THE VISIT
Andrew Herlan
310-430-0673
Andrew.herlan@yahoo.com
FADE IN:

Space.

(Dialogue meant to be introduced in an alien language and then transition to English to the audience.)

SAN (V.O.)
We ran. Ran for a very long time.

A ship appears. The craft large but battered and burned in places, fat in others. Hardly sleek.

INT. SCIENCE SHIP

Corridors that reflect the exterior. Utilitarian from the start and age not a help, either.

INT. COMMAND CENTER

Crammed with a few seats. Equipment boxed in like someone’s otherworld closet.

A screen clicks on and percolates for a moment. The message reads something in an alien language.

INSERT: HABITABLE PLANET.

INT. CRYOGENICS ROOM

About a dozen canisters line the walls with humanoids inside. Close to human except for subtle facial features.

Another console clicks on and begins to run. The flasks begin to thaw their inhabitants. The doors raise and they awaken. When they open their eyes all have different color pupils.

PRAS steps out and shakes off the effects as he peels off a few wires pasted to his temple. Somewhat fat and seemingly young, late 20s comparatively. His hand passes over what looks like a tiny computer portal lodged in the back of his neck.

Next GAT, late 40s type. He, too, has a portal.

GAT
Meteors are not striking the hull this time. So it must be another planet?
Pras refers to one of the consoles.

PRAS
Yes.

GAT
How long was it this time?

A pause as Pras looks that up, too.

PRAS
Seventy-four years. Give or take. This equipment has developed a slip rate.

GAT
And surprisingly, I’m not hungry.

Others start to wake and step out. All males.

GAT
(to crew)
Let’s get dressed and see what there is to see.

PRAS
What about Spel?

Gat gives a corner flask a glare. The faint outline of a man in his late 40s, SPEL, seen inside, still frozen.

GAT
No. Not unless necessary.

He hesitates.

GAT
Where’s San?

Pras moves through the men to one open flask and SAN, large, mid-30s with his hair distinctively different than the others. Scars riddle his body.

Pras checks the adjacent panel and then reaches for the wires on his temple. Suddenly San’s hand flies out and grabs Pras’ wrist. Slowly eyes open and coldly stare at the kid, a voice like molasses.

SAN
I was resting my eyes. That’s all.
Pras, frozen, starts to nod and step back as Gat appears.

GAT
Can you join us, Officer San? We may have found ourselves a new home.

SAN
Again?

The men step off and leave him alone.

Something in his breast pocket stirs. He reaches in and takes out a strange little creature the size of a mouse. Hairy and big bright eyes that blink from waking up. It looks up to San as he gently pets it.

INT. CONTROL ROOM

The men take their respective positions and the equipment comes to life. Some grainy and quick glances of a planet on their monitors.

INT. LOCKER ROOM

San alone and fully dressed. The tiny creature crawls around on the counter. Part of a candy bar of sorts crumpled up on the counter and the creature begins to eat.

San takes out an odd knife and easily twirls it around his hand and fingers. The blade slips into a sheath in his tunic. A handgun removed and dropped in a side holster.

Finally he hesitates at a small pen-like device. A button pushed and a film via hologram plays in a tiny area above the pen of a woman like him. He relents a quick smile and then summarily turns it off.

A look at the creature.

SAN
(sharply)
Psssst!

Suddenly the creature’s fur stands on end and hardens. San pushes it with his finger and—like a rock.

SAN
Psssst!
The fur relents and the creature looks up to San.

SAN
Just wanted to make sure you’re still healthy.

Picks up the creature and puts it in his pocket.

INT. CONTROL ROOM

Gat enters.

GAT
Raise it up. Let’s take a look.

A blast shield raises up and a planet sits in space before them: Earth. San enters but does not take a console.

Pras refers to his monitor.

PRAS
Extensive man-made structures all over the surface.

GAT
Then it’s populated.

PRAS

GAT
What’s the cause?

PRAS
I don’t know. Seemingly a result of some artificial force.

GAT
What happened to all the people?

EXT. SCIENCE SHIP

A damaged satellite makes its way around the orbit, the alien ship in the distance. But a strange anomaly trails the satellite, like smoke from a tailpipe.
INT. SCIENCE SHIP

San enters and looks around. Pras glances at him for a moment and then returns to his work.

A tech, DAG, notices him with a glare.

    DAG
    Must be hard for an Esso soldier on a science vessel. Doesn’t quite make you feel useful, does it.

San leans in and crowds the man.

    SAN
    A soldier can always find a way to amuse himself.

The creature pokes its head out of San’s pocket and hisses with long teeth at this jerk, too. Dag loses his smirk as the soldier steps away.

Another tech, ANTAL, notices the satellite on his monitor and punches a few buttons. The monitor targets the satellite and ESTABLISHING LINK appears (inserted over the alien language).

Gat steps beside Pras.

    GAT
    Let’s take up orbit and do a thorough scan.

LINK ESTABLISHED on Antal’s screen.

EXT. SCIENCE SHIP

The exposed computers on the satellite flash on a moment before it belches out a monstrous version of the anomaly. Like a tidal wave it charges toward the ship.

INT. SCIENCE SHIP

    GAT
    What’s that?

    SAN
    Trouble.

As the wave hits the ship the hull rattles violently.
Console boards short out. A couple men blown across the room but pick themselves up with a groan. Warning bells go off.

The creature appears again and summarily changes to its armor before back into the pocket.

EXT. SCIENCE SHIP

The ship lists to the side as the anomaly cuts across the hull. The craft begins to sink towards the planet.

INT. CONTROL ROOM

The room tries to collect itself.

    GAT
    Get us on line!
    PRAS
    I can’t!

San leaps over to one of the TWO injured TECHS. Straightens up and winces as he holds his arm.

    TECH
    It just my arm. Help Heit.

San crosses to HEIT on the ground with a piece of metal impacted in his chest. Clearly looks mortally wounded.

    SAN
    Hold on.

Heit smiles listlessly through his pain.

    HEIT
    It’s okay. I’m happy. I can go home.
    No more running. I can go home.

San startled. And then Heit dies.

    SAN
    Tell them we’re sorry.
    PRAS
    Balance engines gone! Main thrusters gone!

They start to pick up speed as they near the atmosphere; Pras wide-eyed at the big rock in front of them.
PRAS

Hold on!

All grip anything remotely solid as they hit the atmosphere.

EXT. SHIP

Like a hurricane, tornado and nuclear bomb all in one. The hull shakes. And shakes. Pieces rip off like paper cups.

INT. SHIP

Inside pipes and panels come loose.

On the monitor, quick flashes of Earth in the midst of torrential weather. Cities have been eaten alive. Nobody could live in such devastation.

Another jolt and everyone goes flying. San steadies himself as he grabs onto something. Pras gets thrown out of his chair as the ship lists. San catches him and narrowly saves Pras from being impaled on a piece of pipe that juts from the wall.

San pulls him closer and glares at the man.

SAN

I’m not dying like this.

Pras’ eyes begin to show some realization.

PRAS

I can cross-patch the engines.

Pras thrown back into the seat and his fingers fly over the strange console. All the gauges level out---

EXT. SCIENCE SHIP

---and the engines fire.

INT. SCIENCE SHIP

They have control but the storm still bangs them around. San’s hand slowly releases as Gat appears.

PRAS

We aren’t going to crash but we need to set down now.
Pras’ maps furiously slip by on his screen.

PRAS
There’s too much weather. None of it’s safe down there.

The map centers in on a portion of California. On the map a huge circle of relief.

PRAS
Wait. This is strange.

GAT
Can we land there?

PRAS
Yes.

San leans in.

SAN
Then do it.

EXT. SCIENCE SHIP—NIGHT

The ship haphazardly turns and blasts across the sky. It suddenly exits the storm area over a cityscape in the midst of a rain storm but much less than previously.

INT. SCIENCE SHIP

PRAS
There are people down there. I just don’t know where. Should we land?

SAN
On one of the structures. Can it take the weight?

Gat looks at him.

SAN
If they’re hostile, we want to be above them.

A few buttons pushed and:

PRAS
Yes we can. Captain?
GAT
On a structure. Put us on a structure.

EXT. SCIENCE SHIP

The ship twists and then begins to descend onto a roof. One of the landing gears crush an air-conditioning unit.

INT. SCIENCE SHIP

Red lights go off on Pras’ console. He quickly powers down the system.

GAT
Damage report.

Pras sighs.

The creature pokes its head out for a moment then quickly retreats back inside.

PRAS
Whatever hit us affected just about everything. Engines. Computer system.

GAT
Can you repair it?

PRAS
I don’t know. It’ll take time. I need Spel.

GAT
No!

They all look at him. Gat realizes his outburst.

GAT
If we need him, we’ll need him. Do you know what hit us?

PRAS
No. A weapon, maybe.

SAN
That was no weapon. It was the same thing that killed these people. But not a weapon.
DAG
This from the man who supposedly
never saw the truth behind the war?

PRAS
Nobody did, Dag!

Pras realizes his outburst, glances at San and then shrinks back into his seat. Dag smiles and leans over Pras.

DAG
But we didn’t have the benefit of being on the front lines.

GAT
Enough!

Dag steps back.

GAT
How’s Heit?

DAG
Dead, sir. Dead.
(recites)
As we also inch closer to extinction.

Gat sighs.

SAN
We should send a party out, to understand the area.

Gat nods.

GAT
How are the conditions?

PRAS
Breathable air. Temperature cold but within normal parameters.

A light goes off. Pras sighs.

PRAS
The present conditions have isotonic subpulses.

Gat sighs.
SAN
What does that mean?

GAT
It’s disruptive to our neurology. Slow acting but eventually fatal. Pras, how long does the computer give us?

Fingers fly over keys.

PRAS
It’s not dangerous now. But we have to leave soon. If we stay, we would all be dead in about ten months.

GAT
Okay. Officer San, please lead a reconnaissance party. Pras, work on the system and try and find out what caused all this. I’d like to get out of here.

SAN
And go where?

Gat glares at him a moment and then exits.

INT. HATCH-NIGHT

Antal and Dag by the hatch with guns. San appears and glances at them. Antal uncomfortable with his weapon. San snatches it away, pushes a couple of switches and latches and hands it back. Antal nods that he now understands the gun.

SAN
Just keep your eyes open and watch each other. Don’t shoot anybody unless you have to. Let’s go.

He steps forward and, a few buttons later, the hatch opens up. They exit.

EXT. ROOF

They step down and Dag, with a hand-held device, directs them to the stairwell.
INT. BUILDING

All travel down a labyrinth of stairs, the only light from the powerful but small flashlights on their guns.

EXT. BUILDING

Everyone reaches the several front doors to the street, some smashed-out glass.

The street strewn with trash, too. Nobody around. The broken sign above them denotes STAPLES CENTER.

DAG
Very attractive. It really feels like home.

San glares at him.

SAN
Let’s go.

They follow him. Dag adds at roll of the eyes.

Everyone studies the area as they walk. Antal notices a computer shop.

ANTAL
Stop.

A look to him.

ANTAL
We should look in here.

To the shop. Various old computer units around along with discs of every sort. Picks one unit up off the floor and sets it on a table.

ANTAL
Rudimentary artificial intelligence but it may have something interesting.

A small device appears from his pocket and he finds a port in the back. A light connects the two devices. Numbers and symbols streak by on the small screen. The light goes off. He checks his screen.

SAN
Anything?
ANTAL
The extraction of their language. I’ll start a translation program.

He pushes a few buttons.

SAN
Anything else?

ANTAL
No.

SAN
Then let’s move on.

An old newspaper on the counter reads the year as 2016.

EXT. STREET—NIGHT
All continue down another street in the middle of the clump of buildings. San puzzled.

Antal finishes the program on his tiny computer and angles the device to the small port on the back of his neck. Pushes the button and the pulse enters. A momentary wince but fine after that.

DAG
San, this is getting ridiculous. Let’s go back to the ship.

ABOVE
someone watches these men. But this other person hears an alien language.

EXT. STREET
San stops in his tracks and turns.

SAN
Do you feel anything?

DAG
No. What should I feel? Are you having a breakdown?

The soldier glances around the street.
SAN
There was an operation on Rylis. We wiped out a whole platoon. As I was walking through the bodies I felt---

ABOVE

the mystery person trains a rifle on them.

EXT. STREET

DAG
What are you talking about?

Suddenly, a human woman, AMY, 30s, appears on one of the corners and fires a grenade launcher on her rifle over their heads. The result blasts out an overhead window and a man flies out and lands on the street. The same person that was watching them.

San raises his weapon to Dag as his eyes widen in terror.

But San angles the nose of the gun just past his head and fires. Another man behind becomes floored by the blast that resembles a light pulse rather than a bullet.

San whips around and trains his gun on the woman who does the same with him. The other two haphazardly collect themselves and try to anticipate an attack from any angle.

Although rumpled, she has a glare that doesn’t waiver. Her clothes a cacophony of field gear. More salvaged than anything. More a curiosity between the two than caution.

AMY
Take it easy guys. I just saved you.

SAN
I don’t understand.

Amy hears a different language through her ears.

ANTAL
She said she just saved us.

SAN
The program works?
ANTAL
Yes. I can’t talk to her, though. We would need to give her a pin.

SAN
Get ready with one.

With that, San raises his gun and puts his hands up. Amy sighs. The soldier flicks a switch on the handle of his gun and a light jumps out and stuns her. As she begins to fall, San catches her.

SAN
Quick.

Antal runs over and scans the back of her neck.

ANTAL
She can accept it.

The woman groggy. Antal sprays the back of her neck with a tiny bottle. He produces a tiny port and positions it at her neck. It seemingly melts into her neck with the tip that protrudes out.

Antal then repeats the download for the language translation. As he pushes a last button Amy snaps out of it and reels back. She gasps and pushes away from San as she claws at the back of her neck.

ANTAL
No! Don’t do that.

To Amy, Antal’s vocal words increasingly understandable to her. The vocal words seem out of sync to her then click into place.

ANTAL
It’ll be okay. We won’t hurt you.

San gestures to the tech and the young man zaps San with the translation program. San steps up and extends to her the confiscated gun.

AMY
What did you do to me? Who are you? I was just trying to help.

SAN
We’re grateful.
Amy hesitates for a moment and then takes her gun as Antal hits the other two with the program.

SAN
I am San.

Dag leers at the female.

DAG
(to Antal)
She seems genetically similar to our women?

This time Antal rolls his eyes.

Amy extends her hand and San looks at it for a moment. He catches on and shakes. A flicker of confusions with Amy about this.

The growl of an engine.

AMY
We should get out of sight.

She leads them off but the other three hesitate. The truck roars around the corner with a pile of men inside. One points them out and they train their guns on the strangers. The aliens tear ass and barely make it as bullets chew at their heels.

The truck gives chase.

Another truck with soldiers appears and stops at the two bodies. A COMMANDER steps up.

COMMANDER
Damn Scavengers! Fan out! Find them!

EXT. STREET
The chased run down another boulevard and then Amy stops them.

After a moment, a truck comes down the same, but empty, boulevard. It stops and FOUR SOLDIERS step out.

SOLDIER #1
(into radio)
We’re on Spring. Got nothing here.
The four men scan the shadowy street. Two wander off together to the sidewalk and a storefront.

SOLDIER #2
I’ll bet you it’s Amy again.

SOLDIER #3
That’s a nice one, I’ll tell ya.

One lights a cigarette.

SOLDIER #2
I hope so. I can tell ya what I’d do to her.

Both giggle like little boys.

San appears in the shadows behind from the sign awning above. His feet silently hit the ground and he towers behind them.

Something catches their senses and they turn. One quick smile and then San unleashes a torrent of punches and kicks. One guy drops and another goes through a plate glass window.

All San gets is a sigh---before the third soldier fires and misses. San whips around and launches his knife into the air. It connects in the man’s chest. He ducks behind a car as the last soldier fires.

SOLDIER #1
Good job! But you ain’t getting’ out of here!

The man fires again as the car turns into Swiss cheese.

San calmly focuses his rifle to the cement and changes a switch. Takes a deep breath and then fires. As the soldier’s gunfire briefly ceases, San fires and launches twenty feet into the air towards the soldier.

Caught by surprise, he reacts slowly as San twists in mid-air and lands a boot across the man’s chin. No more threat.

Amy, agape, and the others appear out of the storefront as San pulls his knife out of the other man. She can just look at the stranger as he snaps his wrist and the blood flies
She snaps out of it.

SAN
You had a way out?

She leads them to another corner shop. They disappear as another truck passes by, unaware of them.

INT. STOREFRONT

Amy takes that moment to study the visitors. The odd eyes. The hair.

AMY
Come on. Let’s get outta here.

She leads them to the back room and a trap door that reveals a ladder down to the sewers. They disappear as lights from the soldiers dance around the walls.

INT. SEWER

San stops Amy.

SAN
We have other people with us. We have to get back to them.

AMY
Where are they?

SAN
On a round building. In our craft. About three scrags that way.

A gestures in the rough direction they came.

AMY
Scrags? Where are you guys from?

San almost answers but hesitates.

SAN
Will they be in danger from those men?
AMY
Yes, but there’s nothing we can do about it now. It sounds like they’re at the arena. We have to take the long way around. Can you contact them?

SAN
Yes.

AMY
Tell them to stay put and be very quiet.

San nods to Antal, who produces a communication device as everyone disappears into the shadows.

INT. SCIENCE SHIP-NIGHT

Pras at his console as Gat enters.

PRAS
Understood.

Pushes a button.

GAT
Well?

PRAS
Yes. They’ve met the natives.

INT. SEWER-NIGHT

They walk along. Amy studies San.

AMY
You didn’t answer my question.

SAN
What question?

AMY
Where are you guys from?

The soldier hesitates.

SAN
Have your people ever had contact with-- extraterrestrial life forms?
AMY
From another planet?

SAN
Yes.

Amy stops in her tracks and looks over the three.

AMY
You guys’re from another planet?

Dag gives her a big smile. San on a different wavelength.

SAN
Yes. Very far away.

She nods for a moment and takes this in. Touches the object in the back of her neck.

AMY
Well, you look freaky enough. And stranger things have happened.

The aliens glance at each other.

SAN
What did happen here?

Loses her good cheer and they continue on.

AMY
I don’t know. One day there was a light. Strange, colorful light. Like a tidal wave. I guess it spread all around the planet. Who knows? Then it hit LA and all the people disappeared.

Snaps her fingers.

AMY
Just like that. Then the weather went to Hell.

They reach a turn and a large piece of equipment underneath a dirty tarp.

DAG
What about now? Who’re those men?
AMY

Get on. I’ll show you my world.

They pile into an old maintenance cart and Amy begins to drive.

EXT. THE CITY

The craggy remains of the city humm in order. Some buildings with smoke stacks that oddly-jutt out. Others link together with a mish-mash of connections. Basically laborious work being done everywhere. And men with guns that hover here and there.

INT. AMPHITHEATER

People file into the large open-air amphitheater, the curtain drawn. Excitement in the air with most of the patrons with vapid, excited smiles on their faces. A single camera platform sets up.

INT. BACKSTAGE

More guards around. A door.

INT. DRESSING ROOM


A figure, DANIEL, sits slumped on one of the plush chairs. A cross around his neck that lies against a fine silk shirt. Something in his hand, a hand with a Rolex around the wrist.

DANIEL

Your will be done, my lord.

Daniel twists the thin flask around in his hand.

DANIEL

Give me the power to do what I have to do.

He hesitates.

DANIEL

Give me the power.

Then a knock at the door. The twirl of the flask ceases and he wraps his fingers around it.
DANIEL

Yes?

A STAGEHAND cautiously enters.

STAGEHAND

We’re ready for you, Daniel. Whenever you are.

DANIEL

In a moment.

The stagehand nods then exits.

Daniel turns his attention to the flask in his hand. With the flick of a switch, a tiny needle appears. It plunges into his neck and sighs.

INT. SEWER-NIGHT

Amy stops the cart and gets out.

AMY

Let’s go.

At an overhead pipe. Amy reaches above and connects a tiny pen light gizmo to some wiring.

AMY

He should be having his Friday pep talk soon.

DAG

Who is he?

AMY

(spiteful)

Daniel.

She flicks on the device and a large, crystal clear image of the auditorium projects onto the wall.

EXT. AUDITORIUM

The lights go down and the show begins. The cadence of music thrusts out of the speakers. Sharply dressed guards line the stage. From below raises a platform with Daniel. The crowd erupts in applause.
EXT. STREET

Monitors part of the landscape everywhere but battered like a parking meter or street light. Work ceases as people look to them.

INT. AMPITHEATRE

Daniel finally seen. In his late 40s, strikingly handsome but with that glint of inebriation in his eyes.

Despite the pomp and circumstance, cool and smooth as he walks one end of the stage to another. A wrestling match. A rock show. A church service.

The mic appears in his hand amidst the chants of “Daniel, Daniel, Daniel.” They subside.

DANIEL
My people. I have sad news for you.

An overhead screen clicks to the aftermath of the street fight previously.

DANIEL
They have struck again, within the past hour.

Gasps from the crowd.

DANIEL
The scavengers. They struck without mercy and slaughtered our brothers guarding our way of life. Ten dead. Just because they hate what we stand for.

Daniel catches a buxom beauty in the front row.

INT. SEWER

ANTAL
It didn’t happen that way.

AMY
(sarcastic)
He exaggerates. Okay, lies.

San and Amy catch a look that lingers.
INT. AMPITÉATRE

DANIEL
They steal from us, taking our hard work away. But we won’t let them pull us down, will we?

A hearty “No!” from the crowd.

DANIEL
Those Godless bastards won’t avert us from our path, will they?

Another “No!”

DANIEL
Then we will continue to forge a path to the promised land, a promised land on this Earth.

Cheers.

INT. SEWER

AMY
The reality is that he drove us out. We spoke of freedom. That didn’t jive with his agenda. All he wants is for people to work and work to give him power and a paradise for himself. And a few others. We questioned him. Now he tries to kill us at every turn and then lies to his people about it. All he wants is power.

DAG
(to San)
Just like home.

San glares at Dag. Amy recognizes the tension.

AMY
We should go, fellas.

She disconnects the mini-TV.

EXT. RAVINE-NIGHT

They emerge into a dark ravine with debris everywhere. Amy fingers the port on the back of her neck as she leads them
to a sedan under a bridge.

AMY
This is something like a computer port, right?

SAN
It allows information to be downloaded directly into your brain.

AMY
This ain’t gonna hurt me, is it?

ANTAL
No. It’s safe.

AMY
And you can take it out?

ANTAL
Yes.

She fingers the thing.

AMY
It’s actually very comfortable. And the crimp in my neck is totally gone.

They reach the car and she hesitates. Looks them over.

AMY
And you guys are REALLY from another planet?

They glance each other, too.

SAN
Yes.

With the smirk, shakes her head and climbs into the car.

AMY
I’ll be a monkey’s slut.

After he absorbs this, the other three get in, too. But San hesitates and looks around the area with the same expression he had on the street.
AMY
(to San)
What’s wrong?

DAG
With him? Who knows?

San turns back to her.

SAN
Nothing.

He climbs inside and closes the door. She takes a moment to study him before the car drives away.

Above, a single soldier peers down at the car from the bridge above.

INT. CAR

AMY
You’re a soldier. They’re not.

SAN
Yes.

Dag finds his opportunity.

DAG
I am a Professor of Atmospheric Sciences.

Amy not impressed.

AMY
Wonderful for you.

Dag shrinks back into the back seat. Another glance at San.

AMY
You guys don’t seem like criminals. Why so far from home?

San glances at her.

SAN
There’s no more of our people, except us. We had to move on.
AMY
That’s terrible. War?

San sighs.

SAN
You could say that.

San peers into the night. Obvious that he doesn’t want to talk about that subject.

AMY
Home sweet home.

EXT. RAVINE

The car slows when it reaches an imposing wall made of a mish-mash of pieces of steel, junked cars, large appliances, etc. Several men appear on the top with guns drawn.

The large sliding doors part slightly and MARSH, 30s, appears. He has a wide smile and mischievous grin.

MARSH
Amy! So good to see you.

Amy rolls her eyes.

MARSH
We were so worried about you.

AMY
Well, I almost didn’t make it. Open the door.

MARSH
You always say that. You’re such a drama queen.

As they talk, San looks at this man. But then something catches his eye from behind and looks into the darkness. He slowly unclips the scope on his rifle and thumbs a button.

Positioned to where they came from and, sure enough, he sees a figure hide in the shadows that watches them. Then the unknown man takes a tiny box out of his pocket.

MARSH
Who’re your friends?
AMY
You’re not gonna believe this.

SAN
Out!

Marsh hears a strange language.

MARSH
What’s he sayin’?

AMY
Get out?

SAN
Leave the vehicle!

They all bail out as the creature pokes its head from San’s pocket. It flicks back to its armor and disappears back inside.

SAN
Run!

AMY
Run!

They tear ass towards the double doors.

EXT. TOP OF RAVINE

The lone figure startled by their abrupt departure and fumbles with the box for a moment. He yanks out the antennae and thumbs the button.

INT. RAVINE

Most get through the doors as Amy brings up the rear, followed by San. She trips and falls.

The car erupts into a fireball and off the ground. It flips from the back and shoots straight for them. Then San turns on the speed, grabs her up and leaps through the narrow space a breath before the burning car slams against the double doors.

Fire splatters through the opening but San and Amy roll out of the way but she ends up on top of him. A moment between the two.
AMY
Thank you.

SAN
That’s a gratitude?

She smirks.

AMY
Yes, it is.

He nods.

Suddenly Marsh and several other men surround the aliens with guns drawn.

AMY
Marsh, put the guns down!

MARSH
What the Hell happened?

San gets to his feet and the weapons lower. He crosses to the edge of the fire. With his scope he sees the figure run back towards a car. He adjusts his rifle and takes aim.

EXT. STREET–INT. CAR

The figure makes it back to the vehicle and starts the engine. He breathes a sigh of relief.

INT. RAVINE

San fires.

INT. STREET

The car pulls out but a moment later it explodes.

INT. RAVINE

They see the aftermath.

MARSH
Who was that?

SAN
I would guess it wasn’t a friend.
But Marsh doesn’t understand the language.

MARSH
What did he say?

INT. RAVINE-NIGHT

Gun emplacements everywhere. Very few men with weapons around. A former lower-middle class area. People work but it does not have the back-breaking look of Daniel’s city. A sense of struggle with these people.

INT. OFFICE-NIGHT

Utilitarian looks.
San looks out the window to the people below.
Marsh sits at his desk with a smirk.

MARSH
Aliens? Please, Amy.

AMY
They look freaky enough. And this.

She shows him the fresh portal in the back of his neck.
Marsh studies it.

MARSH
What’s that?

AMY
This thing that they gave me. I can understand their language.

AMY
Happened just like that.

She snaps her fingers.
Marsh loses his smart-ass smile.
San speaks to Antal in their language. Antal responds.

MARSH
What did he say?
AMY

Blood?

With that, San turns and pulls his knife. Marsh cringes a moment before San stands over his desk and cuts his own finger deeply. He bleeds a deep yellow as it drips on the papers on his desk. Marsh stands and studies the wound.

San speaks to Antal again and he throws the soldier the tiny bottle of spray. He squirts once and the wound heals instantly. San wipes the blood on his pants.

AMY

You buy it now?

Just then, the creature pops its head out of San’s pocket and hisses at Marsh before it disappears.

AMY

Boy, that’s a new one.

MARSH

Yes. Fine. You win.

The sun begins to come up through the window. This attracts both Dag and Antal.

AMY

What’s with them?

SAN

We had an artificial sun for eons on my planet. Nobody remembers seeing a natural one.

EXT. SCIENCE SHIP-DAY

The crew on the roof as they take in the sun. Suddenly Pras appears and runs up to Gat.

PRAS

Captain, I think I found a way for us to get off the planet.

INT. BUILDING-DAY

A magnificent business building.
INT. BUILDING-PENTHOUSE

The whole floor has been converted into living quarters fit for a king. Daniel stands at the window and surveys his kingdom as he sips a cup of tea.

“Ding!” and the elevator opens, two guards on either side. James, 30s, exits, dressed impeccably and very fit. A nod to the guards and continues inside.

DANIEL
James. Good morning.

JAMES
Good morning, Daniel.

DANIEL
Yes, it is.

Daniel takes in the view.

DANIEL
It is. We are on the cusp of a new day, my friend. We are the new Garden of Eden. We have a second chance to make a world that’s right.

JAMES
Yes. Yes, we do.

DANIEL
Is the Professor up yet?

JAMES
Yes, sir. He’s always up.

EXT. BEDROOM

James waits as Daniel finishes up in his suite. Through the door James can see a woman in the bed, on her side, the same woman that Daniel was eyeing from the speech.

She stares forward blankly and shakes a little. Slowly her eyes meet James’ and he looks away. Daniel appears.

DANIEL
Let’s go see him.
INT. ELEVATOR

James and Daniel ride down to the 11th Floor. The doors part and they step off.

DANIEL
He says he’s close, James. Soon we will have our staff and lay down justice to the Godless scavengers.

JAMES
I don’t mean to speak out of turn but he’s been saying that for months.

DANIEL
I know that. He’s a lost soul. But he does have the key to our future. And we must have patience, my friend.

They round the corner and look upon a cacophony of computer equipment. Several old holes in the walls with burn marks around the edges.

A man, THE PROFESSOR, 40s, has his back turned and at a workbench. Pot-bellied and an old Iron Maiden T-shirt. A cigarette dangles from his fingers in one hand. No second hand, only a bandage.

Before him a shotgun but with a myriad of tiny attachments on it. To the side are four other similar guns.

A spider-web of wires attach to the gun in question that lead back to several monitors and gauges. The Professor deposits his cigarette between his cracked lips and fingers some keys on the computer as he mumbles incoherently.

DANIEL
Professor?

The Professor wheels around.

PROFESSOR
Daniel. Good morning.

DANIEL
Morning, Professor. So, how’re we coming along with our little toy?
PROFESSOR
So close, sir. So close. There is a glitch in the sub-processor.

Daniel nods.

PROFESSOR
After that, they’ll be ready.

The Professor relishes the weapon, a wicked glint in his eyes.

PROFESSOR
Then nothing can stop us.

DANIEL
Justice will be served.

PROFESSOR
Yeah. Sure. Why not?

EXT. STREET-DAY

San, Amy, Marsh, Dag and Antal come out of the building.

MARSH
Maybe they can help us. Do they have guns? Big lasers maybe? Like in the movies.

SAN
No, it’s a science vessel. Just the ones we’re holding.

AMY
No, dummy. None. They’re doctors and such.

They come to a truck and begin to climb in.

Just then another vehicle appears with a man that struggles with two other men. San looks to Amy.

AMY
It’s one of Daniel’s workers. He uses mind control drugs on them. Tells them it’s to ward off illness. We kidnap them one at a time and put them right.

San nods as they take the man into the building.
AMY
But don’t worry about the two guys you killed. The soldiers are all assholes. It’s amazing how many jerks survived what happened.

SAN
You don’t have to take us. We can go ourselves.

AMY
Do you know how to drive one of these?

San looks at the truck.

SAN
No.

AMY
Do you have a map?

SAN
No.

AMY
Then get in. Besides, I owe you.

Another look between them.

MARSH
Try not to get blown up, huh?

Amy gives him a stink eye and then drives off.

EXT. STREET
They drive along. Amy eyes San.

AMY
Now were we. Your planet blew up. You guys didn’t do it, did you?

San doesn’t want to talk about this.

SAN
Yes, we did.

AMY
I put my foot in my mouth. Sorry.
DAG
We destroyed it. Extinguished our people.
500 million.

San glares at Dag.

SAN
It wasn’t all of us. It was one man.

Amy nods.

AMY
He must have had a reason.

San looks at her and doesn’t like the answer about to come.

SAN
Because we weren’t a good people.

Amy’s eyes flash in confusion. And the end of it as far as the soldier sees.

EXT. STAPLES CENTER-DAY
They park on the side of the building.

INT. STAPLES CENTER
Their lights cut the darkness as they climb the stairs.

AMY
You know I saw Madonna play here once.

San hesitates. He doesn’t understand.

AMY
I was young. So sue me.

They continue on.

EXT. ROOF
The sunlight splashes into the stairwell and momentarily blinds Amy. Her eyes adjust and she looks upon the alien space ship before her. Two techs with guns stand guard.

AMY
Whoa! This thing is ugly.
SAN
It wasn’t built to be attractive.

AMY
Mission accomplished.

INT. SPACE SHIP

Pras, Gat, San, Amy, Dag and Antal in the control room.

Pras has a graphic on a big screen with the killer satellite they encountered. Between keystrokes he sneaks a peek at Amy.

As Pras continues, his explanations reflect in graphics.

PRAS
The satellite is one of six. They were apparently a system to correct weather patterns. But they caused a time flux spiral that threw the weather into the extremes and created the wave of energy that hit us.

SAN
What happened to the people?

He hesitantly glances at Amy.

PRAS
As far as I can tell, they were likely vaporized. With conditions like that, it seemed inevitable. Apparently there was an anomaly that allowed some to survive. I don’t know why.

Dejected, Amy steps away.

SAN
Why’s this area not really affected by the weather?

PRAS
That’s a good question and the key to us leaving.

A few more buttons and up comes Daniel’s area and his building specifically.
PRAS
Apparently they realized what had happened and created a weather buffer around this area. The control center is located here.

AMY
You’re not getting’ in there. That’s Daniel’s place. Security everywhere.

PRAS
No, we just have to get close enough to connect externally. It should be no problem then to re-configure it. Then when we fly up and create a temporary hole.

DAG
And go where?

They all look at him.

GAT
(somber)
We can’t stay here.

Dag shakes his head.

AMY
Maybe you can fix it.

Amy and San’s eyes meet.

SAN
Can the satellites be repaired? The weather be reversed?

Pras hesitates.

PRAS
No, not that I can see.

Silence for a moment.

AMY
You should go in at night. I can take you. I just need some sleep. Anyplace I can lay down?
GAT
Yes. I’ll show you.

INT. CABIN
Amy lies on a bunk, eyes wide open. She tosses and turns and then abandons any thought of sleep.

INT. CORRIDOR
Amy wanders the narrow corridors of the ship. She hears a metallic “thud-thud-thud” over and over.

INT. ROOM
San, alone in the storage room, uses a piece of metal as a punch and kick bag (but with thick gloves on). Very impressive.

Amy hesitates as she sees San’s gun and gear to the side---along with the creature as it eats some crumbs. But then she leans down and pets it with one finger and it begins to “coo”.

Then the “thuds” stop. San turns around and gives her an expressionless look.

AMY
What is this? It’s very cute.

SAN
I don’t know. I found it on an Agillian moon. We seem to be compatible.

Amy stands and faces the big alien man with a half-smile.

AMY
I was meaning to ask. What is it with you guys and your funny haircuts?

He touches his own hair.

SAN
I was going to pose the same question to you.

She smiles and San relents a quick grin.

AMY
So you do have a sense of humor.
SAN
Sometimes it actually works.

He starts back on the piece of metal.

AMY
You seem out of place with the others.

SAN
I was just being transported, before---

AMY
Before what?

San stops his workout.

SAN
You have a lot of questions.

AMY
Feel free to ask me anything.

The soldier at a loss for words as she gives him a matter-of-fact look.

SAN
Okay, I’ll show you.

INT. CONTROL ROOM
San sits her down in a seat and picks a tiny wire out of the seat. He inserts it into her neck port. He drops into the adjacent seat and does the same thing for himself.

A few buttons pushed.

AMY
Is this going to hurt?

SAN
Only me.

San pushes the last button and “FLASH”:

EXT. CITY-DAY
An alien city with an unusual, yellow sun.

Amy gasps as she finds herself on a bluff that overlooks such. San comes up beside her.
AMY
What happened?

SAN
It’s okay. It’s my planet. Brel.

AMY
This is amazing. It feels so real.

SAN
Just images transmitted directly into your brain.

“FLASH”

EXT. STREET-DAY

They appear on a Brel street as people go by.

SAN
We thought we were a just people. Good people. Then we entered a war.

A building explodes; pandemonium.

SAN
It was blamed on Spras. That was an adjacent planet.

“FLASH”

INT. JUNGLE-NIGHT

Another city with a company of Spras soldiers, a large, muscular and dark-skinned race. Their imposing battle ship sits in the clearing.

SAN
We attacked them over the incident.

Brel soldiers overwhelm the Spras.

SAN
And then we were in a war, a war against people we were told are evil. People who wanted to wipe us out of existence. We had evidence that they committed one atrocity after another.

“FLASH”
INT. STADIUM-DAY

The huge arena and hundreds-of-thousands of San’s people cheer a leader on the podium.

SAN
We were fiercely proud. I was proud, too, and served with honor.

INT. SCIENCE SHIP-SPACE

The same ship they’re in but another image of the past.

Everyone works and the ship in much better condition. Another San tries to stay out of the way. A light goes off on Pras’ console as a listless ship comes into view in the port.

SAN
I was being transported back home when we encountered a stranded ship.

INT. STRANDED SHIP

A party enters with face masks and sees dead Spras everywhere.

SAN
A hypon gas leak.

Pras steps over to the console and his eyes widen. He scrolls through the information. The others come over and look, too.

SAN
It was a Spras spy ship. And they did a very good job. It was all a lie. Our leaders had orchestrated the war. We were the aggressors. We were the ones that were evil. Just to get power and take their resources.

And then a device on the screen. A bomb depicted as it destroys a planet.

SAN
And they also found out something we didn’t know. An attack that would decimate the Spras. Kill millions of innocent people very soon.
Then an alarm goes off and the ship begins to implode. They rush out of the airlock.

INT. SCIENCE SHIP

In the distance the ship explodes.

SAN
We had no evidence but know we had to stop it somehow. And someone had a way.

Spel looks up from a console.

“FLASH”

INT. SCIENCE SHIP

The ship orbits Brel.

In an adjacent compartment, Spel works on a console.

SAN
He told us that he could disable the power grid, give us time to tell everyone what was really going on. It would be devastating to our world but it would be the right thing to do.

Pras notices something strange on his monitor. He screams and everyone charges Spel’s area but not before he locks himself inside. Then San helplessly watches as Spel pushes a button.

A pulse comes out of the ship to the planet below. After a moment, a spider web of electricity criss-crosses the planet before it begins to implode.

They all watch in horror as their home disappears.

SAN
He lied to us. He said it was the only way. He had to save is wife and child. They were Spras.

The ship narrowly pulls away as the concussion fans out across space.

INT. CRYOGENICS ROOM

They put themselves under in the canisters.
SAN
We couldn’t stay there so we ran. We ran for a very long time.

San reflects for a moment.

SAN
It’s not the way I thought my life would be. I became everything I despised.

INT. COMMAND CENTER-DAY

In Amy’s eyes, the image falls away and leaves her back in the real world. The girl speechless for a moment as San removes the cable. They look at each other for a moment.

SAN
We should have something to eat before we leave.

She nods.

INT. GALLEY-DAY

A strange machine dispenses an equally strange block of food. Amy looks it over with a quizzical glance and then rubs her finger on it. Then she tastes. Her expression changes to delight.

EXT. CITY-NIGHT

The sun goes down on the remains of the city.

INT. COMMAND CENTER-NIGHT

San, in human clothes, eloquently checks his weapons as Amy speaks on a battered and mutated cel phone.

AMY
I know but---they need help---I do it all the time---now that’s not nice!

With that she hangs up.

SAN
Was that the person we met?

AMY
Marsh? Yeah.
SAN
Is he your companion?

AMY
Companion? Him? No. Why?

Nothing from San. Then:

SAN
I wanted to make polite conversation.

Amy smiles and nods as Pras enters with similar clothes as the humans. He pays too much attention to the backpack in his hands that he bumps into the wall. He haphazardly smiles as he approaches.

AMY
Just us three?

SAN
Yes.

AMY
Maybe best we don’t give him a gun.

SAN
I am very aware of that.

EXT. CITY-NIGHT

The three ride in the truck. Pras has his head buried in his equipment. Amy in the middle of a tirade.

AMY

She looks to San but he really does not understand her train of thought.

AMY
Just a pet-peeve of mine before. You have to be there.

A pause as she switches gears.
AMY
Just in and out. It should be no trouble. Then you’re on your way.

SAN
Yes.

AMY
Where’ you gonna go?

SAN
I don’t know. If we stay under these conditions, we will die within months.

AMY
That wouldn’t be good.

EXT. STREET-NIGHT
They cautiously make their way down the street. She grabs a piece of thick steel from above an awning and crosses to a manhole cover. She pulls it off and motions to them.

AMY
Age before beauty.

San and Pras glance at each other.

AMY
Just get down the hole.

INT. SEWER
Their flashlights illuminate the area.

AMY
You know, I wanted to be a cop---before.

SAN
What is a “cop”?

AMY
Policema---law enforcement officer.

SAN
Yes. We had those. But few people broke the law.

DAG
Except our leaders.
AMY
I really wanted to make a difference.
I thought I would. But then the world changed. Now there is no law to enforce. So I guess we are in the same situation.

SAN
Did you ever kill a few hundred people that happened to be innocent?

She gets it.

AMY
No.

SAN
Then we are not alike.

They reach another ladder and Amy takes the lead. She produces her tiny camera and extends an attachment through the tiny opening.

EXT. STREET
A dormant industrial area. Nobody around.

INT. SEWER
Amy sees that on her tiny screen and then retracts the eye.

AMY
We’re good to go.

EXT. STREET
They appear and quickly lead by Amy to an adjacent building.

INT. BUILDING

AMY
Okay. We have to stash the rifles here. And hide that handgun of yours in your jacket.

SAN
How far to the building?

AMY
About three miles.
SAN
What’re miles?

She hesitates.

AMY
What do I look like? A conversion chart. Sounds like you have the same measurement of time that we do. Sixty minutes in one hour?

SAN
Yes.

AMY
Then about an hour to sneak through the city.

SAN
(matter-of-fact)
Cool.

Amy looks at him quizzically.

SAN
Is something wrong?

She shakes it off.

INT. CITY-NIGHT

They take to the shadows as they work their way around the activity.

They hesitate but can look down to a clearing. Kids work along with the adults.

SAN
Those are children.

AMY
Everyone works in Daniel’s world. “For the good of the people”. We should go.

They continue on.

EXT. STREET-NIGHT

The three come down a hill to the street. Amy points to a nearby apartment complex.
AMY
I used to live there, before it happened. My parents were killed in a car-jacking. The cops couldn’t find out who did it. I was lost at that time, didn’t know what I wanted to do. Didn’t really have any other family. Then it made all the sense in the world. Be a cop. Make a difference.

She looks at San.

AMY
Did you lose anybody when your planet---

SAN
My sister. We were all we had left after my parents were killed in a Spras bombing---what I thought was a Spras bombing. It convinced me to enter the military, to fight.

He glances at her.

SAN
So, yes. I guess we are alike.

She smiles---and so does he.

EXT. DANIEL’S BUILDING-NIGHT

They come close to the building.

AMY
You know, we can French kiss the thing if we get any closer.

PRAS
This is fine.

She leads them into a side building and closes the door. A warehouse of sorts. Pras unwraps his equipment and patches in.

Amy shivers.

SAN
Are you okay?

She realizes what she just did.
AMY
Yeah. I just don’t like being so close to that place.

SAN
Why is that?

She looks at him for a moment as she searches for the words. Then she presents a charming smile.

AMY
I just don’t.

San nods again but knows of another answer.

Pras’ computer flashes through several screens as if it crawls through the building’s computer system.

PRAS
This is all very exciting. On a mission with an Esso soldier.

San glances at Amy then leans into Pras.

SAN
Think about what that ended up meaning.

Pras loses his good cheer as a schematic of the Earth and the satellites comes on line. Fingers fly over the buttons.

PRAS
I just have to re-configure the alignment so we can manipulate a hole when we take off.

The screen registers that the process was successful.

PRAS
We’re done.

AMY
Good. Now we can get the hell outta here.

Another reading on the screen catches Pras’ attention.

PRAS
That’s strange.
SAN
What?

PRAS
I’m getting some readings I didn’t expect. Time slip signatures.

SAN
Which means what?

Amy spies through the crack in the door and sees far more people now on the street.

AMY
We should go.

They hastily pack up the equipment and ready themselves to go. After a moment, they exit.

EXT. STREET

They try to blend into the crowd.

Pras then removes a tiny device and begins to enter figures. He bumps into a couple people as he does.

A GUARD surveys the crowd. He notices Amy and doesn’t acknowledge her. Same with San. But Pras clumsy and obvious with his actions.

His eyes widen as he sees the result of his calculations. He looks up and sees that a few feet have edged its way between him and the other two.

Suddenly two guards get the drop on him.

GUARD
Don’t move!

The people make room for the actions. San and Amy notice and he holds her back. The guards begin to lead their captive off.

SAN
Is there a way to head them off?

They cut down another corner.
EXT. AVENUE

The guards take a confused Pras around the corner towards a truck. They confiscate his bag of tricks.

As they reach the truck, a hooded San rounds the other side of the vehicle. No chance as he deals out a flurry of kicks and punches. He eloquently lifts Pras’ equipment from the guard as he collapses and hands it to the tech, all smiles.

A hand clasps around Pras neck and his eyes meet San’s glare.

SAN
For someone so smart, you can be so stupid.

PRAS
I’m sorry. But it’s amazing.

Pras tries to hold up the computer as Amy appears and pulls the soldier off.

AMY
Come on boys. Play nice.

An alarm goes off from down the street as several more guards in a truck appear. San pushes Pras into a run.

The workers on the street are more confused than an immediate threat to the three fugitives.

The round a corner and San hesitates. He pops something out of a pouch and turns.

As the truck careens around the corner, he throws it and, as it hits the concrete, a flash ignites. The truck careens out of control and plows into a light post. Nobody but the guards hurt.

The three disappear.

AMY
There’s a way out two blocks over!

The round another corner and run smack dead into another detachment. The Commander (established previously) catches a glimpse of Amy as his eyes widen. Everyone opens fire a breath before the three take cover in a nearby building.
INT. BUILDING

AMY

This way!

They rush through the labyrinth of workers and machinery as the guards stream inside. The lead guard fires and narrowly misses San, who brings up the rear.

San twists on his heels, fires back and hits the guards square on. A lull in the procession for a moment before San breaks into a run.

EXT. BUILDING

They burst out of a back door.

AMY

Come on!

EXT. STREET

Everyone appears on another heavily-traveled street and she slows them down.

AMY

It’s right over here. But we’re gonna have a helluva walk back home.

Everyone led into an alley and to a nondescript door.

AMY

Home free, boys.

She opens the door and---

INT. BUILDING

---run right into a throng of guards with guns. Nowhere to go. Nothing to do.

AMY

I guess they found it.

And they drop their weapon.

The Commander appears with other guards and puts them in restraints. He towers over Amy and smiles.
COMMANDER
Amy. Good to see you again. It’s been a long time.

AMY
Not long enough.

COMMANDER
Well, I’m sure Daniel will be glad to see you, too.

Her face drops to an annoyed purse of the lips. San looks at her quizzically. Amy glances away.

A huge soldier, PARKER, grabs San and puts him in restraints. A glare between the two.

PARKER
My name is Parker. Please let me know if I can make your stay more comfortable.

But he sure doesn’t mean it.

INT. DANIEL’S BUILDING-LAB-DAY

The Professor furiously works on the components of his special gun as a speed metal band plays on his stereo. Then it comes to him and can be seen in his expression. A huge smile.

THE PROFESSOR
I did it?

Checks his components and readouts.

THE PROFESSOR
I did it!

EXT. DANIEL’S BUILDING-DAY

The trucks drive into the building with the tightly-bound captives.

INT. DANIEL’S BUILDING-LAB-DAY

Daniel, stunned, holds the special gun in his hands as The Professor just stands there with a smile and nods his head. James to the side.
DANIEL
And they work?

THE PROFESSOR
Yes, sir. I just need a few hours of calibration and they’ll be ready.

DANIEL
With these, I could wipe out the Scavengers for good.

THE PROFESSOR
Yes. Yes you could.

Daniel grips the gun and then turns it towards a bare wall.

THE PROFESSOR
Make sure it’s on the lowest setting.

The Professor leans over and adjusts a switch on the gun.

THE PROFESSOR
We don’t want to bring down the whole house.

Daniel hesitates for a moment and then fires. The gun hardly jumps or makes noise—but punches hole into the wall a man could easily walk through.

THE PROFESSOR
And that’s the first of ten settings.

The boss smiles ear to ear.

DANIEL
James. I want to launch a cleansing against the Scavengers. Tomorrow morning. It will be a new day for our people. The first day of our true Garden of Eden.

INT. DANIEL’S BUILDING-DAY

Parker and another man march Amy and San into an empty room and bolt them onto two chairs. Another look between the large man and San before San gives him a very uncharacteristic grin. They exit.

SAN
Where would they have taken Pras?
AMY
Probably for questioning. They won’t kill him yet but will give up after they find out he ain’t speakin’ their language.

The door opens and Daniel cautiously steps inside. Pras’ computer sits in his hands. Approaches as he takes a curious look at the woman.

DANIEL
Amy. It’s been a long time.

San looks at Amy with a raised eyebrow. She ignores him.

AMY
Not long enough.

He nods.

DANIEL
I’m glad to see that you’re well.

AMY
Nevermind that you put a bomb in my car.

DANIEL
I didn’t start the conflict with your people.

AMY
No? What about this little dictatorship you got here? That’s not reason enough?

DANIEL
I’m going to remake the world right!

AMY
Really? Right for who?

Daniel backs off and takes a deep breath.

DANIEL
What’re you doing here?

No answer from Amy. After a moment a grunt and turns his attention to San.

DANIEL
Who are you?
San speaks but Daniel hears the alien language.

DANIEL
What’s he saying? Who is he?

AMY
He’s my cousin. From---Canada.

Daniel looks over the computer and studies the strange writing on the edges.

Just then, Parker brings in Pras, a little battered, and latches him to the chair, too. Daniel leans over Amy.

DANIEL
I’m glad to see you, Amy, but you should reconsider telling me the truth. For your own good.

She grimaces at his breath.

AMY
Have you guys run out of toothpaste all ready? I have a whole case. I can send you over some.

Daniel smiles.

DANIEL
You really will have to reconsider. I now have the staff that will bring down your little band of malcontents. This time tomorrow and they will be wiped away just like so much waste. Justice will be done.

Daniel leaves as Amy gives him the evil eye. The guard follows.

SAN
Are you hurt?

PRAS
Yes. But I’ll be fine. They--

Ignores Pras and turns to Amy.

SAN
Did you have a relationship with him?
AMY
Maybe. What does it matter?

San hesitates.

SAN
We should know the dynamic we’re under.

Not his main thrust.

AMY
Fine! Yes! I was only 21 when we dated. I thought it was cool to date a rich guy. He had a nice car. He seemed like a great guy. I told him he should be a leader, after what happened. Then he went loony, took to religion. I left after that. So I guess this is all my fault. Happy now?

Both square off.

SAN
We should go.

AMY
Go? How? We’re locked with steel handcuffs.

SAN
Psssst! Psssst!

The creature pokes out of San’s pocket and looks up to him.

SAN
Grrrrrt!

A shake of the chains. The creature begins to crawl up his shirt and back down the chained arm.

AMY
Does he pick locks?

SAN
She.

AMY
Well. Excuse me.

The creature comes down to the restraints and sniffs them a
few times. Then its mouth widens impossibly and clamps down on the metal. They melt under the pressure of her teeth, just like butter.

San’s hand loosens and he produces the chewed chain and the creature in his hand as it eats the metal. Amy smiles nervously.

    AMY  
    Be nice. Creature. Thing. Ma’am.

INT. HALLWAY

Parker hears Amy groan in pain, the only guard around. He enters.

INT. ROOM

The guard comes in and looks down to only Amy and Pras on the chairs.

San appears from behind the door and with the excess chain around his fist. Slugs the man who stumbles back as he draws his automatic. But the soldier knocks it out of his hand and it skirts away.

San follows up with a boot to the head and the fight ends. He scoops up the gun.

The other two stand with the ‘cuffs on and the chain that hangs from them, the tired creature in her hand.

San quizzically looks at the earthling weapon. Amy hands back the creature to him and snatches the gun out of his hands. She pops out a bullet as the creature rolls back into San’s pocket.

    AMY  
    We cavemen use metal bullets. Not that light stuff you have. Just pull the trigger---

She turns.

    AMY  
    --when you find your own gun.

Sees Pras as he stares at the soldier.
SAN
Do NOT tell anyone that happened.
Pras nods.

EXT. HALLWAY
They appear and look down the empty corridor.

AMY
Did you have a plan for getting us outta here?

SAN
I was under the impression that this building was once your home. I am going to consider that you have a way out.

AMY
I think that was a dig but I’m going to give you the benefit of the doubt. This way.

INT. STAIRWELL
They exit through the stairwell and make their way down, Amy, San and then Pras who brings up the rear.

Suddenly a guard enters and comes face to face with Pras. The goon draws his gun as the otherworld geek reels back and slugs the guard with the chain around his hand. The guard slams back against the door as the tech yanks the weapon from his grasp.

San takes over and pulls the man into the stairwell and closes the door. The poor guard slams against the wall, knocked-out cold.

Pras holds up the handgun with a grin---just before San snatches it away from him.

The tech sulks as they continue on and reach the ground floor.

INT. MAINTENANCE LEVEL
They run through a maze of pipes and then come to a doorway. Amy hesitates and then cracks open the door. Nobody in sight. They slip out.
EXT. DANIEL’S BUILDING

The side of the building.

Everyone makes their way to the street and hesitate as they hide their guns and pull the hoods over their heads. Nobody in view.

AMY
Act normal.

She looks at them again.

AMY
As best guys like you can.

Amy steps out, the other two follow, and they begin to walk away from the building and towards cover.

AMY
We’re almost there.

Then an alarm sounds.

AMY
Run.

They take off and disappear around a corner as several soldiers appear.

INT. DANIEL’S BUILDING-PENTHOUSE

James enters as Daniel vaguely dances to some upbeat swing music and drinks from a cognac glass.

JAMES
I’m sorry, sir. The guards lost them.

The boss playfully waves him off.

DANIEL
Don’t even think of it, my friend. It doesn’t matter. With those guns, we will bring ‘em to their knees. And not even break a sweat. Imagine the power we will have after tomorrow, James. The flock that we will have.
EXT. STREET-TRUCK-NIGHT

San, Amy and Pras come out of the sewer and make their way to the truck. They drive off.

LATER

Amy on the truck’s radio to Marsh.

MARSH
How’s he going to attack?

AMY
I don’t know, Marsh. I was too busy tryin’ to save our asses to look for a game book. Just keep an eye out. He sounded serious.

She cradles the radio receiver.

AMY
(thinking out loud)
Daniel had that crazy guy who worked for the company that put up the weather barrier. He liked to call himself “The Professor”. Maybe he thought of something. A weapon?

She looks back to Pras.

AMY
And what were you thinkin’, getting’ us caught?

Pras eyes widen.

PRAS
I almost forgot. I couldn’t resist. I had to know positively. And I am positive.

SAN
Positive of what?

PRAS
I found the people who disappeared.

Amy and San gape at each other a moment before she slams on the brakes.
AMY
When were you going to tell us this?

PRAS
I’m sorry. I was distracted with all that happened.

SAN
Are they alive?

PRAS
I think so, yes. They’re just frozen in a pocket.

AMY
A pocket? What does that mean? Where are they?

He smiles.

PRAS
All around us.

Amy’s expression shows her confusion.

EXT. SCIENCE SHIP-NIGHT

They collect on the roof and look down to the street. Pras appears with another tiny computer. Pushes a few buttons and a battered device on the hull rotates towards them.

PRAS
This should show them.

With that, Pras hits a button and a red beam washes over the street. Within the beam are ghost-like people seemingly frozen as they float.

AMY
My God. And they’re alive?

PRAS
Yes. What happened with the satellites is that it reordered the weather patterns. What I didn’t see, and is very rare, is it made a time slip pocket. The effect loosened the time stream and scooped up the people in a pocket maybe a fraction of a second out of the stream.
AMY
Can we get them out of there?

Pras loses his good cheer and looks to Gat.

PRAS
I can’t, no. But Spel probably could find an answer.

Silence.

(AMY
to San
The guy?)

SAN
The guy.

Gat thinks.

GAT
Yes.

EXT. STREET

A detachment of Daniel’s soldiers nearby that see the light before it disappears.

INT. SCIENCE SHIP-CRYOGENICS ROOM-NIGHT

Pras begins to thaw Spel and his chamber opens.

GAT
(to San)
I want you to keep him under control.

Spel begins to wake up. He looks around.

SPEL
You must need me for something.

GAT
Unfortunately.

A nod and steps out with a groan.

SPEL
How long has it been?
GAT
For you? About three hundred years.
We’ve come out several times.

Spel reflective for a moment. Studies the chamber.

SPEL
My wife and child are long dead, as I should be. But it only seems like yesterday.

SAN
Because it was.

Spel, intrigued, looks to San and then notices Amy.

SPEL
Where are we?

INT. CONTROL ROOM–LATER

Spel studies the graphics that Pras has of the satellites and what they did to the Earth.

SPEL
Very good find, Pras. Fascinating.

Pras smiles and then loses it when he meets up with San’s glare. Spel hits a few keys.

SPEL
And yes. They are alive.

AMY
Can you save them? Can you fix what happened?

INT. ABANDONED BUILDING–NIGHT

The soldiers rush up the stairs, some with heavy weapons, and up to a window that overlooks the roof of the arena.

All awestruck when they see the strange ship. A SEARGEANT steps up.

SEARGANT
Who has the camera?
INT. SCIENCE SHIP-CONTROL ROOM-NIGHT

Pras tries to keep up with Spel’s calculations at an adjacent console. Amy watches him intently from the side.

San appears and sits next to her.

SAN
Don’t you need sleep?

AMY
With somethin’ like this going on? How ’bout you? I haven’t seen you slow down since I met you.

SAN
The advantage of being frozen for 70 years. You can stay awake for several days afterwards.

She nods. Silence.

SAN
What was it like here?

AMY
What? This ol’ planet?

He nods. She thinks.

AMY
Dirty. Stupid. Weird. Scary. Annoying. But better than what we have right now.

She studies him for a moment.

AMY
I wish you could have seen it.

She smiles hesitantly and he reciprocates.

INT. DANIEL’S BUILDING-NIGHT

Daniel in a silk robe and led to a computer by Jason.

DANIEL
What is it?

JASON
It’s best you look for yourself.
The boss lays eyes on the monitor—and a photo of the science ship atop the arena. Awestruck for a moment as he sits before it. Fingers touch the screen.

DANIEL
Those men. They were not Canadians.

INT. SCIENCE SHIP-CONTROL ROOM-NIGHT
Spel glances back and sees Amy watch him work.

SPEL
You are hoping for quite a lot from me, young lady. I pray you won’t be disappointed if I don’t find an answer for you.

Gat appears in the shadows and listens to their conversation.

AMY
Whatever it is, I hope it’s the truth this time.

He looks back, surprised.

SPEL
They told you what I did?

AMY
Yes. But which one was it?

SPEL
What do you mean?

AMY
Were you the man who saved a race of people? Or were you the man who murdered a race of people?

Spel studies her.

SPEL
Is there a difference?

AMY
Now you’re worrying me.

He smiles sadly.
I’m afraid that it was a little of both.
I still don’t know. I knew the war was
a lie. I just had no proof ‘til then.

Both look at each other for a moment.

AMY
I think I can trust you.

He smiles.

In the shadows, Gat nods to himself.

INT. ABANDONED BUILDING-NIGHT

The Sergeant on the phone.

SERGEAGNT
Yes. Yes. Yes sir.

He hangs up. A SOLDIER looks to him.

SOLDIER
What do we do?

SERGEANT
If they try to leave, stop them.

Quizzically, the soldier looks at the ship through the dirty
window.

SOLDIER
And how do we do that?

INT. SCIENCE SHIP-CONTROL ROOM-NIGHT

Spel’s fingers cease activity. He looks back and forth
between two screens.

SPEL
Yes, there’s a way.

Amy snaps out of her near sleep. Spel turns to his audience.

SPEL
It’s really quite simple. If it works.

AMY
Can it work?
SPEL
Probably. Eighty percent. There is a condition, though.

SAN
What?

SPEL
The ship would be destroyed.

EXT. SCAVENGER SETTLEMENT-DAY
The sun comes up. Marsh climbs onto the barricade and speaks to a SENTRY.

MARSH
Anything?

SENTRY
No. Not a thing.

INT. DANIEL’S BUILDING-PENTHOUSE-DAY
Daniel appears as Jason waits. The lackey notices his boss dressed in fatigues.

JASON
Uh, we have five men who will take the guns.

DANIEL
Only four will be needed.

JASON
Sir?

INT. SCIENCE SHIP-CONTROL ROOM-DAY
Everyone gathers. Gat leans over to Pras.

GAT
Does it look good?

PRAS
Yes.

Spel speaks to the group.
SPEL
The satellites are a link to the time pocket. A doorway. We would have to bring the ship up to the atmosphere, link all six satellites and then send a Breon charge into the stream.

DAG
How much of a charge?

SPEL
10,000 segs for five minutes.

Everyone sighs.

SAN
What will that do?

GAT
It’ll implode the ship.

SPEL
But it would correct the weather patterns and release the people that are trapped in the pocket.

Nobody wants to speak.

SAN
Can we survive if it works?

SPEL
I--don’t know. We don’t have any real projection of the conditions when the weather is reversed.

Amy sees the conflict and comes beside Spel.

AMY
I can’t make this decision for you. And won’t condemn you if you don’t go through with it. But if it does, you know you have a home here.

She steps away.

SAN
There is no choice. We must. For the people we lost before. In the name of our families. For their honor---and ours.
GAT
We do it together or not at all. Does anyone disagree?

Nobody answers.

ANTAL
Who must be on the ship?

SPEL
Just two. One to fly the ship as I execute the process.

More silence.

GAT
Then I’ll fly it.

PRAS
No, captain. With all due respect, you aren’t a good pilot. You’d likely crash into a building.

All laugh nervously as the two square-off. Gat studies the kid and, after a moment, nods.

GAT
I think that you’re right. Unfortunately.

Gat grasps Pras’ shoulders in camaraderie.

DAG
And we are so ready to take his word again. The man who destroyed our home. Took away our families. Ended our race.

The group indecisive. Spel walks over and faces down the big mouth.

SPEL
When I see my wife and son again, I want to be able to look them in the eye.

A standoff for a moment---before Dag relents and steps off.

DAG
Fine. I approve.

GAT
Anyone else.
Nobody speaks up.

EXT. SCIENCE SHIP

The ALIEN GUARD outside scans the area again—and then
notices Daniel’s men in the building across the street. With
wide-eyes, he runs back into the ship.

INT. BUILDING

The Soldier notices the scared alien across the way.

    SOLDIER
    Sarge, they spotted us!

INT. SCIENCE SHIP

The guard rushes in.

    ALIEN GUARD
    There are men in the adjacent building.

They quickly stream out.

EXT. SCIENCE SHIP

San and Amy take the lead and see the contingent through the
windows.

    AMY
    That’s Daniel’s boys.

    SAN
    (to Pras)
    Can we take off?

    PRAS
    We have about an hour left to calibrate.
    We can only fly a short distance. But
    I need a few minutes to power up.

    SAN
    Do it.

INT. BUILDING

The men see the aliens retreat into the ship.

    SERGEANT
    Dammit. They’re leaving. Start firing!
EXT. BUILDING

Windows blast out as the guns ignite.

INT. SCIENCE SHIP

The bullets “ping” off the hull.

Pras works frantically over his console as a camera catches the angle of the building.

PRAS

We should be okay if that is all they have.

INT. BUILDING

Sure enough, someone finds a grenade launcher.

SERGEANT

Try to knock out a wall. Maybe it’ll collapse.

The gunman fires and blows a hole in the side of the arena.

INT. SCIENCE SHIP

They feel the concussion.

PRAS

We cannot take a strike like that!

Spel grabs Pras.

SPEL

Those geological probes. Are those operational?

PRAS

Why?

The gunman fires again and a huge part of the side wall collapses. The ship lists on the roof but barely holds its position.

INT. BUILDING

The Sergeant smiles.
SERGEANT
One more should do it.

EXT. SCIENCE SHIP

A hatch opens up.

INT. BUILDING

The soldier notices the door.

SOLDIER
What’s that? A gun?

EXT. SCIENCE SHIP

Two egg-shaped crafts fly out with metal teeth on the front.

INT. BUILDING

SERGEANT
What are those? Fire. Fire!

The grenade launcher haphazardly shoots at the crafts as they break-off and fly parallel to either side of the building. The shot impacts into another structure.

EXT. BUILDING

The two crafts summarily chew through both sides of the walls and pillars as the soldiers helpless watch as plaster and concrete spew out of the back.

The eggs break away just as the building gives way and pancakes the soldiers. It lists and then smashes into another structure with an ear-piercing crunch of glass and metal.

EXT. SCIENCE SHIP

The craft slips but hooks up on a piece of steel. But it also locks them in like a bear trap.

INT. SCIENCE SHIP

They hang onto anything they can to stay balanced.

SAN

Pras!
Then his console kicks in and the engines fire.

EXT. SCIENCE SHIP

But still caught on the steel!

INT. SCIENCE SHIP

    PRAS
    We’re caught on something!

    SAN
    Open the hatch!

With that, San charges out as he grabs a device from an adjacent tool box. Amy follows close behind.

EXT. SCIENCE SHIP

The ship lilts as if in rough waters as the hatch opens. San appears and braces himself. Starts to make his way around the nooks and crannies of the hull as Amy appears.

San finds the trap and begins to use the laser tool to cut them free.

Then Amy sees a motorcade appear---along with Daniel out of one of the cars with a really big and strange gun in his hands.

    AMY
    You have to hurry!

But San can’t hear her and doesn’t see the men behind. He cuts one end of the steel that hooks on the landing gear and begins to cut the other side.

    DANIEL
    looks up at the trapped beast and smiles.

        DANIEL
        Amazing.

AMY

expertly scales the outside of the ship towards San as---

---DANIEL
raises the gun.

AMY

reaches San (to his surprise) just as he cuts the final bit of steel.

    AMY
    We have company!

He turns to see just as Daniel fires.

The gun violently rips a side of the building right out and tears across the hull.

The ship lists violently as San loses his balance. Begins to slip over the side as Amy grabs him as she clenches her teeth in pain.

INT. SCIENCE SHIP

Everyone thrown off their feet as Pras gets a hold of his console. Gauges drop right off the map.

    PRAS
    We’re losing power!

EXT. STREET

Jason appears out of the car.

    DANIEL
    I feel like Captain Ahab!

Jason looks at him with a blank expression.

    DANIEL
    Moby Dick?

Still nothing.

    DANIEL
    Nevermind.

He readies the gun again.

    DANIEL
    One more should do it.

The ship’s engines begin to choke.
EXT. SCIENCE SHIP

The hatch raises again and out comes the flying eggs. They bear down on the soldiers.

Daniel fires and blows one right out of the sky. The bits and pieces rain down on the street. But then they scatter as the other one swoops down and gulps one of the cars. Daniel manages to get off another shot and blows it up, too.

EXT. SCIENCE SHIP

The ship begins to drop into the arena.

    AMY
    Hold on!

Daniel fires again and blows out an adjacent wall. The ship jerks and Amy loses her grip. San drops to her horror.

INT. ARENA

But he only drops a few feet and the hoop of the backboard breaks his fall. He ends up on the court with a groan. But the ship continues to descend.

As it smashes the backboard, Amy leaps off and runs toward San who stands on his feet.

    AMY
    Let’s see some hustle!

Both run like hell as the ship slams into the court and the landing gear plows through the floor. Then they leap and narrowly slide across the slick floor as the end of the ship drops a few inches behind them.

    AMY
    That is not how this game is played!

EXT. STREET

Daniel delights in all of this.

    DANIEL
    Let’s go bag my whale.
INT. ARENA

Daniel to his feet again and across the hull like a spider. Amy follows. He gets to a console and a hatch opens. Both rush inside.

INT. SCIENCE SHIP

Everyone shaken and the command area looks eaten up.

SAN
(to Spel)
Can you get us out of here?

SPEL
Patience, boy. Patience. Maybe you should attend to the visitors.

On a screen San sees the bad men cautiously enter the arena. San turns and storms off as Amy follows.

AMY
We’re gonna bang some heads, right?

San opens a locker to a row of rifles. He glances at her.

SAN
I have decided not to argue with you anymore.

AMY
Good plan.

Hands her a rifle.

INT. ARENA

The throng of two dozen soldiers cautiously enter the stadium as the sun washes out the shadows.

All hell breaks loose. Amy and San appear and the two sides begin to trade fire.

INT. SCIENCE SHIP

Pras and Spel work frantically.

EXT. ARENA

Daniel and Jason wait safely outside.
JASON
Wouldn’t it be easier if we just use your gun?

DANIEL
I want the ship intact. This isn’t very good at that.

Holds up the weapon.

INT. STADIUM
The gunfire at full force. Amy and San drop several soldiers but get pummeled by the other side.

SAN
Those weapons are very effective.

AMY
We may have a Butch and Sundance situation here. If you had any bombs we could go Palestinian on them. But I don’t think we’d get the virgins.

SAN
You say these things even though you know I don’t understand. Why?

She thinks for a moment, then shrugs.

AMY
I’m a bitch?

More exchange of fire. Then their guns are out! San pulls her back into the ship and the torrent drops off.

EXT. ARENA
A VOICE comes over Daniel’s radio.

VOICE
They’ve retreated into the ship.

The boss smiles.

DANIEL
I love it when a plan comes together.
INT. SCIENCE SHIP

San and Amy appear.

SAN
We have to leave!

SPEL
We know. We know.

AMY
That gun is gonna punch right through the hull.

INT. STADIUM

The final soldiers near the ship. Daniel comes through the main doors and looks down to the stranded bird on the court. Reduces the power on the gun.

DANIEL
This should do the trick. Cut a hole and we walk right in.

INT. SCIENCE SHIP

On the monitor they see the group near along with Daniel.

AMY
I really hate that guy. What was I thinkin’ before?

San looks to Amy.

SAN
I’m sorry we couldn’t save your people.

AMY
So am I.

Pause.

SAN
I wanted to be a musician. Before the war.

Amy’s eyes widen.

AMY
Really? I wouldn’t have guessed.
SAN
I thought you should know.

She smiles as Spel turns.

SPEL
Save your apologies.

With that, Spel punches a final button.

INT. ARENA

The bad guys hesitate as the engines, pointed in their direction, come to life. A massive ball of fire that swallows up most of the goons.

Daniel and Jason run like hell and leap over a concrete wall as the flames lick at their heels.

The ship begins to ascend out of the hole in the roof.

Through the flames, the boss appears again with his big gun. Trains it on the craft.

DANIEL
So much for salvaging it.

He fires. A far less burst emits from the gun but impacts on the engine block. The ship knocks sideways for a moment then disappears into the sky.

In shock, Daniel looks down at the gun and realizes he turned it to the lowest setting.

DANIEL
Dammit!

EXT. BARRICADE-DAY

Morris up on the barricade and the coast clear, a guard by his side.

MORRIS
See? Nothing. Nothing at all. That girl is so hysterical sometimes.

Just then huge a hole blows into the barricade. Morris narrowly averts death.

Wide-eyed for a moment, he turns.
MORRIS
Alert!

An alarm.

INT. BRUSH

A gigantic SHOOTER (#1) with the strange gun. All smiles at the result.

INT. NEIGHBORHOOD

Then another part of the area hit. Then another. Then another.

Each gun has an equally massive SHOOTER (#2-4) armed with such.

INT. SCIENCE SHIP-DAY

Warning lights paint a line across Pras' console.

PRAS
I can’t get any reasonable altitude!

SPEL
We have to set down!

Then, on his monitor, he sees Daniel and Jason appear from the remains of the stadium and find a working car.

PRAS
He’s still alive and has that weapon.

Then Spel takes command and angles them up towards a high building.

EXT. SCIENCE SHIP

The engines seem to groan at just that as Daniel fires but only blows out windows below them. Both disappear over the edge and land on the roof.

INT. SCIENCE SHIP

SAN
How damaged are we?
SPEL
Not so bad. Just have to patch the hole.

AMY
Daniel ain’t gonna wait for us to do that.

Her communicator beeps. Answers.

AMY
What? Slow down, Marsh.

INT. COMPOUND

All Hell spills onto the dining table as shots seemingly come out of nowhere. The scavengers pummel the tree line with all they have. But it keeps on coming!

MARSH
We’re under attack! It’s coming from the perimeter but we can’t see them!

INT. SCIENCE SHIP

AMY
Daniel has some kind of powerful gun! There may be more than one!

INT. COMPOUND

MARSH
You think?

INT. SCIENCE SHIP

AMY
We’ll do what we can. But stay alive so I can kick your ass.

With that, she hangs up.

AMY
They’ve got more guns and are killing my people.

She grabs Spel by the neck.

AMY
I have to get back to them!
Daniel paces nervously outside the skyscraper. Begins to blast at the building.

JASON
Sir, what’re you doing?

DANIEL
Taking out the pillars!

Fires again with devastating consequences.

DANIEL
And that will take down the building!

JASON
With us standing here?

Daniel hesitates and sees the error in his plan.

DANIEL
I didn’t want to take the stairs.

Pras finishes a quick patch of the engine block. Then the building shakes and he falls. Picks himself up and runs inside.

The building doesn’t hold up well from the punishment. Lesser columns begin to snap and windows blow out.

DANIEL
Time to go!

Both rush back to the car and peel out down the street.

Pras runs inside as the ship lilts from the collapsing building.

A few buttons later and everything comes on-line.

SPEL
Wonderful job, Pras.
EXT. SCIENCE SHIP

The vessel lifts off the roof as it implodes in on itself.

EXT. STREET

Jason drives like the wind as the skyscraper chases it down the street. After a moment, the dust catches up and they disappear in the cloud.

INT. SCIENCE SHIP

Everyone watches the building vaporize.

AMY
Helluva day, don’t you think?

SAN
It’s not over yet.

EXT. SKY-DAY

The ship nears the onslaught at the compound.

INT. SCIENCE SHIP

Each person with rifles in their hands. The compound battle can be seen through the observation window.

San and Amy look at a monitor that pinpoints where all four guns sit.

SPEL
This is the closest we can get.

San nods and turns to the crew.

SAN
Today we all become heroes! Today we wash away the sins of the past!

Everyone ready to go. Amy leans into San.

AMY
Let’s just hope we’re around to enjoy it.

EXT. FIELD

The ship lands in a ballpark and they all exit. The hatch closes and the ship begins to ascend.
INT. SCIENCE SHIP

Spel turns to Pras.

**SPEL**

How about you, young man. Ready for infamy?

Wide eyed, evident that this boils negatively in Pras’ stomach.

EXT. FIELD

They collect in front of San as the smoke from the battle rises above the ridge.

**SAN**

We all know what we have to do.

Four teams break off led by: San, Amy, Gat and Dag. San and Amy hesitate and give themselves one last look.

EXT. SCIENCE SHIP

The craft rises through the clouds.

INT. SCIENCE SHIP

Spel, all smiles.

**SPEL**

Being this close to your own death really gives you a sense of clarity.

A nod to Pras, almost in shock.

INT. COMPOUND

The throng of people try to retreat as best they can.

Everything explodes around Marsh. Runs through the confusion towards a big anti-aircraft gun. The weapon hit and he blows back. Any sort of cover?

EXT. STREET

All four teams rush to their destinies.
EXT. BRUSH

Gat’s team (includes Pras) finds shooter #1.

Motions for them to stand back and he inches forward. The barrage from the shooter stops as Gat pokes his head through the brush. Gets a kick to the head for his troubles.

The shooter appears and gets the drop on the untrained men. He fires the strange gun as they scatter. The blast takes out an abandoned house and all are thrown into the street like bags of laundry.

As a crew member slams to the ground, his gun discharges. The bullet hits the shooter in the back of the head. The weapon flies out of his hand and into the ravine. Drops to the shock of the crewman, who then he loses consciousness.

EXT. BUILDING

Dag’s team finds the shooter #2 as he unloads out of the second floor of a building. Leads the men in and up the stairs.

INT. BUILDING

They reach the landing of the second floor and Dag peers around the corner. A clear shot to the man and Dag pulls back, Antal with him.

His eyes awash in confusion.

DAG
We can---just move around---

Antal looks at him for a moment then steps around the corner and plugs the shooter. He goes down with the first shot. He shrugs as he looks at a shocked Dag.

EXT. SCIENCE SHIP

The craft makes its way to a spot and then just hovers.

INT. SCIENCE SHIP

PRAS
In position. Establishing link.

His fingers fly over the console.
PRAS
Link established.

SPEL
Few people get a second chance.

With that, Spel activates his panel.

EXT. SCIENCE SHIP

Beams shoot out four ways from the ship and reach all six satellites.

INT. BUILDING

Dag walks over to the deal shooter and picks up the gun.

INT. DANIEL’S BUILDING

The Professor watches the action on five monitors that show what happens from a camera on the noses of the guns.

Heavy metal music blares from the speakers of his boom box.

Two of the monitors dark. The other three show explosions in the distance. He notices the last one just transmits a picture of the floor.

Sees Dag pick up the gun.

THE PROFESSOR
Oh no. Can’t let you get that.

Pounces on his equipment and sends something over the airwaves.

INT. BUILDING

Antal looks over the tech’s shoulder as a red light appears on the weapon.

ANTAL
Leave it!

Antal backs up as does the other men.

DAG
What’s wrong?
ANTAL
You activated something.

They turn and run out. Dag sets down the gun and begins to walk away.

DAG
Just to be safe.

EXT. BUILDING

The other men run out down the street. After a moment, Dag follows.

DAG
It’s probably a part of the weapon’s mechanism!

INT. BUILDING

The light “beeps”.

EXT. BUILDING

Then the building goes up in a strange and colorful concussion explosion.

In shock, Dag turns and sees an old car lift up and fly towards him. Runs as it clips him and he flies, too. Several violent tumbles and he lands at the other men’s feet with a groan.

INT. DANIEL’S BUILDING

The Professor grabs up his radio.

THE PROFESSOR
They’re onto you! Watch out!

EXT. STREET

Amy’s team follows her in single file to a corner. She peers around and sees Shooter #3 behind by an old car as he blasts away. Above, covered by a low-hanging tree.

Eyes dart around the street. Curses under her breath.

AMY
He’s boxed in.
Sees something above.

AMY
This should be fun.

INT. SCIENCE SHIP

The vessel begins to shake. The gauges climb into the red area.

PRAS
I don’t know if we can hold together for long enough!

SPEL
Don’t worry! It’ll hold!

EXT. STREET

Shooter #3 still blasts away. Amy above in a broken window, the bad guy hidden by the tree. She cuts the rope on a flag pole. She inches out to the ledge and pulls the rope tight.

Then, with gun in one hand and the rope in another, she jumps off and swings down towards the shooter. To him, she appears out of nowhere; not enough time to react. Blam and dead.

But the tree then catches the rope and she loses her grip. “Thud” goes her body on the concrete. Just a moan of pain.

INT. DANIEL’S BUILDING

The Professor sees that another weapon goes down.

THE PROFESSOR
Dammit!

Fingers punch the computer keys.

EXT. STREET

Amy painfully glances over at the dead body and gun on the ground. The phone rings and she manages to get it to her ear.

AMY
Yeah.

A wince.
AMY
But I’m not done with my nap!

Notices the red light on the weapon and picks herself up. The other men rush over and quickly carry her away.

The gun explodes and the concussion knocks them down like bowling pins. But everyone remains alive.

AMY
Just give me a grave stone. I’m gettin’ buried right here.

EXT. BOULEVARD

San and his men close in on the final shooter that holds-up around the corner. The fire stops. San peers around the corner--and nobody there!

SAN
Run.

All the men tear away as Parker pops out from another hiding place. San instantly recognizes the man whose ass he beat-up previously.

Parker fires at them and takes out the side of a small building. They scatter in every direction.

San hesitates and takes a quick moment to scan the area. He disappears down an alley.

SAN
Where’ you goin’, my man? You’re not afraid of my little gun, are you?

Parker eyes the street but no one there.

INT. ALLEY

San practically runs up a wall as he absently uses a pipe and trash bin. He disappears over the top of the roof.

EXT. ROOF

San gets a bead on the shooter from the roof. Begins to pull the trigger--a moment after the bad guy whips around and wildly fires.

The building’s wall begins to collapse.
San drops the run and leaps off the roof. Twists around and comes down with both boots into Parker’s chest.

EXT. STREET

Both men reach the ground with groans as the mega-gun skirts away through a sewer grate.

San still dazed but the big man slowly gets to his feet. His shirt ripped and San winces when he sees the cut muscles on this guy.

PARKER
You got the drop on me last time, slick.
But everyone deserves a re-match.

Nothing compares to the maniacal grin on the guy’s face. Stomps over, picks San up and throws him through a plate-glass window.

INT. STOREFRONT

The soldier manages to get to wobbly legs as the monster steps through the opening.

Parker takes a swing at his pin cushion but San narrowly ducks and twists away. Only angered, grabs a stray pipe and begins to swing at San again with no avail.

The goon runs him back against a counter and the soldier rolls backwards over it. As Parker swings again, he doubles back, whips over the counter and plants a foot against the man’s chin.

The big man stumbles back as he leaves the pipe. San takes ownership of the weapon and wearily advances. Begins to swing but the pipe, with a “slap”, ends up in the large palm of the bad guy.

Then San leaps up and plows both feet into the man’s chest. Stumbles back again and the soldier begins to dole out kicks and punches like there’s no tomorrow.

But, dammit, the guy won’t go down!

Parker teeters for a moment and San very tired.

The soldier notices a tennis ball at his feet. Picks it up and throws it. The ball bounces off the big man’s forehead. A moment later he falls back to the floor.
He begins to stumble out the front door.

EXT. SHOP

Then, out of nowhere, someone clocks him on the back of the head--Daniel! San crumples to the ground.

EXT. RAVINE

Everything silent. All the teams begin to appear and meet up in the ravine. Smoke from the aftermath billows up from the compound. A few people begin to stream out with guns in hand. But a very few. Hit pretty badly.

Antal on the communicator.

ANTAL
I cannot reach San.

Amy looks to the sky.

AMY
Shouldn’t they have done their job by now?

Marsh comes up to her.

MARSH
I hate it when you’re right.

AMY
Me, too. But the bad guys are all gone.

MARSH
At least for now.

AMY
You’re always so damn negative.

Then a rumble. Louder. Louder!

From all angles comes tanks and battle vehicles along with about 500 soldiers. In front, Daniel on the back of a truck--with a bound San in his hands.

MARSH
You were sayin’?

Most everyone retreats into the compound but the few members
of the respective teams stay put. Where else to go?

AMY

Oh hell.

The caravan stops. A tense pause. Daniel throws out his wrecked mega-gun to their feet.

DANIEL

You fought a good fight. Now it’s over. I don’t want to kill you all. But I will if I have to.

AMY

What a blow hard.

DANIEL

Starting with him.

Daniel angles the handgun to San’s head.

AMY

Well, I guess that’s that.

MARSH

We’d need a miracle.

Then a distant whine. Louder. Suddenly, out of the low cloud cover, appears the science ship as it dives straight for the battalion of bad guys.

Most bail out of the trucks as the ship grows near. Everybody on the other side retreat towards to the compound—except Amy.

The vessel can barely fly, much less straight. On one engine with the other two mangled and tied in impossible knots.

San manages to knock the weapon away from Daniel and they struggle for a moment. The soldier lays a kick into the boss and he flies back, dazed.

San leaps over the side of the truck and runs toward the ship as it descends. He leaps out and narrowly dives between the small area between the nose of the craft and the pavement.

Amy picks him up on the other side as the ship, with a deafening crunch of metal, rams through the vehicles and several hundred soldiers. Explosions pop up everywhere and trucks fly around like kid toys. All silent.
Amy and San stand in awe at the devastation.

AMY
You are one dramatic dude, aren’t you?

They look at each other. San leans in and kisses her. She has no problems with that.

AMY
Yet another thing we have in common.

SAN
I hope so.

EXT. SCIENCE SHIP

The crew runs through the swath of devastation to the wrecked ship. The bad guys have either retreated or have been squished into jelly.

Antal frantically tries to open the hatch at the keypad. Amy looks up to the sky.

AMY
They couldn’t do it.

DAG
Or Spel lied again.

The door hisses open with a harsh rubbing of metal against metal.

Spel stands there, beaten-up by the crash.

Shuffles out as everyone just watches him. Looks to the sky, too---and then smirks.

With that, Amy lapses into a rage and grabs the old man. He slams against the hull of the ship.

AMY
What’s funny? Millions of lives? You think it’s funny?

Pras appears at the hatch, barely conscious, and a device in his hand.

PRAS
Wait!
They hesitate.

PRAS
Give it a moment.

The device “bleeps”.

EXT. SPACE – SATELLITES

One satellite ignites and belches out a focused burst of matter and light that connects with another satellite. Then another. Then another. Then the last two. It then creates a solid ball that surrounds the planet.

EXT. SCIENCE SHIP

Everyone watches stunned as the sky dances in colors and shapes.

Then a “whoosh” grows louder.

A giant wave of the anomaly, hundreds of stories high, charges at them. Caught off guard and can only let it come.

ALL AROUND THE WORLD

The devastating weather wipes away to leave blue skies as millions of people dump back into the real world.

And they have all the same, dumbfounded “where am I?” expressions on their faces due to the drastic new Earth they awaken to.

EXT. SCIENCE SHIP

Then the dance of light dips back behind the curtains and the sky goes back to a deep, magnificent blue.

They find themselves on their asses for a moment. All begin to stand.

After a moment, a few people appear around the edges of the wash. Then a few more. And a few more.

Amy, with a grin, rushes up the embankment and sees a sea of new people who probably have a lot of questions.

The rest of the crew follows her. Spel comes beside her with a glare.
SPEL
I was right about the solution. I was wrong about how it would manifest itself. That’s what I was laughing at.

Amy has a guilty, and comical, expression. Absently brushes the dust off of his clothes.

AMY
I apologize. I can get a little high strung.

SPEL
Apology accepted.

Marsh appears as he looks at the wrecked space ship.

MARSH
Well, I guess these boys are stayin’ for dinner.

Amy turns to San.

SAN
I don’t know---

San turns to Pras and his mini-computer.

SAN
---should we expect a long life?

A pause as they wait for the answer. Pras looks up with a blank expression---and then smiles.

PRAS
We’re going to be fine.

They let out a sigh of relief as Amy kisses San.

SAN
You’re very proficient at that.

AMY
One of many things I’m good at.