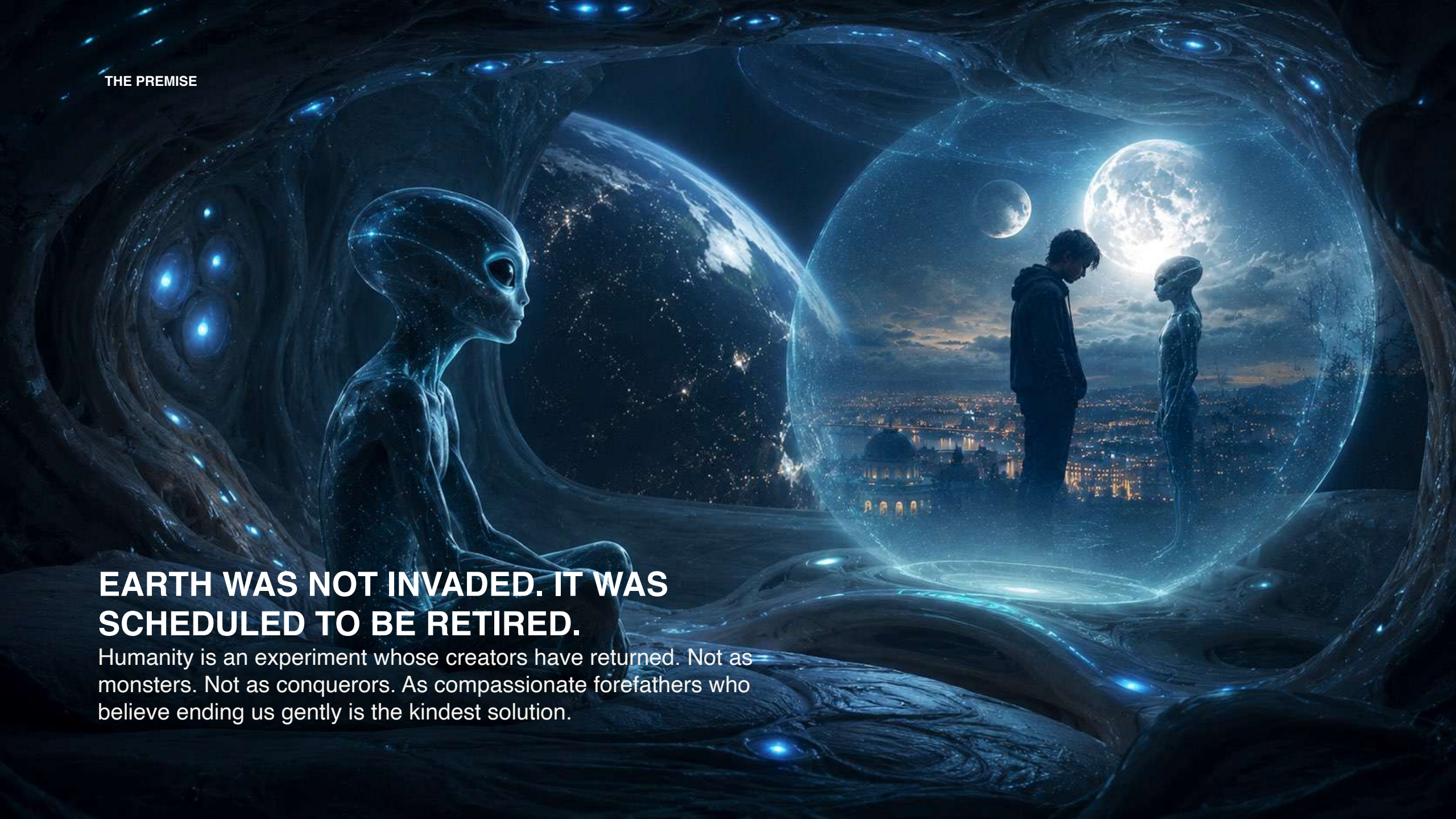


ADAM & ALIEN

FEATURE FILM PITCH DECK

The alien came to end the experiment.
The boy she saved became the reason not to.



The image is a full-page background illustration. In the foreground, on the left, a pale, slender alien with large, dark, almond-shaped eyes sits in profile, looking towards the right. The alien has a smooth, elongated head and a thin, muscular body. The background is a dark, cavernous space with organic, swirling textures and several glowing blue circular lights. In the center-right, a large, transparent, spherical bubble floats. Inside the bubble, a human man in a dark hoodie and a smaller alien stand facing each other. The man is looking down at the alien. Behind them, within the bubble, is a night view of a city with lights reflecting on water, and a large, bright full moon in a cloudy sky. To the left of the bubble, the curved horizon of the Earth is visible against the starry night sky.

THE PREMISE

**EARTH WAS NOT INVADED. IT WAS
SCHEDULED TO BE RETIRED.**

Humanity is an experiment whose creators have returned. Not as monsters. Not as conquerors. As compassionate forefathers who believe ending us gently is the kindest solution.

THE HOOK

ONE NIGHT. TWO MOONS. ONE IMPOSSIBLE WITNESS.

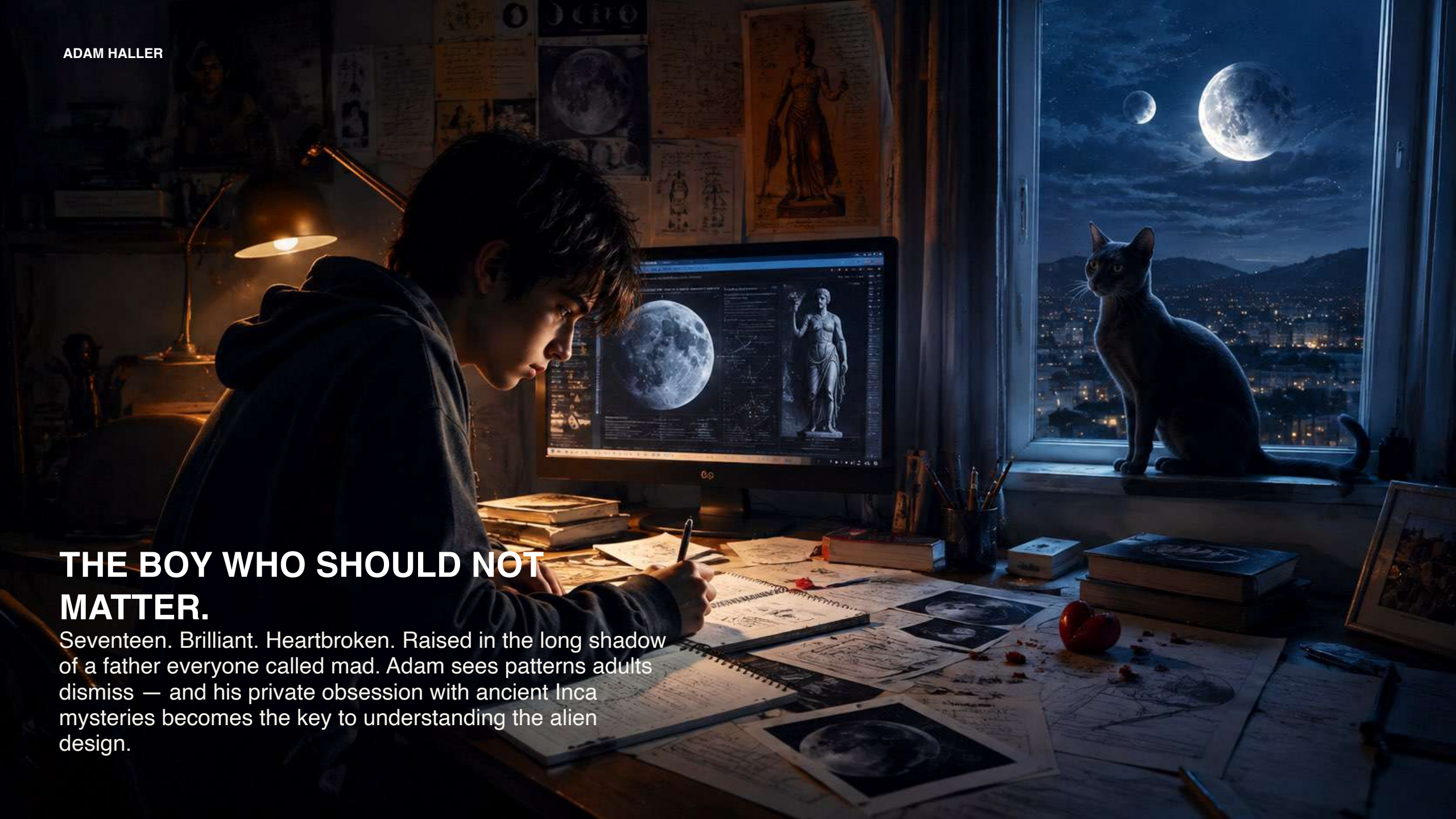
A second moon appears above Portland. Beneath it, Adam Haller meets Molis — and the event the world will dismiss as delusion becomes the beginning of the only chance Earth has.



ADAM HALLER

THE BOY WHO SHOULD NOT MATTER.

Seventeen. Brilliant. Heartbroken. Raised in the long shadow of a father everyone called mad. Adam sees patterns adults dismiss — and his private obsession with ancient Inca mysteries becomes the key to understanding the alien design.



MOLIS

THE ALIEN WHO SHOULD NOT FEEL.

Molis belongs to a species that has engineered emotion out of itself. She arrives to observe and collect. Then she saves Adam — and discovers a response her ship can measure, but cannot name.

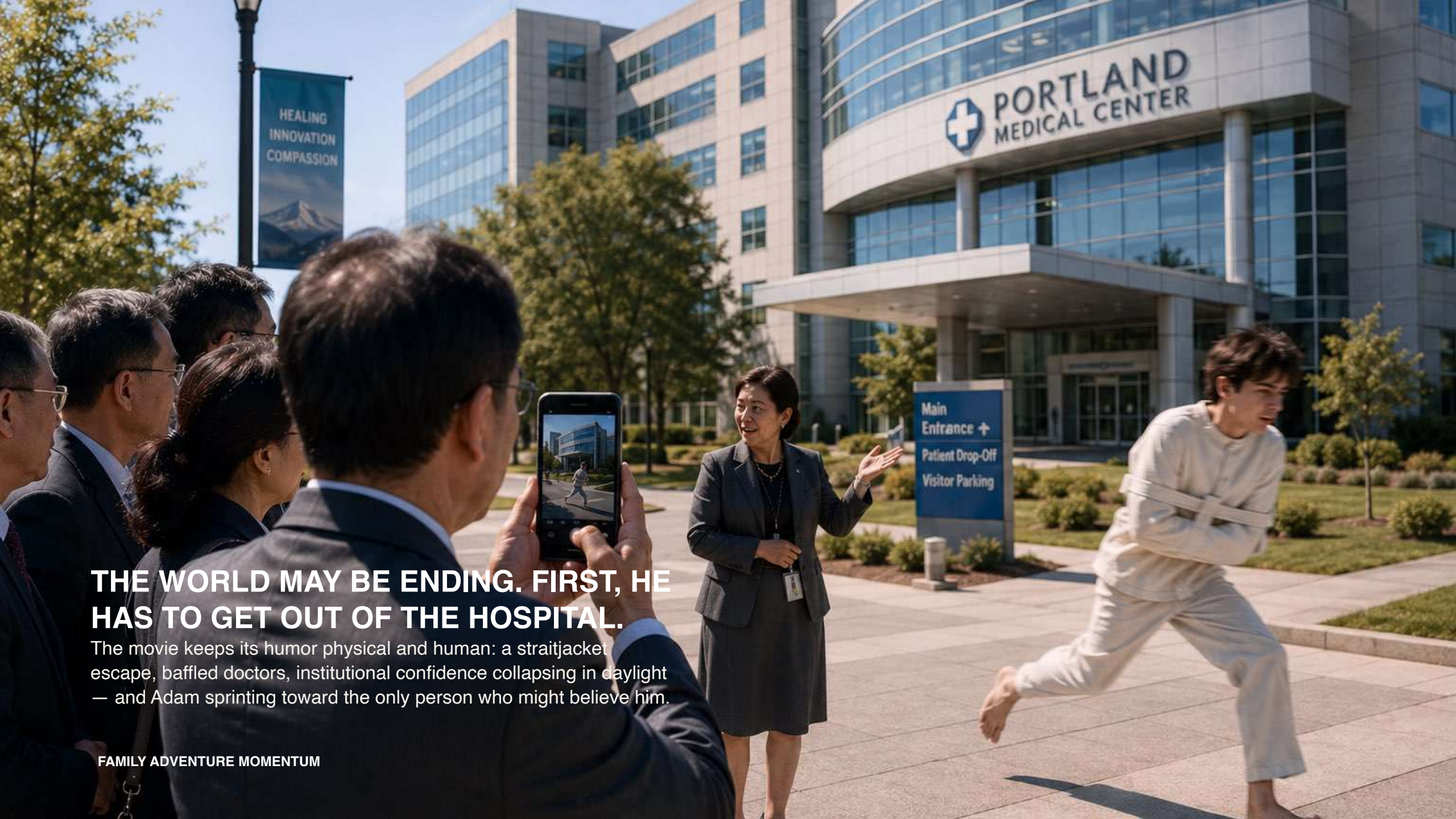




THE CONNECTION

**SHE IS ORDERED TO ERASE HIM.
INSTEAD, SHE RESCUES HIM.**

In a cargo hold, under a light with no source, Molis frees Adam from human systems already preparing to write him off. Fear does not become calm. It becomes the first unnamed thing between them.



THE WORLD MAY BE ENDING. FIRST, HE HAS TO GET OUT OF THE HOSPITAL.

The movie keeps its humor physical and human: a straitjacket escape, baffled doctors, institutional confidence collapsing in daylight — and Adam sprinting toward the only person who might believe him.

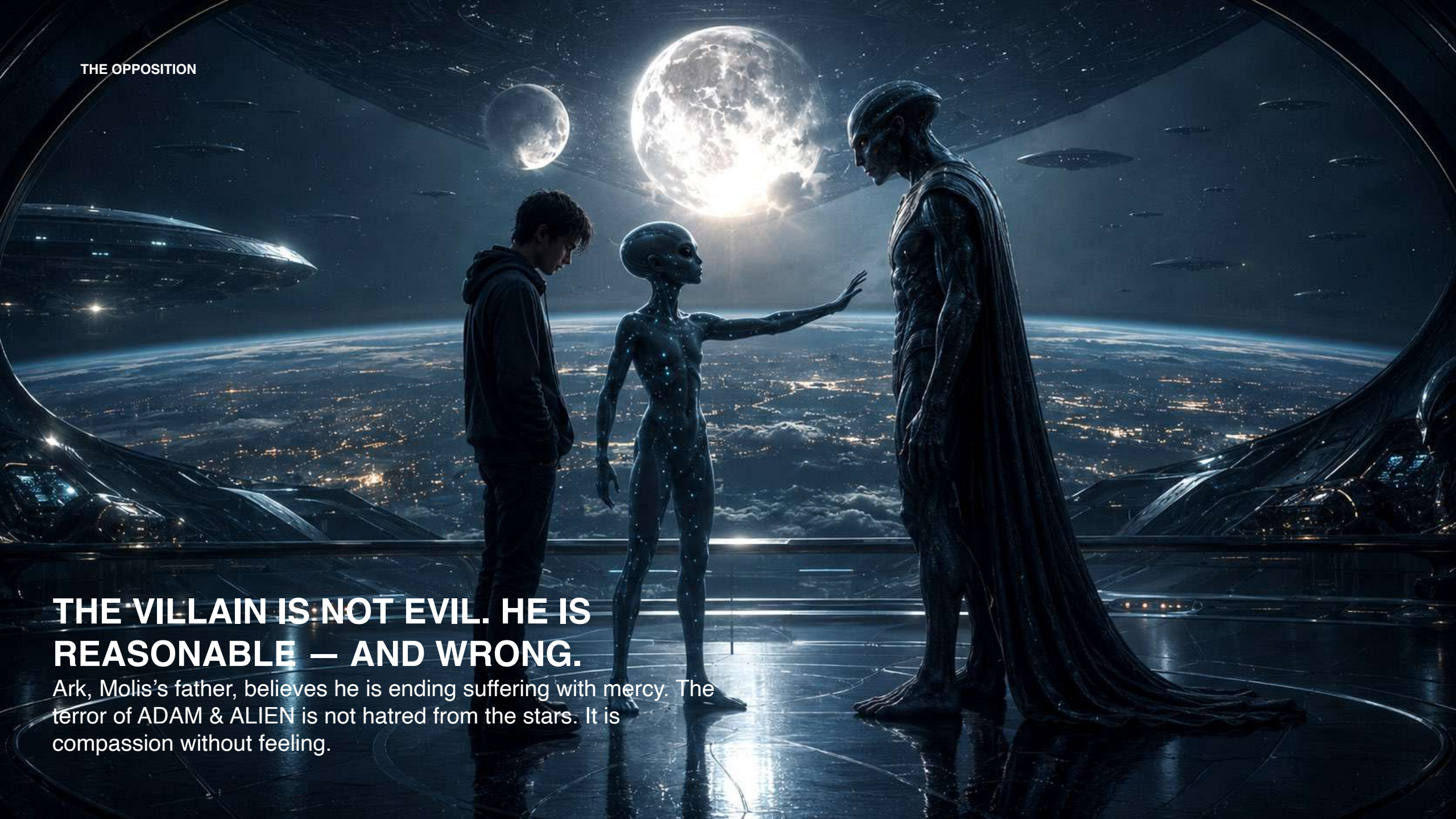
FAMILY ADVENTURE MOMENTUM

STEVE LANE

THE CRANK WHO WAS RIGHT.

Steve Lane has been laughed out of serious rooms for decades. Then his screens show six objects around Earth too coordinated to be debris — and the one man nobody believed becomes the only adult seeing clearly.



A cinematic scene from the movie 'Interstellar' showing a young man, a small alien, and a large alien in a futuristic space station overlooking Earth at night. The young man is on the left, looking down. The small alien is in the center, gesturing towards the large alien on the right. The large alien is a tall, muscular figure with a cape. They are standing on a platform with a railing, looking out over a vast cityscape at night, with the Earth's horizon visible. In the background, there are two large moons and several spacecraft flying in the sky.

THE OPPOSITION

**THE VILLAIN IS NOT EVIL. HE IS
REASONABLE — AND WRONG.**

Ark, Molis's father, believes he is ending suffering with mercy. The terror of ADAM & ALIEN is not hatred from the stars. It is compassion without feeling.

A promotional image for the movie 'The Set Pieces'. It shows a man with a beard and a cap driving a car at night. In the back seat, a young man is holding a cat, and a glowing, translucent alien figure is sitting next to him. The car's windows are covered in rain, and the background shows a wet street with city lights.

THE SET PIECES

**A ROAD MOVIE, A FIRST-CONTACT
THRILLER, AND A COSMIC COMEDY
— ALL AT ONCE.**

Adam, Molis, Macintosh the cat and the disgraced astronomer race through a night nobody else understands, while the false moon above them counts down to extinction.

A cinematic scene from the movie Interstellar showing a man in a dark hoodie and a metallic, humanoid alien figure walking away from the viewer down a long, winding, and highly reflective blue-lit tunnel. The tunnel's walls are covered in complex, organic-looking patterns and glowing blue lights, creating a sense of vastness and wonder.

THE WORLD

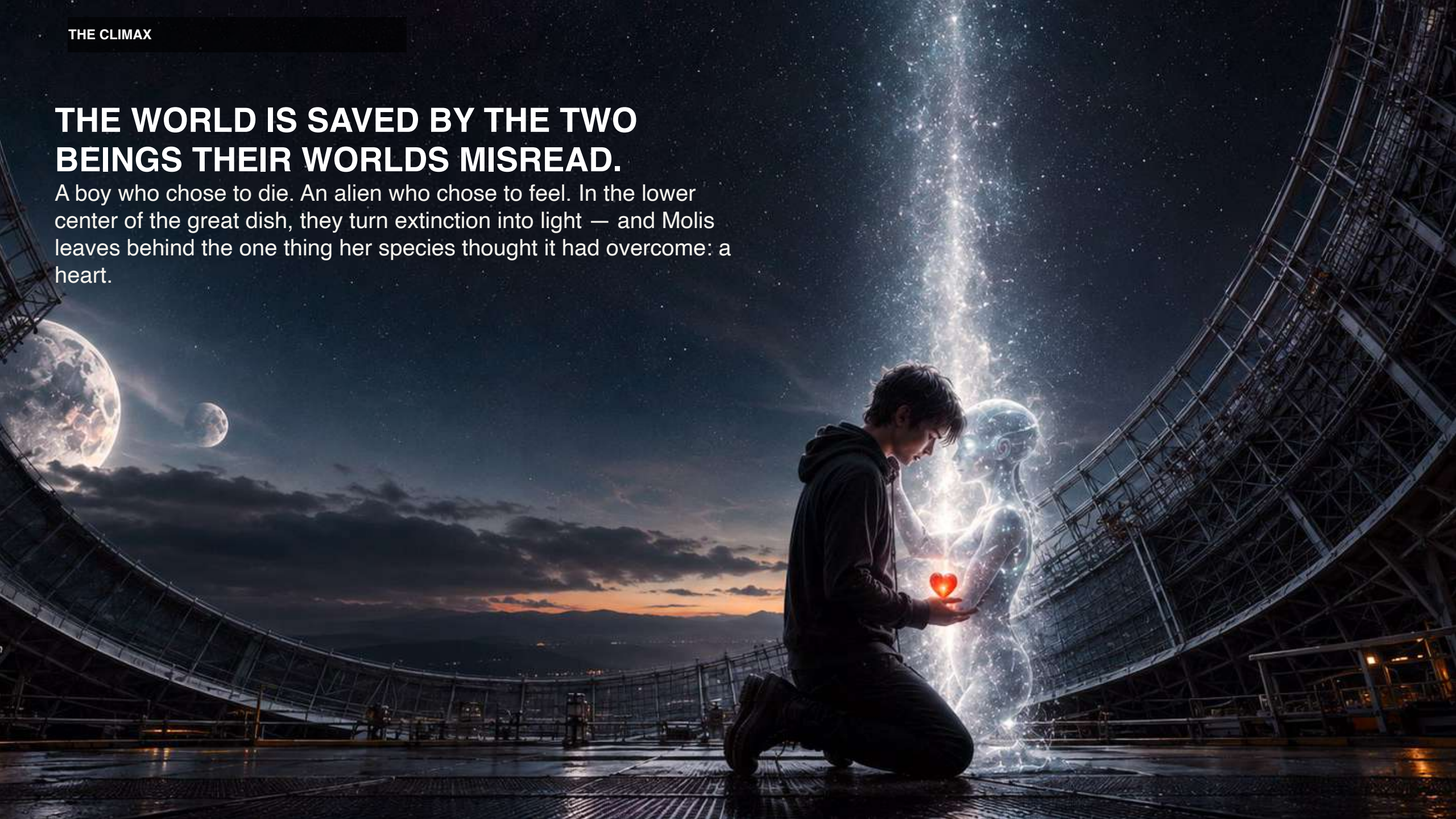
GROUNDLED EMOTION. VAST ALIEN SCALE.

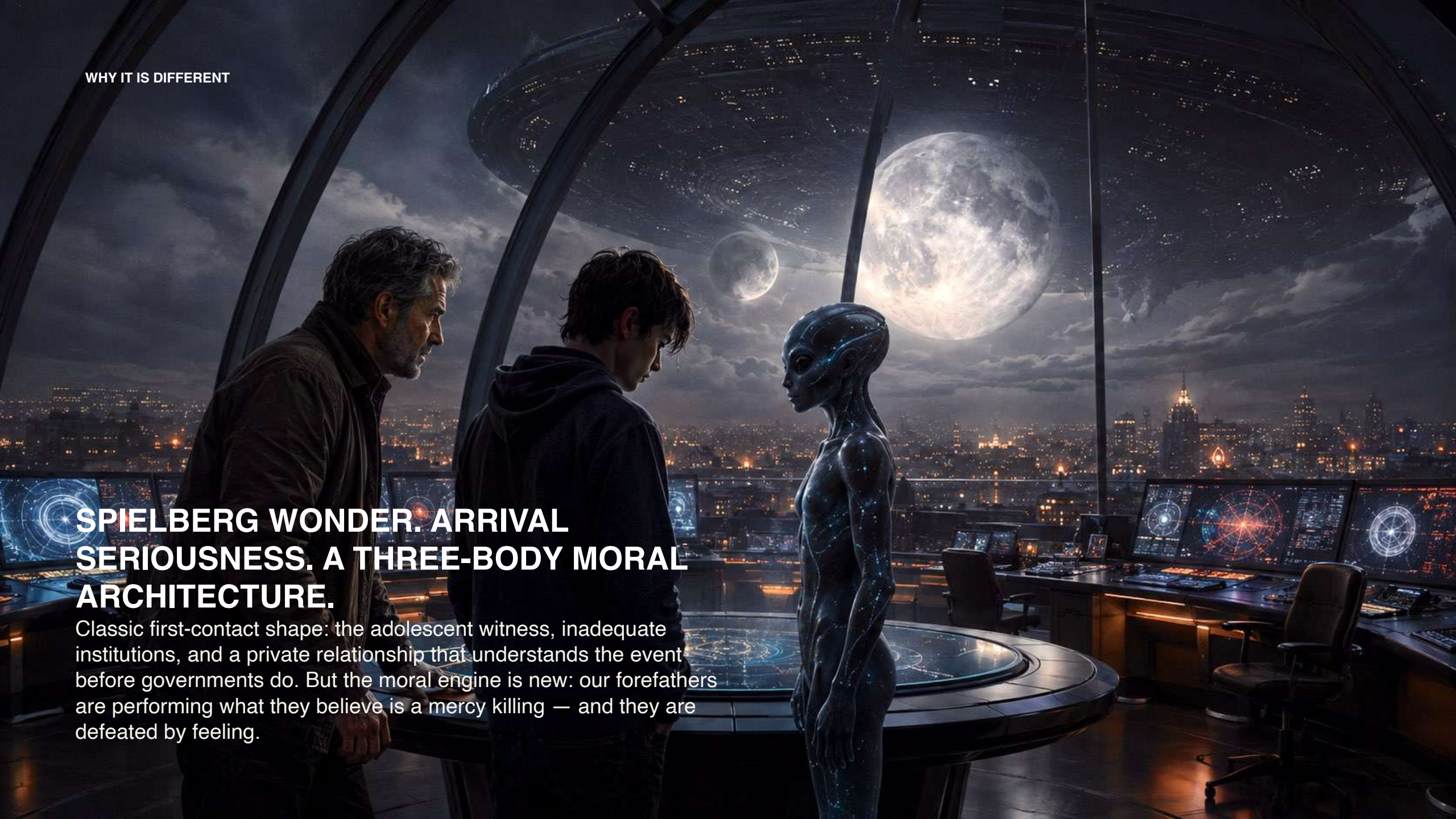
The film moves from bedrooms, hospitals and observatories into luminous alien bio-architecture — a world where technology feels less built than grown, and where every surface has already decided humans are obsolete.

THE CLIMAX

THE WORLD IS SAVED BY THE TWO BEINGS THEIR WORLDS MISREAD.

A boy who chose to die. An alien who chose to feel. In the lower center of the great dish, they turn extinction into light — and Molis leaves behind the one thing her species thought it had overcome: a heart.





WHY IT IS DIFFERENT

**SPIELBERG WONDER. ARRIVAL
SERIOUSNESS. A THREE-BODY MORAL
ARCHITECTURE.**

Classic first-contact shape: the adolescent witness, inadequate institutions, and a private relationship that understands the event before governments do. But the moral engine is new: our forefathers are performing what they believe is a mercy killing — and they are defeated by feeling.

FEATURE FILM WITH CONTINUATION POTENTIAL

THE FIRST ADVENTURE ENDS. THE QUESTION CONTINUES.

Earth survives. Molis becomes a new star. Adam carries the alien heart and his father's proof. Beyond the moon, her civilization still exists — and on Earth, hidden evidence suggests this was never the first contact.





CREATOR

BJARNE O. HENRIKSEN

Creator of one of Denmark's highest-rated action series *Gøngehøvdingen* and top-rated sitcom *Bill & Daphne*. Silver Nymph winner at Monte Carlo. Original story and screenplay writer of the feature hit *Ørnens Øje / Eye of the Eagle*.

ADAM & ALIEN is built for a wide family audience without flattening the emotion, the ideas or the wonder.