

Tabitha and Christa sit down and sneeze simultaneously, then
 both laugh.

CHRISTA
 That was funny.

TABITHA
 Actually, I sneezed first.

CHRISTA
 Did not!

TABITHA
 Did too!

Tabitha starts to eat. Christa looks at her mother in
 disapproval.

CHRISTA
 Ahem!

TABITHA
 Sorry.

Christa lowers her head and crosses her hands.

CHRISTA
 O God, who feeds the tiny birds,
 bless our food and purify our
 water.

TABITHA
 Amen!

They start eating their breakfast. Christa sneezes one more
 time. The sneezing makes her spit food on her mom's arm.

Tabitha picks up a napkin and wipes the food off. Christa
 laughs at her.

TABITHA (CONT'D)
 Gesundheit.

CHRISTA
 Thank you.

DISSOLVE TO:

Tabitha ties up a trash bag and carries it toward the back
 door, noticing that it is not locked.

TABITHA
Christa, did you open the back door?

CHRISTA (O.S.)
No, why?

TABITHA
Never mind. We're leaving in five minutes.

CHRISTA (O.S.)
Okay.

EXT. TABITHA'S HOUSE - MORNING

It's a dark, cloudy and windy day. Tabitha waits at the front door, dressed as though she doesn't care how she looks.

TABITHA
'Found your new brown jacket?

CHRISTA (O.S.)
I'M LOOKING!

TABITHA
You were wearing it when you came back from school yesterday. It didn't disappear into thin air.

She looks at the time on her cell phone.

TABITHA (CONT'D)
Okay, take your grey jacket and let's go. We're gonna be late.

Tabitha waits impatiently on the porch. She walks to the open door and leans in.

TABITHA (CONT'D)
Did you hear me?

CHRISTA (O.S.)
YES!

TABITHA
Did you find your grey jacket?

CHRISTA (O.S.)
YES!

We hear christa COMING DOWN the stairs and RUNNING through the house.

She bursts out the door and onto the porch, passing her mother. She wears the grey jacket and over it her backpack.

TABITHA

You better find your new brown
jacket young lady!

Christa doesn't answer and opens the passenger door of a blue Chevy truck, an early 2000s model.

CHRISTA

Do you smell that?

Tabitha locks the door, heads to the truck, and sniffs the air. Christa sneezes again, and Tabitha rubs her nose to stop her own sneeze.

TABITHA

The wind must be carrying the smell
in from the farms around here.

Christa turns around, sniffing the air and sneezes once more.

CHRISTA

Yuck! I hate that smell.

They get into the truck.

INT. TABITHA'S CHEVY TRUCK, DRIVING - MORNING

Tabitha drives Christa down the driveway, turning right on West Blue Grass Road, then left on Broomfield Road.

EXT. TABITHA'S HOUSE - MORNING

As we watch the car drive away, we slowly make our way back to Tabitha's house and then to the woods just behind it. The wind rustles through the trees, reminiscent of the SOUND OF ROLLING WAVES.

INT./EXT. TABITHA'S CHEVY TRUCK - MORNING

Tabitha pulls over at the entrance of Christa's school. Kids are playing and laughing, saying goodbye as cars come in and out of the parking lot.

CHRISTA

Bye, mom.

She kisses her mother.

TABITHA

Have a good day, Honeybee.

Christa opens the car door and slams it behind her. She walks up to the school entrance and starts talking to a couple of her friends.

Tabitha watches her for a few seconds and leaves.

CUT TO:

EXT. ACKERMAN FARM, HOUSE - DAY

Blades of wind turbine rotors turn slowly in the breeze. In the farmland's center, a barn and several garages with grey roofs and reddish-brown walls stand out against the fields. Nearby, a three-story house of the same reddish-brown hue is surrounded by the farm's only trees. A truck is parked to its right, and a tractor approaches and stops in the driveway.

FRANCIS OLSSON (late 40s), tall with blond hair, wearing muddy rubber boots and a plastic poncho, steps down from the tractor and knocks on the door. The mail box reads "Damien and Martha Ackerman". He knocks several times, but no one answers. Trying the handle, he finds the door locked.

He checks the truck and notices the keys in the ignition. Pausing, he gazes at the house with concern. He pulls out his cell phone, dials a number, and the ring echoes in the silence. He walks around the house, but all the shutters are closed over the windows. Peeking through the slats, he sees nothing inside.

INT./EXT. ACKERMAN'S HOUSE - DAY

From inside the living room, we can hear Francis Olsson WALKING around outside, his silhouette visible through the shutters.

A smartphone lies on the coffee table, VIBRATING.

Martha Ackerman (mid 30s) is an overweight woman with short hair, dark eyes, a pointed nose, and thin lips. She sits in a rocking chair, holding something out of view, staring at it with vacant eyes.

Sobbing reverberates in the room.

Martha begins to shake her head in denial.

MARTHA ACKERMAN

Tsk, tsk, tsk, tsk!

Francis Olsson listens at the window but hears only a voicemail informing him the mailbox is full. He hangs up, looks around uncertainly, then climbs onto his tractor and drives off.

Martha, trembling, aims her shotgun at DAMIEN ACKERMAN's forehead. He kneels, frightened, tears streaming down his face. He has brown hair, brown eyes, a mustache, tanned, wrinkled skin, and is well-dressed.

CUT TO:

EXT. GROCERY STORE - DAY

Tabitha parks her car in the parking lot, gets out, leans against it, and lights a cigarette. She inhales the first puff deeply and pauses for a few seconds before exhaling. Forcing herself to move away from the car, she walks toward the entrance of the grocery store. She extinguishes her cigarette and discards the butt into the ashtray at the entrance before going inside.

INT. GROCERY STORE - DAY

We can hear the song "Inside You" playing through the store's speakers.

A CUSTOMER (early 60s), wearing a mustache and a cowboy hat, places his groceries on the conveyor belt.

Tabitha, dressed in a grocery store uniform, scans the items.

CUSTOMER

Howdy!

TABITHA

Hi! How are you today?

CUSTOMER

Can't complain, can't complain a bit.

Tabitha gives him a smile and continues scanning the items.

A BAGGER (early 20s) approaches the cash register.

BAGGER

Paper or plastic, sir?

CUSTOMER

Plastic.

The bagger begins bagging the customer's groceries as Tabitha scans the last item, the local newspaper, *The Morning Sun*.

INSERT - NEWSPAPER

The front page of *The Morning Sun* mentions some UFO sightings in Isabella County that occurred the night before.

BACK TO SCENE

The customer takes the bag and walks away.

CUT TO:

EXT. POLICE STATION - DAY

A 2003 grey Honda Accord LX parks in front. JOHN NOLAN (mid 20s), an African-American man, medium height and frame gets out.

Passing him, now Deputy Sheriff Pickett (early 30s) leads a very tall, handcuffed NICHOLAS KOWALSKI (mid 20s) who is clad only in a towel.

NICHOLAS

I'm telling you I was kidnapped by a UFO last night. The aliens stole my clothes.

DEPUTY SHERIFF PICKETT

And the aliens gave you all that weed too, right, mister...
Nicholas Kowalski?

NICHOLAS

That's right!

INT. POLICE STATION - DAY

They enter, with John following. John heads straight to the front desk, where officers are busy typing and answering phones.

DEPUTY SHERIFF PICKETT (O.C.)

So, they must be your drug dealers, right?

John waits for OFFICER SOPHIA ST. PIERRE (early 30s) to finish typing.

NICHOLAS (O.C.)

I want to talk to my lawyer!

DEPUTY SHERIFF PICKETT
Sure, but let's go inside first.

They step into a corridor but stay at the entrance.

DEPUTY SHERIFF PICKETT (CONT'D)
I'll take your fingerprints, put
you in a cell, you nap, then call
your lawyer. But interstellar calls
cost.

NICHOLAS
You're so funny, I'd pee in my
pants if I had any.

The deputy sheriff closes the door behind them.

John, still watching, jumps at a voice.

OFFICER SOPHIA ST. PIERRE (O.S.)
How may I help you?

John turns and sees a beautiful woman with blond hair, blue
eyes, red lips and freckles staring back at him.

JOHN
Sorry, I'd like to speak with
Sheriff Hopkins.

OFFICER SOPHIA ST. PIERRE
Regarding?

JOHN
UFO sightings last night.

The officer doesn't even glance at John.

OFFICER SOPHIA ST. PIERRE
He is very busy at the moment.

She doesn't look at him, handing over a printed form he
examines.

OFFICER SOPHIA ST. PIERRE (CONT'D)
Bring it back here when you're
done.

JOHN
(speaking like a soldier)
I'm sorry but, based on the
observation that unidentified
flying objects entered our airspace
without authorization and
subsequently landed on U.S.

(MORE)

JOHN (CONT'D)

soil, such actions may constitute a violation of national sovereignty and could potentially be interpreted as acts of aggression against the United States. Therefore, I believe I have the right to file a formal complaint or inquiry to question why the government has not taken appropriate action in response to these incidents.

She looks at him, her mouth opened.

OFFICER SOPHIA ST. PIERRE

(confused)

I'm sorry... but.. what?

SHERIFF HOPKINS (O.S.)

John! Why am I not surprised!

John turns to see Sheriff Hopkins standing in front of his office.

JOHN

(teasing tone)

Hi, Sheriff. Not Deputy anymore?

SHERIFF HOPKINS

(to John)

Not since Sheriff Bart retired.

(to Sophia)

That's okay; I'll take it from here.

The sheriff and Sophia exchange a knowing smile.

INT. POLICE STATION, SHERIFF'S OFFICE - DAY

Sheriff Hopkins leans back in his chair behind his office desk.

SHERIFF HOPKINS

Have a seat, John.

John complies.

SHERIFF HOPKINS (CONT'D)

(teasing tone)

Now, why are you here today? Let me guess, UFOs?

JOHN

Well, yeah!

JOHN (CONT'D)

John, the only time I see you, it's always about UFOs, but keep in mind that a police station is not a UFO research center.

JOHN (CONT'D)

Yup! I just need some information and I'll be out of your way. Do you know where the UFO sightings took place?

SHERIFF HOPKINS

Isabella County.

JOHN

Yes, I know that, but I'm looking for its exact location. Newspapers, blogs, Twitters, radio, and TV stations all mention South West Isabella County, but none specify the exact location.

SHERIFF HOPKINS

What makes you think I know?

JOHN

Well, when people report UFO sightings, they usually call 911 or the police station and provide their names and addresses - which I'm not interested in - and patrol cars are typically dispatched to investigate, and a police report --

SHERIFF HOPKINS

Yes John, I know all of that. Do you know how many people called or stopped by the office this morning asking me the same question?

John looks at the Sheriff.

SHERIFF HOPKINS (CONT'D)

Ninety-three! And that is just for this station alone. We are a police station, and I cannot monopolize half of my workforce just for a UFO sighting.

(MORE)

SHERIFF HOPKINS (CONT'D)

So, I need to give the official version to everyone so I can continue doing my job the way I'm supposed to.

JOHN

I see! I understand. Sorry to have bothered you, Sheriff.

John gets up. The sheriff is watching him, expectant of something to come from John.

JOHN NOLAN

That's okay. I'll tell my dad I saw you. He is always happy when he hears news from you.

John starts walking slowly to the door.

JOHN NOLAN (CONT'D)

Since he got shot in the leg, it's been hard for him, you know! He likes to hear what's happening in the force. He always says: "John my boy, if you need anything, just go to see my buddy Simon..."

John opens the door.

JOHN NOLAN (CONT'D)

"... he and I were the best police partners in the force." Yeah, that's what my daddy always says: "Go see my buddy Simon".

John is now out the door.

JOHN NOLAN (CONT'D)

Well, I guess I'll see you next time Sheriff. Think you for your time.

The Sheriff drops his head and closes his eyes, sighing, then brings his chair forward.

SHERIFF HOPKINS

JOHN, COME BACK IN HERE!

CUT TO:

INT. JOHN'S CAR, DRIVING - DAY

John follows the GPS's AUDIBLE directions to West Blue Grass Road.

JOHN
Good stuff!

The area is mostly wooded, with houses scattered sparsely. He passes West Blue Grass Road, then veers right onto West Deerfield, pulling over to the side of the road. He swiftly retrieves two video cameras from a bag on the passenger floor and opens the passenger window.

EXT. WOODED ROAD - DAY

John hops out of the car, clips the cameras onto the edge of the passenger window, and powers them on. He aims them toward the dense woods on the right, adjusting the iris and focus with precision.

After setting up, he hops back into the car and connects the cameras to a laptop on the passenger seat. Two live feeds appear: one resembling a security camera view, the other an infrared display.

INT. JOHN'S CAR, DRIVING - DAY

John starts the car again. He presses "Enter" on the laptop, and both cameras begin recording. He creeps slowly through the wooded stretch, eyes alert.

He then makes a right turn, followed by another right, this time heading toward the houses. Passing Tabitha's house, he keeps his pace steady, capturing footage.

EXT. WOODED ROAD - DAY

Finally, he loops back to his starting point, turns left, and drives out of the area, disappearing into the distance.

INT. ACKERMAN HOUSE - DAY

Martha Ackerman still holds the shotgun, rocking back and forth as she hums a melody.

Damien Ackerman remains kneeling on the floor, the shotgun still aimed at him. Intense fear is evident on his face as sweat trickles down his cheeks. He glances at his wife, who is oblivious to him, seemingly lost in her own world.

DAMIEN
(shaking voice)
What's happening to you?

Martha continues to ignore Damien, who struggles to contain his anger.

DAMIEN (CONT'D)
(shaking voice)
Martha, in God's name, what's
happening to you?

Martha hums what sounds like an improvised melody.

DAMIEN (CONT'D)
(shaking voice)
Where are the children, Martha?

Martha stops humming and answers him without blinking or raising her voice, still rocking back and forth.

MARTHA
(softly, almost
whispering)
I sent our children back to their
original form.

DAMIEN
(confused)
To their original...? What are you
saying?

MARTHA
(staring at Damien)
To the nothingness.

DAMIEN
(realizing)
YOU FUCKING BITCH, I'M GON...

Damien, beside himself, looks as though he is ready to confront Martha.

Martha anticipates the move and stands up quickly to avoid his charge, shoving the gun barrel hard against his forehead, pressing his head against the wall.

MARTHA
(calm)
You gonna do nothing! You're
supposed to die at three o'clock
and nine minutes today, so take it
easy.

Damien glances at the cell phone lying on the coffee table; it's 2:29 p.m. Tears run down his cheeks as he chokes out his words uncontrollably.

DAMIEN
YOU'RE MAD!

MARTHA
If you say so.

Damien starts sobbing.

MARTHA (CONT'D)
What kind of mistake am I to you,
Damien? A mistake being your wife,
housemaid, mother, nanny, cook,
farm worker, or cuckold?

DAMIEN
(quavering voice)
It's not true, I nev --

MARTHA
(very mean)
SHUT THE FUCK UP, DAMIEN!

In a rage, Martha strikes him with the butt of the shotgun, sending him tumbling over the coffee table, the cell phone clattering to the ground. She takes aim at Damien, and the SHOTGUN goes off.

Everything slows down.

FADE OUT.

PRELAP: We hear the SOUND of running water.

FADE IN:

EXT. VALLEY - NIGHT

The full moon casts a bluish hue over the rocks, trees, foliage, and water.

A road sign indicates the place.

The river flows along its course with a ROLLING SOUND, CRASHING against boulders, and dragging stones, leaves, and mud in its wake.

We enter a valley surrounded by steep hills, where an old medieval castle lies in ruins atop one of the hills.

As we travel through the gorge, it gradually narrows and culminates in a steep cliff, approximately 800 feet high. At the foot of the cliff, a natural spring as large as a swimming pool bubbles forth from a grotto, with part of its entrance submerged by the resurgence of water.

SUPER: CREDIT

EXT. GROTTO - NIGHT

Suddenly, three glaring orange lights reflect on the surface of the water, descending near the steep cliff wall and flying in an irregular, jerky motion, soundless.

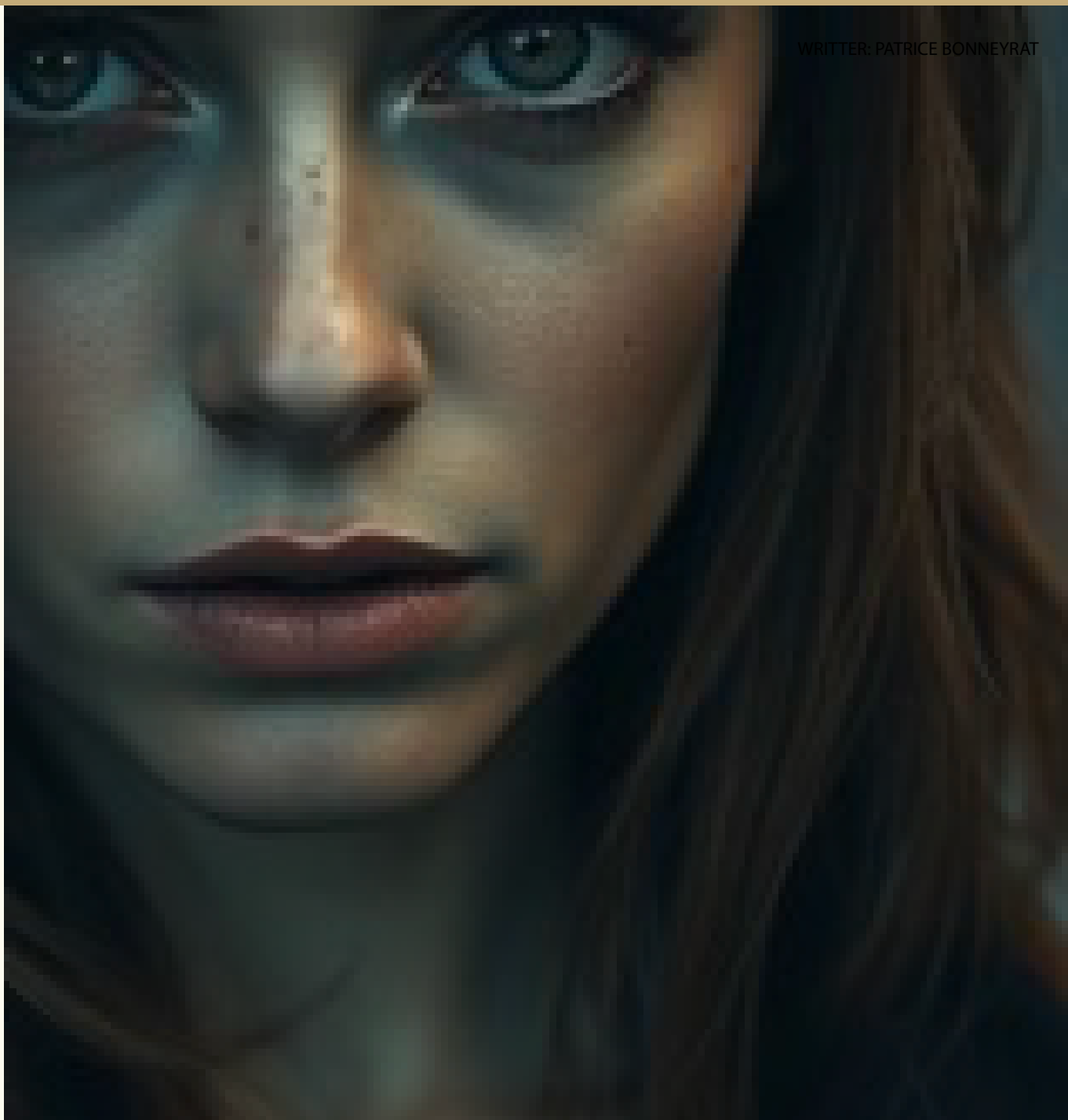
END CREDIT

FADE OUT.

END OF EPISODE 1 OF FIRST TRILOGY

6:39

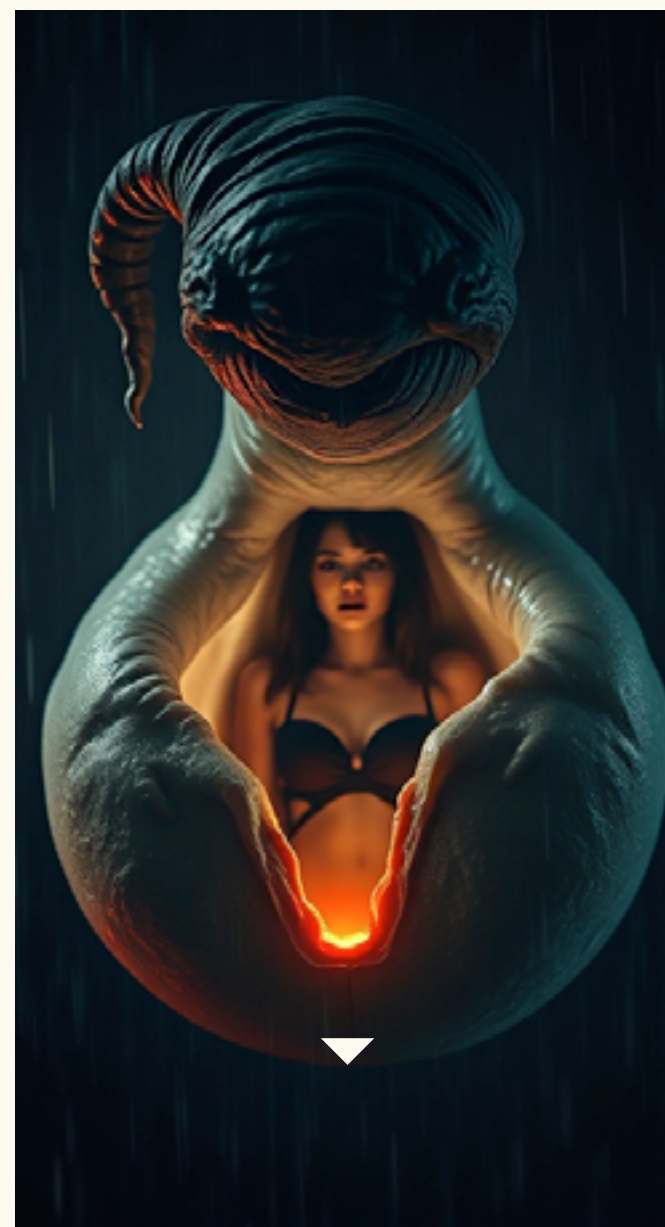
WRITER: PATRICE BONNEYRAT



PRODUCTION INFO 639

Genre and Format: An original science fiction/drama television series designed for a prime-time audience, combining immersive storytelling with high production values.

WRITER: PATRICE BONNEYRAT



EPISODE STRUCTURE: The series comprises approximately nine (9) episodes, each with an estimated runtime of around thirty (30) minutes, allowing for in-depth character development and complex storytelling arcs.

VISUAL STYLE AND CAMERA WORK: Filmed on 35mm film using anamorphic lenses to achieve a rich, cinematic aesthetic. Complemented by high-quality digital cameras to enhance visual fidelity, ensuring a polished, immersive viewing experience with a distinctive cinematic look.

PRODUCTION TIMELINE: The entire production process was completed over a span of eight (8) months, encompassing pre-production planning, casting, location scouting, principal photography, post-production editing, visual effects, sound design, and color grading.

BUDGET AND COST ESTIMATES: The total estimated production cost is approximately \$27,000,000, covering all aspects including talent fees, crew salaries, set construction, costumes, visual effects, equipment, and post-production.



ADDITIONAL DETAILS: The series aims to blend cutting-edge science fiction concepts with compelling human drama, utilizing state-of-the-art filming techniques and high production standards to create a visually stunning and emotionally resonant series.

Entertaining, dramatic, funny, shocking, sexy, it has all the elements of a successful TV series. The way this captivating story unfolds is innovative, unsettling, and never predictable. No other show comes close to where "6:39" is going to take the viewers.

At the same time, "6:39" matches the genre of a few other very successful TV shows but is not "over-played," making it truly unique compared to other trendy genres. The current TV series market is flooded with productions that are cliché (standard action shows, law/cop dramas, sci-fi, etc.). "6:39" presents an intelligent, intricate, provocative, and thoughtful show to an audience that is harder and harder to please.

The television industry has a proven track record of phenomenal growth. Market demand is growing con-

tinuously. People are demanding more entertainment than ever before and are willing to pay for it. The arrival of digital cable, HDTV, Netflix, and streaming media give viewers an incredible variety of programming. The new visual technology makes home entertainment an ever more important part of our everyday lives.

This Sci-fi/Drama TV series project fully leverages the opportunities that modern technology offers to produce high-quality, visually stunning content. Utilizing cutting-edge 4K resolution and advanced camera equipment, the series aims to deliver an immersive viewing experience that engages audiences on multiple levels. The use of visual effects and AI will enhance the storytelling, making each episode a visually rich and compelling journey.

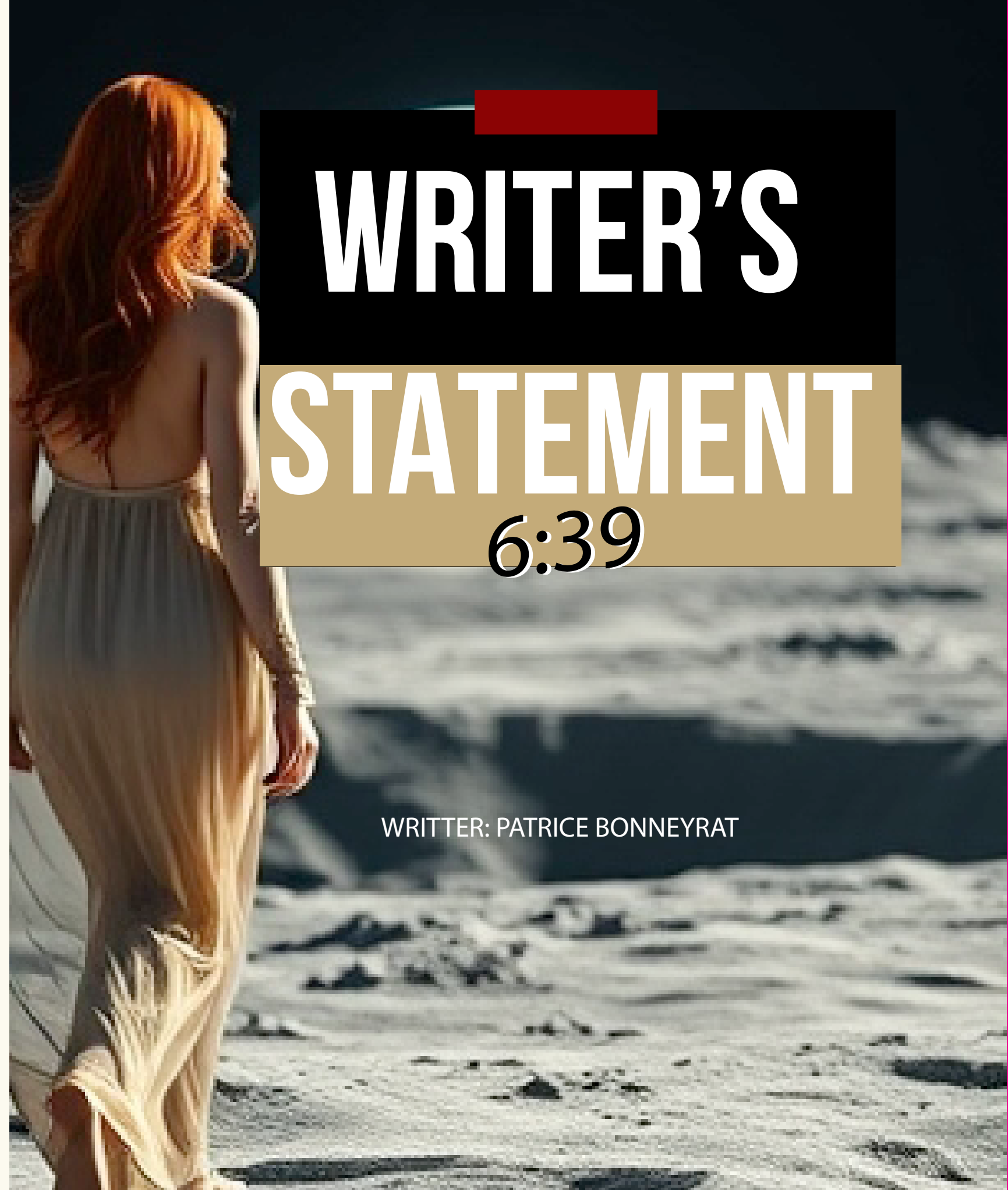
Furthermore, the project is designed with a flexible distribution strategy, cable, streaming platforms, and international markets to maximize reach and profitability. The series will also incorporate transmedia storytelling elements, including interactive online content, social media engagement, and potential merchandise tie-ins,



SCI-FI/DRAMA TV SERIES
PROJECT

to deepen audience involvement and expand the show's universe beyond the screen.

In essence, "6:39" is not just a television series; it is a bold vision for the future of entertainment, one that combines storytelling ingenuity with technological excellence to captivate and challenge viewers worldwide.



WRITER'S STATEMENT

6:39

WRITER: PATRICE BONNEYRAT

WRITER'S STATEMENT

"6:39"

For me, the most challenging part of writing is identifying a concept that pushes me outside my comfort zone. It's in that space of uncertainty and vulnerability where true growth happens. That's exactly what "6:39" did for me, took me beyond familiar boundaries, and that's where I believe it will take the audience as well. It transports viewers into a world where buried and subconscious emotions are awakened, brought back to life in a visceral and powerful way.

Sleep paralysis and UFOs, these are central themes that have haunted and fascinated me for years. I have struggled with sleep disorders that, at times, are downright frightening. The sensations can be indistinguishable from being awake-waking dreams, nightmares, and a persistent feeling of vulnerability. This personal experience has profoundly shaped my perspective on the UFO phenomenon.

As a child, I witnessed a UFO sighting that sparked my lifelong fascination with the subject. Over the years, I devoured everything I could find-books, documentaries, articles, trying to understand this mysterious phenomenon. Yet, the more I learned, the more I realized how saturated the topic has become, covered in every possible way across media for the past seventy-five years. That posed a challenge: how to approach it anew, to find a



fresh angle.

This led me to reframe the UFO experience from the traditional flying saucers and little grey men to something more profound, something religious and metaphysical. I began pondering questions that many people secretly wrestle with: aren't most of us seeking a reason to exist? Don't we all long for a connection to a higher power or a greater purpose, something that guides us beyond our physical realm? Could it be possible that other beings are guiding us through this process, but not in a peaceful or benevolent way? Instead, perhaps life and death are not as separate as we think, and eternal life might be

SLEEP PARALYSIS AND UFOs, THESE ARE CENTRAL THEMES THAT HAVE HAUNTED AND FASCINATED ME FOR YEARS.

"6:39" has allowed me to explore a mysterious, boundless space, where dreams and emotions are born and resurrected.



nothing more than a fleeting shimmer, an illusion.

My personal struggles with sleep disorder opened the door for me to explore these themes in a new way. In developing the pilot for the TV series, I envisioned a world where buried and subconscious emotions manifest through what I call "flying spheres": entities that are half-machine, half-organic. They symbolize the blurred boundary between the physical and spiritual, the conscious and the unconscious.

Initially, I started jotting down ideas- scenes, characters, visual motifs-that all centered around a single, striking image that haunted me. This visual became the core message of the story. However, I found myself circling around that image, unable to find a coherent narrative thread that felt meaningful or authentic.

Strangely enough, the turning point came through a personal tragedy, the loss of someone very dear to me. That experience unlocked parts of my mind I had been avoiding-emotions, fears, and memories I had suppressed. By confronting these feelings, I gained clarity and emotional depth, which allowed me to craft a storyline with genuine continuity. In doing so,

I discovered a new approach to the subject, one rooted in raw emotion and personal truth.

What keeps me motivated is the potential of this story. It's entertaining, dramatic, funny, sexy, an all-encompassing tapestry that has the ingredients of a successful TV series. Its unfolding is innovative, unsettling, and unpredictable, nothing like the predictable fare that dominates the current landscape. "6:39" is heading into uncharted territory, promising viewers a journey unlike anything they've seen before.

I chose this genre precisely because it's not overexposed. Unlike many trendy genres, like action, law enforcement, horror, or conventional sci-fi, this series offers something unique and thought-provoking. It's an intelligent show designed for an audience that's increasingly discerning and harder to please.

Ultimately, "6:39" has allowed me to explore a mysterious, boundless space, where dreams and emotions are born and resurrected. It's a journey into the depths of the human psyche, where the line between reality and imagination blurs, and where the subconscious becomes a portal to understanding ourselves and the universe.

TV SERIES OVERVIEW

6:39

WRITER: PATRICE BONNEYRAT

"639" EXPLORES THE BOUNDARIES BETWEEN REALITY AND DREAMS IN A CONSTANTLY EVOLVING ENVIRONMENT. WITH DEEP EMOTIONAL NARRATIVES, IT RAISES SIGNIFICANT QUESTIONS ABOUT IDENTITY, LOVE, AND THE ESSENCE OF BEING HUMAN IN AN ERA WHERE THE LINES BETWEEN REALITY AND FICTION BLUR.

TV SERIES OVERVIEW

"6:39"

SERIES CONCEPT:

"639" explores the boundaries between reality and dreams in a constantly evolving environment. Set against the backdrop of landscapes in the USA, France, and England, the series examines human behavior through the eyes of flawed characters. With deep emotional narratives, it raises significant questions about identity, love, and the essence of being human in an era where the lines between reality and fiction blur.

SEASON STRUCTURE:

The first season will consist of nine captivating episodes, each delving into the experiences of different characters. The interconnected plot will feature a diverse cast of protagonists, highlighting the ethnic and cultural backgrounds from each of the three countries involved in the production. This diversity will not only appeal to a global audience but also ensure that the themes resonate across various cultural contexts.

FILMING LOCATIONS:

The series' unique setting will enhance its visual

storytelling. Filming in iconic locations such as Lake Michigan in the United States, Abbey Road in northwest London, and the picturesque streets of the South of France will create a rich visual palette. These locations will serve as backdrops for our characters' journeys and dilemmas, adding depth to the narrative and making the show visually striking.

TARGET AUDIENCE:

"6:39" is designed for a broad audience, encompassing young adults to mature viewers who appreciate thought-provoking narratives and high-concept science fiction. The series aims to engage viewers in discussions about the impact of spiritual beliefs on personal relationships and society.

PARTNERSHIP AND FUNDING:

I'm currently collaborating with a reputable French production company to secure initial funding through the French National Center of Cinema (CNC). This partnership not only provides access to significant financial resources but also serves as a gateway for distribution within Europe. By tapping into governmental support, we can enhance the production quality and ensure that "Eternal Illusion" meets high artistic standards.

THE FIRST SEASON WILL CONSIST OF NINE CAPTIVATING EPISODES, EACH DELVING INTO THE EXPERIENCES OF DIFFERENT CHARACTERS.

INTERNATIONAL CO-PRODUCTION OPPORTUNITIES:

The strategic alliance between the USA, France, and England allows for leveraging international co-productions that can attract additional funding and resources. By collaborating with production companies in these countries, we can access a broader range of expertise, talent, and production capabilities, subsequently elevating the show's potential.

DISTRIBUTION PLATFORMS:

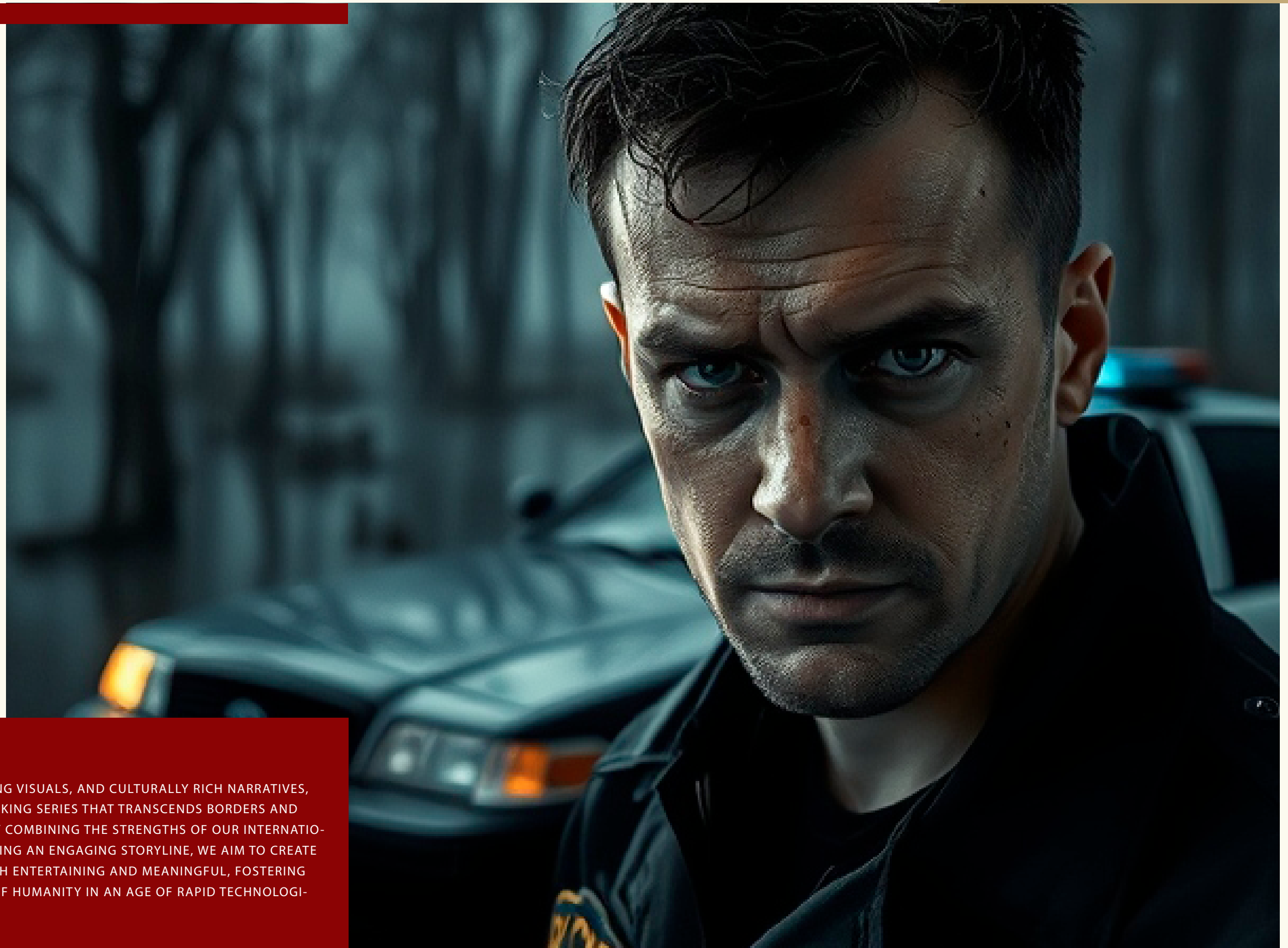
Given the show's unique appeal and the growing demand for high-quality, diverse content, Netflix, Tubi, Peacock, and Apple TV are ideal platforms for distribution. These services have a robust infrastructure for reaching global audiences and can offer significant visibility and promotional support for "Eternal Illusion." Furthermore, with their existing subscriber base, they can provide an immediate audience eager for new science fiction and drama content.

FUTURE POTENTIAL:

Beyond the first season, "6:39" has ample opportunities for expansion, including potential spin-offs, merchandising, and immersive experiences. The rich universe established within the show can lead to graphic novels, podcasts, and even interactive web content, engaging fans across multiple platforms.

CONCLUSION:

WITH ITS COMPELLING STORY, STUNNING VISUALS, AND CULTURALLY RICH NARRATIVES, "6:39" IS POISED TO BE A GROUNDBREAKING SERIES THAT TRANSCENDS BORDERS AND RESONATES ON A UNIVERSAL LEVEL. BY COMBINING THE STRENGTHS OF OUR INTERNATIONAL PARTNERS AND CAREFULLY CURATING AN ENGAGING STORYLINE, WE AIM TO CREATE A TELEVISION EXPERIENCE THAT IS BOTH ENTERTAINING AND MEANINGFUL, FOSTERING CONVERSATIONS ABOUT THE FUTURE OF HUMANITY IN AN AGE OF RAPID TECHNOLOGICAL ADVANCEMENT.



SYNOPSIS - EPISODE 1 -

6:39

SYNOPSIS - Episode 1 -

Friday, March 3, 2028.

This script begins with a title card displaying the time "6:39" and ambient sound of an otherworldly brass band echoing through Michigan's forests and streets, causing awe and confusion among the locals. Marc Vincent, a fit man in his 40s, stands atop Sleeping Bear Dunes, listening intently to the strange, escalating noise, while a young boy nearby dramatically predicts the end of the world. As Marc drives along Highway 31, the sound intensifies, disrupting communication and prompting him to pick up a hitchhiking woman with a guitar case, heading toward a strange, luminous phenomenon in the sky. Meanwhile, in a swamp, Andrew Marton and Priscilla Escobar, both injured and bewildered, observe bizarre lights and hear sirens approaching, but find their attempts to call for help thwarted by a strange static and signal loss. The night unfolds with scenes of chaos: sheriff's cars chasing after mysterious lights, a truck sinking into the swamp, and the discovery of a girl with a gunshot wound, saved just in time by Marc's aid. As dawn breaks, emergency crews arrive to extract the girl, and deputies investigate the scene, noting strange footprints and the possible involvement of a man named Jude Lindhammer. Simultaneously, Marc visits a hospital where he learns the girl is recovering, and encounters the distraught mother, Tabitha, and her dad, Father Sheffield. The episode culminates with Marc torn between leaving town and uncovering the truth, tearing apart a torn plane ticket to Lilith Miller, hinting at a deeper conspiracy, while mysterious lights and shadows linger in the woods, and an ancient, ruined castle is shown under the moonlit sky, setting the stage for future revelations.

SYNOPSIS - EPISODE 2 -

6:39

SYNOPSIS - Episode 2 -

Friday, March 3, 2028.

This script begins with a title card displaying the time "6:39" and ambient sound of a tractor running as Damien's house is suddenly rocked by a gunshot that shatters the wall near him, causing him to panic and cry. Martha, calm but eerily composed, tells Damien not to lie and reveals that everything is unfolding as she was told, waiting for the sheriff's arrival. Outside, Francis Olsson hears gunfire from the Ackerman farm and looks worried as he works on a tractor. At the grocery store, Tabitha interacts with customers and Sheriff Hopkins, who discusses an ongoing investigation and their personal lives, including Diana's cold attitude. The sheriff receives a call about possible gunshots at the Ackerman house, prompting him to leave with his deputy, while Diana angrily remarks about Tabitha provoking her. On the way, John reviews footage of strange lights and suspicious activity, noticing something unusual in the woods behind Damien's house. Meanwhile, on campus, Father Sheffield lectures students about doubt and faith, hinting at profound cosmic connections, while Tabitha observes Lilith Miller's provocative dance class. Later, John watches videos on his computer, discovering strange UFO footage and infrared signals from the Ackerman property. As police arrive at the Ackerman house, Martha's chilling monologue reveals her awareness of her impending death, leading to a tragic climax where she shoots Damien, then turns her weapon on herself, ending her life as the clock strikes 3:16. The scene shifts to eerie, otherworldly visuals of lights and spheres beneath water and in a tunnel, suggesting a cosmic or neurological journey, closing the episode with credits and a sense of mysterious, unseen forces at work.

WRITER: JOHN MANHATAN
PH: MIRTHA ABSOLUTELY

SYNOPSIS - EPISODE 3 -

6:39

SYNOPSIS - Episode 3 -

Friday, March 3, 2028.

This script begins with a title card displaying the time "6:39" and ambient sounds of people walking and sitting on a university campus. The scene shifts to students strolling along a tree-lined pathway on a sunny Friday afternoon in Mount Pleasant, Michigan, some engaged in conversations, others relaxing under the shade. Inside John's dorm room, he puts on his wireless headphones, connects to Bluetooth, and presses play, cueing Tchaikovsky's "Hymn of the Cherubim." A voiceover on black states, "There is someone in my head, but it's not me," referencing Pink Floyd. The camera then zooms in on John's computer screen where a teenage boy films a strange event outside, capturing his parents and himself as they observe a mysterious humanoid figure approaching their house. The parents panic, trying to call for help, but there's no signal, while the boy continues filming the unfolding chaos, including floating spheres emitting lights and mist. John, watching the footage, recognizes signs of an extraordinary event, smiling in awe. The figure, cloaked in a long gown with a hood, approaches the house slowly, causing fear in the mother and fascination in the son who calls it "freaking cool." The father, armed with a shotgun, confronts it, shouting commands, and fires repeatedly as the form appears to shift, emitting a strange sound and light from its mouth. Chaos erupts as the family screams and runs; the father's shots seem to have no effect, and the sphere begins opening, releasing dark smog. The scene becomes frantic with tumbling, screaming, and the family's distress, ending with the video footage and John's astonishment at the footage's intensity. The narrative then shifts to a new scene with Nicholas driving a sleek BMW, listening to music, and encountering bizarre phenomena in the woods, including floating geometric objects and strange lights, leading to a ritualistic scene of Nicholas in the woods, climaxing in a surreal, cosmic event. The episode concludes with a surreal, holographic view inside a brain, revealing chaotic filaments and a glowing nucleus, with a young boy hologram floating in the center, tying together themes of mystery, cosmic forces, and the unknown.

SYNOPSIS - EPISODE 4 -



6:39

SYNOPSIS - Episode 4 -

Friday, March 3, 2028.

This script begins with a title card displaying the time "6:39" and ambient sound of a camera rolling, setting a tense and reflective mood. Inside the brain, a holographic image shows pixels spinning and regrouping to form three teenagers and their surroundings, capturing a moment of youthful adventure. Young Marc films his sisters, Suzanne and Miriame, as they bike through a forest, calling out playful instructions and encouraging them to follow. The scene then transitions into the vitreous body of the brain, where light particles travel through neural pathways, eventually projecting a vivid image of the children biking in a cross-section of the brain's intricate structure. The projection continues inside a spherical vitreous body, with images stretching and pulsing like a heartbeat, creating a surreal, theater-like display. Marc, Miriame, and Suzanne are depicted biking again, with playful banter about flowers and stones, hinting at deeper themes of value and perception. Suddenly, a gunshot shatters the peaceful scene, and a man appears, shooting wildly, forcing the children to flee amidst chaos. Miriame is struck and collapses, while the others race away, but Suzanne accidentally bumps into a cliff, causing Marc to fall. He lands hard, and as darkness envelops him, an angelic figure appears, pressing her lips to his, while gunfire continues in the background. The scene shifts into a close-up of Marc's eye, passing through its interior before revealing the adult Marc in his home, lost in thought as he writes a screenplay, inspired by his memories. The narrative then jumps to different locations: a stormy night in London, where Puja Malik navigates through rain to her office, and a recording studio where tensions run high between band members. Puja discusses a conflict involving Bryan Breedlove and her own strategic decisions, hinting at a larger war rooted in cosmic and temporal chaos, with Jezebel manipulating and controlling her. The story explores themes of control, betrayal, and cosmic battles, culminating in visions of ancient space phenomena and a mysterious war long before the universe's birth, leaving the viewer with a sense of cosmic scale and human fragility.

SYNOPSIS - EPISODE 5 -

6:39

SYNOPSIS - Episode 5 -

Friday, March 3, 2028.

This script opens with a title card showing the time "6:39" and rain sounds, set in the haunting England countryside at night. A damaged SUV lies abandoned under the bluish moonlight, bloodstained and broken. Inside, David is trapped, crying out in pain as his vision fades, pleading desperately to Bryan. A Hemingway quote about losing oneself in love underscores the somber tone. Jezebel walks into an Asian restaurant that transforms into an American diner, where she sings folk songs as Cecilia. The scene shifts to Lilith's Fiat 500, where she weeps as her car collides with a frightened deer, knocking her out. She awakens in a surreal interior with Marc, discussing love, betrayal, and past mistakes amid vivid memories of a Michigan bookstore and forbidden encounters. Lilith confesses her past infidelities, troubled childhood, her mother's tragic death, and reckless behavior. Meanwhile, Tabitha recounts to Lilith her haunted memories of her mother Cecilia, who resembles the folk singer, revealing fears and unfulfilled dreams. On a quiet porch, they smoke and reflect, sensing an ominous presence watching from the shadows. While Cecilia sings at the diner, we see the life story of Cecilia, Tabitha's mother, unfold through swirling images: her childhood, love, loss, and struggle with addiction. Her journey ends tragically as she drives into a swamp, sinking beneath the muddy water. The story concludes with folk singer Cecilia walking alone on a dark highway, her face determined. Faint footsteps lead to a mysterious cave where a jazz club awaits, filled with familiar faces and the Man with the Staff, whose smirk hints at unseen forces. The credits roll over the lively jazz scene, suggesting all these stories are connected by secrets, love, and supernatural mysteries.

SYNOPSIS - EPISODE 6 -

6:39

SYNOPSIS - Episode 6 -

Friday, March 3, 2028.

This script begins with a title card displaying the time "6:39" and ambient sounds of typing on a computer, before cutting to Marc's house in Gordes, France. Night falls on a rustic room illuminated by a window that also lights the living area, filled with dark oak furniture and ceiling beams. Marc is seen answering a phone call from his sister Susanne, joking and teasing her about arriving on time for an upcoming gathering. He then reminisces while gazing at a family Christmas photo from 1995, featuring laughing faces and a younger man in a navy uniform. Meanwhile, in a forest in England, David's wrecked car lies in the rain, bloodied and twisted amidst lightning and thunder. A mysterious man with a staff observes tremors and a swirling, multicolored tail emerging from the ground, with ectoplasm slowly being drawn into a hovering sphere. In Michigan's Mount Pleasant, Cecilia sniffs the ground as tremors shake the earth. A strange organic tail and a black sphere emerge from the soil, accompanied by eerie sounds and a translucent, glowing light. Simultaneously, Marc is seen in a surreal scene, levitating and interacting with black spheres and shifting lights that reveal visions of his past. Meanwhile, a mysterious, glowing woman appears in the woods, taking Christa with her. As the scenes swirl into chaos, a being of pure light and organic material manifests, generating heat and sound. Tabitha and Marc are drawn into a fantastical world of floating spheres, glowing beings, and otherworldly landscapes, all culminating in a breathtaking waterfall cascading over distant tepuis beneath a surreal orange sky. Throughout, the narrative weaves memories, dreams, and visions, creating a vivid tapestry of beauty and horror. The characters' fates intertwine in a cosmic dance of light and darkness, leaving viewers with a sense of wonder and unease at the mysteries hidden beyond the veil of reality.

PH: MIRTHA ABSOLUTELY

SYNOPSIS - EPISODE 7 -



6:39

SYNOPSIS - Episode 7 -



Wednesday, March 3, 2027.

This script begins with a title card displaying the time "6:39" and ambient sounds of a car driving, on this quiet Michigan morning. Sheriff Bart searches for Turnip Rock, where Eugene awaits him, claiming strange phenomena and mysterious holes in the ice. As they investigate, Eugene witnesses bizarre, otherworldly spheres and a luminous female figure emerging from the ice, revealing a surreal, alien-like being that morphs into a human woman, Cecilia. She interacts with Eugene and later moves through various locations, including a Mexican restaurant, a pub, and a church, performing music and engaging in cryptic conversations about cosmic forces and her purpose. Throughout her journey, strange lights and sounds occur, hinting at alien or supernatural activity, with scenes of cosmic devastation flashing in her thoughts. Meanwhile, in the chaos, Eugene and others witness crashes, mysterious lights, and encounters with unidentified flying objects, blending reality with the inexplicable. Cecilia's body and mind seem to merge with alien entities, as her physical form transforms into complex organic structures and she performs ritual-like acts in a church, hinting at a divine or cosmic mission. The story culminates with Cecilia summoning luminous spheres and experiencing a powerful, mystical birth, suggesting she is a celestial or hybrid being connected to the universe's fabric. As night falls, Cecilia walks along the road, her form vanishing into the darkness, leaving behind questions about her true nature and purpose. The episode ends with a scene at Saint Mary University, where Cecilia enters a church, transforms its floor into a cosmic portal, and begins another surreal ritual, hinting at ongoing cosmic and spiritual conflicts. The narrative weaves themes of extraterrestrial life, spirituality, and the fragile boundary between reality and the unknown, setting the stage for deeper mysteries to unfold.

PREMISE ABSOLUTELY