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THE HARVESTING

A 60-minute filmed TV drama

by

M.E. Ellington and Steven Stiefel

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THE HARVESTING

WILL YOU BE ONE OF THEM?



EPISODE ONE LOGLINE:

Following a worldwide alien abduction event John and his friends awaken in his wrecked SUV after being unconscious for seventeen days to find the world apparently devoid of human life. As they travel home to Northern England in search of John's family, they encounter other survivors, a small contingent of government officials, and threats they could never have imagined.

SEASON ONE SYNOPSIS:

After a mysterious red rain blankets Earth, few rational humans remain, including John's family. John leads a small group of survivors to The Isle of Lewis off the coast of Scotland. Multiple threats loom, including reject-humans, reject-dogs, and a contingent of government officials from London that arrives at the compound on the Scottish island.

Mysteries abound, including why all of the young adult female survivors are pregnant, and why the government officials deny what rogue Dr. Shaw, a quirky geneticist, describes to those who have followed him to this government facility. Based on the information Dr. Shaw gleans from the lead MI6 agent, he encourages John, a petroleum engineer, to return to the oilrig in the North Sea where he used to work in order to fend off the next alien harvesting.

SEASON ONE—EPISODE BREAKDOWN

Episodes one-three

EPISODE ONE: RED RAIN

JOHN and his friends awaken in his car after a peculiar rainstorm they encountered on their way home from work on an oilrig in the North Sea. As John and other survivors make their way south from Scotland to England, they begin to realize that most of humanity has gone missing—as have more than two weeks. Many of those who remain have become “rejects” that want to destroy those who are still healthy.

EPISODE TWO: MIST OPPORTUNITY

John finds family friend, KELLY, in his home, and he watches a video that recorded his wife (SAMANTHA) and son (CONNAR) as they were “harvested” by aliens during Connar’s birthday party. The survivors then encounter DR. SHAW, who explains that the entire human species has been treated like a “crop” by the invading aliens. Dr. Shaw plans to escape to a fortified government enclave off the Scottish coast to determine how best to proceed. John and LISA, a nurse, realize their best chance at survival is to join Dr. Shaw, who may be a little mad. They send ADI, EMMA, and Kelly ahead, allowing John and Lisa one last chance to search for their missing families before they join the others on the island. Throughout the episode a mysterious red mist enters and influences several characters, and those who reach The Isle of Lewis meet Mrs. Danvers, who has been planning for their arrival.

EPISODE THREE: PREGNANT PAUSE

Unable to find their loved ones, John and Lisa stop in Scrabster Glass, a small fishing village in northern Scotland where all the residents went missing before the worldwide rain began. They discover a boy, LOGAN, about the same age as John’s missing son. As Emma gives birth to her new daughter on The Isle of Lewis, Adi overhears Dr. Shaw explain to Mrs. Danvers that Kelly is also pregnant—but does not yet know. As John, Lisa, and Logan try to join the others on the Scottish island, they encounter an unfriendly contingent of British government officials escaping from London who question them about Logan. MORGAN, the lead government official, forces John, Lisa, and Logan to join him as they all travel to The Isle of Lewis.

SEASON ONE—EPISODE BREAKDOWN

Episodes four-six

EPISODE FOUR: DEAL WITH THE DEVIL

John, Lisa, and Logan arrive on the Scottish island, accompanied by three MI6 employees. The survivors are suspicious of the MI6 employees, especially Morgan. As the group of survivors reunite, they realize that the other two MI6 employees, KURT and EUGENIE, are not true believers, but held captive by Morgan. The initial group grows suspicious of both Morgan and Dr. Shaw as Eugenie also learns she's pregnant. Adi befriends Kurt, and the younger man confesses what he's learned about the aliens: they aren't interested in "eating" humans; they're harvesting them for their brain chemicals—keeping them alive somewhere to make sure their synapses keep firing. Kurt also explains that it may be possible for rejects to recover. When JOANNE leads a group of rejects to the island, she and another reject are captured, and Dr. Shaw begins to study them.

EPISODE FIVE: THE FIVE STAGES OF GRIFT

Dr. Shaw accuses Morgan and MI6 of conspiring with America and China to sell out the human species, thinking it was the best course of action. Morgan admits that he knows the aliens need oil to fuel the red rain that allows them to grow and harvest humans, but they had agreed to only let them take one town in northern Scotland. Morgan still considers the aliens to be good stewards of the planet while Dr. Shaw considers them lethal invaders. Dr. Shaw realizes that the aliens have found a way to breed humans more quickly so they can "harvest" a second crop much sooner—akin to overbreeding farm animals. Dr. Shaw explains to John and Adi that they must return to the oilrig to turn off the "spigot" that allows the aliens to fuel regional growth of their next crop of humans.

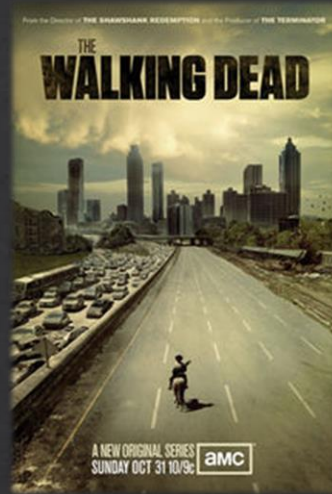
EPISODE SIX: RIG THE OUTCOME

John and Adi return to the oilrig in the North Sea to try to stop the flow of oil in order to cut off the supply of "energy" that fuels human growth for alien harvesting. They see the same spew of oil rising into the sky that John noticed in the first episode. Lisa comes to term, and she must rely upon Mrs. Danvers to perform the procedure. Meanwhile, Morgan contacts the aliens to alert them to what John and Adi are trying to do. John and Adi successfully shut off the oil that spews into the sky. Morgan lies dead in his bed—but who killed him? Before John and Adi can fly back to the government compound in the Hebrides John encounters Connor who tells his father they must turn the oil back on in order to save him, Samantha, and all of the others who have gone missing.

END OF SEASON ONE ARC



Five Seasons



Eleven Seasons

Themes and Influences

The Harvesting brings together ideas and tropes from some of the best TV series in a similar vein that have come before. These include: *The Walking Dead*, *Stranger Things*, and *Falling Skies*, among many other apocalyptic tales.

This bleak, atmospheric series differs from these previous works in several significant ways:

- * *The Harvesting* combines peril from above with a clear and present danger on Earth. The reject humans and aliens pose unique threats to the survivors, as do the government officials who know more about the invasion than the survivors.

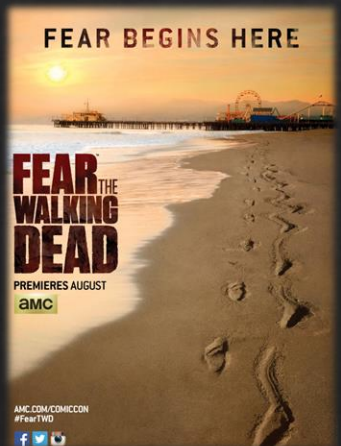
- * The eccentric government officials still have their bureaucratic battles to fight amongst themselves. This leads to the unsolved mystery that ends the first season.

- * *The Harvesting* pays homage to Frank Darabont episodes of *The Walking Dead* while striking out in a new direction.

- * This series also tips its hat to series such as *Stranger Things*, *Supernatural*, and *Midnight Mass*, where mystery, weirdness, and even comedy are crucial in terms of plot, character, and theme.

STRANGER THINGS

Five Seasons



Seven Seasons



Limited Series

Main Characters

JOHN ANDREWS:

A petroleum engineer in his late 30s, John is devoted to finding his missing wife Samantha and son Connor. Yet John is wracked with guilt about the adulterous affair he had with Samantha's good friend Kelly. Slowly, we'll learn that John's "perfect" family life contained other secrets, and it's the primary reason he quit his job working for the company that owns the oilrig in the North Sea. Circumstances, though, will require him to return to this place that haunts him to try to save those who may still be alive.

THINK: Aron Taylor-Johnson, Sam Claflin

ADI N'DOTO:

Adi is John's best friend, mid 30s, and black-British. He's an impressive specimen—born in Nigeria while his father served as a British diplomat to that country. We learn that Adi had a sexual relationship with Lee, and that he's confused about his sexuality, which will become more clear as Kurt tries to seduce him. Adi runs international public relations for the oil company, specializing in connections to Nigeria. While Sam kept trying to fix him up with Kelly, Adi and Kelly shared their secrets, making them close but incompatible as a couple.

THINK: Danial Kaluuya, Kadiff Kirwan

EMMA OSWALD:

Scottish, about 25 and very pregnant, she was a prep chef at a hotel in Northern England before the red rain. She's the moral center of the group, frequently asking them to maintain their humanity when tempers flare against the bad government actors the survivors encounter. Her prep chef skills will likely come in handy as she grows more confident... and her new baby begins to thrive. Emma is Catholic, and her belief in God will be challenged even as she continues to be a quiet advocate for faith, whether religious or something possibly larger.

THINK: Anna Popplewell, Carey Mulligan

KELLY FORD:

She's an attractive half-Pakistani academic in her late 20s who is torn between her Asian and English roots. Kelly has a PhD in cultural archeology, which will prove valuable later in the series as the survivors try to determine what the aliens want from them. Kelly had a brief affair with John when he forced her to admit that she knew Sam had "explored" her bisexuality with Joanne, a lesbian. The child she's carrying is John's, but Kelly is not the first to learn that she's pregnant. Dr. Shaw and Mrs. Danvers are overheard discussing this before she knows herself...

THINK: Mandeep Dhillon, Shelley Conn

LISA MCKINLEY:

This tough-as-nails nurse, early 30s, married well, living an upscale life despite continuing to pursue her career. Lisa and her considerably older husband (TOM) were finally about to have the child of their dreams, but then her husband went missing. The question for Lisa is: Does she really want Tom back or is she now more interested in John? And will she survive her difficult pregnancy when she's in the hands of government officials who have more knowledge about the alien invasion than they're sharing with the other survivors.

THINK: Ashley Jensen, Dervla Kirwan

DR. SHAW:

Dr. Philip Shaw is a geneticist, mid 60s, who works for the British government. He knows far more about the alien harvesting than he initially indicates, and it's unclear if he's one of the good guys or bad guys—or perhaps a mix of both. He'll be crucial in determining the origin story for each of the babies, as well as how Logan managed to survive the "event" at Scrabster Glass before the red rain began. The others grow increasingly suspicious of him, especially after he reveals that Kelly is pregnant before she learns on her own.

THINK: Bill Fellows, Brent Spiner

Secondary Characters – Season One



JOANNE YANG:

She's the Asian-British 40-year-old real-estate agent. Joanne becomes a reject, and she attacks Kelly at the end of the pilot. But we also see Joanne in flashbacks, and she'll eventually find her way to The Isle of Lewis in the company of other rejects, where she'll be captured and studied by Dr. Shaw. Slowly but surely, she will begin to return to her "human" self as the effects of being a reject begin to abate. And she'll have a lot of emotional baggage to process.

THINK: Jessica Henwick, Gemma Chan



TONY DAVIES:

Crewman Tony Davies is a smart athletic man in his mid-20s, and the tank crewman who survives the reject-dog attack in the mall. He's both a champion and detractor of Dr. Shaw. We'll learn that he's the father of Eugenie Swallow's baby, although neither he nor Eugenie understands how that could be... after all, they've never had sex with one another. And Eugenie is a virgin. Tony plays the 'Daryl' role. He's the go-to tough guy who's not afraid to do what must be done to survive and protect the group. And his tough exterior hides a protective thoughtful side.

THINK: Will Poulter, Ed Speleers



MRS. DANVERS:

The mysterious spinster — and long-term associate of Dr. Shaw — was installed at The Isle of Lewis before the red rain. She has taken every precaution to ensure that the compound is secure and well stocked. That includes having a terrifying amount of babywear available when the children are born. Clearly, Mrs. Danvers, previously a midwife, had some foreknowledge about what this world would be like after the red rain. She also has an unmitigated hatred of Ross Morgan, making her one of the most likely suspects in his violent death.

THINK: Olivia Coleman, Judy Davis



KURT KANAZAWA:

An American of Japanese/Filipino descent about 30, Kurt uses music and math to communicate with the alien species. He was recruited by MI6 from a British conservatory when MI6 learned he was the first person the aliens contacted. Dr. Shaw and Morgan try to use Kurt to their individual advantage, but Kurt doesn't tell them everything he learns from the aliens... Kurt develops a sexual relationship with Adi, but each remains a bit mistrustful of the other.

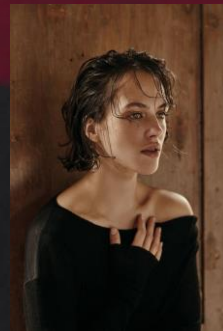
THINK: Steven Yeun, John Cho



ROSS MORGAN:

The bombastic leader of the group of three from MI6 may be partly to blame for the fucked-up state of the world. Perhaps Senior Agent Morgan's negotiations with the alien species didn't go as well as planned? Maybe Morgan bartered away Scrabster Glass in hopes of saving the planet—only to open the portal to alien harvesting? As he tries to maintain his tight grasp on Kurt and Eugenie, everyone at the government compound on The Isle of Lewis grows more suspicious of him and his abrasive personality.

THINK: Harry Eden, William Zabka



EUGENIE SWALLOW:

This 20-year-old language savant is a Goth girl who was used by MI6 to communicate with the alien species. She reports to Ross Morgan, but there's no bus she wouldn't throw him under. She dislikes almost all other humans, and she's a virgin who mysteriously finds herself pregnant. We'll eventually learn that Tony is the father of her baby. And we'll continue to wonder if she killed Ross Morgan as Season Two develops.

THINK: Jessica Brown Findlay, Shannon Purser

Main Locations (For Reference)



Main Locations and Key Focal Points

North Sea Oil Rig



Scottish Road Montage



The Isle of Lewis, Scotland



Berwick upon Tweed



Hutton Rudby (John's Home Village)



Scrabster Glass (Fictional)



Mood Board

Think desolation and despair. You have no idea what's taken place. The world seems abandoned, and you've lost your family. And yet, while you desperately search for them and the truth, animal and human rejects hunt you and your few remaining companions.



THE HARVESTING—Summary

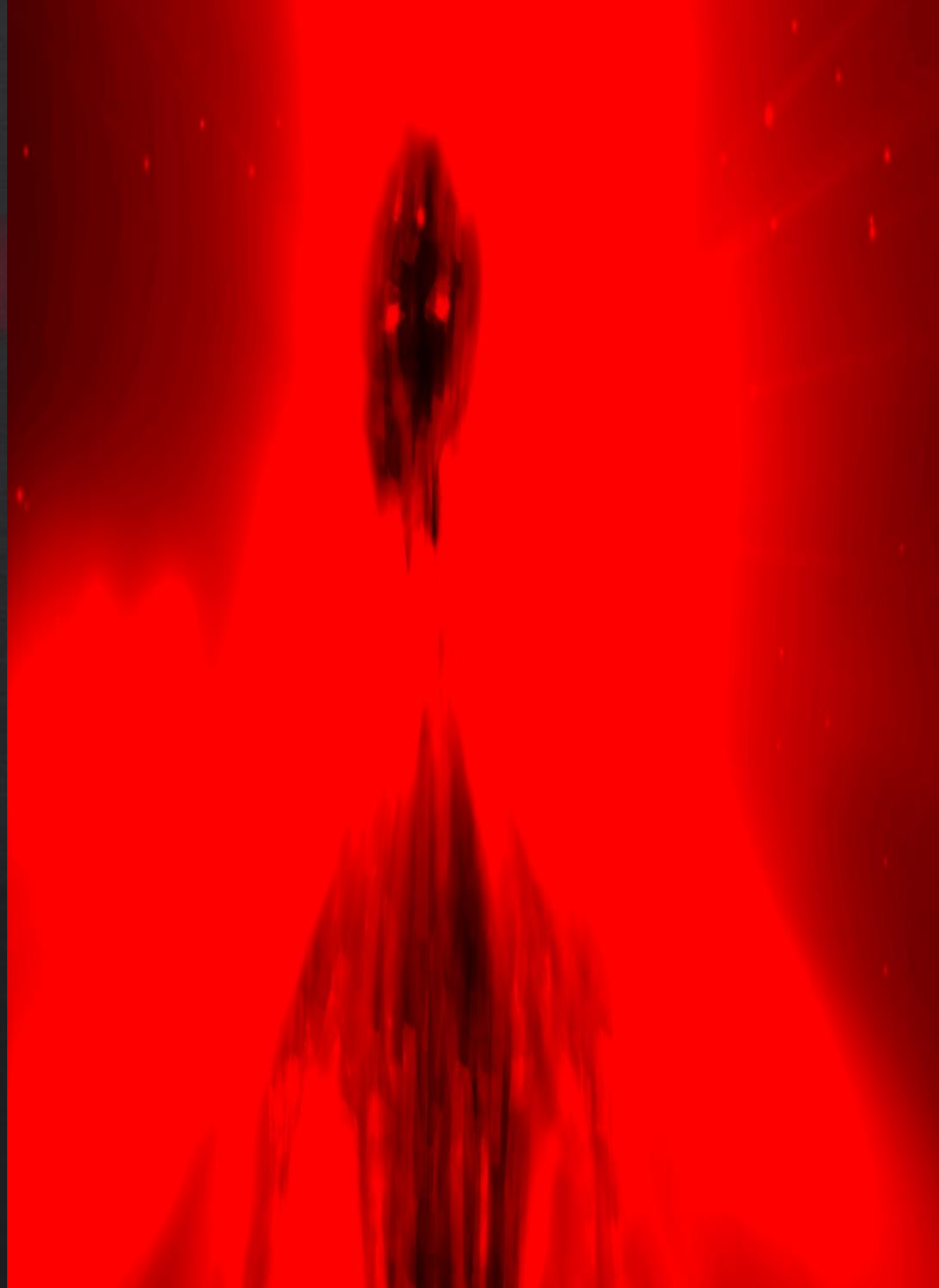
The Harvesting is a genre-bursting sci-fi thriller. It combines two of the most popular genres in sci-fi in a new and exciting way—extraterrestrial invasion and degraded humans that attack. So, yes, *The Harvesting* is a mash-up of zombies and aliens, albeit each version is different than those in previous screen presentations.

The human rejects in *The Harvesting* present a new danger—never before seen on screen. And they are not zombies...

As for the aliens—there are no battle scenes in the first two seasons. No expensive *Independence Day*-style special effects. These aliens know that if they engage militarily then they could destroy much of the “crop” they’ve come to harvest. And so they use technology that the characters eventually begin to understand.

The pilot episode and first season make the characters ask many questions that the TV series eventually answers. Two of the biggest are: Will the aliens harvest again? And will John, Emma, Lisa, and others ever see their missing loved ones?

These questions—and many others—will eventually be answered...



The Writers

Martyn Ellington (Pen name M.E. Ellington) is the author of five published novels, and the author of three Amazon best-selling titles and two #1 International Bestsellers. In addition to these titles, Martyn is an award winning screenplay writer, and has also written movie reviews for the online anti-newspaper, Dafty News. His published and current projects include *The End of Everything*, *Devolution of a Species*, *Thirstonfield Halt*, *Thirstonfield Halt – The Bradbury Farm*, and *Tomorrow's Flight*, which is another joint project with Steven Stiefel.

Before entering the world of writing, Martyn spent most of his working life in the motor industry running car dealerships. Before getting to be the big boss, Martyn started as an apprentice mechanic for Datsun (Before they became Nissan – yes, he's that old) From there he enjoyed a successful time selling cars to both private and corporate clients before moving into management. He's won several awards and competitions, both as a salesman and as a manager, which have included trips to London's West End, South Korea, Iceland, and New York. He also spent a few years managing a successful financial services business. Joining the business from the get-go, Martyn helped build it into the largest insurance agency for Friends Provident in the North of England.

To reward his success, Martyn has enjoyed various honors including lunch with the likes of, Sir Clive Woodward, and the England Football Team.

Martyn and Steven have also started a production company called MESS-Flicks. MESS comes from their initials. It took them three years to come up with that, so you can probably beat them at scrabble. Martyn is currently working on a new novel and a comedy screenplay based on his days in the motor trade.

www.martynellington.com

www.tomorrowsflight.com

@MartynEllington



The Writers

Steven Stiefel works as a professional writer, primarily emphasizing original TV and film scripts, as well as fiction. He was a finalist in Book Pipeline's contest (with M.E. Ellington) in 2018, a finalist in the Masters Review fiction contest (2019), and a finalist in Steven Spielberg's Chesterfield contest previously. In addition, his magazine article Benny's Nuts (with Jeff O'Connell) earned an honorable mention in *Best American Sports Writing*.

Board to Death, a sitcom project written with Jodi Teti earned the following accolades: Winner—half-hour sitcom pilot (Film Crash—2018); Finalist—best TV-pilot, and best overall script (Oaxaca Film Festival—2018); Finalist—top 6 short scripts (California Women's Film—2018); Semi-finalist—Table Read My Script (2018); Semi-finalist—ScreenCraft Screenwriting Fellowship (2018). Steven and Jodi have since partnered with Piano, a Mexico-based production company, to sell *Board to Death* to the Mexico TV market.

Steven's published books include *Making Rumours*, the story of co-author Ken's Caillat's memoir about producing Fleetwood Mac's iconic album. He wrote and produced a full-length play, *The Butterfly Effect*, and he has adapted Henry James' *The Aspern Papers* as a screenplay. His short fiction has been published by *McSweeney's*, *The Georgia Review*, and *bodybuilding.com*, among others. He earned advanced degrees at University of Arizona (MFA, fiction writing) and University of Southern California (MPW, screenwriting).

Previously, he worked as a story analyst for the Academy Nicholl Fellowships and many production companies where he read and wrote coverage for more than a thousand scripts and book adaptations. Currently, he lives in Los Angeles.

www.mess-flicks.com

www.tomorrowsflight.com

@StevenStiefel



Another fine Mess!

That's Martyn Ellington & Steven Stiefel

Their friendship and writing partnerships—the roots of MESS-Flicks—began a few years ago when Martyn's literary agent introduced him to Steven Stiefel to work as the editor of *The Martialis Incident* (2015). Following their collaboration on this project, resulting in this book's successful publication, Martyn asked Steven to help him edit another project, now called *Tomorrow's Flight*. Their work led to this project being a top-10 finalist (among 2000 entrants) in the prestigious Book Pipeline contest (2018).

Martyn published a novella version of *The Harvesting* on Amazon in 2011, which became a genre bestseller. He then wrote a feature screenplay based on the story. When he pitched the idea to Steven, his co-writer immediately saw this project's potential as a limited- or ongoing-TV series.

Since then, Martyn and Steven have written two polished episodes of this series, as well as this visual document. They have also formed MESS-Flicks, their production company, seeking to partner with other entities to develop *The Harvesting* and other works.

www.mess-flicks.com

