

WHAT THINGS WILL COME

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EXT. PYRAMID OF KHAFRE, EGYPT- DAY

SUPER: CHAPTER 1- The Archaeologist and the Astrophysicist

A busy archaeological dig site. Lots of people milling about. A SMALL BOY (10 years old, inquisitive, blonde hair, hell raiser) scrapes and brushes at a wall in view of the Sphinx. His mother is teaching him.

SUPER TITLE: Cairo, 1970

SMALL BOY

How come we can't go in with dad to see the pyramid?

MOTHER

That's a little too dangerous for little ones like you.

SMALL BOY

I'm not a baby. I can take care of myself.

The mother laughs.

MOTHER

Of course you can. I have no doubt of that.

The two keep brushing away dirt from stone.

SMALL BOY

How can you tell what you aren't supposed to brush away?

MOTHER

Archeology is a mystery. We are digging up history. But it is a mystery that the earth is trying to hide from us. It doesn't want to be found. And so it has buried it under the dirt and sand. It is our job to figure out how to remove the mystery and see the truth underneath.

The boy doesn't seem impressed.

SMALL BOY

Yeah but how...

MOTHER

If it moves then it's dirt.

SMALL BOY

Ok that's what I meant.

MOTHER

I know what-

There is a loud commotion coming from the pyramid entrance. People are clamouring around, trying to carry someone out of the pyramid. The mother looks up, concerned.

EGYPTIAN MAN

Tabib! Tabib! (doctor, doctor)

She drops her brush and rushes over. The boy is about to run with her.

MOTHER

No! Leonard stay there!

She rushes to the entrance and sees her husband is the one being carried out.

MOTHER (CONT'D)

James!

They try to restrain her but she gets free and rushes to him as they lay him outside the entrance.

She hugs his lifeless body. His hands look burned, melted. His shoes are blown off. Another man is mumbling something barely coherent.

MOTHER (CONT'D)

What happened? What happened in there!

EGYPTIAN MAN

He is not breathing. We don't know what happened! He was in the Queen's chamber with Ashaahid.

The boy has not listened and wandered over to the scene. He looks on quietly, unsure what to do. He sees his father laying there dead. He is emotionless as he looks at his mother wailing by him.

MOTHER

James! (sobbing)

The boy sees them trying to console and treat the other man, his clothes look burned and singed. His focus is on the man, looking terrified and delirious. He is muttering the same words, deliriously.

ASHAAHID
Laqad lamasaha- laqad lamasaha...

The boy watches intently. He asks a man standing next to him.

SMALL BOY
What is he saying?

MAN
He says: he touched it. Over and
over- he touched it.

The boy's face shows no reaction as we linger on him.

CUT TO BLACK

EXT. THE GREAT PYRAMID OF EGYPT- DAY

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

SUPER TITLE: THE GREAT PYRAMID OF GIZA- 1995

INT. GREAT PYRAMID- DAY

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

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

LEO
Youssef! Bring the ropes!

YOUSSEF
Yes, Mr. Ford.

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

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

LEO
Youssef, I told you- call me LEO

YOUSSEF
Please, LEO- be careful.

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

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

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

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

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

LEO
I'm alright.

YOUSSEF
What do you see, Leo?

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

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

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

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

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

Leo's rope gets tight again.

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

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

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

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

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

Leo's camera stops on the door.

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

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

Leo picks up the camera and peaks through the door.

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

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

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

Leo notices a large vat with a stone lid.

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

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

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

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

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

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

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

Leo reaches into his pocket and retrieves a paper.

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

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

CUT TO BLACK.

INT. BOSTON AIRPORT- DAY

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

SUPER TITLE: LOGAN AIRPORT- BOSTON

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

ELISE
What the heck did you do now?

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

LEO

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

The two begin walking together through the terminal.

ELSIE

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

LEO

No apparently not... at least this time.

ELISE

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

LEO

I saw it.

Elise stops walking at looks at him.

LEO (CONT'D)

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

Elise throws her arms around Leo.

LEO (CONT'D)

I got it on video.

ELSIE

You did?

LEO

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

ELISE

Can they really confiscate it?

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

ELISE
So that's a no?

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

They exit the airport doors.

INT. BOSTON UNIVERSITY- DAY

SUPER TITLE: Boston University, Archeology Department

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

ELISE
So, what now?

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

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

LEO
Ugh, what does that pencil-necked
geek want n-

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

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

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

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

LEO

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

MARCUS

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

LEO

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

MARCUS

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

LEO

Listen, Marcus...

MARCUS

No, you listen, Dr. Ford-

Elise looks comically at Leo at the "DR FORD" comment.

MARCUS (CONT'D)

I have put up with your eccentric theories and conspiracies ever since you got here. And the only reason I tolerate it is because you draw interest to our program and the students like you.

LEO

Thank you.

MARCUS

That's not a compliment. I don't like you.

LEO

Oh.

MARCUS

I think I've made that very clear.

LEO

Yes, that is quite clear.

MARCUS

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

Elise is getting uncomfortable with the conversation.

LEO

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

MARCUS

Enlighten me.

LEO

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

MARCUS

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

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

LEO

I am not concerned with opinion or conjecture or even fanaticism. I want to know the truth and I will chase that truth down every meandering trail. But in seeking that truth you will encounter those who value their safe little spaces. And if you upset that space... you have resistance. I love resistance.

(MORE)

LEO (CONT'D)

It shows you that truth may be underneath. We need to brush away the mystery to find the truth that is beneath.

MARCUS

Listen, I can respect the fact that your father's delving deeply into the pyramids has left you with-

Leo's face changes to that of sudden rage.

LEO

Check yourself Marcus.

Elise grabs Leo's hand. Her touch has a way of calming him. He looks at her and a slight smile comes to his lips.

LEO (CONT'D)

When you uncover enough truth, Marcus- prepare yourself because that truth may be uncomfortable and upsetting for some people. I truly am sorry that you care so much about your safety that it would determine what rabbit holes you are willing to jump into.

MARCUS

I want you to-

LEO

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

MARCUS

I had Williams cover you class. I wasn't sure if you'd be back. Go home- get some rest.

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

ELISE

Did you picture that going differently in your mind?

MARCUS

No.

Elise laughs.

ELISE

Good, so it wasn't a surprise.

MARCUS

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

ELISE

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

MARCUS

Wistful optimism I suppose.

He tosses the envelope onto their shared desk.

ELISE

Another package from Leo's secret penpal?

MARCUS

No- this one's addressed to you.

Marcus turns and leaves. Elise picks up the envelope and analyzes it. The return address is a P.O. Box in Nashua, New Hampshire. She casually sets it aside for later and begins working on her computer.

EXT. BOSTON CITY STREETS- DAY

Leo walks the city streets of Boston. He looks beat, run down, tired. He walks past a bar, stops for a second and turns back and goes in.

INT. THE GREAT PYRAMID OF GIZA- NIGHT

DREAM SEQUENCE

Leo is back at the pyramid corridors. He is sneaking quietly through a narrow passageway and comes to a large wooden door, partially broken down. He reaches out his hand to push the door open. It creaks as it opens, revealing a figure standing by the table where the artifact sits.

Leo is terrified. The figure is dressed in old tattered rags. As he approaches he puts his hand on the shoulder of the figure and it turns quickly. It is an aged version of Leo's father.

LEO'S FATHER
Be cautious. Think.

CUT TO:

INT. LEO'S APARTMENT- DAY

Leo wakes from the dream suddenly. He is asleep in a recliner in his apartment. The place is a disaster. He walks to the kitchen and opens the fridge. Nothing in it except beer, condiments and old pizza. He takes a piece out and a beer and collapses into a recliner.

Turning on the TV he half-heartedly flips through some stations and shuts it off again. He reaches for a stack of hand written journals and starts pouring through them.

There is a light knock at the door. Leo tosses the journal back on to the stack and opens the door. Elise is standing there holding groceries, smiling.

LEO
El, you are a life saver.

He kisses her on the cheek. She looks shyly at the floor and enters. Leo sets the groceries on the counter and puts some in the fridge. Taking a sandwich out he sits back down. Elise sits on the couch. She looks at Leo quietly.

LEO (CONT'D)
What?

ELISE
What?

LEO
I can feel your look.

ELISE
I have a look?

LEO
You do. What's on your mind? How are things with- Kevin?

ELISE
It's Alan.

LEO
Are you sure? I thought it was
Kevin?

ELSIE
No, it's been Alan for quite some
time.

Leo is toying with her in a playful way.

LEO
Hmmm- I thought it was Kevin.

ELISE
I'm worried.

LEO
Of course.

ELISE
Be serious. I'm worried about the
end of this.

LEO
Explain.

ELISE
Say you find it. Say you get the
proof that you have been searching
for all these years. Say you prove
everything your father wrote about.
What then?

LEO
What do you mean *what then*?

Elise picks up one of the many journals.

ELISE
What do you do then? What does it
change? Will it bring him back?
Will it change your opinion of him?

LEO
It will show everyone that has
doubted his work, doubted him..
doubted ME.

ELISE
At what cost?! Your tenure?? Your
job? Your life? At what cost?!!

LEO
At ALL costs!!

Elise is taken back by his anger. She becomes quiet again. He has risen from his seat and realizes just how angry he has become.

LEO (CONT'D)

I- I didn't mean to... I'm sorry.

He sits back down again, almost embarrassed.

ELISE

I don't understand this need in you-
this desire.

Leo sits silent for a beat. He's lost in thought.

LEO

Are you close with your folks?

ELISE

Yes.

LEO

They approve of your life choices-
moving out here to the east coast?

ELISE

I believe so, yes.

LEO

That is something I will never
know. If they approved of what I
do... will do. All I can remember
about him was this. And all I
remember about her was her hatred
of what destroyed him- us.

Elise rises and lays her hand on his head tenderly.

ELISE

I just hope that in the end- that
it will be worth everything.
Everything you lost... chasing this
ghost.

She quietly closes the door. Leo stands, looking at all the journals surrounding him.

LEO

Yeah- me too.

INT. LEO'S OFFICE- MID-MORNING

Leo sits behind his desk half working, half eating his lunch. Elise walks in quietly and sits. It's tense. They both sit in silence for a few seconds before Leo looks up from his lunch.

LEO

Do you ever wonder why tuna is the only fish we eat that gets the designation of FISH when we describe it?

Elise is confused.

ELISE

Umm- what?

LEO

Well, when you order it's always described like "Hey, give me a tuna-fish sandwich." But when we order other fish we don't say "I'd like the Haddock-fish dinner" or "I'll take the salmon-fish." Why is it only TUNA-fish?

There's an awkward silence and then a smile creeps to her lips. She pretends to not be taken by his attempt to break the silence and starts pulling papers out of her bags.

ELISE

Is this the sort of thing you talk about on dates with women?

LEO

What? It's charming.

ELISE

No.

LEO

Hey, I do alright.

There is a knock at the door. Marcus sticks his head in. Leo's demeanour changes.

MARCUS

Hi folks.

ELISE

Hi Marcus. How are you doing?

Leo doesn't acknowledge him.

MARCUS

Well I wanted to talk to Leo actually.

LEO

I'm busy.

MARCUS

It's not a request. My office please.

Marcus leaves and Leo rolls his eyes. Elise keeps doing her work but starts smiling again. Leo sees her.

LEO

What are you so happy about?

ELISE

Oh nothing. Maybe you should tell him your tuna-hypothesis.

LEO

Oh shut it.

Leo tosses his paperwork on the desk and leaves.

INT. MARCUS' OFFICE- MORNING

Leo enters and is about to sit in the chair in front of Marcus' desk.

MARCUS

Close the door please.

LEO

Uh-oh. This sounds serious. Have I ever told you my Tuna-fish anecdote?

MARCUS

Huh?

Leo shakes his head.

LEO

Nothing. What's up?

MARCUS

I feel like we've gotten off on the wrong foot lately.

LEO

I can agree with that.

MARCUS

When I took over here last year I was uncomfortable with some things. But I agreed with the powers that be that I shouldn't make any changes for at least a year.

Leo senses a turn in the conversation and starts acting defensive.

LEO

Don't beat around the bush Marcus. What have you got to say? You firing me?

There is a brief moment of silence.

MARCUS

I am letting Williams go.

Leo is genuinely surprised.

LEO

Williams? Really?

MARCUS

And I am recommending you for tenure.

Leo is in shock.

LEO

I don't get it.

MARCUS

Are you happy here?

Leo can see Elise mulling about in their office through the window.

LEO

Yeah- I am.

MARCUS

Williams is a terrible teacher. You are not. And the students flock to your class. I'm not a fool... I can't keep sub-par professors. And just because you and I don't see eye to eye doesn't mean I don't see what is best for the university.

LEO

I- I'm not sure what to say. I appreciate your support in my work.

MARCUS

Oh, the jury is still out on your work- but I do support you teaching here.

LEO

Understood. I can live with that.

Marcus gets up to see Leo out.

MARCUS

You have an interview with the review board Monday at 9:00am. DON'T be late. For my sake, and yours.

Leo walks to the door and stops. He turns and offers his hand to shake Marcus'. Marcus shakes it reluctantly. Leo smiles.

LEO

Maybe you're not such an asshole after all.

MARCUS

Oh no, I most definately am. But that's not always a bad thing.

LEO

No, it's not.

They both laugh.

MARCUS

9:00am.

LEO

I will be there.

We stay with Marcus in his office. He sees Leo meet Elise in the hall and talk for a second and her face changes to surprise and joy and throws her arms around him. Marcus turns and returns to his desk.

INT. B.U. LECTURE HALL- DAY

The classroom is packed. There is an obvious buzz of excitement. Leo enters, throwing his things on the desk he looks up as the class begins applauding.

LEO

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

MALE STUDENT

We heard you are banished? Is that true?

LEO

I will neither confirm nor deny...

FEMALE STUDENT

How far you got into the pyramid! What did you see?

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

LEO

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

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

LEO (CONT'D)

If you could hit those lights.

The man turns and hits the light switches.

LEO (CONT'D)

3000 BC Egypt. The world's first empire rises, led by a man they call Pharaoh. Who were these people? What do we know about them? Anyone?

MALE STUDENT

They had unprecedented knowledge of engineering and construction.

LEO

Yes.

FEMALE STUDENT

They were a culture of people obsessed with the afterlife.

LEO

Also true. Why the elaborate tombs?
Were they even tombs?

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

LEO (CONT'D)

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

We see a wooden table with gold inlay.

LEO (CONT'D)

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

He scrolls through various pictures from different pyramids.

LEO (CONT'D)

You see this large stone vat? I
have seen something like it either
in the tomb chamber or directly
next to it.

MALE STUDENT

What was in it?

LEO

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

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

FEMALE STUDENT

That's a lot of questions without
answers.

LEO

Precisely. Is this not the premise
behind archeology? Why are you in
this class? Why do we even go
digging in the dirt?

FEMALE STUDENT

To unearth the past.

LEO

Why?

MALE STUDENT

To understand more about them and what they were like.

LEO

Why?

ANOTHER FEMALE STUDENT

To make sense of what knowledge they had and what ended their civilizations.

LEO

(loudly) WHY?

The class is silent at Leo's agitation. The Man looks around waiting for someone to pipe up. No one does.

THE MAN

(French accent) So that we might learn from their demise and not repeat it.

Leo smiles. He got the answer he was looking for and goes back to the slides.

LEO

Fast forward to the pyramid of Dashur... again looks like it underwent a massive failure... so they begin to widen the base, use much larger stones. Look at the pictograms of the men carrying the massive stones.

He is clicking quickly through the slides now.

LEO (CONT'D)

Then Khufu... and the great pyramid of Giza. We keep finding new pyramid structures... look at Fort Ransom North Dakota. Or Silbury Hill in England. Even in Antarctica... pyramid like shapes found jutting out of the ice... Why?

The man speaks from the darkened side of the room.

THE MAN

Do you have a theory?

LEO
I'm sorry?

He tries to see the man through the dark.

THE MAN
Do you have a theory about it all?

Leo glances around the room for a moment. He is skeptical of vocalizing something.

LEO
I do.

The class is waiting on his words anxiously.

LEO (CONT'D)
I believe- things are not always
what they seem.

He hesitates.

LEO (CONT'D)
I think that sometimes we get into
digging these ancient civilizations
up asking "what"- when the real
question we should be asking is
"why?" Why did they leave the clues
they did? Why did they choose to
leave information behind? And why
are they no longer here?

There is a murmur in the room. He clicks back to pictograms on pyramid walls. Pictures of two orbs in the sky with beams shooting down to the earth.

LEO (CONT'D)
Many people have given their lives
to that pursuit. And yet there is
still a lot to learn from the
truths under the dirt around the
earth. It is your jobs to dig up
that truth- no matter what
terrifying truth might be
underneath.

FEMALE STUDENT
What truth are you looking for?

The class bell rings and the students wait for Leo to speak for a few moments. Leo is standing facing the picture of the Giza pyramid on the screen- lost in thought. Some people get up and leave. The Man stands staring at Leo.

EXT. COURTYARD B.U. CAMPUS- MORNING

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

Leo is approached by the mysterious man from the lecture.

MAN

Well that was entertaining- And a most diplomatic answer.

He startles Leo.

LEO

It was. Who are you again?

MAN

Oh, forgive me- my name is Georges.

LEO

Georges?

GEORGES

Yes. George with an S.

LEO

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

GEORGES

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

This catches Leo's attention

LEO

How so?

GEORGES

Je viens de Université De Bordeaux- in France. There I am head of the Astronomy department. I have been led to believe that perhaps some of your theories, as unusual as they are, may have some truth to them.

LEO

Forgive me, George with an S, but why should I care about some supposed academics trying to learn my theories only to ridicule me in their schools. I heard about Bordeaux's thoughts on my thesis.

GEORGES

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

LEO

Banished is more like it.

Leo has grown weary of the conversation and has started walking away.

GEORGES

Mr Ford- I have had a permit to enter the Great Pyramid of La Venta. This table you speak of... the one that seems to have housed some sort of artifact. It remains there.

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

LEO

YOU have seen it?

GEORGES

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

Leo tries to contain his excitement.

LEO

Wait, see... the permit?

Georges laughs.

GEORGES

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

LEO

That- that would be... When would we leave?

GEORGES

Well monsieur Leo I am afraid that although I understand your reluctance to speak publicly about your theories I'm afraid that I must insist that I hear from you directly.

LEO

Directly?

GEORGES

Please, if you would. What do you believe to be the origins of the pyramids? My interest depends upon your specificity. I'm afraid I must hear it directly from you.

Leo glances around their surroundings and reluctantly answers.

LEO

I believe that we did not build the pyramids. I believe that someone other than human built or at the very least instructed humans as to how to build them. What their true purpose was still eludes me- but I feel I am close.

Georges looks at Leo for a beat... and then smiles.

GEORGES

That will suffice Ami. I'm afraid that if you wish to accompany me we must leave immediately. My flight leaves Logan in 90 minutes. I'm afraid we must move with haste.

LEO

Tonight.

Leo looks back at the school.

LEO (CONT'D)

That's going to be difficult for me.

GEORGES

I'm afraid time is of the essence, ami.

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

LEO

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

GEORGES

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

Georges holds out his hand and Leo runs back to shake it and
takes off towards the building. Georges smiles contently and
walks off quickly.

INT. ARCHEOLOGY DEPARTMENT- DAY

Elise is sitting, working at her desk. Leo bursts in and
starts grabbing bags and papers and shoving them into a
briefcase.

ELISE

What's going on?

Leo is frantically looking for something.

LEO

My passport. Have you seen it?

Elise holds it up.

ELISE

You mean this?

LEO

Yes!

He tries to take it from her and she pulls back.

ELISE

I'm scheduling your flight to
Colorado remember?

LEO

I- um- plans have changed.

Elise is apprehensive now.

ELISE

Why?

LEO
I just met this guy. Georges. From
the Bordeaux in Paris?

ELISE
I've heard of it.

Leo is still rummaging through journals and photos.

LEO
Anyways- he's got a permit to enter
the pyramid in Mexico.

ELISE
La Venta?

LEO
Yeah, so he asked if I wanted to go
with him.

ELISE
Do you think that's a good idea? I
mean, how do you know he is who he
said he is? We should call Paris
and just make-

LEO
He has seen it. The artifact. The
table. There is one in Mexico.

Elise is taken aback.

ELISE
He's sure? How do you know?

LEO
Why are you acting so worried?

ELISE
Because you seem to not be. We
don't know anything about him.
You're going now?

LEO
Yes.

ELISE
Aren't you forgetting something.
Already?

Leo has a blank look on his face.

ELISE (CONT'D)

It's Friday- your tenure meeting is Monday! Even if everything went well you'd barely make it back in time.

LEO

I'm not missing this chance. He's seen it, I have to go.

ELISE

It will still be there. You have one chance for tenure here. What's more important?

Leo gives her a look.

ELISE (CONT'D)

Let me just contact Manny at the university in Mexico. I know I can get a permit-

LEO

El, I am not waiting. Can I have my passport now please?

Elise is not sure. She's thinking, working things out.

ELISE

Ok. You can have it.

LEO

Thank you.

ELISE

When we get to the airport.

LEO

We?

She has gotten up and started gathering her things.

ELISE

Yes we. I'm going with you.

LEO

I don't have time to-

ELISE

You're right. You don't have time to do this. So I am making sure that you are going to be here for your meeting.

Leo tries to protest. Elise just stands there waiting for him.

ELISE (CONT'D)
Tick-tock professor. Let's meet
this George guy.

Leo smiles. He's impressed with her forwardness.

LEO
It's actually Georges- with an S.

INT. LOGAN AIRPORT- EVENING

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

GEORGES
Leo! Over here!

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

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

Georges hands him a ticket.

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

Leo motions to his right. Elise is standing there with his passport.

GEORGES (CONT'D)
Oh, hello.

LEO
George, this is Elise. She is- a
friend.

ELISE
Bodyguard.

Georges looks apprehensively around.

GEORGES
I wasn't expecting anyone else-

LEO
She has a- vested interest in our
project...

GEORGES

Please Leo, let me finish. I was not expecting anyone- so beautiful.

He takes Elise's hand and kisses the back of it.

GEORGES (CONT'D)

Enchanté chérie.

Elise is taken back by his sudden charm. She's a bit embarrassed. Leo is not pleased.

GEORGES (CONT'D)

By all means, the more the merrier, no?

They make their way through the terminal towards their plane.

INT. COMMERCIAL AIRPLANE- NIGHT

The plane is filled. Families with small kids. Georges is at the window seat with Leo in the middle and Elise on the aisle seat.

LEO

Tell me about how you became interested in the Pyramids.

GEORGES

How could one not be?

Leo smiles and laughs. His charm is infectious.

GEORGES (CONT'D)

Mine was an accidental interest I believe.

LEO

How so?

GEORGES

I fell into archaeology I'm afraid. I would call myself an astrophysicist with an interest in archeology.

Elise is surprised. She leans in. Leo doesn't like the way they are interacting.

ELISE

Astronomy? How did that happen?

GEORGES

Well they both obsess on the past, non Cherie? Astronomy has a broader lens yet archaeology looks only at the history of mankind and the earth. I think it is an error to not link the two.

LEO

I think I see what you mean.

GEORGES

I believe you are searching for an answer yet perhaps are not looking in the right direction.

Leo is confused and a little insulted.

LEO

How so?

GEORGES

I believe that your reluctance to speak of these things is- justified. So I must ask forgiveness for not being able to elaborate at the moment. Perhaps tomorrow when we meet my colleagues we might be permitted to exchange theories more freely.

Leo smiles, laughs and leans back in his seat and closes his eyes and pulls his hat down over his eyes.

LEO

I see I'm not the only one with trust issues.

The plane lands at the Mexican airport.

INT. HOTEL VILLA MARGARITA- NIGHT

SUPER TITLE: Villahermosa, Mexico

Georges, Elise and Georges enter the hotel lobby. They are greeted by Philippe (40's slight build, nervous, a little odd) Georges is happy to see him.

GEORGES

Philippe! These are our new friends Leo and Elise.

Philippe is taken back that it's not just Leo. He shakes hands with them cautiously.

PHILIPPE

(French accent) I- I was aware of only one?

GEORGES

Elise will be accompanying us to La Venta as well. Please make any accommodations necessary.

PHILIPPE

Of course Patron(boss)... I am afraid that they could only accommodate one room for monsieur Ford. It is a very large bed. But I can inquire about-

ELISE

That won't be necessary. One room will be fine.

Philippe looks relieved.

GEORGES

Well then, shall we retire to our rooms? It will be a very busy day tomorrow. Let us meet at the café outside the hotel in the morning? Say, 7:30?

Leo nods and grabs his bag and Elise's bag over this shoulder and they disappear into the elevators.

INT. HOTEL ROOM- NIGHT

Elise and Leo enter the hotel room. Leo throws the bags down on the bed and surveys the room. Elise picks the bags up and sets them on the bench.

LEO

You sure you're ok with just the one bed? I can sleep on the floor.

ELISE

Don't be silly. It's not like we've never shared a bed.

LEO

Remember that hotel in Cairo?

ELISE

Yeah- unfortunately. I burned my clothes afterwards.

Leo laughs, staring out the window.

ELISE (CONT'D)

I'm uncomfortable with this whole thing. I don't trust him.

Leo keeps staring out the window.

LEO

Well he seems to have taken a liking to you.

ELISE

That's what is making me uncomfortable. Call it a healthy skepticism.

Leo turns to her.

LEO

It's fine. He's French... they're all a little weird.

Elise smiles as Leo sets an alarm and gets into bed.

LEO (CONT'D)

Big day tomorrow. I just feel like it's going to an important moment for me

ELISE

For us.

LEO

Right, for us.

Leo has fallen asleep almost instantly. Elise watches him sleep for a second and turns out the light.

EXT. MEXICO COFFEE SHOP- MORNING

Georges and Philipe are sitting with two other men at a table outside the café. Elise and Leo approach. The men stand to greet them. Georges pulls out a chair for Elise.

GEORGES

Mes amies! This is Leo and Elise.
They will be joining our little
expedition to La Venta this
morning.

They all exchange pleasantries as a waitress brings drinks.
Elise still seems skeptical of the whole thing. Georges
notices and smiles.

GEORGES (CONT'D)

Cherie, I sense that you are still
unsure? How may I ease your mind?

Elise sits as the waiter pours her coffee.

ELISE

Something just doesn't sit right
with it. I guess I'm just curious
why an astrophysicist has such an
interest in our work on the
pyramids.

The colleagues give each other a side eyed glance.

GEORGES

Leo, could you finish your theory
for my colleagues.

It's tense. Leo is sceptical, Elise is working things out in
her head. Leo goes on- with trepidation.

LEO

I do not believe man built the
pyramids.

Philipe and the other two men lean forward with interest.

LEO (CONT'D)

I simply cannot believe that human
hands were capable of such feats of
architectural precision. The
dimensions, the directions they
face... the alignment with specific
stars. There is more to it- and I
feel it has to do with those small
pyramid shaped artifacts.

Georges is smiling smugly.

GEORGES

(to his colleagues) See? I told
you.

ELISE

So then, now tell US. What does an astrophysicist want within the pyramid?

GEORGES

That, Cherie is the million dollar question. Let us just say that our interests in this matter have aligned temporarily.

PHILIPPE

We propose that we share possession of the artifact- if you should be able to locate it. We agree to fund the expedition. You agree to lead us to it.

LEO

You still haven't answered the question.

Everyone is tense. Georges hesitates to answer, looking around their surroundings. He then leans in and speaks quietly.

GEORGES

I fear we are being followed.

LEO

Followed. Why?

GEORGES

You were right, mon Ami. Sometimes things are not always as they seem. I agree with your theory, Leo. We did not build the pyramids. And Cherie- you ask what an astrophysicist would want with them? I believe we know who did.

This peaks Leo and Elise's interest. They look at each other in agreement.

LEO

So you think you've found something? A planet? Space ship? What?

Georges laughs.

GEORGES

We have found... irregularities.
Something out there is having
impacts we cannot explain.

ELISE

Irregularities? A planet? Wouldn't
everyone have seen it?

GEORGES

Not if the planet was hidden. If
you are looking in the right places
you don't need to see it.

LEO

That makes no sense.

GEORGES

Of course it does. Youe see it
every day.

LEO

How so?

ELISE

The wind.

Georges is pleasantly surprised.

GEORGES

Yes, Cherie! The wind.

LEO

The wind?

GEORGES

Ok Leo- look around you. Can you
see the wind?

Leaves blow around, trees sway.

LEO

Yes of course.

GEORGES

Elise?

ELISE

No, you are not seeing the wind.
What you are seeing are the EFFECTS
of the wind. The leaves rustle, the
trees sway back and forth- the wind
is exerting forces upon its
surroundings.

GEORGES

We have observed some peculiar effects that have lead us to believe there might be something out there. What you seek in the pyramids may provide an answer to that question.

Leo looks to Elise. She seems uneasy still but nods.

LEO

Well then- it seems we have an agreement.

Leo holds out his hand and Georges shakes it excitedly. As he does two black SUV's pull up. The men enter one and Georges motions for Leo and Elise to join him in the second. He holds out his hand to help Elise into the vehicle.

GEORGES

Cherie?

Elise enters the vehicle cautiously and they speed off.

EXT. BASE OF LA-VENTA PYRAMID- MORNING

SUPER TITLE: La Venta Pyramid- Mexico

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

GEORGES

Follow me. The entrance is down around the path.

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

GEORGES (CONT'D)

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

ELISE

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

Leo is going first, hacking through some thick brush with a machete. They struggle a bit and break through to see the pyramid in front of them.

GEORGES

What about the people that lived here?

LEO

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

GEORGES

That's flattering.

LEO

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

GEORGES

Leo, I'm sure you have a theory.

LEO

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

Leo runs his hand over a rubber tree.

GEORGES

Do explain please.

LEO

Have you heard of an ancient site called Tanis?

GEORGES

Zoan? From the bible?

LEO

Precisely. Well when they did a magnetometer survey on this pyramid in 1967 they found an anomaly high on the south side of the pyramid.

(MORE)

LEO (CONT'D)

Some speculated there was a section of burned clay. Like something very hot scarred the pyramid.

Gorges runs his hand on the outside of the door entryway. It looks scarred by an ancient fire.

GEORGES

What does that have to do with Tanis?

LEO

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

GEORGES

They have disproved that.

LEO

So you say. Whenever people expend resources to discredit something it begs the question "Why?" Many times it is to hide a truth. A truth that you don't wish to believe.

GEORGES

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

LEO

No, what I am saying is that the stone was heated enough to leave scarring similar to something being super-heated. It is foolishness to deny the fact of evidence. The same evidence resides here.

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

GEORGES

So what do you think the fire was?

LEO

What ancient peoples might call fire can be many things.

(MORE)

LEO (CONT'D)

I think that whatever the purpose of the pyramids were- are- I think a vast amount of energy was used- and that energy left scars.

GEORGES

That seem to make sense.

They make their way through very tight tunnels which open into larger rooms. There is broken down stairs leading to an overhang about 80 feet up.

LEO

Up there.

Leo reaches into his pack and pulls out ropes and throws one up a couple of times before the hook catches. He gives Elise a look and smile and starts up the side of the wall. They wait as he scales up the wall.

ELISE

Look at all the gold inlay. Haven't you wondered why all the artifacts were made of gold? Or why there is evidence that the capstones on some of these pyramids were made of gold? Why all the gold treasures found in the pharoah's tombs?

GEORGES

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

Leo has reached the top and throws down a rope ladder. One by one they start up it.

LEO

What good is gold in the afterlife? Or maybe- it was for something more practical. Maybe it was laying in wait.

Getting to the top they move form one room to another, Georges following Leo's lead. They entered what looked like the same room in the Egyptian pyramid. A tomb. Leo's eyes light up.

LEO (CONT'D)

Maybe they were going to need it- for some purpose.

The light finally illuminates the room. There is what looks like a sarcophagus with a small table next to it.

It still has the artifact still sitting on it. Both men fall silent, in awe.

GEORGES

There it is.

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

LEO

If you take look at the pyramids from a birds eye view from space, you might think that they were strategically placed.

Leo has begun walking around the room looking everything over. He looks above them.

LEO (CONT'D)

And the long chasms leading great distances to these burial chambers... acting almost like portals. Perhaps drawn to these artifacts... like keys. It might lead you to believe that all the gold was acting like a lightening rod. A conductor.

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

LEO (CONT'D)

Was all this gold just vanity? Or was it because gold is the longest lasting conductor of electricity?

GEORGES

I thought copper was the best conductor?

LEO

Copper is not as malleable and gold is, therefore, harder to work with.

ELISE

Gold is known as a chemically inactive element, which means that it doesn't react with other materials easily. Unlike copper or silver, which easily corrode and tarnish.

Leo runs his hand over the artifact table. He's scanning the room, taking everything in.

LEO

If you want to maintain an electrical connection over LONG periods of time, you use gold. Perhaps you find so much gold in these places because the connections they were making were engineered to last... thousands of years if need be.

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

LEO (CONT'D)

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

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

LEO (CONT'D)

Rubber.

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

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

LEO (CONT'D)

STOP!!

GEORGES

We must ensure that these things not be hidden. To do that we must-

LEO

Do NOT touch it!

GEORGES

Why not touch it?

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

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

Leo shakes his head mockingly. He gently places his hand on
the artifact.

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

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

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

LEO
Haven't you ever watched the
movies? You can't just go touching
everything you find. That's how you
don't come out alive.

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

LEO (CONT'D)
Better to be safe than- well, dead.
If this thing is like the ark,
which I believe may have been a big
capacitor, holding an electric
charge, then we'd be wise to treat
it with a little more caution.

GEORGES
We cannot leave it. I fear that we
are- unconvinced of the Mexican
government's intentions. And so we
must hold on to it- at least until
it can be documented. If not I fear
it will disappear... and with it the
proof we need.

Leo is uneasy.

GEORGES (CONT'D)
You are unsure of our intentions.

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

GEORGES
Would it ease your mind if you
carry it?

Elise looks around at the others and the surrounding walls.

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

Georges smiles.

GEORGES
Permission is such a fluid concept.

Leo is now smiling.

LEO
Yes, it would ease my mind if I
held on to it. For now.

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

GEORGES
We should take our leave... before
unfriendly eyes wander our way.

LEO
Agreed.

They make their way back, following the ways they came in. As
they lower down the rope ladder and Leo is the last one to
jump down, they are met with a dozen Mexican police. Chaos
ensues as there is shouting and guns pointed at them. The
head policeman is yelling.

POLICE
Permiso! Permiso!

LEO
What's he saying?

GEORGES
He wants our permit.

The police are agitated and start going towards them. Elise
jumps in front of him.

ELISE

Woah woah!! Un momento!

Elise reaches into her pocket, the police point guns at her. Everyone has their hands up.

GEORGES

Cherie!

Elise pulls out a paper and waves it at the men.

ELISE

Permiso! Permiso!

Georges and Leo look confusedly at each other.

ELISE (CONT'D)

Universidad Nacional Autónoma de México. (The National Autonomous University of Mexico)

The police takes the paper and looks at it, shines their lights on Leo and Georges faces. Elise gives Leo a little wink. Leo smiles, impressed.

POLICE

Mis disculpas señorita. (my apologies, Miss)

He hands the paper back to Elise and she puts it in her pocket. The police lower their guns and the tension subsides. They lower their hands and all start chuckling.

GEORGES

Well that was exciting!

Philippe and the two men sigh and relax.

LEO

Yes it was... yes it was. Care to explain there "Cherie"?

Elise is coyly smirking.

ELISE

What? You think I was going to leave the intricate legalities to you two?

Georges is impressed.

ELISE (CONT'D)

I told you... one call to Manny at the university.

Leo is remembering why he loves her.

GEORGES

Well, Cherie- you are full of surprises.

She smiles shyly at him and they all continue back through the caverns and out of the pyramid.

EXT. BASE OF LA-VENTA PYRAMID- NIGHT

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

INT. LEO AND GEORGES' SUV- NIGHT

The two men are excitedly talking.

LEO

What is our next move then? Someone is no doubt going to notice the artifact is missing.

GEORGES

Leave that to me. Arrangements have been made.

ELISE

I'm a little uncomfortable with this. How are we going to explain where we got this? Where is it even going to go?

GEORGES

That too has been arranged.

LEO

Forgive me for worrying but I'm the one literally holding the bag.

GEORGES

Yes, I understand.

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

LEO

Oh shit. What now?

GEORGES

Do not worry, my friend.

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

GEORGES

Leo, show them the bag please.

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

LEO

What the hell!

Georges doesn't move. The officer looks inside the bag and nods to the two holding Leo. They proceed to push him into a cruiser. Leo is yelling to Georges.

LEO (CONT'D)

Georges! What the hell are they doing?

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

GEORGES

I told you not to worry. Elise I'm going to need that camera too by the way.

One of the officers roughly grabs the camera and places her in a vehicle.

LEO

You son of a bitch.

GEORGES

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

LEO

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

GEORGE

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

LEO

You motherfu-

They shove Leo in the vehicle and slam the car door. Georges turns to the group of officers smugly.

GEORGES

I'll take that backpack now.

The officer doesn't move.

GEORGES (CONT'D)

The pack.

Philippe walks over to the officer who gives him the pack.

PHILIPPE

Our deal has been... modified. It appears that this artifact is a little more valuable than you led us to believe.

GEORGES

We had a deal- you can't-

PHILIPPE

We can.

The other officers grab Georges and throw him in the back of the vehicle with Leo and Elise. They look pissed. Georges looks at them ashamed.

ELISE

Welcome back.

The vehicle speeds away with the three of them in it.

EXT. SMALL MEXICAN AIRFIELD- NIGHT

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

PHILIPPE

Where is the pilot?

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

PHILIPPE (CONT'D)
Check the hangar.

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

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

PHILIPPE (CONT'D)
He-here.. t-take it!

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

PHILIPPE (CONT'D)
Take it! Just leave me-

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

INT. BOSTON AIRPORT- DAY

SUPER TITLE: LOGAN AIRPORT- BOSTON

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

MARCUS
What the hell happened?

LEO
We were double-crossed.

MARCUS
What? Who? Where were you? Mexico?
You missed your tenure meeting.

ELISE
We know.

MARCUS

You assured me that you would be there.

LEO

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

INT. BOSTON UNIVERSITY- DAY

Leo and Elise enter the office complex and slide quietly into their office. Marcus enters, angry.

LEO

I don't even want to hear it Marcus.

MARCUS

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

LEO

Go tell that to Georges.

MARCUS

What happened?

LEO

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

MARCUS

What happened to him?

Leo is confused.

LEO

What happened to who?

MARCUS

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

ELISE

Oh my...

LEO

Well the last I saw of him was when they threw us on a plane back to the States.

MARCUS

Well they are asking a lot of questions.

LEO

They are welcome to search my things.

MARCUS

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

LEO

Oh the hell with the Mexican government.

MARCUS

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

Leo sits up and faces Marcus.

LEO

I don't give a shit about him or where he is... What I am saying is that it was all there. Everything.

MARCUS

Meaning?

LEO

Meaning, the important fact in all of this is that it all is true. The chamber being where it should have been, the vat with the rubber. Pyramids thousands of miles apart- and yet they have the same characteristics, same artifacts as each other.

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

MARCUS

I'm worried. I can deal with the academics... but this mafia type stuff is out of my comfort zone.

LEO

I can take care of myself.

Marcus stands to leave.

MARCUS

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

ELISE

Of course.

MARCUS

And get some rest- you look like shit.

Leo smiles as Marcus turns to leave.

MARCUS (CONT'D)

So what did it look like?

ELISE

It was beautiful.

LEO

And heavy.

Elise laughs as Marcus leaves. Leo crashes on the couch exhausted. Elise sits at her desk clicking through emails.

LEO (CONT'D)

Well- now what do we do? Our list of allies grows thin.

ELISE

Well... I was thinking-

There is a light rap at the partially opened door.

LEO

Jeez Marcus, just come in.

Georges pushes the door the rest of the way open. Leo sees him and gets angry.

LEO (CONT'D)

What the hell are you doing here?

Georges enters and Leo makes a move towards him. Elise gets in between them.

ELISE

Woah woah... settle down.

GEORGES

I understand your anger mes amies. But let me assure you... I am not an enemy. We can ill afford to let emotions get in the way.

LEO

Or maybe you got screwed over and now you're feeling bad about it.

Georges sits at the chair at Leo's desk. Leo is angry.

GEORGES

I could not trust you any more than you trusted me. I would feel the same way you do if I were in your position. We were all misled. But my intent was always honourable.

Leo has calmed down.

ELISE

So why are you here?

LEO

We don't have anything else you can steal.

GEORGES

You can't assume that was the only artifact in existence.

ELISE

Well, unless you any more leads-

GEORGES

What does the name William Foley mean to you.

The words fall with a thud. Leo turns to him instantly.

LEO

Why did you say that name?

Elise starts rummaging through her desk and finds the manilla envelope and opens it.

GEORGES

So, you are familiar.

Elise pours the contents of the envelope out and picks up a picture. Her jaw drops.

ELISE

Hey...

LEO

Yes, I am familiar. What I'm wondering is why YOU are-

ELISE

Guys...

GEORGES

Come now Leo, you can't assume you are the only...

ELISE

HEY!

They stop bickering and look at her holding the picture up. It is a picture of someone holding one of the glass pyramid artifacts. Leo stands quickly and takes the picture.

ELISE (CONT'D)

It was addressed to me... from someone named-

GEORGES

William Foley?

Leo is in shock. He looks to Georges who is equally in awe. Elise leans back in her chair.

ELISE

Well- it seems all is NOT lost.
(coily)Mes amies.

They all look at each other smirking.

LEO

Tell us what you know about William Foley.

Georges makes himself comfortable.

GEORGES

Well, my friends- things, and
people- are not always as they
seem.

CUT TO BLACK