

Trappist-1

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EXT. SWIMMING POOL- DAY

2090

TWO YOUNG GIRLS play in the pool. The brunette carries the blonde, her weight supported by the water. She walks around with her sister floating in her arms. She sings softly, giggling and looking down at the blonde's face adoringly.

INT. KEISER HOUSE- DAY

ERIC KEISER (42) stands, facing the rear window of his cluttered office. He watches as his two daughters play in their swimming pool. To his right is a book shelf full of physics and mathematics books, to his left an electronic black board with an elaborate equation drawn on it in brighter lights. He hears a doorbell ring and turns his head.

INT. FOYER- DAY

Eric opens the door to an older gentleman and a younger woman- both in formal business attire and sunglasses.

GENTLEMAN

Mr. Keiser. Secretary Hayes has requested that you come to DC immediately.

EXT. SPACE- DAY

2114

The usual space stuff. Dark, cold, and starry. We approach what can only be described as a space Vatican. The most beautiful and majestic spacecraft ever seen. Huge, foreboding, and glorious. Ministry.

INT. MINISTRY INTERROGATION ROOM- DAY

A man tied to a simple metal chair appears to be drowning. HE gurgles, gasps for air, moans in agony. But there's no water. He is wearing a virtual reality eye mask which covers his head. Small probes reach from the headband touching the outside of his brain in various places.

We pull back and see that he is not alone in the room. There are three other men, all wearing red uniforms.

Two of these are simple and militaristic, while the third dons a designer piece embroidered in gold. Head honcho attire. This guy, PETER (45) sits against the edge of a table in a relaxed manner, holding a small ipad thing. His Chief Captain Jack Bixler (40's) leans by his side, smiling. Peter watches the drowning dude with an amused expression before returning his vision to the ipad and swiping at the screen with his finger

PETER

This is fucking awesome.

JACK

It's a game changer. And so much fun. It's insane how in control the of the body most people's brains are. We're just cutting out the middle man.

Peter pauses his swiping and on the screen we see a picture of a burning building. He raises his eyebrows and taps on the image. The poor dude switches from faint gurgling noises to full volume agonizing screams. Peter leans forward, staring gleefully. Jack stands up and walks towards the dude as he talks.

JACK (cont'd)

Now this setting is really something. It varies person to person, but some get third degree burns on this one. You see how his skin is turning red? I haven't killed anyone yet on burning alone, but I think you absolutely could.

Peter stands up and walks over, looking closely at the exposed skin on the dude's arm.

PETER

Holy shit.

Someone knocks and a young guard opens the door to the cell.

YOUNG GUARD

Captain Bixler, can you sign off on this sir?

Jack smiles at Peter before exiting the room.

JACK

Excuse me. I need to get ready for your Inauguration.

(a beat)

Have fun.

Peter looks back down at his ipad. Something catches his attention and his face lights up. He taps. The screeches stop. Replaced by emotional sobbing.

DUDE
No! No. Claire. No oh god.

On the ipad screen we see the title of this setting: DEATH OF A LOVED ONE.

Peter's eyes sparkle.

INT. MINISTRY CATHEDRAL- DAY

DUNNN DA DUN DUNNN. A cacophony of organ music fills the senses. Oh the beauty, the grandeur! This place is stunning. And full of people all wearing red. Walking down the center aisle is our main man Peter, this time wearing ceremonial robes. Behind him several men carry a glass coffin. The deceased is a white haired man of large stature whose face is frozen in a comically lopsided sneer. At the front of the room is a gold easel holding a large framed photograph of the deceased. In the photograph he is smiling and shaking hands with another middle aged man in a blue suit. They stand in front of Kennedy Space Center on Earth. We linger on the other man's face for a moment.

Peter leaves the pallbearers behind as he walks up a set of stairs to face the congregation from inside a pulpit. In the front row stands and especially clean blonde lady- Peter's wife and their 3 children standing next to a mourn elderly widow.

PETER

We, the Chosen, are a blessed people. The Chose ones. We have borne witness to the life of a great prophet, our Sovereign Father Michael Ahmed Gothard. We now live on to fulfill the vision given to him by God. That all those who give their lives to Ministry, the one true religion, shall inherit the New Galaxy as our rightful destiny. While it is with real sadness that I say goodbye to my Beloved father-in-law, it is a great honor to continue his mission, as your new Sovereign Father.

DUNNN DA DUNNNNN. Chaotic energy. Close up of Peter being crowned by another robed official. The "crown" is cone shaped.

INT. PRISTINE BATHROOM- NIGHT

The blonde from the swimming pool, all grown now, lays in bath water. Alone. Her eyes are closed and her head is submerged under water. We share the silence with her for a moment; and then a muffled noise. The underwater sound of someone knocking. The blonde woman opens her eyes underwater and sits up. Meet ELIZABETH (late 20's).

INT. BEDROOM- NIGHT

Elizabeth open the door of her adjacent bedroom in a bathrobe, her hair dripping. A man fifteen years her senior stands before her. THOMAS (40's). His frame is impressive and he is dressed to the nines in a dark blue military uniform. Clearly this guy is important. But so is she.

ELIZABETH

Thomas. What is it?

THOMAS

Ministry. They've entered Trappist-1. We need you in the Senate Hall.

INT. FEDERATION CORRIDOR- NIGHT

Elizabeth and Thomas walk through the corridor, flanked by several soldiers. Elizabeth dressed in the regal pastel robes of a diplomat, her hair still sopping wet.

As they approach the Senate Room, several other senators congregate in social groups outside the door. A woman sees them walking up and greets them. This is ERIN (early 40's)- an attractive black US senator who commands the attention of every room with her powerful presence.

ELIZABETH

Back at it.

ERIN

Shit. This better be good.

Elizabeth and Thomas walk past Erin in to the Senate Hall. As he passes, Thomas slows to a stop- making eye contact with her. Erin holds his gaze and then smiles, nodding.

INT. FEDERATION SENATE HALL- SPACE

Stacked rows of seats form an almost circle- a seat for 60 of the Planet E senators.

Elizabeth walks to her chair and sits next to an older gentleman who is watching her bemusedly. GABRIEL is a middle aged Irish man and one of Elizabeth's close allies.

GABRIEL

Get caught in the rain?

Elizabeth rolls her eyes, smiling.

ELIZABETH

Any idea what's going on?

GABRIEL

Only that it's something to do with Ministry.

At that moment a bell rings and everyone quickly takes their seats.

Thomas and the Secretary of Defense, George, remain standing at the circle opening, facing the politicians.

GEORGE

What we are about to tell you is a level 5 secret. In front of you is a security document. If you will all sign your oath to silence, we will continue.

In front of each diplomat, the table lights up with a brief paragraph and a place for signature. The diplomats take a moment to read the agreement and then sign with their fingers.

GEORGE (cont'd)

We have an undercover informant in Ministry. This individual is risking their life to feed us intelligence. Today we received a transmission from them with one message- Ministry is planning to build a weapon to attack Planet E. We know very little about these plans, only that they would need large amounts E.M. to build such a weapon.

INDIAN SENATOR

E.M.?

ELIZABETH

Elsium.

George looks at her. She covers her right hand with her left.

ELIZABETH (cont'd)

The 18th rare earth element. It was discovered by my father's research team while excavating Planet D. It's what we use to fuel the new generators, but some scientists speculate that it may be applied for more sinister purposes.

GEORGE

Weapons of mass destruction. Precisely. We've been buying Elsium from the miners on D. They operate as independent sellers. We have no jurisdiction over the planet, so Ministry has open access. Which puts us in a very vulnerable position. We need to be monitoring all activity on D.

INDIAN SENATOR

The D-men will never allow surveillance on D. They value their independence far too much.

GEORGE

Which is why I called this meeting. We need to form an alliance with the D-men and women in order to safeguard Elsium.

Erin looks at Elizabeth.

ERIN

They will never go for any sort of federation oversight.

An angry General standing next to Thomas on the left of George speaks up.

GENERAL

It would only be temporary.

GABRIEL

Would it though?? Once we establish any amount of control over the area it will be difficult to give it up. The Federation never wanted to be Authoritarian. Until now Planet D has been a convenient loophole for us- an almost uninhabitable planet where anyone who so chooses to live outside our governing system could escape to.

GENERAL

Well considering recent developments, maybe the D-men should find a less valuable place to inhabit.

GEORGE

I understand the political predicament and I sympathize with the miners on D. However from a security standpoint we have no choice. We have to do everything in our power to stop Ministry from having any type of access to Elsium. Obviously I want to handle this in a way that is peaceful. Perhaps we can come to some kind of negotiation with the leaders of the D-men.

CHINESE SENATOR

Do we know anyone on D that we can make contact with?

Erin looks at Elizabeth pointedly. Elizabeth looks down at her hands, her left hand moving slightly to uncover a silver ring on her right hand with an amber colored stone. This ring never leaves her finger. She reluctantly speaks up.

ELIZABETH

My sister lives on Planet D.

CHINESE SENATOR

Your sister? She is a D-man?

ELIZABETH

Yes. She's a miner.

GEORGE

Could you speak to her? Gauge a reaction from her friends?

ELIZABETH

We are not exactly on speaking terms. But I believe she does still speak with our mother. I can visit my mother today and try to make contact through her.

GEORGE

Thank you senator Keiser. Right now that may be the best entry point we have.

GENERAL

Do we really want to leave such precarious galactic politics in the hands of two fighting sisters?

Erin steps in, her power and rage radiating like a force field.

ERIN

I believe what you MEANT to say General is in the hands of our highest elected official.

GEORGE

No one in here doubts the professionalism and efficacy which Senator Keiser has displayed. However an unknown sister is a wild card. Senator Keiser I appoint you to lead the diplomacy efforts for this task. You have until next half moon. After that the military moves in, with or without the D-men's hospitality.

Elizabeth nods.

INDIAN SENATOR

Your sister. What is her name?

ELIZABETH

Gomer.

INT. A DARK NARROW CAVE TUNNEL- DAY

In the darkness we glance the outline of several vicious looking creatures- like angry furless Dobermans- as they sniff the ground. One lets out a menacing growl.

INT. PLANET D DEEP CAVE- DAY

Total darkness. Heavy metal begins to play.

At the first rage filled scream of the music, Gomer enters in to the frame. Upside down. Lowered by black harness straps. Covered in sweat and grime, her body almost entirely exposed as she wears only a black leather sports bra and black shorts. We can tell right away- she is tough, but not hard. She holds a small flashlight with her teeth. The harness lowers her slowly as the song blasts. We pull back then all the way up. Our view climbs the hole, up up higher and higher. She is in the depths.

When she is almost to the floor of the cave she flashes her light upwards twice. The lowering ends and she unclasps herself from the harness. Holding onto the ropes as she flips backwards to land on her feet. She then takes out a small gadget similar to a handheld metal detector and turns it on. She begins to walk slowly around the perimeter of the hole, directing the gadget at the wall of the cave until she gets a signal.

GOMER

Jackpot.

INT. TOP OF THE CAVE- DAY

A young man with his hair held back by a bandanna looks down the hole. AN (20's). Vietnamese origin. Punk rock outlaw.

AN

Gomer?

From deep below a voice echoes upwards.

GOMER

I FOUND SOMETHING. GIVE ME AN HOUR.

He flashes a light downwards once in response.

AN

Hell yes.

CUT TO:

INT. DEEP CAVE- DAY

Gomer is crouched down chiseling into the wall carefully with her tools, considerably more sweaty than before. To her right and left there are a few cave tunnels jutting out from the hole.

She wipes the sweat from her eyes and looks upwards.

INT. CAVE TOP- DAY

An is sitting a couple of feet back from the hole. The rope for the harness tied carefully to a peg. He has music on and is playing what appears to be a video game on a small, phone-like device.

INT. DEEP CAVE- DAY

Gomer continues to chisel away but has reached something promising. An amber stone. She carefully begins the extraction process.

INT. CAVE TUNNEL- DAY

The demonic hairless dog pack is on the move. Running and growling as they sniff the ground. Their demeanor shifts as they catch wind of something. Now with purpose- they gain speed.

INT. DEEP CAVE- DAY

Gomer stops her chiseling and listens. A scuffle sound. Then she hears it- the sinister snarling bark of the fast approaching monsters. She yells.

GOMER
An! AN! LET ME UP. PULL ME UP!!

Nothing.

CUT TO:

INT. CAVE TUNNEL- DAY

The dogs turn a corner and we see the light from the cave.

INT. DEEP CAVE- DAY

Gomer is screeching now, pulling frantically at the rope.

INT. CAVE TOP- DAY

An is blasting his music and engrossed in his game when he hears a scream that might not be metal music. His eyes dart sideways and he sees Gomer's flashlight signals going haywire. He hears the screams again.

AN
Shit!

He grabs the rope and pulls frantically.

INT. DEEP CAVE- DAY

GOMER
(high pitched scream)
Pull me up!!

The dogs arrive. Gomer pulls herself as high as she can on the rope, scrambling to escape the razor sharp teeth. The dogs jump high, their bite grazing Gomer's thigh. At just that moment she is lifted.

INT. CAVE TOP- DAY

An pulls Gomer out of the hole.

AN
Fuck. Are you ok?? Fuck.

Gomer rests her head and forearms on the ground, on all fours. This gives An a view of her posterior where he sees the gash on the back of her thigh.

AN (cont'd)
Jesus. They got you; oh my god.

GOMER
it's nothing. It's just a scratch.

AN
Oh god.

He lies down on his back next to Gomer, both panting and sweating. She straddles him playfully and puts her hands on his throat.

GOMER
No more music you asshole!

He shakes his head as she pretends to choke him.

AN
I'm never listening to music again.

He looks at her face and she looks suspiciously delighted.

AN (cont'd)
Why are you smiling you psychopath?

She grins big and reaches into her black sports bra, pulling out the stone. His eyes widen and he lets out several victory yells.

AN (cont'd)
Whoop whoop!

She playfully two hand slaps his chest.

GOMER
It's a GOOD DAY!

INT. FEDERATION HQ DEPARTURE ROOM

Elizabeth is zipping up a suit over her clothes, preparing to board one of the smaller Federation spacepods. Erin walks into the room and stares at her pointedly, eyebrows raised high.

ELIZABETH
What is it?

ERIN
You good?

Elizabeth smiles at her.

ERIN (cont'd)
You forgot to mention in there that there's no way in hell your sister is going to cooperate with any of this.

ELIZABETH
I know. But that doesn't mean we shouldn't tell her. At least this way they'll know what's coming.

ERIN
I'm NOT sure she deserves the courtesy.

Elizabeth sighs warily but doesn't say anything.

ERIN (cont'd)
What kind of person doesn't come to her own sister's inauguration?

Elizabeth rubs her face.

ERIN (cont'd)
I'm just saying!

ELIZABETH
That doesn't matter. This is bigger than my crazy family's personal issues.

Erin looks at her, nodding with her characteristic intensity.

ERIN

And you really think your mother is the best person to facilitate all of this?

ELIZABETH

I just want to see if she's heard from her.

ERIN

Do you want me to go with you?

ELIZABETH

(shaking her head)
I'll be right back.

ERIN

You know you get stressed out every time you see her?

ELIZABETH

My mother? Doesn't everyone?

ERIN

No. I actually really enjoy spending time with my mom.

ELIZABETH

Must be nice.

INT. SPACE POD- SPACE

Elizabeth travels through the ethers in her little space pod. These things are like the cars of space. A beeping sound goes off twice and she hits a button to answer.

ELIZABETH

Hello?

GABRIEL (V.O.)

Elizabeth. Are you on your way to see your mother?

ELIZABETH

Hello Gabriel. Yes, I am.

GABRIEL

Ah, she lives in the Monastery, does she not?

ELIZABETH
That's right.

GABRIEL
That's pretty far north. You may
want to wear your acclimation mask.

Elizabeth smiles.

ELIZABETH
What are you, my mother?

GABRIEL (V.O.)
(cheeky)
No, that's who you're going to see,
remember?

ELIZABETH
Good bye Gabriel.

She ends the transmission smiling as she approaches Planet E. Her smile fades as a Monastery built into the side of a mountain looms nearer and nearer.

EXT. MONASTERY- DAY

Elizabeth walks through the monastery, quite the presence in her monochrome business suit and badass looking smog mask. There are a few monks in gray robes walking around. No one speaks to her.

INT. MONASTERY RESEARCH ROOM- DAY

Elizabeth opens the door to the room, looking around. It's dimly lit but projected stars and planets fill the room. The stars get bigger as she hears her mother's voice. Her MOTHER (60) sits at a desk in the middle of the room. She's using a handheld device to zoom in on a section of the projected display of the galaxy.

MOTHER
Show me the coordinates between
Planet G and Centauri.

A set of glowing numbers appear in front of her and she writes them down in a book.

ELIZABETH
Mom?

Her mom jumps.

MOTHER

Oh! Elizabeth! It's so good to see you.

She laughs.

MOTHER (cont'd)

you startled me. Is that complete necessary?

She motions to the mask. Elizabeth rolls her eyes and takes it off.

ELIZABETH

It's just a precaution mom. What are you doing in here?

MOTHER

Working on the new astrological chart. New planets, new energies. There's a lot to uncover.

ELIZABETH

Since when does the church practice astrology?

MOTHER

Actually, there are many who believe the 3 wise men were astrologers.

ELIZABETH

Right. Listen I actually came to ask you about Gomer. Have you heard from her?

MOTHER

Gomer? Yes of course. I haven't seen her in quite a while but she writes every quarter rotation and sends money.

Elizabeth can't hide her surprise. She seems almost upset by this revelation.

ELIZABETH

She sends you money?

MOTHER

Yes quite frequently. I don't NEED money. I would send it back to her but the return address is some bar so I'm not confident she would receive it.

ELIZABETH

Oh. And you have no other way of reaching her? No VIN signal?

MOTHER

No, you know how Gomer is. She likes being unreachable.

ELIZABETH

It's selfish.

MOTHER

Ohhh, it's who she is I think. She doesn't trust that the "government" or some nefarious actors wouldn't take advantage. After what happened to your father,

ELIZABETH

Mom! That was a conspiracy theory! The government had nothing to do with his disappearance. The navigation broke down and he lost his way. He's dead.

MOTHER

Okay sweetie. I understand.

A tense moment.

ELIZABETH

Gomer doesn't need to send you money. I have more than enough to cover your needs.

MOTHER

Don't be ridiculous. Both of you need to save your money. I don't need anything.

ELIZABETH

Can I see the return address?

MOTHER

The what?

ELIZABETH

The statement she sent you money in mom. With the bar address.

MOTHER

Oh yes. Just a moment.

Mom nervously bustles about looking through a drawer. She finds a small phone like device and pulls up an electronic receipt. Elizabeth looks at the top left corner of the screen- Houston's bar, 101 Dusk- Planet D.

EXT. HOUSTON'S BAR- DUSK (OR DAWN)

Since the Trappist-1 planets do not rotate on their axis, half of the planets are in perpetual night while the half facing the dwarf star they circle are in day. The night is cold and icy, but safe from solar flares.

The miners sleep in a village of shipping containers right over the border of Night. And when they cross the border after mining in the dangerous "day" they often stop here, at Ashly Houston's dusk (or dawn) bar.

Gomer drives up to the bar on a motorcycle, An riding back seat.

INT. HOUSTON'S BAR- DUSK (OR DAWN)

A cute Vietnamese girl wearing pink walks up to a table of grimy men holding a tray full of beers, served in tin cups. THUY-VI (20).

THUY-VI
Anything else?

GRIMY MAN
Nope. Thank ya sweetheart.

THUY-VI
You're welcome.

The bar is dark, dimly lit. Has kind of a hole in the wall Dublin underground vibe. Small, but bustling. The walls are covered in framed photographs of locals- a small population. Behind the bar high on the corner of the wall is a platform with 3D characters. Like a TV screen playing the news but 3D. A toned Latina woman wipes down the countertop as Thuy-Vi walks behind the bar. The Latina is the owner of the bar, ASHLY HOUSTON (mid 30's). Tough chick.

ASHLY
Who are those guys?

THUY-VI
Miner wannabees. They arrived 3 days ago.

Ashly snickers.

ASHLY
They won't last a month.

Gomer and An walk in and sit at an empty space at the bar.

ASHLY (cont'd)
What's up!

GOMER
What's up Houston.

ASHLY
Any luck today?

Gomer glances over at the table of men. Then locks eyes with Ashly and raises her eyebrows. No words needed. Ashly needs slightly in understanding.

ASHLY (cont'd)
The usual?

GOMER
Make it a double.

Code for let's celebrate. Thuy-Vi looks at An and smiles excitedly but says nothing. Gomer lights up a cigarette.

One of the men from the table calls out to Ashly.

GRIMY MAN
Excuse me, ma'am. Could we turn up the volume on the news please.

ASHLY
Your table's a remote hun.

The man looks down, hesitantly taps on the table. A beat later and the sounds of the hologram become somewhat more isolated in the buzz of the crowd. Several of the men abandon the table and congregate at the bar, drinking and commenting on the news.

NEWS BROADCASTER
Elections are coming up soon and there are several new contenders on the scene. In a shocking upset, Elizabeth Keiser, daughter of the famous scientist Paul Keiser, was elected at the dawn of the arrival, garnering more votes than any other representative.

(MORE)

NEWS BROADCASTER (cont'd)
 Will she hold her position or is
 Planet E ready for all new
 leadership?

As the broadcaster discusses the upcoming elections the projector displays a sequence of scenes with Elizabeth Keiser's hologram. Presenting to her constituents in Federation HQ during a hearing, waving at fans while touring Planet E, whispering something to an older gentleman in a crowded arena.

GRIMY MAN
 It's time for the prom queen to go.
 She's had her consolation term.

Grimy man's friend, a ruggedly attractive man, responds.
 SERGIO (40).

SERGIO
 That bitch is crazy.

Gomer's body jerks in the direction of the men but a silent presence intercepts. Before Gomer can rise to her feet and lunge across the bar, Ashly's iron grip encloses around her arm and sits her ass back in the stool. She talks quietly with intent.

ASHLY
 They're not worth it.

Ashly is so skilled and the exchange is so subtle that only An and Thuy-Vi notice. However Gomer's face remains in a scowl. Sergio takes notice and, intrigued by the cute pissed off woman, walks over.

SERGIO
 I'm sorry. I hope I didn't offend
 you.

GOMER
 No, you just clued me in to the fact
 that you're all fucking idiots.

She swallows the rest of her drink, ready to leave now.

SERGIO
 Wow, for a D-man you seem pretty
 political. I thought this planet was
 where all the uh, libertarian types
 ended up.

Gomer looks at him.

GOMER
I'm not political.

Sergio smiles.

SERGIO
Thank god. Me neither. Let me buy
you a drink.

He moves in, puts his hand on her bare back, where it immediately runs down towards her ass. That's it.

In a swift sequence of movements, she bashes his face into the corner of the bar, gets up and disappears into the night. Ashly looks over exasperated and rolls her eyes. An continues to sip his drink, looking straight ahead. Used to this.

The man stands up, his face bleeding.

SERGIO (cont'd)
WHAT THE FUCK WAS THAT?

AN
She doesn't like to be touched.

SERGIO
Crazy bitch.

He tends to his wounds. Ashly smiles.

ASHLY
It must run in the family then.

Sergio looks at her, questioning. Ashly nods towards Elizabeth Keiser's hologram on the news.

ASHLY (cont'd)
That's her sister.

INT. GOMER'S BEDROOM- NIGHT

Gomer shares this shipping container with her friend Steve. They built walls to create tiny rooms and they share the kitchen and bathroom areas. Their tiny bedrooms resemble Hong Kong coffin cubicles. Gomer lays in her cot pressing the button on her pointer finger ring, which projects a small version of the 3D screen from the bar. Gomer watches her sister intently. We can feel the sadness, and something else- anger?

STEVE (V.O.)
(gently)
Gomer? You awake?

Gomer rolls out of bed and opens her door into the kitchen. STEVE is a 65 yo war vet. A tall African American man with huge muscles- his faded camo hat bears a logo- Asheville Ammunition Company.

INT. KITCHEN- NIGHT

STEVE
Hey sunshine. I got you something on
the supply run today.

Steve holds the surprise behind his back. The other supplies sit in a box on the tiny rickety kitchen table. Gomer smiles in anticipation. He brings his hand forward and hands her a jar of peanut butter.

GOMER
Nooo way! STEVE. Where did you find
this?

Steve laughs.

STEVE
I have my ways.

GOMER
Thank you! Actually I have something
for you.

STEVE
Successful day mining?

GOMER
Very successful.

INT. GOMER'S BEDROOM- NIGHT

Gomer reaches into her bedroom and lifts up the mattress. She fumbles around until she finds a small lock box. As she does, something else is knocked onto the floor. Her eyes widen and with her other hand she carefully picks up and leather cord necklace with a small amber stone and places it carefully back in the corner of her bedframe. She sets the mattress down.

INT. KITCHEN- NIGHT

Returns with the lock box and opens it with her thumbprint to reveal the stone.

STEVE
Hot damn!

GOMER
How much do you think it's worth?

Steve inspects it- feeling the edges with his fingers.

STEVE
At least 20 m.r.

Gomer turns to a taped up picture on the wall- the picture of a real spaceship. Below the picture is a line with markers, the final marker being the price of the ship. She moves a pin along the line, placing it closer to the end goal.

GOMER
That would take us to the 75% mark.

STEVE
Helll yeah. We're gonna be the baddest merchants of the galaxy.

GOMER
Assuming the Federation allows us to operate without getting ID's.

STEVE
Well if they don't we'll be the baddest traffickers. Or pirates.

Gomer grins.

GOMER
Space pirates. Cool.

STEVE
Super cool. Well sunshine I'm all tuckered out. I'll see you tomorrow.

GOMER
Love you.

STEVE
Love you too.

EXT. STEVE AND GOMER'S- NIGHT

Gomer steps outside the shipping container with a cigarette and lighter. She lights up and inhales. She directs her eyes towards the sky- looming large and CLOSE is Planet E- a swirl of blues and grays. And orbiting in space next to E, its light blinking like an airplane wing is the Federation Headquarters Spaceship.

Gomer inhales her cigarette, glaring at the blinking satellite-like object. She throws her cigarette to the ground and walks inside.

INT. FEDERATION HQ ELEVATOR- SPACE

Elizabeth stands inside an elevator as it shoots up. It stops on floor 23 and she steps off.

INT. OFFICE- SPACE

Elizabeth walks in through an open doorway. A woman in uniform sits behind a desk next to another door. Elizabeth walks up and the woman looks at her surprised.

ASSISTANT
Senator Keiser.

ELIZABETH
Hi. Is Thomas in his office?

ASSISTANT
He is, but he's in a meeting right now. Would you like for-

Elizabeth smiles, cutting her off.

ELIZABETH
I'm just gonna pop in for a second.

ASSISTANT
But...

Before she can oppose, Elizabeth opens the door and can't hide her surprise that the meeting is with the Secretary of Defense himself. They make eye contact and cordially nod at each other.

ELIZABETH
Secretary.

GEORGE

Senator.

ELIZABETH

Thomas. Can I have a word?

Thomas looks a little taken back at this lack of protocol.

ELIZABETH (cont'd)

It will only take a moment.

George appears almost amused. He motions his permission.

GEORGE

I can wait.

INT. HALLWAY- SPACE

Elizabeth and Thomas stand outside his office in the public area. He looks at her expectantly.

ELIZABETH

I visited my mother. She says there's no way to reach Gomer. No VIN number, no home address. But she did say Gomer has been sending her mail with the return address of Houston's Bar- apparently a hub on Planet D.

THOMAS

Okay. Well that's a lead. I can't say I'm surprised that she has no VIN.

Elizabeth looks at him for a moment.

THOMAS (cont'd)

You want me to come with you to find her?

ELIZABETH

I want you to go alone.

THOMAS

You don't think she should hear this from you?

ELIZABETH

I think our relationship would only hurt the mission. She won't listen to me. But I know y'all are friends. Or at least have met each other.

THOMAS

We were on the same arrival missile, yes. But I haven't seen or spoken to her since.

ELIZABETH

Yes, but she knows you. And doesn't hate you.

Thomas grimaces.

THOMAS

I can talk to her.

ELIZABETH

Thank you.

THOMAS

Now if you'll excuse me I have the head of the military waiting in my office.

ELIZABETH

(smiling)
You're excused.

Thomas shakes his head.

THOMAS

You Keiser girls are nothing but trouble.

Her smile fades.

EXT. DUNES- DAY

Thuy-Vi and Gomer are sitting on a metal scrap as a makeshift sled, teetered at the top of a dune. An is already zooming down the slope yelling.

THUY-VI

Hold on, someone's dialing into my VIN.. Hel Hello?

ASHLY (V.O.)

Hey Thuy-Vi. It's Ash. Have you seen Gomer?

THUY-VI

Yeah I'm with her now.

ASHLY (V.O.)
 will you tell her there's some Fed
 who wants to talk to her at the bar.
 Thomas Sanders.

THUY-VI
 Weird. Okay yeah I'll tell her.

Thuy Vi turns her head so Gomer (straddling her from behind)
 can hear.

THUY-VI (cont'd)
 There's some Fed guy who wants to
 talk to you at Houston's.

GOMER
 Right now?

THUY-VI
 Yeah he's there now. Named Thomas or
 something.

Gomer's eyes widen in surprise.

THUY-VI (cont'd)
 Let's GOO.

She tilts the sled forward and they're off!

INT. HOUSTON'S BAR- DUSK (OR DAWN)

Ashly stands behind the bar. She glares at Thomas who is
 standing near the door, holding his hat.

ASHLY
 She's on her way.

He nods awkwardly.

THOMAS
 Oh. Thank you.

CUT TO:

INT. HOUSTON'S BAR- DUSK (OR DAWN)

Gomer takes off her goggles as she walks into Houston's.
 She is caked in dirt and sweat, the circles around her eyes
 now the only clean spots on her. She instantly sees Thomas
 who is sitting at a table right next to the door. He stands
 up to greet her, grinning. She flashes a big smile back at
 him as they exchange a hesitant hug.

THOMAS
Hi there. It's good to see you.

GOMER
You too!

THOMAS
How's it going?

GOMER
good.

They stand there awkwardly for a moment and then he motions for her to sit.

THOMAS
Have a seat. I hear you're a scotch girl.

GOMER
Oh. Thank you!

She sits down, not touching the scotch. She leans forward, looking at Thomas expectantly.

GOMER (cont'd)
So.. what brings you to D? This is a little off road for you.

He grins.

THOMAS
A little. I actually came to ask for your help with something.

A wariness comes over Gomer.

GOMER
What's that?

THOMAS
Are you familiar with Ministry?

GOMER
The radicals in red. Yeah they tried to recruit me the first day we arrived on E.

THOMAS
Yes. They used to host recruiting events on E. They live on a space ship off site. Currently they're in the Northern hemisphere of Planet F.

Gomer nods.

THOMAS (cont'd)

We believe they are a security threat to E.

GOMER

I can't say that surprises me. They always seemed a little crazy. But what does that have to do with me?

THOMAS

We have reason to believe they are building a WOD. And in order to build that weapon they need E.M.

GOMER

And the only place to find Elsium is on D.

THOMAS

Precisely.

GOMER

Well so far I've only seen the regular scumbags around here. Ministry is pretty well groomed so they would stand out. I know almost everyone who mines these caves- and if I don't Ashly does for sure.

Thomas gives a quick glance back over at Ashly. She's still scowling at him.

THOMAS

They may come undercover, in disguise. They wouldn't show up in red.

Gomer nods.

GOMER

So what do you need my help with?

THOMAS

There needs to be an official screening process for miners on D so if Ministry is here, we know about it.

GOMER

And I suppose you think the Federation are just the ones to set that up.

THOMAS

We have the resources to pull it off. And the man power. We also need to set up some kind of security here. If anyone with Ministry does try to take Elsium we need to be ready for them.

Gomer nods again, slowly this time and looking out the window as she inhales.

GOMER

so let me get this straight- you want to take control of our resources, and set up a system where all D-men are forced to background checks and have to comply with Fed regulations.

THOMAS

This would just be temporary. It's not ideal I know. But, we can't sit back and do nothing when the safety of all humanity is on the line.

GOMER

Only temporary. You really expect me to believe that?

THOMAS

We're talking about billions of lives.

GOMER

She sent you, didn't she?

THOMAS

No. I wanted to let you know our plans myself.

GOMER

Well I'm sorry to let you down. D-men will work WITH you to protect the caves from Ministry. But on our terms.

THOMAS

You're not equipped to handle this kind of threat.

The tension crackles. Gomer glares.

THOMAS (cont'd)
The council will want to speak to all
of D citizens.

GOMER
They won't get much further. I know
my people.

THOMAS
I understand. But the Federation is
serious about protecting Planet E.
The next round of negotiations may
not be so cordial.

Gomer drinks the glass of scotch in one swallow and stands
up.

GOMER
Good. I'm not a big fan of the
civility bullshit.

And with that, she's gone- leaving behind her goggles.
Thomas is left in the wake of her defiance. He sighs.

EXT. HOUSTON'S BAR- DUSK (OR DAWN)

Thomas steps outside and stops in his tracks at the sight of
Gomer straddling her motorcycle. She dramatically jumps up
and down several times as she revs up the engine. Right at
the last jump she looks at him and grins mischievously
before charging off into night. He holds back a smile as he
shakes his head. The music starts up.

EXT. DESERT- NIGHT

Gomer drives into Night, her playfulness gone. She holds
back tears.

CUT TO:

INT. SPACE POD- DUSK

Dutiful as ever, Thomas takes all the necessary precautions
for take off in his space cruiser, pressing buttons and
buckling himself in.

CUT TO:

EXT. DESERT- NIGHT

Gomer drives straight for a mountain.

The music is loud and aggressive, overwhelming our senses. Which mirrors Gomer's overwhelming emotions. Whatever she is feeling we can tell she is working hard to keep it down.

EXT. THE CLEFT OF A ROCK- NIGHT

Gomer is sitting on what appears to be the side of a mountain. Looking out at a glorious view of stars and nearby planets.

ASHLY

You know it's really fucking annoying that you don't have a VIN number.

Gomer looks over at Ashly, hiking up the rocks to join her, panting.

GOMER

But it makes it so much more fulfilling when you find me.

ASHLY

No. It's annoying.

She hands Gomer the forgotten goggles, then sits down and breathes for a moment.

Ashly takes out a cigarillo and lights it up. She offers one to Gomer who obliges. They both smoke in silence for a moment.

ASHLY

So, are you gonna tell me who officer dreamboat was?

Gomer smiles.

GOMER

Just an old friend.

Ashly looks at her, not buying it.

ASHLY

An old friend that you slept with.

Gomer opens her mouth in surprise then smiles again.

ASHLY (cont'd)
 I know these things Gomy. I've been
 reading people long enough to know
 when someone has that kind of
 history.

GOMER
 Impressive.

ASHLY
 So what's the story?

Gomer furrows her brow and inhales deeply, staring out into space, literally. A moment passes and she exhales, resigned.

GOMER
 It's easier if I show you. What
 frequency are you on?

ASHLY
 I'm offline. Hold up.

GOMER
 Turn to 91.1.

Ashly rubs her thumb against a pointer finger ring with a large rounded surface- Everyone has this same ring- it is a remote for changing frequencies (at this point in the future we have discovered a mind melding technology where people can share thoughts and images- the rings only work in range, but if you have someone's VIN number you can share from anywhere). Ashly's eyes glaze over and she lies down on her back, smoking and watching the show.

The screen goes black, for a second and it's fuzzy, then it adjusts and we are INSIDE GOMER'S IMAGINATION/ A MEMORY

EXT. UTAH- DAY

Gomer hikes down an abandoned road on earth. Wearing shorts a white long sleeve t shirt and carrying a huge backpack. The road is mostly an empty country road, just a few houses here and there. Right on the edge of a great expanse. She walks up to one unimpressive home.

INT. UTAH- DAY

Knock knock. Gomer opens the door, peers around.

GOMER
 Chris?

No answer. She walks in, looking around the messy little house. We follow her to the back room= where she looks out the glass door to the back yard. Far in the distance is a mobile home where Chris does a lot of his work and experiments. She opens the back door.

EXT. BEHIND CHRIS'S HOUSE- DAY

Gomer walks toward the mobile home. The Utah sun is beginning to set, bringing on a chilly night. As she gets a little closer to the trailer, a loud noise catches her attention and she looks to her right- on the horizon almost appearing as a mirage, a large figure on a motorcycle speeds straight for her. We can sense her fear at the situation but she clenches her jaw and stands her ground, continuing to walk whilst keeping an eye out. The figure reaches Chris's trailer about the same time as Gomer.

A 6'4" very big buff guy steps off, wearing jeans a red t shirt and aviators. It's Thomas.

THOMAS

Hi. You must be Gomer. Chris said you were riding with us tomorrow.

GOMER

Hey..

THOMAS

Thomas Nice to meet you.

GOMER

You too. Is Chris in the trailer?

THOMAS

If I had to guess, he's passed out somewhere. He was smoking some strong weed earlier.

They open the door of the trailer and sure enough, a lanky blonde dude is passed out hard on the couch of the tiny trailer. Gomer smirks.

GOMER

Typical.

THOMAS

Ahh. We'll let him sleep. So. I hope you like to eat.

He pulls a duffle bag out of the side cart of his bike and unzips it, revealing the contents.

THOMAS (cont'd)
I got groceries. Our last meal on earth.

GOMER
The last supper. I like it. What'd ya get.

Thomas pulls out a slab of meat.

THOMAS
Steak. You're not a vegetarian are you?

GOMER
Definitely not.

Thomas then pulls a bottle of whiskey out.

THOMAS
Excellent. Do you drink?

GOMER
I do.

THOMAS
Oh we're gonna get along just fine.

She grins. Then looks behind the trailer.

GOMER
That our ride?

Behind the trailer is what looks like a tiny rocket ship.

THOMAS
That's her.

GOMER
Shit.

He chuckles.

THOMAS
I'm gonna start a fire. Why don't you get situated inside. I left the master bedroom for you. Put your stuff down, shower, whatever you gotta do and when you're done I'll have dinner and whisky waiting for you.

GOMER
 (feigning offense)
 Are you telling me you think I need
 to shower??

THOMAS
 Oh I definitely think you need to
 shower.

Gomer starts walking towards the house, smiling. She mutters loud enough so Thomas can hear.

GOMER
 Asshole.

Thomas smiles as he watches her walk away, his gaze lingering for a moment before energetically beginning the task of starting a fire.

INT. CHRIS'S HOUSE- NIGHT

Done with her shower, now wearing sweatpants and a faded blue sweatshirt, Gomer walks towards the back door. Again pausing and looking out. We watch over her shoulder. Far in the distance a big fire is burning, Thomas walks around it. Gomer smiles softly, but it quickly fades. Utter silence. We turn back to Thomas, watching over her shoulder again. It's a little weird. Finally she opens the door.

EXT. FIRESIDE- NIGHT

Thomas is now sitting by the fire on a low to the ground lawn chair, the steaks finished on a plate. He watches Gomer as she walks up, her hair wet.

THOMAS
 Perfect timing. Dinner is served.

CUT TO:

Gomer is eating the last bite of steak. Thomas has already thrown his plate away, and watches her with amusement.

THOMAS (cont'd)
 Hungry?

GOMER
 Famished. That was delicious thank
 you. Is there dessert?

THOMAS
 Whiskey is the dessert woman.

He pours her a mug of whiskey while she throws her plate away. She takes it on her way back to her seat. Begins to slowly sip.

GOMER

So why are you just now leaving? You didn't sign up for one of the summer waves?

THOMAS

Nah. I knew I had this nerd to get me out so I wasn't in a rush. I've been sight seeing. Riding my bike through the mountains. Turns out this place is a lot more beautiful without all the people.

Gomer nods, smiling.

THOMAS (cont'd)

What about yourself?

A pause.

GOMER

I was... saying goodbye.

Thomas doesn't press this. Just looks at her. A few moments pass and they both sip their whiskey.

THOMAS

So how do you know Chris?

GOMER

We used to work together at an Italian restaurant in Cape Canaveral. He was the bartender I was wait staff.

THOMAS

Colleagues. Hmm that's not what he told me.

GOMER

What did he tell you?

THOMAS

That he was your weed dealer.

Gomer chuckles.

GOMER

That too.

THOMAS
(smiling)
Stoner kid huh?

GOMER
I was back then for sure. How do you
know him?

THOMAS
He's my cousin.

Gomer stares t the fire and Thomas looks at her.

THOMAS (cont'd)
So.. Got any big ambitions for the
new world?

GOMER
Ha! No.

THOMAS
No plans at all?

GOMER
I dunno. I guess try to get a job,
find some roommates. Save some
money. What about you?

THOMAS
Oh you know, find a job, save some
money.

GOMER
No roommates?

THOMAS
Fuckk that. Well I don't know, I
might an exception for a certain type
of roommate. But there would be
strict house rules.

GOMER
Oh really, like what?

THOMAS
Well for starters no shoes int he
house- obviously. I'm not an animal.

They're both smiling now.

THOMAS (cont'd)
And there would be designated talking
times.

GOMER
Designated talking times?

THOMAS
Yes, they would be only be allowed to talk within a two hour window each day. While I'm at work.

GOMER
Woww. Such a dictator.

THOMAS
I am. It's for their own good though. Most people talk way too much.

GOMER
No I agree. Actually I was just thinking that, no like, literally right now I was thinking that.

Thomas laughs.

THOMAS
I see how it is.

CUT TO:

The night has progressed. We watch the two flirting from a distance. Gomer turns her chair around to take a break from the heat.

CUT TO:

INT. CHRIS'S HOUSE- NIGHT

Once again we look out from the back glass sliding door. But this time it's just us. We watch like a voyeur as Gomer and Thomas walk back towards the house carrying a cooler and bag of supplies. They are talking laughing, at one point she pushes his arm playfully. He laughs.

They arrive at the door and enter the house. Thomas walks into the kitchen an adjacent room with an open doorway. He puts stuff up and shuffles around for a moment while Gomer lingers in the den. He walks back out and pauses, looking at her. She looks at him almost expectantly. It's quiet. Neither of them make a move or say anything for a long moment. Finally Gomer breaks the silence.

GOMER

Well, I guess I better get some sleep. Since we're traveling to another galaxy tomorrow.

THOMAS

Big day. Sleep well!

GOMER

Night!

They head in opposite directions to their separate bedrooms.

INT. MASTER BATHROOM- NIGHT

Gomer brushes her teeth, looking at her reflection in the mirror.

INT. MASTER BEDROOM- NIGHT

Thomas sleeps on his stomach, mouth open, out cold. His door opens with a loud creak and he quickly stirs, raising his head in alarm. His eyes almost appear more scared at what he sees.

It's Gomer. In a t shirt and panties. She stands at his doorway for a moment and they both just stare at each other, scared. Then she walks in and closes the door.

She straddles his large frame and he looks up at her in shock. You'd think this hunk was a virgin. They lock eyes as she holds herself above him with her hands on the bed behind his head.

A beat.

Then she kisses. It's a very slow kiss. It goes on. We feel the hesitation and the shy tension between both of them. As if we are them. He puts his hands in her hair, grips the back of her head. Is this the slowest kiss ever?

Then he flips her and he's on top. He lifts up her shirt. He has that "I can't believe this is happening holy shit" intensity going on, his eyes still wide and scared. She pulls down her panties with one hand and wraps her legs around him as they start to have sex. Slowly. Her breathing intensifies.

FLASH SEQUENCE:

He flips her over on her stomach.

She's on top.

She's once again on her back, one leg over his shoulder. He's sweating. She lowers her leg and they lock eyes. She puts her hand behind his neck. He climaxes, eye contact maintained. His face is red, his body shaking. She cups his face with her hands and he collapses into the crook of her neck. She smiles, cradling his head.

CUT TO:

INT. SPACE SHIP- MORNING

The rocket roars, loudly. Gomer sits in the middle of Chris and Thomas, all in space suits. Take off!

EXT. UTAH- DAY

We see the space ship soar heavenwards like the little engine that could.

EXT. SPACE- SPACE

Now we see the little spaceship out in the middle of space floating.

EXT. DESERT- NIGHT

PRESENT DAY

Ashly looks over at Gomer, smiling with her eyebrows raised.

ASHLY
I just watched porn.

GOMER
No way! That was the carefully
edited PG-13 version.

INT. SPACE SHIP- SPACE

Thomas is in the small area below the cockpit. He is peeing into one of those space tubes. He finishes and attempts to do some stretches, bumping into a shelf. He groans as he stretches, clearly it's been a while since takeoff.

He climbs back into the cockpit.

THOMAS
I regret not going earlier. I could
have had my own room in Voyager 3.

CHRIS
Ungrateful.

Gomer is sleeping.

CHRIS (cont'd)
We're almost to the wormhole. One
hour to go.

Thomas touches Gomer's arm gently. She stirs and looks at
him, clearly exhausted.

THOMAS
We're almost to the wormhole.

Gomer rubs her face and sits up straight.

CUT TO:

INT. SPACE SHIP- SPACE

Dramatic music plays as we get our first glimpse of the
wormhole. A blinding swirl of white light, color beams
shooting throughout.

THOMAS
Holy shit.

GOMER
Chris?

CHRIS
Don't worry. I've done this 5 times.
It's safe... We have your dad to
thank for that.

We see an uncharacteristic emotive moment in Gomer. Thomas
looks at her.

CHRIS (cont'd)
Okay cocksuckers. I call this ride
Spooky Action at a Distance. Hold
on!

And they're sucked in! Both Thomas and Gomer look scared.
Gomer grabs his hand and he interlocks his fingers through
hers.

They hurtle through the wormhole, all 3 staring at the glory of it. Gomer turns to look at Thomas, then down at her hand. There is some kind of light and energy surrounding their intertwined hands. The light and particles dance around their hands and fade as they shoot up their arms. Gomer watches open mouthed. In awe and wonder. Thomas doesn't look- he's too enthralled by the blinding light coming in through the cockpit window.

A moment passes and then he looks over at her, into her eyes. They're both breathing hard. She smiles and he returns the smile. Goddamn!

And suddenly it's over. They're back in the darkness of space. But this time with several large planets in view.

CHRIS (cont'd)
Welcome to Trappist-1.

Thomas and Gomer slowly unclasp their hands, laughing and breathing heavy sighs of relief.

Thomas lets out a rebel yell.

THOMAS
Whooh! Holy shit what a ride!

Gomer looks down at the hand that was holding his.

INT. ARRIVAL OFFICE- DAY

The tiny space ship lands in a hangar and a man in uniform comes out to greet them.

OFFICER
Good day, I'm arrival officer
DeLarosa. Please sign this ledger.
I'll need to take your finger prints.
And I'll need you all to put these
on.

He hands them acclimation masks.

OFFICER (cont'd)
Your bodies are not accustomed to
this atmosphere. You wouldn't last
longer than 15 minutes without a mask
before collapsing. The central
medical office will provide you the
necessary medications to acclimate-
but until then you'll need to wear
these.

They put on their masks.

OFFICER (cont'd)
Once You've been processed in, you
will visit the job placement down the
street and housing office.

He holds up a small electronic pad and asks for Gomer's thumbprint. She obliges and he turns to Thomas, who presses down on the pad.

The small pad beeps loudly. The officer looks at it and then swipes at his ipad. His eyes widen and he suddenly stands up much straighter and salutes Thomas.

OFFICER (cont'd)
General Sanders. I'm sorry Sir I
wasn't expecting you today.

THOMAS
I didn't announce my arrival.

OFFICER
Sir, the Captain will want to see you
right away.

Thomas steps into a demeanor that is unrecognizable from the fun sweetheart we thought we knew. He's suddenly incredibly serious without a trace of warmth.

OFFICER (cont'd)
I'll call a cruiser for you.

The officer glances at Gomer and Chris.

OFFICER (cont'd)
you two can leave. Follow the signs,
process your luggage and catch a
cruiser down to the job center.

Gomer's wide eyed facial expression reveals how taken aback she is. She looks at Thomas, but he doesn't look at her. Chris grabs his things and motions for Gomer.

CHRIS
Alright G! Let's see how shitty this
new world is.

Her face sets, mimicking the coldness of Thomas.

Thomas finally looks at her and nods formally. He reaches out his hand to shake.

THOMAS
 Enjoy the planet. It was nice to
 meet you.

She looks at his hand, then looks him in the eye.

GOMER
 See ya.

CUT TO:

EXT. DESERT- NIGHT

ASHLY
 Mmhmm. How did you end up on D?

GOMER
 Ah. Actually happened pretty
 quickly. Chris already had a "job"
 lined up. So I went to that job
 placement office alone.

CUT TO:

INT. JOB PLACEMENT OFFICE

Gomer walks into a gymnasium packed full of people. There are continuous robotic announcements made over a speaker phone. Projected in the air are the categories, each one separated by huge dividers.

We see a quick glimpse of the sector signs: Healthcare, Educational Services, Wholesale Trade, Financial Activity, Arts and Entertainment (this sign had a large red sign saying AT CAPACITY RE APPLY NEXT YEAR).

SPEAKERPHONE (V.O.)
 PLEASE TAKE A NUMBER. 442 PLEASE
 REPORT TO RETAIL TRADE.

These shots are fast, chaotic and overwhelming. We pan to Gomer's face which looks like she's in hell.

GOMER
 Fuck this.

INT. BAR- DAY

Suddenly, it's quiet. Peaceful in a cozy pub. Gomer takes a sip of her scotch.

The brochure she was handed when first walking in the job placement fair sits on the bar. A man sitting one seat over at the bar catches a glimpse.

STEVE
So, where did our great United Nation
place you?

Gomer looks over and locks eyes with his kind face. She smiles.

GOMER
I ran away before they could. Too
many people.

He laughs.

STEVE
I know the feeling.

CUT TO:

EXT. DESERT- NIGHT

PRESENT

ASHLY
Steve recruited you!

GOMER
Something like that.

ASHLY
Makes sense.

She sits up, taking out another cigarillo to smoke.

ASHLY (cont'd)
So what do you think happened with
you and Thomas in that wormhole?

GOMER
I have no idea. Did that happen to
you?

ASHLY
No I haven't heard of anything like
that. Did you feel anything when it
happened?

GOMER
I can't describe it but I can't shake
this feeling.
(MORE)

GOMER (cont'd)
 I've never felt connected to someone like this. I mean, I close my eyes and it's like I can see flashes of what he's doing. I know that sounds crazy...

ASHLY
 Did you ever think y'all were connected, not because of the wormhole thing, but because you had sex?

GOMER
 I thought about it. I have no idea but yeah I've just never experienced anything like this before. And I know that's trivial relative to the human race relocating to another galaxy but

ASHLY
 No it's not. It's not at all. I felt it in that memory. You're not crazy and you're not being trivial.

Gomer is visibly moved by her friend's compassion. A long quiet moment.

ASHLY (cont'd)
 You want to see my porn?

...

GOMER
 yeah.

ASHLY
 Ok check it- this dude was a NBA recruiter. Ok so this was my first time using-

Apparently whatever Ashly is sharing with Gomer is more than she can handle.

GOMER
 Noooo. MAKE IT STOP!

She's frantically thumbing her frequency ring. Ashly falls out laughing and tries to grab Gomer's hand and stop her from switching frequencies.

ASHLY
 Don't change the channel! This is the good part!

We pan out as Gomer is screaming and Ashly is laughing and talking. An R rated version of giggling girls at a sleepover.

INT. DARK ROOM

Something that resembles a bomb counts down from 10, 9, 8

INT. APARTMENT- DAY

Two girls play on the floor while their mother cooks in the kitchen

CUT TO:

INT. DARK ROOM

3, 2

INT. APARTMENT- DAY

A low humming WH00SH comes through the apartment and both girls and their mother fall on the ground dead. The apartment itself remains untouched with no damage.

INT. FEDERATION HQ- SPACE

We are in a room with the above scene projected like a TV screen.

ELIZABETH

And you're saying this kind of bomb is detonated by Elsium.

SCIENTIST

No, not detonated. But Elsium is the key ingredient. The weapon targets the human brain through a sound wave which renders them essentially brain dead. Elsium is what generates the power to enable the wave's ability to project out for miles. Thus taking out everyone in that area.

GEORGE

So it doesn't kill?

SCIENTIST

Correct. It's actually a very useful tool for an enemy. You can harvest the organs, use the bodies for whatever use desired and then terminate them when you are ready.

George turns to Elizabeth.

GEORGE

We increased the research on Elsium the moment we knew it could be a threat. We can't be certain at all that Ministry has the research capacity to discover this on their own, but it's possible.

ELIZABETH

What does this mean?

GEORGE

There's a good chance Ministry has figured this out. We need to protect D immediately. We can't leave any room for Ministry to come in.

ELIZABETH

Could we send in a covert team?

GEORGE

We can't risk someone getting by an operation like that. We need to take control- set up one regulated landing dock and screen everyone who comes in or out.

Thomas and Elizabeth look at each other.

GEORGE (cont'd)

I take it you've had little luck with your sister.

ELIZABETH

Gomer is the wrong person to negotiate with. She hates the Federation. It would be in our best interest that she wasn't involved in this at all.

GEORGE

Okay. But I still want you to go. As a show of respect. We'll leave tomo-

CUT TO:

INT. SPACE SHIP- SPACE

Another abrupt roaring spaceship scene. Elizabeth closes her eyes in a pained fashion as the spaceship soars towards Planet D. She sits in a circle surrounded by 8 other senators.

EXT. SPACE SHIP- SPACE

Elizabeth's space cruiser is surrounded by military space jets.

INT. GOMER AND STEVE'S HOUSE- NIGHT

Steve sits at their rinky fold out table drinking a cup of black coffee. He hears a thrumming sound and the table begins to shake a little.

STEVE
What the hell

Steve opens the door and looks out to space as the Federation military convene hurtles towards D. He turns his head back inside to wake Gomer.

STEVE (cont'd)
Gomer! We've got visitors.

INT. GOMER'S BEDROOM- NIGHT

Gomer is snoring with noise canceling headphones on. We hear the white noise of the headphones then come back out and hear Steve.

STEVE (V.O.)
I'm gonna take the bike and see
what's up!

Back into the blissful white noise.

CUT TO:

INT. GOMER'S BEDROOM- NIGHT

Gomer continues to sleep peacefully. Suddenly her door is thrust open and Thuy-Vi shakes her violently. Gomer's headphones fall off.

THUY-VI

Gomer. They shot Steve. Steve's been shot!

GOMER

What. What are you talking about?

THUY-VI

The Federation. They brought a whole military fleet and a group of senators wanted to meet with community leaders at Houston's. Ashly and An shared the livestream with my VIN...

GOMER

Show me. I'll play the memory. I logged out after he got shot to come find you. Okay I'm on 97.7.

INT. HOUSTON'S BAR- DUSK (OR DAWN)

We see the scene from the POV of Ashly, standing at her bar in a room full of people, senators and military, and D-men, some sitting some standing.

INDIAN SENATOR

We're not trying to force anyone to join the Federation or obey our laws- but we have to implement some kind of monitoring system in order to protect EM.

D-MAN

That IS forcing us to obey your law.

STEVE

How is this different that what the white man did to the Native Americans in the states- we give you a foot in and you take control.

ELIZABETH

We can write a treaty- promising to lift restrictions when the threat level is down.

D-MAN

Which is when? You can't say.

STEVE

We're not agreeing to any restrictions.

(MORE)

STEVE (cont'd)
We appreciate you sharing this information with us. And we will act accordingly. You're not the only people with loved ones on E.

GEORGE
You don't have the infrastructure to carry something like this out.

GABRIEL
Unfortunately, the D-men don't have ownership over this land. No one does. Legally you can't stop us from setting up security measures.

We now switch to An's POV. Now with Ashly on the left of our frame, standing behind her bar.

ASHLY
Who said anything about legally?

Ashly takes a gun out from behind the bar. It's a long white pistol. She points it at George's head who is standing in front of her, slightly to her left.

ASHLY (cont'd)
This IS our land. And you need to get the hell off of it.

Steve shakes his head at her, taking in the room, his former military experience on display. He catches view of a soldier reaching and jumps in front of Ashly. His mission is a success and then gunshot that was meant for Ashly takes him out.

The screen goes black.

INT. GOMER AND STEVE'S HOUSE- NIGHT

Gomer is distraught.

GOMER
What happened??

THUY-VI
I turned it off to come get you.

Gomer is already up and getting a gun from the kitchen counter.

THUY-VI (cont'd)
Steve took the bike.

GOMER
Shit! We'll take the cruiser.

INT. HOUSTON'S BAR- DUSK (OR DAWN)

Steve convulses from the heavy shock of the stun gun and collapses to the floor. Instantly every D-man in the building pulls out a gun. Every Fed military personnel immediately responds in kind. The only ones not aiming a gun at someone's head are the small handful of senators.

ELIZABETH
STOP! General call of your soldiers.
We are leaving.

All the men and women with guns hold their position, the tension crackling. George clenches his jaw.

GEORGE
Lower your weapons.

The federation military slowly lower their weapons. George speaks in a low growl.

GEORGE (cont'd)
Back to the cruisers.

He looks at Ashly

GEORGE (cont'd)
You do not own this planet.

ASHLY
Get out of my bar.

EXT. HOUSTON'S BAR- DUSK (OR DAWN)

The legion of Federation spaceships lift off from the desert sand. In the distance Gomer approaches in her rinky little cruiser, the window open, Thuy-Vi riding shotgun. She slows down and watches the ships take off into space. Then speeds up again towards Houston's and her friends.

INT. FEDERATION HQ DEPARTURE ROOM

Debrief meeting. Everyone is hot, sweaty and a little dusty.

GEORGE

Well that was a goddamn disaster. I don't think a negotiation is possible. We're going to have to strong arm the situation.

ELIZABETH

So one bad meeting and you're ready to lose all diplomatic allegiance with the entire planet?

GEORGE

Bad meeting? Senator they drew arms on us.

ELIZABETH

Getting them to work with us on this will secure a relationship for decades to come. Taking control against their will would do the opposite.

GEORGE

Negotiating could take months and we don't have months.

ERIN

He's right. They value their perceived freedom from the law more than the safety of all people. They'll never agree to the kind of security checks we need and there's no way they could protect EM from Ministry on their own.

ELIZABETH

Let me talk to my sister.

GEORGE

Didn't you already meet with her?

THOMAS

I did. It didn't go well.

GEORGE

You can talk to her tomorrow. We go back with the full force of our military. We'll set up screening points and a base.

ELIZABETH

Tomorrow?? I'll talk to her tonight.

GEORGE
Not a chance senator. It's not safe.
You'll go with the protection of our
military tomorrow.

INT. HOUSTON'S BAR- DUSK (OR DAWN)

Gomer and Thuy-Vi run in. A handful of D-men remain from the fallout. Steve is slumped over in a chair, weak but conscious.

GOMER
Steve!!

STEVE
Hey sweetheart. You missed all the
action.

GOMER
You're okay?

STEVE
Hey sunshine. You missed all the
action.

GOMER
You're okay?

STEVE
Oh yeah, those Fed stun guns are
powerful, but I should be recovered
by tomorrow. Kinda just feel like
sleeping for a day.

GOMER
Who stunned you?

STEVE
Some Federation prick.

ASHLY
It was my fault.

STEVE
you just beat me to it.

GOMER
Thuy-Vi showed me the live stream.
But what happened after they stunned
you?

ASHLY
They left. Your sister called the
retreat.

Gomer clenches her jaw.

ASHLY (cont'd)
We need every D-man to come together.
We have to make a plan for when they
come back.. Which could be soon.

GOMER
Let's meet in a half rotation. Steve
needs to rest.

AN
That'll give us time to spread the
word to everyone with unknown VINs.
We meet in a half. At the caves.
Bring every weapon you have.

Gomer looks at An.

AN (cont'd)
We need to do an inventory.

ASHLY
He's right. We need to see what
we're working with. It's time to get
organized.

THUY-VI
If we're going to get organized,
Steve should lead. He's the only one
everyone will follow.

Gomer nods in agreement. She helps Steve up off the chair.

GOMER
Let's get you to bed.

She looks at Ashly and An.

GOMER (cont'd)
I'll see you in a half.

Ashly nods.

INT. GOMER AND STEVE'S HOUSE- NIGHT

Steve walks out of his bedroom, stretching in pain. Gomer
hands him the tin cup of black coffee.

STEVE
Thanks hon.

GOMER
How do you feel?

STEVE
Fit as a fiddle.

The lie is obvious as he slowly sits down. We'll need to leave soon. I took the liberty of packing up your arsenal. It's all in the cruiser.

Steve nods slowly.

GOMER
Are you going to lead the meeting?

STEVE
I shall. But you may not like what I say?

GOMER
Why?

STEVE
I think we should stand down.

GOMER
You're not serious.

STEVE
I wasn't aware of how dangerous EM was. This kind of threat level- has to be taken seriously.

GOMER
(passionately)
So we'll take it seriously. WE'LL take it seriously.

STEVE
One day yes. But we're not ready to tackle something like this yet kid. We don't have the technology, the access to databases.

GOMER
Steve, they shot you!

Gomer doesn't try to hide how upset she is.

STEVE
Hey hey. Come here.

She sits on his lap.

STEVE (cont'd)
To be fair they were aiming for that
blowhard friend of yours.

Gomer half smiles.

STEVE (cont'd)
Come on kid, no one's gonna take away
what you've built for yourself here.
And no one's going to tell you what
to do with your days.

GOMER
No, because we're going to vote on
it. And you will be overruled.

She stands up and Steve sighs.

GOMER (cont'd)
I'm going to go ahead and help Ashly
set up.

STEVE
I'll take the bike, be there in a
little while.

She heads out the door, but not before strapping on a belt
with a pistol holstered. Steve watches her go sadly.

EXT. HOUSTON'S BAR- DUSK (OR DAWN)

Ashly closes the door to Houston's and locks it up, fully
strapped with weapons. She turns out and her eyes widen.

On the horizon, entering the atmosphere- HUNDREDS of space
ships fly towards her little slice of desert.

EXT. AN'S HOUSE- NIGHT

An and Thuy-Vi look up and see the ships from outside their
house at night where they are walking towards the cruiser
next door.

THUY-VI
Holy shit.

AN
We're FUCKED.

EXT. DESERT- DUSK

The ships have and military personnel are scrambling around, surveying the land, setting up tents, etc. Elizabeth emerges from a crowd of guys in a rush.

ELIZABETH
Have you seen the D-men yet?

MILITARY GUY
No sign of 'em.

She walks towards the direction of Houston's in search of Gomer.

EXT. CAVE- DAY

Same busy energy. D-men are running around, strapping on weapons, loading guns.

Gomer walks in and takes this all in, her face lighting up with fear.

GOMER
What's going on? I saw the ships.

D-MAN
We're protesting.

D-WOMAN
They arrested Ashly.

GOMER
What?? Where do they have her?

D-MAN
They were walking her to the ships last time I saw her. Jack went after her. His men are beginning the protests.

GOMER
What kind of protest?

D-MAN
The not so peaceful kind.

Gomer leaves hurriedly and jumps in her cruiser.

EXT. DESERT- DUSK

Gomer drives the cruiser down a mountain side, getting an aerial view of the scene below. In the desert, a line of Federation military men form a barrier to the rest of the Feds. The D-men protestors run towards the line, some even firing weapons, but the line has force field shields which deflect all weapons being fired.

Gomer pulls out a pair of electric binoculars and zooms in on the scene. D-men are screaming fists raised. Feds are holding a stoic line. She surveys the scene behind the line. Stations are being set up. Military personnel as well as diplomats are walking around purposefully. And then she finds Ashly- handcuffed behind her back, being walked into a space ship, her face covered in dust.

At that moment a group of D-men join Gomer from behind her. She yells at them.

GOMER

We can't get past the line of infantry. Let's cut a circle around. There's a dust storm stirring up on the east side of the encampment. If we time it right we can hide in the storm and sneak up on them.

D-MAN

Everyone, face shields on!!

Gomer dons her large rimmed goggles and ties a bandana around her face. They head East.

EXT. DESERT- NIGHT

Steve is speeding on his bike towards day. We hear a static sound. He blinks a few times then connects.

STEVE

Thuy-Vi. Where's Gomer??

THUY-VI (V.O.)

She's leading an ambush on the East side of the Feds campsite. They're hiding behind the dust storm.

STEVE

Shit!

He gains speed.

EXT. DESERT- DUSK

Steve drives as fast as he can, cutting a line parallel to the Federation set up.

INT. ENCAMPMENT- DUSK

Elizabeth walks into the same grounded spaceship that Ashly is on.

INT. SPACESHIP- DUSK

Ashly is handcuffed to a chair with a force field surrounding her.

Elizabeth look at her with compassion.

ELIZABETH
I'm going to get you released soon.
I'm so sorry about this.

Ashly nods at her.

ELIZABETH (cont'd)
Where is Gomer?

ASHLY
I don't know.

Elizabeth looks at the guard sitting at the edge of the room. He looks down at his computer screen then speaks.

GUARD
She's lying.

ELIZABETH
(addressing Ashly)
I'm sorry about this.

She walks up to the guard and looks at his computer screen.

ELIZABETH (cont'd)
Hack into her channels.

Ashly looks on in horror.

Elizabeth looks upon a grid of moving images.

ELIZABETH (cont'd)
We don't have long- she'll send out a
signal to shut down all live streams.

She clicks on an image in the cave where D-men are passing out ammo. She exits out and clicks on an image facing the shouting. She scans the crowd but no sign of Gomer. Ashly has already somehow alerted her connections and one by one the images are blacking out. Elizabeth clicks on a video that appears to be taken in the middle of a dust storm. Nothing can be seen but dust, until the eyes veer to the left and we get a glimpse of a few armed bandits on bikes and to the left of them, a little ways ahead we see the dinky old cruiser.

Elizabeth zooms in. A familiar head of long light brown hair blows violently in the wind.

ELIZABETH (cont'd)
They're in the dust storm. It's an
ambush- tell your commander!

She runs out.

INT. DUST STORM- DUSK

A burly D-man covered in tattoos named JEFF (50) faces the rest of the ambush crew on his convertible cruiser.

JEFF
Our goal is to cause as much
structural damage as we possibly can.
I don't want anyone getting locked
down for life because they shot a
senator. Just fuck up their shit and
make some noise. LET'S GOOO!!

And they're off!

We approach the camp from Gomer's POV. Nothing but dust and the outline of our comrades in sight. Slowly the dust thins out and we see tents and Feds swarming around. The D-men let out a war cry and start firing their weapons. Gomer joins in the yelling, firing her gun in the air. Closer and closer they draw to the camp, when in slow motion, the world turns upside down. Jeff's cruiser is hit. The front catches fire and it spins a few times before hitting the ground and flipping over. It's unclear if he's okay.

Gomer's eyes widen in terror. The retaliation continues in brute force. To her left and right, D-men are stunned, or their cruisers are hit and crash to the ground. She hears someone yell.

D-MAN
RETREAT!! GO BACK!!

She slows down and begins to turn her cruiser around. Broken hearted and stunned. Before she turns around though, something catches her eye. A blonde woman in a white dress. Elizabeth runs towards the D-men, stopping at the camp divide as soon as she sees Gomer, her face unreadable. Gomer channels all of her anger and fear and without hesitating, Gomer takes out her small laser target pistol, aims at Elizabeth and fires. Her aim is impeccable and Elizabeth kneels over with the force of the shot. Gomer turns her cruiser around and takes off. Elizabeth stands up clutching her would and lets out a scream of rage as she watches Gomer escape- a sound that we wouldn't think she had been capable of until that moment.

INT. DUST STORM- DUSK

All the D-men flee the scene, but one little cruiser lingers in the dust storm. Sergio, the man from the bar who hit on Gomer. He comes to a stop in the middle of the dust storm, hidden from all sides. Then something odd happens. His cruiser transforms. Mechanical legs protrude from 4 sides and bury into the sand.

INT. CRUISER- STORM

Sergio presses a button and a sleek outer cover shields him. He takes off his goggles and pulls out a speaker.

SERGIO

This is Sergio. Does anybody read me?

INT. MINISTRY MILITARY ROOM- DAY

MINISTRY OFFICER

We read you. What's your location?

SERGIO

I'm in a dust storm on Planet D.
Request to speak to General Bixler.

The officer operating the communication system presses a button.

CUT TO:

Jack Bixler walks in and sits next to the officer. He presses a button and speaks.

JACK
Sergio- This is Captain Bixler. You
have news?

SERGIO
Yes sir.

JACK
Are you sure you're alone?

SERGIO
I'm sure.

JACK
Go ahead then.

SERGIO
The Federation has set up camp on
Planet D. They are taking control of
Elsium I've deployed the R3 cameras
to record.

Jack motions to his officer and the officer presses a few
buttons and pull up the R3 feed.

CUT TO:

EXT. MIDDLE OF CAMP- DAY

A camera disguised as a large beetle rolls through the
encampment unnoticed making faint chirping noises.

INT. MINISTRY MILITARY ROOM- DAY

The Ministry commanders watch the live feed on their screen.

JACK
Hold on. What is this?

SERGIO (V.O.)
Senator Elizabeth Keiser was shot
sir. I imagine they'll be sending
her off for medical attention.

JACK
In a F 32? With no security?

SERGIO
Looks that way..

JACK
(to his junior
officer)
Get the Father. Be discreet.

EXT. ENCAMPMENT- DUSK

A skinny Federation worker named Mosley with shaggy hair and a sweet face emotions for the stretcher carrying Elizabeth to be carried on board his little ship.

MOSLEY
We're ready to go. Let's get you
back home senator.

ELIZABETH
Thank you Mosley.

She smiles up at him weakly as she is carried on board.

INT. F32 SPACE POD- DUSK

Mosley walks on board. Everyone is gone now except Elizabeth who is lying down on a cot on the side of the tiny main cabin.

MOSLEY
Just for take off, I'm going to
buckle you in. As soon as we're out
of the substratosphere, you can take
it off, okay?

He reaches over her and buckles a seatbelt over her waist.

ELIZABETH
You remind me of my mother.

Mosley chuckles.

MOSLEY
Oh, she must be so cool.

ELIZABETH
she's not.

He grins and heads to the pilot's chair.

CUT TO:

INT. COCKPIT- DAY

Mosley pulls the lever and takes off.

EXT. DUST STORM- DUSK

Steve enters the dust storm looking for Gomer in his cruiser.

INT. CRUISER- STORM

STEVE

What the...

He immediately switches off his headlights at the sight of Sergio's high tech set up in the distance.

EXT. DUST STORM- DUSK

Steve's cruiser comes to a stop as he watches Sergio. Barely visible through the sane, but we can see the lights of his machine.

INT. CRUISER- STORM

Steve starts to fiddle with his radio, trying to pick up any kind of signal. He hears a voice but it's too static to make anything out clearly. Slowly, he drives a little bit closer, listening.

INT. F2- SPACE

Elizabeth lays prostrate in the cot.l She clutches her wound and stares at the ceiling. More sad than angry.

MOSLEY

Senator.. How are you holding up in there?

ELIZABETH

Never better.

MOSLEY

Hang in there. We'll be at Headquarters in just a few hours.

She says nothing.

INT. COCKPIT- DAY

Mosley glances behind him, concerned, then back ahead.

EXT. SPACE- SPACE

3 svelte black fighter ships appear seemingly out of nowhere surrounding the little space ship. So quick it's almost as if they've always been there.

INT. COCKPIT- DAY

A beeping noise shows up suddenly on Mosley's radar, indicating the presence of the 3 fighter ships.

MOSLEY

What the..

EXT. SPACE POD- SPACE

The ships hold still all facing the little cruiser. A wave of energy emits from all 3 at exactly the same time-directed towards Elizabeth and Mosley.

INT. COCKPIT- DAY

Darkness. The little spacepod has lost all signs of power.

INT. F2- SPACE

Elizabeth's eyes open wide, taking in what's happened. No light and the sound of the engine is gone. Clearly they are in trouble.

ELIZABETH

Mosley? What's going on?

MOSLEY

I don't know. My radar picked up 3 other ships nearby and then we lost power.

ELIZABETH

What do you mean we lost power? We still have fuel right?

MOSLEY

Yes, but the flight path is electronic.

(MORE)

MOSLEY (cont'd)
I can fly it manually but I can't
navigate without my map and that's
dead too.

ELIZABETH
Ok, um. Let's think for a minute.

Suddenly there's a violent jolt. Elizabeth inhales sharply.

EXT. SPACE- SPACE

The fighter jets are now perilously close to the F2. One of the ships has opened its loading door and is now swallowing the pod whole.

INT. F2- SPACE

Clunk! The space pod rattles violently. What is going on? Elizabeth is now breathing at a rapid pace.

ELIZABETH
Mosley!

MOSLEY
I don't know what's happening!

Mosley is blindly stumbling through the pod and reaches Elizabeth in her cot. He reaches for her hand and she screams, not being able to tell who it is.

MOSLEY (cont'd)
It's me. It's okay. It's Mosley.

She clutches his hand, panting.

EXT. DUST STORM- DUSK

Quick shot of Steve's cruiser.

INT. CRUISER- STORM

Steve is fiddling with some wires connected to his radio. More static before finally he hears something coherent. Staticky at first but then becoming clear. He hears the voice of men talking.

PETER (V.O.)
Sergio. This is the Father.

SERGIO

Father. I am honored to speak with you.

PETER

What I share with you must be told to no one. We intercepted Elizabeth Keiser's ship and are now holding her as our prisoner. We need you to maintain your cover. Keep your relationships within the D-men community but also begin to make liaisons with the Federation.

Steve grimaces.

INT. CAVE- DAY

Gomer runs inside the cave on a mission. She finds An tending to a wounded D-man and grabs his arm, dragging him away from the wounded warrior, who watches him leave in disbelief. Once they're out of earshot of all the other D-men who are recouping and tending to wounds she confides in him with a hushed voice.

GOMER

I shot my sister.

AN

You what?? Is she dead?! FUCK

GOMER

No she's not dead! I used the target feature on a 21 laser gun. It was a guaranteed non-lethal shot.

AN

They're gonna come for you Gom. You have to go into hiding.

Gomer shakes her head.

GOMER

I'm pretty sure no one else aw. And she would never tell on me.

AN

Shit. You should still lay low. Are you okay?

Gomer nods and clenches her jaw. An rubs one of her tears away with his thumb.

AN (cont'd)

Gom. Come on, lets get you cleaned up.

INT. CAVE- DAY

Sergio drives his cruiser into the cave. He gets out and walks up to a group of D-men.

D-MAN

Sergio. Any news?

SERGIO

I've been watching from Fenn's cleft. From what I can see it looks like they plan to be here a long time.

D-MAN

we feared as much. Glad to see you're not hurt. Garrett's in bad shape. And there are a few others still unaccounted for.

SERGIO

Give me their names. I'll go out and search for them.

STEVE

You're not going anywhere bud.

Steve has snuck up on the scene and is pointing a gun at Sergio. Everyone stares at him in shock. But no one protests: Steve is the unspoken leader of this planet.

STEVE (cont'd)

He's a spy. I caught him in the dust storm sending a transmission to Ministry. He was speaking with the Father, sharing secrets.

Sergio doesn't try to hide the hate now seething from his being.

D-MAN

What should we do?

STEVE

We keep him locked up, under 24 hour watch until we decide what is best. Jane and Rianna- will you search his house? We'll investigate everything. Jim, can you take over for now.

JIM (30) nods, stepping forward.

STEVE (cont'd)
Has anyone seen Gomer?

INT. CAVE DUCT- NIGHT

Steve walks up to Gomer who is washing her face in a pool of water. She looks up at him. He looks at her.

STEVE
I have news. Your sister has been kidnapped by Ministry.

GOMER
What? That's impossible. I saw her an hour ago. I shot her.

Steve looks at her incredulously.

STEVE
I assume they were taking her to get medical attention then. Her ship was intercepted by Ministry. We found a mole here and I overheard him talking to the Father.

Gomer begins to breathe heavier.

GOMER
Where did they take her?

STEVE
The temple. We have to tell the Feds.

GOMER
No! They would disqualify her from the Senate Race.

STEVE
Gomer her life is at risk, who gives a-

Before he can finish speaking Gomer is running away.

STEVE (cont'd)
Gomer!

INT. GOMER AND STEVE'S HOUSE- NIGHT

Gomer slams open the door to the shipping container.

INT. GOMER'S BEDROOM- NIGHT

She rushes into her room and reaches underneath her bed. She pulls ou the necklace and places it in her backpack.

EXT. GOMER AND STEVE'S HOUSE- NIGHT

An runs up as Gomer is strapping into the old space pod. She opens a window for him.

AN
Where are you going?

GOMER
Ministry kidnapped Elizabeth. I'm going to rescue her.

AN
What? You just shot her!!

GOMER
So?

A pause.

AN
Your family's weird.

Gomer half grins and closes the door.

CUT TO:

Gomer's space pod is taking off when Steve drives up. He jumps out and runs to An.

STEVE
GOMER! God DAMNNIT!

An looks at him.

STEVE (cont'd)
That ship doesn't have an acclimation mask!! I took it out for cleaning.

INT. STERILE MEDICAL ROOM- DAY

Elizabeth wakes up. She's laying in a medical bed, wearing a hospital gown and hooked up to multiple IV's and wires. She looks down and pulls up her hospital gown- revealing a perfectly sutured scar. She seems to be expertly stitched up and cared for. She looks around confused. Wondering if they were rescued by Feds.

She looks over and sees the head of Mosley. On the other side of a drawn curtain- he appears to be sleeping in an adjacent hospital bed.

ELIZABETH

Mosley

She stands up, tearing off wires. She opens the hospital curtain. Elizabeth is met with a horrific sight. Mosley is indeed laying in an adjacent hospital bed. Dead. He has bled out. His stomach is slit open with his insides exposed. And his liver missing. She looks down at her own clearly healed torso and screams.

EXT. PLANET E LANDING LOT- DAY

Gomer's spacepod approaches a huge gray parking lot where a million other spacepods sit. She parks in an empty spot.

INT. SPACE POD- DAY

Gomer takes off her helmet and opens the small back closet. She rummages around, closes the closet door, and opens another small compartment. She's now frantically searching the entire little pod. No acclimation mask.

GOMER

No no. Fuck! Fuck.

Gomer types an address into her Spacepod's GPS. The map populates and an audible robotic voice speaks.

GPS (V.O.)

20 minutes by foot.

She groans. Takes a deep breath and opens the door to the foreign atmosphere.

EXT. CITY STREET- DAY

Leaving behind the parking lot, Gomer jogs down a city road, backpack in tow, taking short shallow breaths. She presses something on her ring and projection of a city map pops up. Her current location is pulsing and we can see the red pin of her destination. 3 more blocks. She continues to jog, periodically pausing- bending over as she gasps for air.

CUT TO:

Gomer sits down on a bench on the side of the road. She is pale and shaking now. But also sweating profusely.

She projects the map again. One more block. She lies down on the bench, curling up. Passer0byes glance at her with strange looks. She closes her eyes and we hear a man's deep voice.

Gomer? DAD (V.O.)

Dad? GOMER

Come look at this. DAD (V.O.)

Gomer, you gotta see. ELIZABETH (V.O.)

Elizabeth. GOMER

She gets up and half conscious, walks towards her destination.

INT. APARTMENT- DAY

A young black man with a VR headset sits on a lounge chair. A projection screen in front of him. He hears a knock on the door and gets up

EDROYAL (ROY) (27) opens the door and a weak Gomer collapses in his arms.

What the h- ROY

Black out.

EXT. BACK DECK- NIGHT

A hallucination.

Gomer is with her dad and Elizabeth. Dad is allowing each of them to take turns looking through a telescope.

See it? It should be right in the center. DAD

I see it. GOMER

She looks at Elizabeth excitedly. Elizabeth takes a turn looking through the telescope.

ELIZABETH
You were there?

DAD
I was. And I brought something back for you.

He pulls out a small box which he opens to reveal an amber stone.

DAD (cont'd)
This was the first sample of Elsium I collected. My team cut it in half to study which is when we discovered its exceptional properties.

He pulls slightly and the stone separates into two smaller stones- previously held together by a mild magnetism. He hands one to each girl.

DAD (cont'd)
I want you to have them.

He places the half stone in each of their hands. They look at the swirling amber light of the Elsium.

ELIZABETH
Thank you dad!

GOMER
It's beautiful.

He envelops both of them in a big hug.

DAD
I love you. With all my heart.

Gomer smiles against his chest, her hand clasped around the Elsium.

INT. ROY'S BEDROOM- DAY

Gomer wakes up with an IV in her arm and an oxygen mask on her face. She sees the figure of a man approaching her before losing consciousness again.

INT. MINISTRY HOSPITAL ROOM- DAY

Elizabeth sits in the corner of the small sterile room, clutching her IV stand and shaking, Mosley dead in front of her. The door to the room opens and several guards with masks covering their faces approach her. She presses herself more into the corner as she manages to stand up. She begins to scream, brandishing the stand in an attempt to fight the guards off. One of the guards points a small stick at her and presses- a violent shock racking through her body. She drops the stand and the two guards grab her by each arm before she can collapse to the floor. Her hands are tied behind her back and she is placed on the edge of her hospital bed. She sits hunched over and staring at the floor.

GUARD

Clear.

Several more guards now enter, their faces unmasked. They part and Father Peter steps into the frame, smiling.

PETER

Senator! Welcome to my home. I am most pleased to see you recovering so well.

The masked guards exit the room. Elizabeth lifts her face.

ELIZABETH

Why am I here?

PETER

I couldn't pass up the honor to host such an esteemed guest. The beloved senator- daughter of Eric Keiser- father of the Exodus.

ELIZABETH

The Federation will come for you.

PETER

Oh I certainly hope so. Although, you Keisers do have a certain knack for getting lost. No one dwelt too long on daddy's appearance.

Elizabeth looks up and makes eye contact with him. She then spits in his eye. The guards immediately respond, tasing her again, this time at contact. She lets out a scream as her body shakes violently. She passes out and one of the guards lifts her off the bed, carrying her out over his shoulder.

Peter wipes the spit from his eye and smiles.

INT. ROY'S BEDROOM- DAY

Gomer wakes up and Roy appears holding a bowl of soup. She removes her mask.

GOMER
thank you.

ROY
What the hell were you thinking coming here with no mask? You could have died.

GOMER
I didn't plan to not have on asshole.

ROY
Mmm it's good to see you too. Open up.

She scowls at him and takes the bowl of soup from his hands. She begs to eat ravenously.

ROY (cont'd)
This is an expected visit. To what do I owe the honor?

GOMER
I need your help.

ROY
Why else.

GOMER
I want to hack into Ministry's security system. Is that possible?

ROY
Of course. Anything can be hacked into. But to reach the server you would need to have access to a satellite. One of the Feds RS series.

GOMER
I think I might be able to get you that.

Roy shakes his head, chuckling.

ROY
What is this about? Why do you want
Ministry's security plans?

She sets the bowl down and looks at Roy seriously.

GOMER
They have Elizabeth. Ministry
kidnapped her.

ROY
What??

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

ROY
On the way to where??

GOMER
I know someone who can get us into
Fed Satellite system.

INT. HOUSE - DAY

Thomas opens the front door. Gomer stands in front of him, looking as messy and chaotic as ever, wearing one of Roy's t shirts. His eyes widen.

THOMAS
Gomer?

GOMER
I need your help.

He nods earnestly.

THOMAS
What's going on?

INT. SPACE CRUISER- SPACE

Gomer is now pilot. Thomas is shotgun and Roy is in the back. Roy is also wearing a Fed military uniform.

THOMAS
Why is your family always trying to
ruin my career?

They drive through a security checkpoint and Thomas flashes his badge to open the gate. They are now in a dark parking garage.

INT. PARKING GARAGE- SPACE

The cruiser drives through slowly.

INT. CRUISER- SPACE

THOMAS
This is my spot.

They park and Thomas looks at Gomer.

THOMAS (cont'd)
Stay here and don't be seen!
Whatever you do DO NOT LEAVE this
cruiser? Understood?

Gomer looks at him incredulously in reaction to his stern voice. She then looks at Roy like "can you believe this guy??"

ROY
Don't leave the cruiser!!

She rolls her eyes.

INT. CRUISER- SPACE

Gomer waits in the front seat of the cruiser. She huffs impatiently.

DING. Some kind of message alert system pops up on the GPS screen. The name EDROYAL WOMACK populates. She clicks answer.

ROY (V.O.)
GET OUT OF THE CRUISER!!!

As if on cue an alarm begins to sound off in the parking garage.

GOMER
What!!

INT. FEDERATION HALL- SPACE

Roy and Thomas are running through a hallway and Roy is yelling.

ROY
Meet us at 41D!

INT. CRUISER- SPACE

GOMER
I don't know whe-

ROY (V.O.)
41D!!!

Static and he's gone.

EXT. PARKING GARAGE- SPACE

Gomer grabs her backpack and starts walking towards the exit. She sees armed guards looking through all the parked cruisers with a flashlight. She flashes them an awkward but polite smile and continues inside.

INT. FEDERATION HQ- SPACE

Gomer is now in a crowded hallway, people bustling about- some in formal business attire others in uniform. She looks around the hall- taking everything in. Her eyes dart towards a screen flashing numbers on top of the elevator. 37, 36, 35. There is a line of people waiting for the elevator and several Federation guards have begun checking ID's before letting them on. She glances to the left and begins walking casually with the flow of the crowd before quickly disappearing into a nearby staircase.

One officer sees her and leaves the crowd to investigate.

INT. STAIRCASE- SPACE

Gomer begins to run up the stairs. She's perhaps 3 flights up when she hears someone yelling behind her.

OFFICER
Hey!! Stop running!! I need you see
your ID!

The officer begins to chase her but Gomer is several flights above him.

CUT TO:

INT. STAIRCASE- SPACE

Gomer is pushing herself, the officer gaining speed. Panting, she runs out the door on the 41st floor.

INT. HALLWAY- SPACE

Gomer runs out, quickly locating the door labeled 41D.

INT. HANGAR- SPACE

Gomer is now inside a small hangar with what appears to be kind of fighter jet fired up. The door opens from underneath the jet and she runs up a walkway onto the aircraft. The officer from the stairs barges in as the jet door is closing.

And they're off! The jet lifts up into the air, hovering as it makes its way towards the now open entrance leading to space. As soon as it's out of the hangar we hear a zip noise and boom! Light speed. Nowhere to be seen.

INT. JET- SPACE

THOMAS

Okay I think we're in the clear.

Thomas is speaking to Roy who is sitting next to him in the cockpit. As he is saying this Gomer crawls in and sits in the back seat, still panting. They ignore her.

GOMER

Did you get it?

ROY

The blueprint? Yeah we got it.

Her shoulders collapse as she sighs with relief. They sit in silence for a moment and then Roy finally turns around to look at her. She is red, breathing heavily, and covered in sweat.

ROY (cont'd)

You're welcome

Gomer says nothing, but smiles.

EXT. SPACE- SPACE

The sleek space jet is now in deep space.

INT. JET KITCHEN- SPACE

Gomer walks in from the small bedroom, her hair wet and wearing a plain green federation t shirt and army pants that she found in the closet. Thomas stares at her.

GOMER

So. Let's see it.

INT. JET KITCHEN- SPACE

Gomer walks in from the small bedroom, her hair wet and wearing a plain green federation t shirt and army pants that she found in the closet. Thomas stares at her.

GOMER

So. Let's see it.

INT. JET KITCHEN- SPACE

The trio sit/stand around the small table. In the middle of the table is a large projection of Ministry.

Roy and Thomas use their pointer rings to light up different areas of the blueprint as he talks about them.

ROY

Ministry has 3 main wings. The temple is at the border of the East and West Wings. Ministry leaders hold office in the North Wing. The Father's quarters are also here. Underneath the North wing is where the prisoners are held. In the belly of the beast.

THOMAS

So this is where prisoners are kept. And the nearest hangar we can land in is... here.

ROY

luckily they have one in each wing.

GOMER

Are we sure that's where they have Elizabeth?

ROY

We can be. Most areas have surveillance footage set up.

(MORE)

ROY (cont'd)
I was able to access the feed. Give
me a sec..

He pulls out his iPad and starts moving his fingers around. The blueprint of the spaceship disappears in the room is filled with surveillance screens. He hones in on the North Wing underbelly. They begin to scan the screens.

GOMER
There!! I see her.

Elizabeth sits on the edge of her bed with the hands on her legs- she appears to be meditating. Wearing a plain red dress.

THOMAS
She is in cell 14.

He pulls the blueprint back up and highlights her exact location.

THOMAS (cont'd)
how many guards?

ROY
Let's see- hall cameras.

He pulls the screens back up. We see two guards outside of Elizabeth's cell. One in the connecting hall. And one in the front entrance. And one watching the prison cell monitors in the surveillance room.

ROY (cont'd)
Is that guy...?

THOMAS
What the fuck

The guy watching all of the monitors is jerking off. And apparently watching Elizabeth's screen.

Gomer clenches her jaw and hisses.

GOMER
Turn it off.

THOMAS
Gross.

Awkward silence.

THOMAS (cont'd)
Okayy.

GOMER

So 5 guards that we can count in her area.

THOMAS

That's a breeze. It's all the bodies we'll encounter after he get her that will be the problem.

ROY

Not before?

THOMAS

I have some red attire for us. I think we should be able to blend in. The key is to minimize our contact as much as possible. We need to find a way to avoid the crowds.

ROY

So timing is important.

THOMAS

Yes.

They sit in silence for a moment. Then Thomas gets up and starts rummaging around the kitchenette-

THOMAS (cont'd)

If I know my military.. jackpot.

He pulls out a bottle of brown liquor.

ROY

Nice.

Thomas pours them all a glass and they all begin to drink except Gomer- she is staring at their glasses. She sets her drink on the table and sits up excitedly.

GOMER

The Feast of Harmony! They have it in every quarter. Everyone will be in the table for the ceremony.

Roy nods, his mind racing.

ROY

Once we are within range I may be able to shut down all the entrances between West, North, and East.

THOMAS

Remind me to recruit you after this.

ROY
Not interested.

THOMAS
It may be the only plea deal you get.

ROY
Fuck.

THOMAS
That would allow us to only deal with
the guards and members in North who
are not attending Feast of Harmony.

ROY
When is the Feast of Harmony?

Thomas fiddles with his ring.

THOMAS
The next one is in 20 hours.

They look at each other and then both look at Gomer. She shrugs.

GOMER
The sooner the better. What about
landing? They'll have to open the
doors for us, won't they?

ROY
I think I can handle that as well.
Once we're in range I should be able
to take control of the system- but
only for a short while. Once they
reboot the system, we'll be blocked
out. So whatever we do, we have to
do it quickly.

Thomas nods, looking at Gomer's concerned face.

THOMAS
It's not good. But that may be the
best shot we have.

ROY
It's shit.

Gomer raises her glass.

GOMER
To a shit plan.

They toast. Roy downs his whole drink and then stands up stretching his arms as he lets out a bear yaw.

ROY

We should review the map and draw out a route. But I need to take a nap first- my brain is shutting down. He stands up to leave.

THOMAS

We should all rest. Right behind you.

Roy retreats to the sleeping quarters and Thomas tops off Gomer's and his drinks. They both take a sip. Thomas looks at her.

THOMAS (cont'd)

A lot of risk to rescue a sister that you hate.

GOMER

I never hated her.

THOMAS

What happened between you two?

She sighs.

GOMER

She wants nothing to do with me. I'm a D-man conspiracy theorist. I'm sure it's embarrassing for her.

THOMAS

I don't think that's the case.

GOMER

You've talked to her?

THOMAS

The only thing she's ever said to me was that things changed between you after your dad went missing.

GOMER

They did. I had a lot of anger. For a long time. I was- difficult to be around.

THOMAS

I can understand that. I would be the same.

GOMER
Oh, have you also alienated everyone
you love in a state of manic grief?

THOMAS
Not exactly, but I know a thing or
two about pushing people away.

A pause.

GOMER
You know, I think about you
sometimes.

He smiles, looking down at his drink.

THOMAS
Are they... violent thoughts?

GOMER
You'd like that wouldn't you?

THOMAS
It's not the worst image.

She chuckles.

GOMER
Just that you're okay, you know, have
friends.

THOMAS
(feigning somber)
It is hard for me to make friends.

They look at each other for a long moment, exchanging
smiles.

THOMAS (cont'd)
Well, thank you. Your concern is
flattering. You're the last person I
would ever worry about.

GOMER
So you never think of me?

THOMAS
Oh no, I do. But only violent
thoughts.

She nods, smirking. He stands up and clasps the inside of
her leg in a friendly gestures before heading out.

THOMAS (cont'd)
Get some rest Gomer.

He walks into the bedroom nearby. She stares ahead blankly. Then fires up the surveillance screen again on the blueprint. Elizabeth appears to be sleeping- facing the wall on her side. Gomer watches her sadly for a long moment.

BEGIN MONTAGE

EARTH- THE PAST

INT. LIVING ROOM- NIGHT

Elizabeth walks into a living room wearing the uniform of an upscale waiter. She jumps back in shock as a room full of people come out from their hiding spots.

PEOPLE
HAPPY BIRTHDAY

Elizabeth is laughing in surprise as everyone hugs her. Gomer looking on and laughing.

INT. KITCHEN- NIGHT

Same night. Elizabeth is holding a beer and leaning back against Gomer who is sitting on the counter top with Elizabeth between her legs, laughing loudly at something Chris is saying to them. Very laid back party atmosphere.

EXT. POLITICAL RALLY- DAY

Elizabeth wraps up a speech and the crowd goes wild. Gomer is standing behind a merch table wearing Elizabeth Keiser gear and drinking coffee out of a paper cup. She watches as Elizabeth walks down the stairs on the side of the stage. Roy and another man approach her, wearing NASA attire.

Elizabeth's face falls as they talk to her. She looks at Gomer who jogs over.

ELIZABETH
They've lost contact with dad.

Gomer looks at Roy.

GOMER
That's not possible.

INT. NASA- DAY

Gomer is discussing something angrily with an older gentleman in a suit. He shakes his head. She storms out of his office making a scene.

EXT. NASA- DAY

As Gomer is walking up to her futuristic motorcycle, Roy comes running up to her.

ROY
Gomer! I can help you.

INT. KEISER'S OFFICE- DAY

Roy sets up communications on Eric Keiser's computer.

ROY
If we receive anything from your
dad's space ship- this IP will ping.

Gomer nods, looking at the screen. Footsteps- Elizabeth walks into the house with her campaign manager, both dressed well. They walk through the house, both looking sideways when they notice movement through the open office door.

Gomer meets Elizabeth's eye and angrily shuts the door.

TV SCREEN

NEWSCASTER
Eric Keiser has now been missing for one month, with no contact to NASA. Secretary of State Vannevar Hayes who recruited the brilliant scientist to work on The Exodus has not yet released a statement on what happened.

The Secretary of State Vannevar is filmed speaking at a news conference. In a blue suit. It is the same man in the photograph with Gothard from the funeral.

INT. KEISER OFFICE- DAY

Gomer has hacked into her dad's computer. She is searching for the name Hayes in his email search box, scrolling through the email.s

Elizabeth walks in.

ELIZABETH
Gomer? What are you doing?

GOMER
Get out of here!

INT. BASEMENT- DAY

Gomer begins to make a digital version of an evidence board. She is surrounded by pictures and documents. Piecing together connections in NASA, the government, and her father.

EXT. HOUSE IN DC- NIGHT

Gomer sits on her motorcycle outside Vannevar Haye's house- watching.

INT. BASEMENT- NIGHT

Elizabeth stands facing Gomer who is surrounded by evidence and is searching through an ipad device. Her father's computer has been moved down here and is lit up behind her.

ELIZABETH
My car's not charging- please I can't be late to this event.

GOMER
I don't give a fuck about your election!!

Elizabeth storms out slamming the door behind her.

EXT. DC- DAY

Inauguration Day. Elizabeth is pinned with a badge of duty by the President. A huge crowd bears witness.

CUT TO:

Elizabeth hugs Roy who is all smiles.

ELIZABETH
She didn't come.

ROY
I'm sorry.

Standing far back and above the majority of the crowd- Gomer watches from the top of a hill on her bike.

INT. JET- SPACE

Gomer watches Elizabeth sleeping on the surveillance screen sadly for a moment, then turns it all off and walks to bed.

INT. PRISON CELL- SPACE

Elizabeth lies motionless, sleeping in her dark cell when a rattling sound startles her awake. She looks to the door and two guards enter. Without saying a word they pull her to her feet and walk her out.

INT. MEDICAL ROOM- SPACE

Elizabeth walks in, escorted by the guards who tie clasp her to a chair and place a helmet on her head. She braces as she sees one of the guards reaching for a lever but nothing painful seems to happen. There is a faint buzzing noise from the machine with the lever but that's it. The guards leave and Peter walks in.

She glares at him as he caresses her face with his hand.

PETER

My sweet senator. I hate that we got off to such a sour start. Ministry is so honored to have you as our guest.

ELIZABETH

Whatever it is you're trying, you will fail. You will never be powerful enough to defeat the federation.

PETER

I think you underestimate us my dear.

ELIZABETH

I see for exactly what you are. A weak man who married into a position of power. No one sees you as a leader or a man.

PETER

And I suppose you see yourself as a leader? Elected by the people?

ELIZABETH
I was elected by the people.

PETER
You were elected by US. Funded by
our allies. Who do you think donated
all of the money to your campaign?

ELIZABETH
Many corporations sponsored me.

PETER
Yes. All of which Secretary Vannevar
was a majority stakeholder. And
Secretary Vannevar is beholden to us.
You see... You were hand chosen by
Ministry.

A pause.

ELIZABETH
Why?

PETER
We knew you would weaken the
Federation. Focusing the money and
attention towards education and the
economy, away from defense. But any
young idealist would do that for us.
But with you we would have a hold on
your father.

She looks up at him, taking this all in. Peter laughs.

ELIZABETH
What do you know about my father?

PETER
Perhaps more than you. We will find
out soon. Along with all of the
secrets the Federation has been
foolish enough to share with you.

Elizabeth squirms.

ELIZABETH
What is this thing?

Right at that moment a beep sound goes off on her helmet.

PETER
We've just downloaded every memory in
your system.

The horror of this reality hits her like a slap to the face. Tears stream down her face. Peter looks on gleefully.

PETER (cont'd)
I can't wait to comb through that
dirty little mind.

INT. MINISTRY CHAPEL- DAY

The chaotic operatic music blasts through once again. Women scurry around decorating the glorious Chapel for the big day.

INT. MINISTRY ROBE ROOM- DAY

The music continues. Peter is dressed by his attendants in lavish robes. A headdress similar to a nun's is placed on his head, followed by his cone-shaped head piece.

Next, the rings. So many rings. Big gaudy ones.

The servants dressing him scuttle away and Peter turns to face the 4 Ministry Elders. He holds out his hands and each Elder takes turn kissing his rings, one by one. And another one. And another one. So many rings. Quite the long awkward process.

INT. JET- SPACE

THOMAS
Okay we're on their radar. Countdown
starts now.

Roy is frantically working on his computer projection screen.

INT. MINISTRY FLIGHT CONTROL ROOM- SPACE

Typical space control room- lots of screens.

OFFICER
Sir, there's an unknown ship in our
orbit. They're approaching the North
Wing hangar. We don't have this
landing on our schedule.

CAPTAIN SULLY
(makes a call)
QB be advised an unscheduled flight
is heading towards your hangar.
(MORE)

CAPTAIN SULLY (cont'd)
Do not open entry doors until we have
identified.

NORTH WING GUARD (V.O.)
10-4

INT. JET- SPACE

Roy sits in the cockpit using the jet's computer system shut down the Ministry's system.

ROY
Aaand we're clear. All entrances to
the wings are closed.

From the next room over, Thomas nods.

THOMAS
Good work. Okay, let's get you
strapped.

He was a drawer open full of weapons.

THOMAS (cont'd)
We shouldn't have to use lethal
force. These stun guns take people
out for 24 hours.

Gomer straps two stun guns to her belt.

GOMER
And those?

She looks at the next drawer over- also open but with bigger
AK's.

THOMAS
These are if you want to take out an
army.

Thomas meets her eyes, but doesn't say anything.

INT. JET COCKPIT- SPACE

Thomas, Gomer and Roy are all in the cockpit now, ready to
go.

They're all in red. Gomer wears a long button up dress,
Thomas wears an officer's uniform and Roy is wearing a red
business suit- looking pretty sharp.

THOMAS
Almost at the hangar. Roy can you
get us in?

ROY
On it.

They approach the first entrance to the hangar. Roy inputs a code into the system and the door opens. They enter and it closes behind them, a loud beeping sound and then a voice saying

COMPUTER
Re- calibrating atmosphere

INT. HANGAR- SPACE

The customs guard frantically presses the close button as he watches the doors open in disbelief. He picks up the phone.

NORTH WING GUARD
QB to Captain Sully

CAPTAIN SULLY (V.O.)
Go ahead.

NORTH WING GUARD
Did you guys open the door on Hangar
Q?

CAPTAIN SULLY (V.O.)
One moment. That's a negative.

NORTH WING GUARD
Someone is overriding my system. The
doors are opening and a ... some kind
of military jet is parking. None of
my controls are responding.

CAPTAIN SULLY (V.O.)
Copy that. We're sending back up
right away. Hang tight and try to
stall them if you can.

INT. CONTROL ROOM- DAY

The senior officer then gets back on the calling device.

CAPTAIN SULLY
Dispatch this is Captain Sully. I'm
requesting 5 officers sent to Hangar
Q for assistance with an unknown
carrier.

COMPUTER GUY
Sir... The entire system has been
compromised.

INT. HALLWAY- SPACE

5 officers walk briskly towards the entrance to the North
Hall. They press the green button to enter- nothing.

INT. CONTROL ROOM- DAY

DISPATCH (V.O.)
Dispatch to Captain Sully- we have a
problem.

INT. CAPTAIN JACK'S OFFICE- DAY

Captain Bixler is playing with one of those relaxing rake
the sand toys when he hears a loud knock. He quickly hides
the toy in his desk and pretends to be intensely studying
his computer screen.

JACK
Come in.

The senior officer Captain Sully walks in breathlessly

CAPTAIN SULLY
Captain Bixler. There's been a
breach of security.

INT. SPACESHIP- SPACE

Roy types in another code and the final door opens. Same
thing. The hangar is small.

The look at each other and nod, electric guitar riffing.

INT. HANGAR- SPACE

GUARD
Welcome back. Can I get some ID's
please?

THOMAS
Thank you! Sure thing.

He reaches in his pocket and puts his hand through the small slot, blasting the guard with his stun gun. They walk through.

INT. HALLWAY- SPACE

The trio begins to run down the halls.

INT. TEMPLE- DAY

Peter sings some indeterminable but very pompous chant while facing the congregation. They stand, watching him in reverent silence. At the end of the chant they sit.

PETER
Welcome, Chosen Ones, to the Feast of
Harmony. It is good to gather. And
to gather safely. Free from the sin
and disease of non-believers.

He abruptly begins a chanting song again. The congregation jumps up in a startled fashion to a standing position.

In the back of the chapel walks Jack Bixler. Peter makes eye contact with him. Jack jerks his head in a "let's go" motion.

Peter briefly stops chanting and the congregation hesitantly begins to sit down. He picks up the chanting and they straighten their backs. He finishes the song.

PETER (cont'd)
And now High Leader Marco will lead
you in the remembrance of prophecy.

A scared looking man to Peter's right looks around wildly before beginning to speak.

INT. ROBING ROOM- DAY

Peter walks into the robing room with Jack. This is directly behind the front facing alter of the temple. A huge sinister stain glassed window separates them from the temple where the service continues.

JACK BIXLER
Someone hacked into the mainframe and
is controlling our entrances.

PETER
That's impossible.

JACK
An unidentified ship landed in the Q
Hangar. We're pretty sure they're
related. This is some kind of
invasion.

PETER
The senator.

DUNNNNN. The organ blasts.

INT. HALLWAY- SPACE

The organ music continues as Peter and Jack walk through the
hall. Peter's robes flow dramatically around him.

INT. NORTH HALLWAY- SPACE

Gomer, Thomas and Roy are jogging. Roy has the map
projected on his ring.

ROY
Left!

They abruptly turn left.

ROY (cont'd)
Right!

A sudden right.

ROY (cont'd)
Slow down. This is it.

The map disappears as Roy puts his arm down. They slow to a
purposeful walk.

INT. SURVEILLANCE ROOM- SPACE

The jerk off officer hears an alarm followed by an
announcement-

ANNOUNCER
INTRUDER. INTRUDER. INTRUDER.

At that moment Thomas Roy and Gomer walk by. Jerk off walks
out of his office.

INT. HALLWAY- SPACE

JERK OFF

Hey! You need to sign in! Show me your ID's.

Thomas and Roy are already rounding the corner towards the cell block. Gomer turns around casually and smiles.

She reaches into her pocket.

GOMER

Of course!

With her hands in her faux pockets, suddenly she rips her buttoned up dress apart, revealing multiple guns holstered on a cross belt over her signature black leather outfit. Around her neck is the leather cord necklace with her father's Elsium stone. With her hands in her face pockets she already has a grip on her two AK's. She fires at him, then before he can fall she roundhouse kicks him.

GOMER (cont'd)

Don't ever fucking look at my sister again.

And she runs off.

INT. CELL BLOCK- SPACE

Thomas and Roy have already stunned all the guards. Thomas is rummaging through the pockets on one of the bodies. He pulls out a set of electric keys and they both enter the block.

Third cell on the right and there she is- Thomas begins to unlock the door.

THOMAS

Elizabeth.

ELIZABETH

Thomas! Oh thank God.

She hugs him tightly. Then she sees her. Gomer steps in to the cell.

GOMER

Hey.

Elizabeth stares at her in disbelief.

There is a pause while they look at each other, each of them breathing deeply.

Elizabeth punches her in the face. Gomer reels backwards.

GOMER (cont'd)
Eliza-

ELIZABETH
You shot me!

She lunges at Gomer who shields herself with her arms.

GOMER
It was a laser 21! You're fine!

Thomas intervenes, pulling Elizabeth off of Gomer.

THOMAS
Can this family reunion wait until we're out of here?

Roy rolls his eyes dramatically.

ELIZABETH
Roy?

ROY
Hey Liz.

THOMAS
(still holding Elizabeth in his grip)
Roy how is the walk back looking?

Roy pulls up the blueprint.

ROY
Fuck! They've rebooted the system- I'm locked out.

Thomas looks at Gomer in fear. She swallows and mentally pulls herself together.

GOMER
We won't be able to get out of the hangar!

THOMAS
We'll have to figure out a way to open the doors manually. Let's go. They run.

INT. HALLWAY- SPACE

As the escapees run towards the hangar, they hear footsteps fast approaching behind them. Thomas and Roy turn around just in time to see a hackle of Ministry guards raising their weapons. They turn the corner as the gun shots begin.

THOMAS
GO!

He and Roy hold back the guards, Thomas standing and Roy on one knee. peeking around the corner, guns blazing. Gomer puts her hand on Elizabeth's back and they run.

INT. TAPESTRY HALL- SPACE

Elizabeth and Gomer run through a hallway filled with antiques and paintings. Along the wall are many floor length paintings and tapestries. They get to the end of the hall and open a door leading to a giant marble staircase- only to be faced with Jack Bixler. He is running up from the foot of the staircase, flanked by his team of soldiers. He locks eyes with Gomer, standing up above and looking down.

She grabs Elizabeth's hands and they ran back into the hallway. They don't get far though before Gomer takes a sharp right, yanking Elizabeth to a stop. Before Elizabeth can protest, Gomer has pulled her behind one of the tapestries and through a hidden door.

CUT TO:

INT. TAPESTRY HALL- SPACE

Captain Bixler and his men run through the hall in pursuit of the girls. They run past the tapestry.

Close up of the tapestry- the scene is one of a man singing with a group of adoring women as an audience. We come in on his wide open mouth- through the mesh material- and through a gold rimmed peep hole. Into the dark hidden room.

INT. HIDDEN ROOM- SPACE

The girls hide quietly, no noise but their breathing. Gomer watches through the hidden peep hole as the armed men run by, lead by Bixler. We see from her point of view through the peep hole- 10 men with chiseled jaws and fierce eyes run by quickly and disappear. They wait a moment.

GOMER
(whispering)
Some of these guys are really hot.

ELIZABETH
Thinking of converting?

GOMER
Maybe.

ELIZABETH
Hod did you know about this door?

GOMER
Roy downloaded a map of the
spaceship. I studied all the exits
in our route.

ELIZABETH
Look! There may be another way out.

She pulls Gomer by her hand towards the back corner of the dark little closet- and almost hidden by the lack of light is a small stone stairway going up a half flight. The sisters walk up.

INT. BAPTISMAL ROOM- SPACE

Gomer and Elizabeth climb up the short steps and into an octagon shaped room. In the middle of the room is a large baptismal font made of marble and gold. Gomer looks around and Elizabeth approaches the baptismal. She looks inside and gasps.

ELIZABETH
Blood.

Gomer looks inside and sure enough- a bath full of blood. She shakes her head and makes eye contact with her sister.

ELIZABETH (cont'd)
Still want to convert?

GOMER
Let's get out of here.

They hear a sudden clanking sound and make eye contact.

INT. HIDDEN ROOM- SPACE

Captain Jack Bixler has circled back around and is now opening the door to the hidden room, a guard holding back the tapestry and 5 guards ready with their weapons as back up. Captain Bixler holds up a finger to motion silence and then weapon raised walks quickly into the room. His men follow, one shining a bright light to illuminate Jack's path. Jack walks up the stairs, his soldiers lighting the way as they follow.

INT. BAPTISMAL ROOM- SPACE

Jack walks in- gun raised as he scans the room with his eyes. His soldiers fall in around him doing a quick sweep.

INT. BLOODBATH- DAY

Both Elizabeth and Gomer hold themselves under the surface using the walls of the bath. Gomer feels the bottom of the bath with her hands and finds an open drain. She removes it and grabs Elizabeth's hand, pulling her through as they swim out of the bath.

INT. BAPTISMAL ROOM- SPACE

Captain Bixler approaches the baptismal. Looking down he sees a slight movement in the surface of the blood. Not enough to raise suspicion, but nevertheless he fires three shots into the bath. A moment later, no movement, ie no bodies floating to the surface.

JACK

Let's go.

INT. BLOOD- DAY

Gomer pulls Elizabeth through a short tunnel and upwards towards the surface of a new room.

INT. CAVE OF DARKNESS- SPACE

A man-made cave like room with the pool of blood in the middle.

Gomer and Elizabeth emerge from the pool, gasping for air. Gomer scrambles out quickly and helps Elizabeth out. They kneed on the edge, wiping their face, spitting and panting. Gomer wipes her eyes first and looks around, horrified.

The wall is lined with tanks, filled with human bodies, covered in wires drawing blood.

GOMER
Elizabeth. Don't look at the walls.

Elizabeth looks at Gomer then at the wall. She begins to shake and cannot catch her breath.

GOMER (cont'd)
Elizabeth. Focus on me. I'm here.
Breathe. I'm here.

Elizabeth continues to hyperventilate. Gomer puts her hands on Elizabeth's shoulders.

GOMER (cont'd)
Listen to me. I am going to get you
out of here. Do you understand me?
I promise you. I love you Elizabeth.
I love you.

Elizabeth nods, her breath finally steadying as she looks t Gomer teary eyed.

ELIZABETH
With all my heart.

Gomer grabs Elizabeth's hands, her thumb brushing over Elizabeth's Elsium ring.

GOMER
With all my heart.

GOMER (cont'd)
I see a door. Let's go.

INT. HALLWAY OUTSIDE HANGAR- SPACE

Thomas and Roy are now in another stand off as they approach the hangar. Thomas is taking them out one by one, with the help of Roy who is also a skilled marksman.

Roy is hiding in a doorway on the side of the hall and Thomas is ducking behind a gold statue. Two more soldiers left standing- Roy hits one. Now Thomas and the last soldier are taking turns hiding and shooting.

From behind Thomas and Roy, Elizabeth and Gomer peek around the corner of the adjacent hallway. Right at the moment when the last soldier is out and aiming at Thomas, Gomer dives and shoots the soldier whilst mid-air.

She lands in a roll and Thomas and Roy look behind them, their eyes widening at what they see. Elizabeth and Gomer run towards them and Roy lets out a yelp of horror.

GOMER
It's not OUR blood.

This does nothing to assuage the look of disgust.

ROY
What the hell.

Thomas stares for a second.

THOMAS
Let's go.

The four run towards the hangar door. Roy smashes the open button and runs towards the jet, Elizabeth close behind. Gomer grabs Thomas' arm and holds him back.

GOMER
I have to stay and open the exit manually- it's the only way y'all are getting out.

THOMAS
No! I'll stay.

GOMER
You're the only one that can fly that thing- go!!

Thomas can't hide the pain in his face.

THOMAS
I'll come back for you.

GOMER
Take your time- red is my color.

He grabs Gomer's face, squeezing her cheeks. She looks up at him, half smiling.

Footsteps- they look to their left and Peter himself is leading an army of soldiers, all running towards them. Thomas and Gomer run through the door locking it behind them.

Thomas runs off and Gomer locks herself in the control room with the still- stunned customs guard.

INT. AIRCRAFT- DAY

Thomas runs on the aircraft and into the cockpit. Past Elizabeth who is grabbing guns and preparing for battle and Roy who is still trying to get back into the system.

ELIZABETH
Let's go! Where's Gomer?

Thomas fires up the engine, closes the landing door, and begins to drive backwards.

INT. CONTROL ROOM- DAY

The soldiers have gotten into the hangar now and are trying to break into the control room. Gomer smashes the open button.

INT. AIRCRAFT- DAY

Elizabeth figures things out. Thomas is driving the ship out. Elizabeth starts screaming and heads towards the door. Roy grabs her, holding her back, although his face registers the horror of what is happening.

ELIZABETH
NOOOO!

The air craft goes through every open exit as Gomer opens them.

INT. CONTROL ROOM- DAY

Gomer smashes the final open lever as guards break in and grab her.

INT. AIRCRAFT- SPACE

Elizabeth screams as the ship takes off at light speed

ELIZABETH
GOMER!! NOOO!!

INT. CONTROL ROOM- DAY

The guards pull Gomer backwards as she watches the jet with her sister on it escape at light speed. She smiles.

Black out.