

Harris Creek

Pilot

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ACT 1

INT. MISSION CONTROL CENTER

We SCAN around the large Mission Control Center, with an immense screen in the front and several rows of computers. Several PEOPLE casually analyze their screens of data.

Superimpose Titles:

Jet Propulsion Laboratory  
Space Flight Operations Facility  
Deep Space Network

BLAIN ALBIES, an early-thirties post-doc with a mohawk and ripped jeans, sits at a computer. He listens to radio STATIC through large headphones.

Blain looks mildly bored. He tunes some dials. Watches squiggly lines as they scroll along his computer screen.

Suddenly, the squiggly lines bounce as though a strong signal just came in. Blain becomes alert.

BLAIN  
Okay, that's it. Lock and begin  
transmission.

A woman next to Blain, LIZ CHAO, who looks like a young doctoral candidate with bad acne, nods and types commands into her computer. She hits ENTER.

CHAO  
Locked and transmitting. Now what?

BLAIN  
Now? Now, one down, twenty nine  
more to go. Call Harris Creek, let  
them know.

Chao nods and picks up a phone.

INT. HARRIS CREEK RADIO OBSERVATORY - CONTINUOUS

Superimpose Titles:

Search for Extraterrestrial Intelligence (SETI)  
Harris Creek Radio Observatory  
Harris Creek, California

ROGER LIGHTHOUSE, the facility technician, has a phone to his ear. Roger, in his forties, is fascinated.

ROGER  
(into the phone)  
Check and check. Signal acquired.

Roger looks over his shoulder and sees Dr. MALCOLM JENSEN leaning against a table with a cup of coffee.

Jensen is in his mid-fifties with a large bald spot. He's not your typical scientist, dressed in a suit but no tie. He gives Roger a curt nod.

ROGER (CONT'D)  
(into the phone)  
Okay, telescope one is fixed on Proxima Centauri. Scanning 580 to 700 megahertz.

Roger hangs up the phone and puts a headphone to his ear. We can hear scratchy STATIC, and then a quick BOOM followed by more STATIC.

ROGER (CONT'D)  
And we're recording.

We hear another BURST.

ROGER (CONT'D)  
That's it. That's the pattern.  
(whispers)  
Bekah would love this.

INT. HARRIS CREEK RADIO OBSERVATORY - LATER

Roger continues his work. He just completed a task.

ROGER  
(into the phone)  
And that's five. All data being captured.

He looks at Jensen, who is now seated.

ROGER (CONT'D)  
Came to personally inspect my work, huh? Couldn't have one of your post docs looking over my shoulder?

JENSEN  
Just keeping an old friend company through a long night.

ROGER

Ah, very noble. Don't you forget  
I'm the original old friend. Post  
doc numero uno.

Jensen smirks but doesn't exactly affirm the comment.

JENSEN

Besides, I didn't get into this  
work because I like stargazing.  
This is it, Roger. This is what  
we've been working toward. Think  
I'm going to miss possible  
transmission?

ROGER

Return transmission?

(laughs)

I think you're about ten years too  
early.

JENSEN

We'll see.

ROGER

What does your message say, anyway?  
What are you transmitting?

JENSEN

Nothing for lowly technicians to  
concern themselves with.

Roger laughs. He pulls out some sketches that look like  
blueprints and begins to study them.

Jensen is suddenly very interested.

JENSEN (CONT'D)

What are those?

ROGER

These? Nothing for distinguished  
professors to concern themselves  
with.

Roger puts his headphones on and listens to the radio STATIC  
and occasional BURST of energy. Jensen continues to gawk at  
the drawings. He seems to understand what they are.

Another BURST of energy. We begin to PULL BACK from the room  
as though we're following the path the signal took.

EXT. HARRIS CREEK RADIO OBSERVATORY - NIGHT

We pull out of the entire building and see hundreds of immense RADIO TELESCOPES spread across miles of landscape that are pointing at the sky.

We follow the signal farther and head out to space before we come back down to Earth, albeit to a new location.

EXT. BACKYARD - NIGHT

We follow the signal into a much smaller radio telescope that is mounted atop a shed in a backyard.

INT. SHED - CONTINUOUS

EDISON LIGHTHOUSE (called Eddie) sits with his head resting on a table. Eddie's in the fourth grade and has autism. Two inches from his ear is an AM/FM radio. Eddie giggles while he listens to the STATIC from the radio.

Roger sits a few feet away typing into a computer.

His daughter, BEKAH LIGHTHOUSE, in the eighth grade, watches intently over his shoulder.

His wife, ELAINE LIGHTHOUSE, an eighth grade teacher, stands over them and smiles fondly at the bonding.

ROGER

Eddie. Hey, Eddie! Turn the radio off please.

Eddie isn't communicative, but he hears perfectly well. He keeps his head on the table as he reaches up and turns the radio off. His giggling stops.

ROGER (CONT'D)

Okay, Bekah, are you watching?

BEKAH

(excitedly)

Yes.

Roger types a few more commands.

ROGER

I would have assumed our scope is too small, but I think what these guys found...

He hits ENTER and then adjusts some dials. Through separate speakers we hear STATIC, but as he adjusts, there's a clear signal every few seconds. Bekah's eyes light up and Roger smiles.

ROGER (CONT'D)

These guys figured out how to track FRBs.

(beat, signal)

Hear that, Bek? That's a consistent FRB coming from Proxima Centauri. Pretty cool, right?

BEKAH

Amazing. Is it... It must be natural, right?

ROGER

Well, it could be.

Roger pulls back and leans on his knees, like he's about to share a secret.

ROGER (CONT'D)

I think, though, it's a beacon. Pinging us until we respond.

ELAINE

And I think you're drinking the Koolaid. Stop filling our daughter's head with whimsical hopes.

ROGER

Ye of little faith, my fair-natured wife. Ye of little faith.

They all listen for a few more seconds. Even Eddie has lifted his head and listens intently.

BEKAH (O.C.)

So are they trying to contact them?

INT. CAR - MORNING

Elaine and Bekah are sitting in the car. Roger leans in the window.

ROGER

They're trying to contact them. Or at least, send signals up there.

BEKAH

Did they get a response?

ROGER

Bekah. Do we need to walk through this? How fast do signals travel?

BEKAH

The speed of light.

ROGER

How far away is Proxima Centauri?

BEKAH

4.2 light years.

(considers)

There's no way to get there faster?

Roger smiles at Elaine and shrugs.

ROGER

They're hoping whatever pattern or signature they've discovered will somehow make it skip through space. I think that's kind of ridiculous.

Roger continues to smirk.

ELAINE

What?

BEKAH

You know how to do it!

ROGER

I have an idea.

BEKAH

Can we do it? Can we build it?

Roger is being purposefully imaginative. He's trying to stoke Bekah's wonder.

ELAINE

Roger.

ROGER

We'll talk more after school.

ELAINE

Don't forget you have end of the year exams, lady. No messing around until you've studied.

(MORE)



ELAINE (CONT'D)  
(shouts)  
Bye, Eddie!

We see Eddie on the door step in noise cancelling headphones.  
He waves.

INT. CAFETERIA - DAY

Bekah and her two friends, PAM and ANGELA, sit at a table in the corner. They all have lunches, but are more interested in Bekah's laptop. She has the graphs from her father.

PAM  
Wow, that is so cool.

BEKAH  
Isn't it? A persistent signal.

ANGELA  
And you got this how?

BEKAH  
From my dad.

ANGELA  
Your dad gave this to you? Like,  
sent it to you?

BEKAH  
Yes. Who cares?

PAM  
Yeah, get on the same team here.  
(beat)  
So you think there's more?

BEKAH  
Seems like it.

They hear a group of BOYS laughing in the background. Like the three girls, the four boys are huddled around a laptop.

PAM  
I wonder what they're looking at?

Bekah smiles deviously, which Pam sees.

ANGELA  
No! That's not what she meant!  
Bekah. Seriously. You're going to  
get us in trouble.

Bekah viciously types away.

BEKAH

Yep, they're on the WIFI. And,  
access.

They all look at the screen and a video game appears.

PAM

God those guys are losers.

The bell rings and students everywhere begin to stand. Bekah switches back to the signal readout. Looks at it with wonder.

INT. CLASSROOM - DAY

Elaine stands in front of a class of twenty-five eighth-grade STUDENTS. Various space objects around the room. Calculations on the white board.

Bekah, sitting in the front row, writes out some sort of mathematical equations.

ELAINE

And last but not least, the Fermi  
Paradox.

(beat, no response)

People, this is the crux of the  
whole course! We spent all last  
week on it! I let you spend two  
whole periods watch E.T. The Fermi  
Paradox. Someone, talk to me.

Elaine rolls her eyes.

ELAINE (CONT'D)

Bekah, since you're the only one  
not paying attention.

Bekah looks up suddenly.

BEKAH

What? Oh. The Fermi Paradox, it's,  
uh...

Bekah seems to have an epiphany.

ELAINE

Bekah?

BEKAH

Yeah. The Fermi Paradox was developed in response to the Drake equation and asks, if there's so much intelligent life in the galaxy, where is everybody?

ELAINE

Thank you, Bekah.

(looks around)

Connor, if you don't chime in on reasons for the paradox, I'm going to awkwardly look at you while I talk about Bekah not yet having a date to the final dance.

BEKAH

(whispering)

Mom!

CONNOR ELLERS, very handsome and built like a football player, sits up straighter as he smiles at Bekah.

CONNOR

Um, you know, space, it's big.

ELAINE

Space is big, that's good. That's right. Space is big. It takes signals a long time to get from one star to another, or across a galaxy, or across the universe. Or how about time? Civilizations rise, civilizations fall. A few thousand years is a blink of an eye when looking at the age of the Universe. Or, and pay attention now, or the reason for the paradox is our own ignorance. We have to consider the possibility that we are being bombarded with signals and messages from other civilizations, we just haven't heard them yet. Or we just can't understand them yet. Even you doubters out there have to think that's kind of cool.

While Elaine talks, the door opens and a man, GREG ROBESON, ENTERS. Elaine turns to him.

ELAINE (CONT'D)

Oh, Principal Robeson.

ROBESON

Mrs. Lighthouse, need you now.

Elaine takes a deep breath and nods once.

ELAINE

Bekah, can you finish the review?

ROBESON

No, I think Bekah should come too.

Both Elaine and Bekah know that something is wrong.

INT. HOSPITAL - LATER

Elaine and Bekah are running through the hospital. They approach a counter with a NURSE behind it.

ELAINE

Hi. Hi. Hi. Um, Roger and Eddie Lighthouse. I'm the mother, the wife, the mother.

The nurse checks the computer and nods.

NURSE

Mrs. Lighthouse?

ELAINE

Yes. Of course. Where are they?

Dr. GRANGER approaches.

GRANGER

Mrs. Lighthouse?

Elaine turns.

ELAINE

Yes.

GRANGER

Your son is right over there.

They all turn and see Eddie sitting in a chair. Eddie plays with an iPad. He has a bandage on his forehead.

Elaine runs to him and hugs him. Eddie appears disinterested.

ELAINE

Eddie. Hey, Eddie. Can you look at me please?

Eddie looks up reluctantly.

ELAINE (CONT'D)

What happened? Can you tell me what happened?

Eddie has a function on his iPad that allows him to speak. He starts to type.

EDDIE

(electronically through  
the iPad)

We. Had. Car. Boom.

ELAINE

What? What? What does that mean?

BEKAH

Mom, what's happening?

GRANGER

Elaine, your husband was in a car accident. He sustained injuries and is currently in surgery. I don't have any more details right now. The briefcase next to your son is his.

Elaine looks at the brief case and seems to be in shock.

INT. HOSPITAL - LATER

Elaine sits with Eddie in her arms. Bekah has opened up her father's briefcase and is looking at the blueprints. Granger approaches.

GRANGER

Mrs. Lighthouse.

They all stand.

GRANGER (CONT'D)

I'm so sorry, but I'm afraid your husband's injuries were too severe. We were unable to stem the bleeding.

Elaine's face goes pale.

ELAINE

What are you saying?

GRANGER  
I'm afraid he died from his  
injuries. I'm so sorry.

END ACT 1

ACT 2

INT. DEVELOPMENT BAY

Superimpose Titles:

Harris Creek Radio Observatory  
 Experimental Development Bay  
 Code name: LIGHTHOUSE  
 About four years later...

We're in a large laboratory, enormous in size. We view the lab at though on a podium and can see several areas of work. TECHNICIANS work on multiple projects, but in the center, an enormous machine. The domed roof of the bay has a crack running the length of it, suggesting the ceiling opens.

We pull back to find Malcolm Jensen standing on a skywalk. He is flanked by Blain, Chao, GENERAL CHARLIE SALAMAND, and several other SOLDIERS.

Blain's hair has grown out, but the tips are dyed blue.

Chao's skin has cleared up and she looks like she's embraced the life of an astronomer who rarely sees the light of day.

SALAMAND

So this is it? The famous  
 Lighthouse.

Jensen is not happy to be standing with Salamand. He doesn't respond to the inquiry.

SALAMAND (CONT'D)

It looks unfinished.

JENSEN

Turns out bending space is a  
 challenge.

SALAMAND

Don't get smart with me, Jensen.  
 Five years of funding before your  
 transmission, an additional four  
 years for your little -- machine.

JENSEN

Might I remind you, General, you  
 are here as guests of the  
 observatory. This is not a military  
 installation or operation.

SALAMAND

Yet.

Salamand walks from Jensen and the group begins descending stairs to get a closer look at the machine.

SALAMAND (CONT'D)

You can dazzle congress with big words, Jensen, wow them with fast radio burst nonsense, but after nine years and billions of dollars, those comely little senators start getting concerned.

INT. DEVELOPMENT BAY - LATER

The group is staring at the machine. Now that we're up close, it's even bigger than it first appeared. A large rounded magnet surrounds a radio telescope. The whole apparatus is maybe fifty feet in height.

SALAMAND

If I were in charge of this nonsense, I'd shut this whole thing down.

JENSEN

Thank God you're not in charge of it.

SALAMAND

Again, yet. When taxpayers pay for something, they want results. And what will your results be? Talking to aliens?

JENSEN

My team has made scientific advancements that would make Newton jealous. An algorithm that identifies patterns in background radio noise. Sources in this galaxy. The possibility of bending space. Those should be results enough. Talking to aliens would be a bonus.

SALAMAND

Is that it, Jensen? You want me to report back to my superiors -- to the Senate -- that you think you're contacting aliens?

(MORE)



SALAMAND (CONT'D)

Four years ago you sent messages  
out to space, what'd you hear?

JENSEN

Nothing yet. Space is big. Small  
minds struggle to understand.

Salamand steps forward. He doesn't get criticized often.

CHAO

He's just saying we wouldn't have  
received a response yet -- erm,  
Sir.

SALAMAND

But you're expecting one.

Jensen eyes him suspiciously.

JENSEN

If we are?

SALAMAND

You're using a machine that by your  
own words will bend space. You're  
expecting an alien response. What  
do those things sound like to you?

BLAIN

National security concerns.

SALAMAND

I do have to say, you surround  
yourself with smart people.

JENSEN

This is a commercial facility...

SALAMAND

Using government funding.

JENSEN

This is a commercial facility  
building a scientific experiment.

CHAO

It doesn't even work!

SALAMAND

Using government funding to build a  
machine that doesn't work. Either  
one, you're wasting money, or two,  
you're building a machine that  
threatens national security.

(MORE)

SALAMAND (CONT'D)

So which option do you prefer? The military takes this over, or the government shuts this whole observatory down? Remind me again, how much of the town is dependent on this place?

EXT. BACKYARD - DAY - SUMMER

EDDIE, soon to be in high school, tosses the football back and forth with CONNOR. Eddie has on big noise cancelling headphones and doesn't seem to be paying attention, but he's very adept with the football.

In the background, MUSIC is playing. It's a fun, relaxed environment. The silhouette of a mountain is in the distance.

BEKAH (O.S.)

K, come help!

Connor throws the ball once more and then holds a finger up, which Eddie understands as a pause in the action. He walks over to Bekah, who has grown into a woman over the past four years. She currently has on dirty overalls and her hair is up in a very loose bun.

Bekah stands over a small generator and has built a cubby four feet off the ground. Connor approaches and they both bend down and pick up the generator.

BEKAH (CONT'D)

And lift. Good. And slide it in.  
Good. Now push it in all the way.  
I'll plug it in from inside.

Once it's in, Connor looks at it and then takes a few steps back to take in the entire contraption.

Bekah has been busy since her dad died. She still has the radio telescope above the shed, but she has also constructed a large machine around it. It has several large copper coils wrapped around a large metal dish with the radio telescope sticking out from the center. Hundreds of wires are attached and leading to eight generators in plastic cubbies off to the side.

Bekah joins him and takes in the machine.

CONNOR

Finally finished?

BEKAH

Almost. I need one more generator  
for the magnets.

Connor looks farther out and sees large magnets mounted on  
metal pegs that form a circle around the shed.

CONNOR

You're such a freak.

BEKAH

Well, you're dumb and ugly.

CONNOR

That's two things. That's not nice.

BEKAH

Sorry.

CONNOR

K, I'm out. Let me know when you're  
going to fire this thing up.

BEKAH

Will do.

They bump fists and Connor runs and leaps over the wooden  
fence suggesting he's their next door neighbor.

INT. KITCHEN - CONTINUOUS

Elaine opens the sliding glass door and watches Connor  
disappear.

ELAINE

Bekah, work.

She sees Bekah nod and then begin to walk toward her.

Eddie has taken a seat and looks at the mountain. Bekah flips  
the radio to a station that's pure static and then removes  
Eddie's headphones. He immediately starts to giggle and wraps  
his arms around his legs.

Bekah ENTERS the kitchen.

Elaine closes the door behind her.

Bekah continues to walk through the kitchen.

ELAINE (CONT'D)

Wait. I want to talk to you.

Bekah stops and turns. She's already kind of annoyed.

BEKAH  
What? I have to go shower.

ELAINE  
CalTech called.

This has Bekah's attention

BEKAH  
And?

ELAINE  
And, you're still on the wait list.

BEKAH  
Mom...

ELAINE  
We had a deal. You can work on the machine through the summer. But I don't think CalTech is happening. Davis is a great school.

Bekah looks at her machine out the window.

ELAINE (CONT'D)  
It'll be here.

BEKAH  
I'm almost done.

ELAINE  
And your father would be proud.

BEKAH  
Proud? Proud his daughter went to Davis? He went to CalTech.

Bekah continues to look at the machine and then quickly makes eye contact with Elaine and rolls her eyes. She EXITS.

INT. BEDROOM - MOMENTS LATER

Bekah walks in. Take her overalls off. Her room is covered in charts, equations, and blueprints.

She walks over to some instrumentation and flips on the SIGNAL. The static and signal burst every few seconds is her music as she gets ready.

INT. CAR - DAY

Blain and Chao are in the car driving through the Harris Creek downtown.

CHAO  
It's beautiful here. We should  
really get out more.

They look out and see towering redwoods surrounding the town and the large mountain in the distance. Blain pulls the car into the parking lot of a coffee shop.

INT. COFFEE SHOP - LATER

Blain and Chao sit at a table. They have their laptops out and half-eaten sandwiches in front of them.

Bekah ENTERS. She walks in and goes to the counter where REGGIE waits for her. Reggie is the manager and is the kind of guy who just never left after high school.

REGGIE  
You're late.

BEKAH  
Am I?

REGGIE  
You look different.

BEKAH  
I showered.

REGGIE  
You used to be nicer.

BEKAH  
You used to be young.

Reggie considers this.

REGGIE  
You're late. You can make it up by  
closing.

Bekah rolls her eyes and looks around. She sees Blain and Chao and seems particularly interested.

BEKAH  
Who're they?

REGGIE

Oh you know, the SETI type.  
Probably college losers.

BEKAH

Yeah. Totally. I need a minute  
before I start.

Bekah goes to a booth before Reggie can object.

INT. COFFEE SHOP - MOMENTS LATER

Bekah has her laptop out and hacks into Blain's computer. She begins to search around the files and she stops when one catches her attention. She clicks on **Project Lighthouse**. Dozens of files populate with names of different stars. She clicks on one and readouts pop up like the one her dad showed her four years ago. Across the top is a numeric code interspersed with several dashes.

BEKAH

(whispering)

Holy shit.

(beat)

The pattern.

She saves all of the data to her computer and then continues to look around. She goes into his email and begins looking around. One of the subject lines reads **Schedule for potential return message of P.C. transmission**. She opens it, but the session ends abruptly.

Blain and Chao pack up their computers. Chao leaves money on the table and then they EXIT.

As they leave, Sheriff STANLEY SPENCER ENTERS. Spencer is overweight and appreciates being the Sheriff of a small town. He looks at the two as they depart and then at the room. He sits at the counter and Reggie gives him coffee.

Bekah continues to look at her computer. Reggie stare at her.

REGGIE

Bekah.

(to Spencer)

Sheriff, what's the policy on  
calling the police to arrest  
incompetent employees.

SPENCER

Please, if that were my policy, my  
whole force would be in jail.

(looks at Bekah)

(MORE)

SPENCER (CONT'D)  
 Now if someone doesn't bring me my  
 pancakes, that's another story.

Bekah closes her computer and heads to work.

INT. COMMUNITY CENTER CLASSROOM - DAY

Elaine is sitting on a chair in the back of a room along with a few other PARENTS. Eddie and four other similar-aged BOYS are sitting in a row.

MATT KNOWLES stands in front of them. Matt is a special needs teacher who also coaches the high school football team. He's about Elaine's age. His son, CODY, sits next to Eddie. SUMJESH sits next to Cody.

MATT  
 And Q. Come on, all of you, Q.

He puts his fingers in the corners of his mouth and pushes.

MATT (CONT'D)  
 Come on. Q.

ALL FIVE  
 Q. Qua. Ka. Kmmmm.

MATT  
 Sumjesh, I need you to try.  
 (beat)  
 Sumjesh.

SUMJESH  
 No! I don't, I don't...

MATT  
 You don't what?

SUMJESH  
 I don't want to! I don't want to! I  
 don't want to! You can't! Aaahhh!

Eddie puts his head on the table and pushes his fingers into the backs of his ears. A WOMAN sitting next to Elaine runs up to Sumjesh and starts to comfort him, but he pushes her away. Matt subdues him.

INT. COMMUNITY CENTER - LATER

Eddie and Cody both have headphones on and play on their iPads. Matt and Elaine are talking. Everyone else has left.

MATT

Sorry about that.

ELAINE

It's just weird to me. Eddie doesn't... He doesn't do that.

MATT

I know. Autism presents itself in many ways.

Elaine nods her head and then begins to cry. She sniffles.

ELAINE

Sorry.

MATT

Eddie, he's doing really great.

ELAINE

My husband and I always thought he'd grow out of it somehow.

MATT

He's a good kid. Just like Cody, he's a good kid.

ELAINE

I know.

MATT

Is he ready for high school?

Elaine laughs.

ELAINE

I really wanted him to have a normal life. I thought by high school... I didn't want him in a special class.

MATT

You know I'll be the teacher.

ELAINE

Thank God. Doesn't change things, though. I wanted him to enjoy life. Join the football team and go to prom and have friends.

(beat)

Of course I wanted that for my daughter too.

Now Matt laughs.



MATT

You don't know that Eddie isn't enjoying life. And your daughter too. I know she, she struggled. But she's driven and dedicated and...

ELAINE

Kind of crazy.

MATT

We all are. Are you, uh, doing the star gazing this Friday?

ELAINE

Of course.

MATT

We'll be there.

Elaine turns to Eddie.

ELAINE

Hey, you ready to go, bud?

Eddie starts to type on his iPad.

EDDIE

I. Want. Ice Cream.

He then giggles hysterically.

INT. STARBUCKS - DAY

Jensen sits in a Starbucks. Has a newspaper in front of him. Appears to be reading about the discovery of a new planet. His cell phone rings and he answers it.

JENSEN

(into phone)

Hey -- Yeah, just grabbing some coffee. Hey did you see this story about Charlie, discovering a new planet? -- Yeah, maybe. -- I don't know. -- We're just starting today, it could be, I mean, we talked about this -- You can tell those assholes at CNN that I'll call them back when I have something to discuss -- Yes -- Weeks, at least. I have to be here -- I told you to send him up here for the summer. He'd love it here. The trees, the mountains.

(MORE)

JENSEN (CONT'D)

-- Once this is done and the team is up and running, I can do it out of the Lab. -- Fine.

He hangs up, shakes his head, and continues reading.

INT. HARRIS CREEK RADIO OBSERVATORY - NIGHT

Blain and Chao sit in the Harris Creek Mission Control Center. It's more crowded than it was four years ago, with several PEOPLE at computers. Blain and Chao are with four younger looking people, DOUG, FRANNY, YULING, and HERNAN. At the moment, everyone looks at Dr. Jensen.

JENSEN

Hello and welcome. Thank you all for being here for such a momentous occasion. Project Lighthouse.

(smiles)

Four years and three months ago we sent our first transmissions. If anyone out there heard our calls, we wouldn't have realistically expected a response from our closest transmission until now. This, this is why we all went into this field.

(to Blain)

Dr. Albies.

Blain stands to address the room.

BLAIN

Thank you, Malcolm. I have sent you all a schedule for live monitoring and for data review. It's an intense schedule. It's also what you signed up for and what about a thousand other people would love to take from you, so I don't want to hear any complaints. All right, let's talk to aliens.

CHEERS and APPLAUSE from the new students, but the technicians in the back mostly roll their eyes.

INT. COFFEE SHOP - NIGHT

Bekah is alone in the coffee shop. She compares data from Proxima Centauri and from a less frequent signal from a galaxy called **B2088CT**. Patterns are very similar.

BEKAH  
 (whispering)  
 Why are they so similar?  
 (continues looking)  
 Holy shit.

Suddenly the door opens and two girls walk in. It's Pam and Angela.

BEKAH (CONT'D)  
 We're clos... Oh. Hi.

Bekah closes her computer and stands. They all awkwardly hug.

PAM  
 Hey! Oh my God, you're still  
 working here?

BEKAH  
 We just graduated, why would I...

ANGELA  
 No, totes. Make some money.

BEKAH  
 Right. So, yeah I'm sorry, the  
 kitchen's closed unfortunately.

ANGELA  
 Oh, that's like, so lame. We're  
 only here for like another week.  
 Have to prepare for rush.

BEKAH  
 Sure. Right.

ANGELA  
 Well, okay.

PAM  
 Hey, maybe we could, like, hang  
 before we leave.

BEKAH  
 Sure, I'd like that.

They all awkwardly hug again and then Pam and Angela leave. Bekah immediately pulls her phone out and calls someone.

BEKAH (CONT'D)  
 (into the phone)  
 Hey, it's me. Let's turn it on.

END ACT 2

ACT 3

EXT. BACKYARD - NIGHT

Bekah walks out of the house and into the backyard with her blueprints rolled up in her hands. She looks up and sees the huge sky of stars.

Connor appears through the gate in the fence and APPROACHES. Bekah nods once and kneels to roll the blueprints out. She hands Connor a flashlight and lights her own.

CONNOR

I thought it wasn't ready.

BEKAH

It's ready.

Connor looks at it and has his doubts.

CONNOR

Maybe we should consult some, like, scientists.

BEKAH

My dad was a scientist.

CONNOR

Is your dad here to check the work?

BEKAH

What?

CONNOR

That's an honest question, Bek. Has anyone checked your work? You're the one who always told me while you wrote my papers, always get someone to check it.

Bekah ignores him and looks at the blueprints.

BEKAH

All right, power up all eight generators. I'm going to input the coordinates and load the message.

CONNOR

And then what?

Bekah starts to speak but stops.

BEKAH  
And then, we'll see.

EXT. BACKYARD - MOMENTS LATER

Connor walks around the machine powering up the generators. As they power up, there's a progressively louder HUMMING.

Bekah hears the humming as she types on a computer. She plugs in some coordinates and then flips some switches. The humming gets louder.

She unplugs wires from her computer. Sees the copper coils begin spinning. Heads into the shed.

INT. SHED - CONTINUOUS

CONNOR (O.S.)  
All right, all generators on!

Bekah doesn't answer. Takes a metal rod and holds it above her head. The rod begins to shake and then it slowly floats from her hands and remains perfectly in place, hovering above the ground. She slowly backs up.

EXT. BACKYARD - MOMENTS LATER

Bekah and Connor run toward the house. The machine is on and we can actually see the magnetic field forming within the copper coils. We also see the silhouette of Elaine in the upstairs window looking out at the commotion.

INT. DEVELOPMENT BAY - CONTINUOUS

Jensen, Blain, and Chao walk across the laboratory.

JENSEN  
We need to fire it up to run complete diagnostics.

CHAO  
Sir, if the calculations are off, that could...

BLAIN  
Would you get on out team? Jesus.

JENSEN  
Yes, Chao, thank you. We need to turn her on.

INT. BEDROOM - MOMENTS LATER

Bekah and Connor run into her bedroom that overlooks the backyard. There are blue flashes coming through the window. Bekah sits at her desk and begins typing on the computer.

Elaine runs in.

ELAINE

Bekah, what's happening?

BEKAH

Not now, Mom.

CONNOR

She turned it on.

ELAINE

Bekah, you don't know what you've built out there. Turn it off.

BEKAH

No, it's on. It's generating. The message is input.

Bekah looks out the window once more to look at the machine. Satisfied, she hits Enter.

ELAINE

Bekah, shut it off!

CONNOR

Bek, maybe your mom is right.

The blue lights get brighter and objects in the bedroom begin to vibrate.

ELAINE

Aah! Bekah!

Suddenly, everything goes silent, as though the very noise of the world has been sucked into a black hole.

SUDDENLY --

-- A sonic boom EXPLODES across the town of Harris Creek. Windows shatter. The power goes out and the town goes dark.

Connor grabs Elaine and Bekah to protect them from the glass.

After a few seconds when the noise and dust have settled, they stand and look out the window. They're all in shock and breathing heavily.

ELAINE (CONT'D)  
Bekah, what'd you do?

INT. DEVELOPMENT BAY - CONTINUOUS

Jensen, Blain, and Chao sit at respective computers. The domed roof has been opened and the whole apparatus has been raised into the air. The whole laboratory begins to shutter.

JENSEN  
Okay, how're we looking.

CHAO  
Gravity is stable.

JENSEN  
Blain?

BLAIN  
There's not enough power! If we push forward without more power, we won't be able to lock the coordinates! Dr. Jensen, we have to shut it down.

Jensen hesitates. He doesn't want to shut it down.

SUDDENLY --

-- everything goes dark. The shuttering stops. The whole facility lost power.

INT. HARRIS CREEK RADIO OBSERVATORY - CONTINUOUS

Yuling and Doug look at the computers. Listening to different signals.

SUDDENLY --

-- everything spikes, the computers register something unprecedented.

They both remove their headphones because of the volume.

YULING  
Holy Jesus, what was that?

DOUG  
Ow, I have no idea.

Jensen comes running through the door. Followed by Blain and Chao. Looks to his people, including the technicians in the back.

JENSEN  
Guys, talk to me!

Everyone scrambling. One of them, ALEJANDRO, slightly stunned, clacks away at his computer. Shakes his head.

ALEJANDRO  
I don't think it was cosmic! That was from Earth.

JENSEN  
Let's verify. Contact Atacama to see if they picked it up. Blain, reach out to JPL as well. Maybe Goldstone heard something.

EXT. BACKYARD - CONTINUOUS

We CIRCLE the machine to look at the damage. The machine has consumed itself, with the copper coil and metal dish crushed into a small ball of scrap.

We then slowly PULL BACK and see the whole city is smoking. Windows are broken everywhere.

INT. BEDROOM - CONTINUOUS

Elaine, Bekah, and Connor are assessing the damage of the room.

ELAINE  
Everyone all right?

CONNOR  
I'm good. I need to check on my mom.

ELAINE  
Yes you do. Go.  
(beat)  
Oh God, Eddie.

We FOLLOW Elaine as she runs into the hallway and into Eddie's room. Eddie stands on his bed, absolutely horrified. Pushes his fingers into the back of his ears.

ELAINE (CONT'D)  
Oh, honey, come here.



Eddie hears her, but ignores her. Elaine steps on the bed and Eddie shies away as he grows more tense.

ELAINE (CONT'D)

No no, it's mommy. I'm here. Come on, come here.

He allows her to put her arms around him. They both fall to their knees on the bed. Eddie rocks back and forth.

We begin to hear SIRENS in the distance, which makes Eddie grow more agitated.

ELAINE (CONT'D)

Oh God, I know, I'm sorry. It was an accident. Everything's okay.

He pulls away and lays on the bed in a fetal position. Elaine gets up and brings a radio over and puts it on static. It immediately begins to soothe Eddie over. She then looks outside and sees Bekah kneeling and wrapping her arms around her legs as she looks at the damaged machine.

ELAINE (CONT'D)

Oh Jesus.

EXT. BACKYARD - MOMENTS LATER

Elaine approaches Bekah.

ELAINE

Bekah. Hey, Bek.

BEKAH

It's done. It's over. I couldn't do it. Whatever this is. I couldn't do it. I failed.

Elaine sits next to her.

ELAINE

Failed? Your dad would be so proud of you.

BEKAH

Oh, Mom.

ELAINE

No, listen. Look what you did here. You took his half-brained idea and barely legible blueprints and built something incredible.

(MORE)

ELAINE (CONT'D)

Whatever you did, you created a field that generated immense energy. Maybe it didn't work as intended, but, yowza, you know?

BEKAH

Doesn't make me feel better.

ELAINE

Build another one.

BEKAH

I have to go to school you said.

ELAINE

Hello, thesis project.

Bekah sighs and puts her head on Elaine's shoulder.

BEKAH

Sorry about the windows. Do you think I'll get in trouble?

ELAINE

(laughing)

I don't think people will know it came from here.

(beat)

But you're obviously paying for my new windows. And you're pretty much grounded for life without any sort of decision making privileges.

INT. HARRIS CREEK RADIO OBSERVATORY - CONTINUOUS

Everyone trying to understand where this massive burst of energy came from.

BLAIN

Goldstone's got nothing.

ALEJANDRO

Atacama's got nothing.

JENSEN

Someone give me something.

CHAO

It's not cosmic.

DOUG

Uh, I think I have something.

Everyone stops and looks at Doug. Doug looks as though he didn't actually mean to say anything. When he realizes he's under the spotlight, he snaps into the moment.

DOUG (CONT'D)

Oh, um, yeah, I think it's local.

JENSEN

Excuse me?

DOUG

I think it's local.

END ACT 3

ACT 4

EXT. FRONT PORCH - DAY

Bekah knocks on the door. She takes a step back to look at the house. All of the windows are shattered. She waits a moment and then the door swings open and a woman, MRS. ELLERS, appears. She has a scowl on her face and clearly does not like seeing Bekah.

MRS. ELLERS  
What do you want?

BEKAH  
Is Connor home, Ma'am?

She opens the door further and steps out.

MRS. ELLERS  
Your little machine back there do this? Maybe I should call the cops on you!

Connor appears behind her.

CONNOR  
Mom! It's Bekah.

MRS. ELLERS  
It's trouble, is what it is.

CONNOR  
Okay. Good point.

Mrs. Ellers shakes her head and walks away.

BEKAH  
She hates me.

CONNOR  
Well... Yeah. What's up?

BEKAH  
I have a problem.

CONNOR  
No shit.

BEKAH  
I have to take it apart before people...

CONNOR  
 Know you blew up the town?  
 (laughs)  
 Okay, sure. I mean I guess.

BEKAH  
 (whispering)  
 I don't think people know.

Connor nods.

CONNOR  
 You're such a freak.

Bekah doesn't retort. She accepts that she's a freak.

BEKAH  
 Hey, do you...  
 (beat)  
 Never mind.

CONNOR  
 No. What?

BEKAH  
 I don't know. Get dinner, or  
 something?

CONNOR  
 Dinner?  
 (smiles)  
 Sure. Just pick me up whenever.

EXT. BACKYARD - MOMENTS LATER

Bekah wanders through her back gate and makes her way to the machine. Eddie has climbed it and is sitting on the bent copper. Bekah puts her hands in the air.

BEKAH  
 Eddie! Get...

She trails off. It's not like he's breaking anything.

BEKAH (CONT'D)  
 Never mind.

Elaine comes out of the house and joins her. Elaine doesn't look at her, but they both look at Eddie.

BEKAH (CONT'D)  
 I guess I don't have much excuse to  
 stick around anymore.

ELAINE  
(laughing)  
It has seen better days.

Elaine puts her arm around Bekah.

ELAINE (CONT'D)  
Eddie, get down from there.

Eddie makes the seven or eight foot jump. Elaine cringes, but she has learned to just shake her head.

BEKAH  
I really thought it would work.

Elaine realizes this conversation won't end well. She goes to the machine and pulls a part off and lays it on the ground.

ELAINE  
Let's inventory what we got, what's usable, what's toast.

BEKAH  
You're going to help?

ELAINE  
Will you allow me to help? This has been your show for four years now.

Bekah nods and they begin pulling pieces off.

They don't see her, but we see the EYES of Mrs. Ellers leering over the fence.

EXT. FOOTBALL FIELD - DAY

Connor runs sprints on the football field with a few other GUYS. One of them, EVERETT PACHECO, runs specifically with Connor. Matt watches with a timer.

MATT  
Go! Push, push, push!

Connor and Everett cross the line and Matt clicks his stopwatch. He waits for the others to cross and clicks another stopwatch.

MATT (CONT'D)  
All right, bring it in!

The players gather around him.

MATT (CONT'D)

Let's call it a day. You guys, you all make me proud. You're going to make Harris Creek proud. Kill 'em out there. You're warriors. Now hit the showrrs, you all stink.

They all break, but Connor and Everett stick with Matt.

CONNOR

Hey, coach, just wanted to say thanks.

EVERETT

Yeah, coach, this has been great.

MATT

This is you guys. I just show the path. You two ready?

CONNOR

I don't know, those guys at Tech are pretty big.

They all laugh.

MATT

That's not what I mean. Are you guys ready? Leave home, leave the state. It's a big responsibility.

EVERETT

Just want to get out of this shithole. No offense.

MATT

Oh none taken. Where ever you go, though, there you are.

EVERETT

Shit, coach, it's the summer. I can't handle your riddles.

Everett and Matt bump fists and Everett walks away.

CONNOR

Hey, coach, you hear anything about last night?

MATT

I heard something about a meteor strike maybe. Why?

CONNOR

I don't know. Hey, you work with Eddie, right?

MATT

Lighthouse? Yeah. You know him.

CONNOR

He's my neighbor.

MATT

That's right. Yeah, great kid.

CONNOR

Yeah, do me a favor, watch over him when he comes here next year.

MATT

Of course. Everything okay?

CONNOR

Can I ask you something, man to man?

MATT

Uh oh, is this the sex talk? The vagina can be a very scary thing.

CONNOR

Thanks, I got that covered. No, it's more like, have you ever had a friend, but you think maybe she's more than a friend, and you might be going out with her, but you don't want to jack it up?

MATT

(laughing)

Connor, you literally just gave an anecdote for life itself. It's confusing. The best thing you can do is be honest.

CONNOR

Yeah. Thanks, coach. I'll see you tomorrow.

Connor runs and jumps on Everett's back.



INT. HARRIS CREEK RADIO OBSERVATORY - LATER

Jensen walks into the mission control center where Blain, Chao, and company are frantically scanning images and arguing over possible origins.

JENSEN  
Someone give me something.

BLAIN (O.S.)  
Got it!

Blain comes running over with Chao and Doug close behind. Blain is waving a piece of paper in the air.

BLAIN (CONT'D)  
I got it right here. It's massive  
and it's local. I found it.

Jensen accepts the paper. Begins to analyze. It's a map.

JENSEN  
That's right outside of town.

CHAO  
Actually, Doug found it.

BLAIN  
The team found it.

Jensen looks up, noticing the discord. He looks at Doug then flips to another page. Data that shows the strength of the pulse.

JENSEN  
Jesus. This came from town?

BLAIN  
I'll go investigate.

Everyone looks at Blain like he's an idiot.

Jensen  
Someone get an address or some sort  
of marker.  
(to everyone)  
Blain, order some pizzas.

Blain looks pissed, but reluctantly nods.

INT. SHERIFF'S FRONT OFFICE - EVENING

Mrs. Ellers is at a desk in the front office of the Sheriff's department. It's the sheriff of a small town and the front office is really just a few desks, all but one that are currently empty. The windows of the office are all broken and covered in cardboard.

Officer DENISE FRICK mans the office alone.

The front door opens and in walks Sheriff Spencer. From the outside, we see news cameras.

SPENCER

Good lord, I need peace and quiet.  
(to Denise)  
Any new surprises for me? Any more  
asteroid strikes I need to know  
about?

DENISE

No new ones, but there's protesters  
outside the observatory.

Spencer stops and looks at her.

SPENCER

The observatory? They think the  
observatory blew up the town?  
That's almost too obvious. What  
else?

DENISE

Mrs. Ellers called again. Now she  
said her neighbor blew up the town.

Spencer sighs and starts walking again.

SPENCER

Her neighbor. The Lighthouses. So  
it's between an asteroid strike,  
the observatory, or the  
Lighthouses. What do you think?  
Should we start a pool?

DENISE

It actually kind of makes sense.  
They're the space people.

SPENCER

(defeated)  
I miss my old job.

DENISE

Where you didn't have to do anything?

SPENCER

Yes! They're not the space people. He worked at the observatory like half the town does.

(beat)

Get me the Governor's office.

INT. DEVELOPMENT BAY

Generators provide light. Jensen stares at the machine. It almost seems that he's thinking somehow he caused the explosion

A phone RINGS. Jensen answers it.

JENSEN

Yeah -- On my way.

INT. HARRIS CREEK RADIO OBSERVATORY - NIGHT

The crew at Harris Creek sits around exhausted. They have the signal from Proxima Centauri playing across the room, which seems to be lulling some of the team to sleep.

ALEJANDRO

I'm getting something!

BLAIN

What? Show me.

ALEJANDRO

Printer.

Blain runs over to the printer and analyzes the print out.

BLAIN

It's an address.

Jensen ENTERS through the doorway.

JENSEN

What's happening? Bring it here.

Blain is reluctant but is no longer in charge. He walks it over to Jensen.

JENSEN (CONT'D)

Jesus, that's Roger Lighthouse's place.

BLAIN  
Lighthouse? As in, Roger  
Lighthouse.

JENSEN  
(nodding)  
His wife still lives there.

BLAIN  
So what do we do? Should we call  
the police?

CHAO  
Maybe we should just go say hi.

But then they hear it. The signal has changed. Large BOOMS  
and rapid BURSTS of signals suddenly fill the room.

Everyone is stunned. It's happening. They're getting a  
signal, a message from space.

JENSEN  
Is someone tracking that? Is  
someone recording!

ALEJANDRO  
I'm on it!

The signal stops. Everyone looks around. Now not even the  
regular signal is sending. Then the new one starts again.

BLAIN  
Did it change?

JENSEN  
Where's it coming from?

DOUG  
It's Proxima Centauri. No question.

CHAO  
Oh my God, this is a response.

Beat, all eyes on Jensen.

JENSEN  
We don't know what this is. This  
could be entirely natural.  
(beat, deep breath)  
Okay, Blain, stay here and try to  
figure out what this is. Is it just  
radio? Is there audio, visual? Do  
not call anyone yet.  
(MORE)

JENSEN (CONT'D)

We need to know what the source of  
the pulse was.

(beat, silence)

Chao, with me.

BLAIN

Wait. You're taking her?

JENSEN

Yes.

EXT. FIELD - NIGHT

Elaine stands on the high school football field. Dozens of  
PEOPLE are around her.

A large telescope is set up, but no one is peering through. A  
soft red light illuminates the area.

Matt is a few feet from Elaine with his arm wrapped around  
Cody. Eddie sits on the ground at his mom's feet with  
headphones on.

ELAINE

Is it just my imagination or has  
our little stargazing club grown  
since last week?

The group laughs.

ELAINE (CONT'D)

As promised, this week we're going  
to look at distant galaxies. How  
cool is that?

PERSON 1

Was it an asteroid last night?

PERSON 2

I heard it was a solar flare.

PERSON 3

It was obviously the observatory.

ELAINE

Okay, people, please. I promise  
you, it was none of the above. We  
got struck by some sort of  
energetic pulse. That's really all  
I know. Whether it came from space,  
whether it will happen again...

PERSON 4

It's going to happen again? Are my  
kids safe?

A couple people leave the group in fear. Time to leave town.  
The crowd starts to MUMBLE.

ELAINE

No one has anything to worry about!  
Everyone is safe. Don't act rash.  
Now, this is to stargaze and that's  
it.

EXT. PARKING LOT - LATER

Elaine puts the telescope in her trunk. Matt watches Cody and  
Eddie.

MATT

People have a right to be scared.

ELAINE

I wish I had an answer. Just a  
lowly eighth grade science teacher.  
Weird things happen. Life is  
confusing.

Matt looks at Eddie.

MATT

You know, your neighbor, Connor, he  
asked me to watch over Eddie next  
year.

ELAINE

Connor did?  
(looks impressed)  
Wish he'd man up and ask my  
daughter out.

MATT

I actually think he wants to.  
(beat)  
Speaking of which, I've been  
meaning to ask you. Can I take you  
out sometime?

Elaine hasn't been asked out since Roger died. She doesn't  
know how to respond.

ELAINE

Out? Oh, Matt...

MATT

I'm sorry. That was -- tacky. I'm sorry.

ELAINE

No, I'm sorry. That actually sounds very nice. Actually, if you two aren't doing anything, I was going to go make some cocoa.

(beat)

And I think I still have a bottle of wine.

MATT

(to Cody)

What do you say, buddy?

(to Elaine)

Looks like we're in!

INT. CAR - NIGHT

Bekah and Connor are driving back from dinner.

CONNOR

Was this dinner...

BEKAH

Don't be an asshole

CONNOR

It's a fair question. I mean, why now, exactly?

BEKAH

You're an idiot.

CONNOR

You turned me down, don't forget.

BEKAH

Excuse me?

CONNOR

To the eighth grade dance.

BEKAH

In eighth grade! Are you serious?

CONNOR

Just saying. So, was this a date?

BEKAH

And if it was?

CONNOR

Am I supposed to kiss you good  
night when I drop you off? I don't  
want to be a prick.

BEKAH

Do you want to kiss me good night?

CONNOR

You're seriously such a freak.

(beat)

Do you really think this will all  
blow over?

As he asks, they turn a corner and see Connor's mother and  
Sheriff Spencer standing in front of Bekah's house.

Mrs. Ellers points at the house and shouts (illegibly).

BEKAH

Apparently not.

END ACT 4



ACT 5

INT. CAR - NIGHT

Chao drives. Jensen is in the front seat. They leave the gates of the observatory and have to drive through a huge crowd of protesters. Security GUARDS hold them back.

CHAO

Do you think we caused this?

JENSEN

Of course not, we never initiated the program.

CHAO

We don't even know how it works. Maybe it was enough.

JENSEN

Chao...

CHAO

Maybe we shouldn't have left.

JENSEN

We need to talk to Elaine. There's no way this is a coincidence.

CHAO

This could be the most significant signal in the history of humankind. I don't know what we're going to find at Elaine's that will trump that.

JENSEN

Chao, give me a break. If Elaine did something that prompted this signal, we need to know. It might be our only option at understanding it. Or...

CHAO

What?

JENSEN

(shrugs)  
Responding.

INT. CAR - NIGHT

Elaine and Matt are driving together. Eddie and Cody are in the back seat.

ELAINE  
I didn't think you'd do it.

MATT  
What's that?

ELAINE  
Ask me out.

MATT  
It wasn't really planned, I was just hoping for a nice quiet night and a cup of hot chocolate.

ELAINE  
(laughs)  
I guess you made a good calculation!

They turn the corner and see the growing crowd and commotion.

MATT  
What in the hell?

ELAINE  
Bekah.

EXT. FRONT YARD - MOMENTS LATER

Elaine practically screeches to a halt and jumps out of the car with Matt just a step behind.

Sheriff Spencer and Officer Frick are trying to keep the peace. Everyone seems to be shouting at everyone else.

ELAINE  
What in the world is going on here!

Bekah runs to her mom, who steps in front of her protectively.

SPENCER  
Elaine, thank God. I'm hoping you can help put some concerns to rest.

MRS. ELLERS  
Concerns? You should arrest her!  
Her and that daughter!

CONNOR  
Mom! Shut up! Jesus.

SPENCER  
No one is getting arrested. Elaine,  
Mrs. Ellers believes you have built  
something in your backyard. I'd  
usually dismiss it as -- well,  
dismiss it. Is there any way we can  
take a look?

BEKAH  
What, are we in Nazi Germany now?  
Absolutely not!

Elaine turns to Bekah to calm her.

ELAINE  
(sighs)  
Sure.

BEKAH  
Mom!

ELAINE  
Bek, this can't stay hidden.

Elaine starts to walk to the backyard and everyone eagerly follows.

INT. CAR - CONTINUOUS

Jensen and Chao near the house.

JENSEN  
(beat)  
I haven't been here in years. We've  
got to be close.

They turn a corner and there are now two police cars outside of Elaine's house.

CHAO  
I'd say so. I think the secret's  
out, huh?

EXT. BACKYARD - MOMENTS LATER

The group is looking at the destroyed machine.

SPENCER  
What are we looking at here?

MRS. ELLERS

I told you! I told you they built a space ship!

BEKAH

It's not a space ship, you idiot.

CONNOR

Bek, come on.

BEKAH

(whispering)

Sorry.

JENSEN (O.S.)

This is an Alcubierre Drive.

Everyone looks to find Jensen and Chao standing near the back gate. Jensen walks closer.

JENSEN (CONT'D)

I should know. It's my design.

(to Elaine)

Hey, Elaine.

ELAINE

Oh my God, Malcolm. What...

BEKAH

It is not your design! My father designed it!

JENSEN

Your husband didn't draw these up. He stole them from me. This is theoretical. You should know better than this. You built...

BEKAH

No she did not! I did! And my father didn't steal anything!

Everyone looks at the eighteen-year-old girl who claimed to build this highly advanced machine.

CHAO

Holy sweet Jesus.

JENSEN

How did you do this?

ELAINE

She followed my husband's blueprints.

JENSEN  
My blueprints you mean. You built  
it?

BEKAH  
I tried.

SPENCER  
I'm sorry, what's an Alcu, buh,  
whatever drive?

CHAO  
It bends space time. It's like a  
warp drive.

SPENCER  
Like from Star Trek?

JENSEN  
Sure.

SPENCER  
(laughs dismissively)  
Right. So Bekah's trying to travel  
through space.

BEKAH  
No, it's to send messages.

SPENCER  
Wait, is this real?

CHAO  
A message to who?

MRS. ELLERS  
Who cares? She broke all our  
windows!

ELAINE  
Oh my God, the boys. They're still  
in the car.

MATT  
I got 'em.

Matt runs out of the scene.

JENSEN  
You're lucky you didn't cause a God  
damned black hole. Your  
calculations must have been off.  
Did you even know how this works?

BEKAH

I was building a magnetic field to send a message through space. Like creating an artificial FRB.

Everyone looks at her again like she just spoke gibberish.

CHAO

We should give her a job.

JENSEN

Well, you built something. It certainly released some energy.

ELAINE

You said you sent a message?

BEKAH

Tried.

CHAO

No, you succeeded.

BEKAH

How do you know that?

(beat)

You got a response.

Chao and Jensen look at one another.

SPENCER

A response from who?

INT. FAMILY ROOM - LATER

Everyone is crowded into the small family room. A speaker phone is on the coffee table.

JENSEN

Blain, play the signal so that we can hear it over here.

BLAIN

Are you sure about that? This is, like, top secret.

JENSEN

Blain!

We hear RUFFLING on the other end, and then the SIGNAL.

Chao and Jensen still can't believe it. They shake their heads and rub their chins.

Elaine and Bekah can barely contain themselves. They jump out of their seats and start dancing around. Bekah then breaks off and hugs Connor. They look at each other passionately.

MRS. ELLERS

Excuse me. Please separate!

Bekah pulls away and sits back down to listen.

BEKAH

What does it mean?

JENSEN

We're hoping you can tell us.

BEKAH

How would I know?

JENSEN

What'd you send in your message?

BEKAH

I sent some basic equations. Like a game. One plus one equals...

(beat)

It's not like they know English.

SPENCER

Like who knows English?

As he says that, the front door opens and Matt ENTERS with Cody and Eddie.

MATT

What's going on?

Eddie takes off his head phones and plops in his mother's lap. He listens to the signal and begins to giggle.

INT. KITCHEN - LATER

Elaine, Bekah, Spencer, and Jensen sit at the kitchen table.

JENSEN

Elaine, I'm sorry about Roger. I never -- I should have come by and checked on you and your family. I'm just very sorry.

BEKAH

Check on the family of the man who stole from you?

ELAINE  
Bekah, be helpful.

SPENCER  
I'm sorry, you're telling me we just communicated with aliens, and you two are worried about cordialities?  
(beat)  
This town is on the verge, people. People are scared. People are protesting. People want answers. Now let me frank with you, when we were dealing with conspiracy theories, that the observatory was building bombs or asteroids were --

JENSEN  
Asteroids?

SPENCER  
Yes! Asteroids. I can help keep the peace. But, Elaine, listen to me, when this town finds out your daughter nearly killed them, it's going to get ugly.

JENSEN  
They never have to find out. Keep the conspiracy. Blame the observatory.

SPENCER  
That's easy for you to say. I already have National Guard on the way.

JENSEN  
You what!?

SPENCER  
Hey, pal, this town has four officers. We have minimal power. Windows are shattered. Yes, it was my duty to maintain order.

ELAINE  
Why is that a problem?

BEKAH  
Yeah, why is that a problem?



JENSEN

Elaine, Bekah, unless you want this place to become a permanent military testing site, it is vitally important you get me those blue prints. Otherwise...

ELAINE

Otherwise what?

JENSEN

Otherwise I need Bekah to come with me. She needs to help me figure out how to get our system up and running, with the proper resources.

(beat)

Look, four years ago, your husband helped us send transmissions to specific locations in space that have a high chance of...

BEKAH

Project Lighthouse.

Jensen looks at her suspiciously. He gulps. How would Bekah know about Project Lighthouse?

JENSEN

For now, I won't even ask how you know that. We're starting to get responses. Or I guess I should say, we didn't get a response until Bekah fired off her cannon.

SPENCER

Why is that a problem?

JENSEN

Because it means Bekah curved space. It means she figured out how to travel across the stars. This was always meant to be more of a science experiment. It means if aliens are really out there and they have already responded, they can get to us just as fast, and they know exactly where we are.

(beat)

You're worried about the town being frightened, I'm worried about aliens attacking us.

MATT (O.S.)

Elaine!

INT. FAMILY ROOM - CONTINUOUS

Elaine and company run into the family room where Matt and Chao are staring out the window to the back yard. When Elaine looks out the window, we see what they're looking at.

EXT. BACKYARD - CONTINUOUS - NIGHT

Eddie stands in the backyard. He's not alone.

Standing a few feet in front of him is a HUMANOID looking creature. It's about Eddie's height, its skin a light blue. It has long, tentacle-looking hair and oversized eyes. It appears to be LAUGHING.

Elaine and Spencer enter the backyard. Spencer has his hand on his gun.

ELAINE

Eddie, baby. Who's your friend.

Eddie giggles excitedly. He very clearly is communicating with the creature.

The creature is not frightened by Elaine and Spencer. It allows Eddie to go speak to them.

Eddie pulls out his iPad and starts typing.

EDDIE

(through the iPad)

He. Says. Hello. Thank. You. For.  
Inviting. Him.

Eddie starts cracking up.

EDDIE (CONT'D)

(through the iPad)

He. Wants. A. Cookie.

Eddie continues to crack up.

The creature makes audible NOISES. Eddie listens and then starts to type more.

EDDIE (CONT'D)

The. Others. Will. Be. Here. Soon.

(beat)

Boom.

SPencer and Elaine look at one another wide-eyed

END ACT 5, END OF EPISODE