

Antarctica

by

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Based on, Science Fiction, Drama, Action, Peril

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FADE IN:

EXT. UNCHARTED SPACE

A herd of ships. A BRIGHT FLASH, PROPELS a small SLEEK craft further into space. Leaving behind the rest to wait.

It is a SCOUT ship.

It ZOOMS past to show a glimpse of its high tech design while on its journey.

BLEND TO:

EXT. PLUTO

PLUTO: The ship passes the small world, and heads over to NEPTUNE on a perfect flight path.

EXT. SPACE - SOLAR SYSTEM - PLANETARY ALIGNMENT - 2020 AD

Majestic, sanguine, ever so silent as the planets start to align.

EXT. JUPITER

From the darkside on the left hemisphere at the equator, shows the MOON EUROPA.

Orbit changes to expose the sun.

EXT. SATURN

AS the ship passes SATURN'S RINGS, The HULL becomes HAZY, BLURRY.

Cloaking device.

EXT. MARS

A silent RED world with a touch of ICY PLAINS on its surface mimicking life possibly from long ages past.

An abandoned SATELLITE from the cold war drifts.

EXT. EARTH

BLUE, GREEN, satellite of our sun, orbits freely in space and ALIGNS with the other planets.

Earth rotates on its axis, and displays its serene beauty.

From space, a FAINT outline of a craft.

The ship's outline disappears.

WORDS APPEAR:

(CONTINUED)

CONTINUED:

SCROLL

No mans life can be told in one tale. There has never been a way to equalize the allotted weight, which include events, or people who help shape or define it in a lifetime. How a man can find answers to fulfill his life depends on the questions they ask. Only then will man truly know themselves in the midst of chaos.

EXT. OVER SOUTH POLE - ANTARCTICA - DAYTIME

The tundra, vast, white, endless, and very dangerous to anyone who are unprepared.

BLEND TO:

EXT. ANTARCTICA

It's EXPANSE is intimidating as is the cold.

Winds SHRIEK as the surface gets closer.

There are buildings constructed. Housing, greenhouses, power stations.

On to the EAST.

EXT. NO MAN'S LAND

Over the frozen landscape. WINDS speed up.

On the ground, in the middle of nowhere, is a GROOVED path ENGRAVED in the ice for VEHICLES.

BLEND TO:

EXT. COMPOUND

TRAILERS for workers and maintenance crews. Beside them is the main building.

On its rooftop thick MIST EXPEL from ducts and waft over to the west, away from the compound.

EXT. PROJEXT EXODUS

A great plain of freshly fallen snow. Specialists move about using SNOWSHOES or SNOW MOBILES to move from one area to the next.

EXT. NO MAN'S LAND - PROJECT EXODUS

Across the tundra, scientists place flags every few hundred feet.

(CONTINUED)

CONTINUED:

TWO PEOPLE, one male, one female, walk along the flag perimeter.

FEMALE VOICE (V.O.)

How deep do you think it is?

MALE VOICE (V.O.)

I'd say, sixty feet. Maybe more.

EXT. PROJECT EXODUS - GROUND LEVEL

Both look down to the snow where a flag is planted.

The woman, looks at her partner through goggles, which are slightly obscured by light traces of frost on the lens. HEAVY MIST from her lips.

She is a young woman (Mid-twenties).

Katie Lear who adjusts her TOQUE.

KATIE

So what's the ring count?

Her counterpart, Carl Granger (30's) holds another marker flag.

CARL

Lab says it's over three million years old.

KATIE

What about the outer rim? We haven't started to mark off those areas yet.

CARL

Lance told me that the outer edge measured to be one hundred miles in diameter. Our team is just marking off the top section. You know it's goddamn lucky we were able to get a gag order for this site. Otherwise we'd be working with the next door neighbors such as the French, German, or Japanese camps.

KATIE

Come on. It's not that bad. Besides I kind of like the idea to work with someone who knows our field. It's too bad though that the echolons put on that ridiculous restriction order. It's not like this is going to change the world all that much.

EXT. PROJECT EXODUS - FIVE HUNDRED FEET AWAY

Two men dressed in BLACK wearing dark goggles walk towards an unsuspecting worker who is taking some distance readings between flags.

One of the men PULLS OUT A GUN tipped with a silencer and SHOOTs. TOOF!

He falls dead backward onto the soft snow and a pool of blood forms.

The shooter's partner, grabs a handful of FLAGS to use as friendly cover as they trudge across the field.

EXT. PROJECT EXODUS - CONTINUOUS

Katie PLANTS a flag and takes readings while Carl tries to write in his journal.

Winds pick up.

CARL

Ah! God I hate the cold.

KATIE

But I thought you said you liked it out here. Away from your daily routine.

CARL

I do. But holy shit, a person can only take so much of it at one time. We still have about half an hour before we head back to base.

KATIE

Want some coffee I brought with me?

CARL

Sounds good. But let's wait until I finish this equation.

KATIE

Well I'm going to have some. No sense in me having to freeze my ass off.

Katie gets up and moves to her backpack. Carl is behind her.

While she rummages in her pack for her thermos, she looks up and notices that some of their fellow people are missing.

She scans the area only to see TWO OTHERS, dressed in black planting flags.

(CONTINUED)

CONTINUED:

KATIE

Hey! What happened to dave and
marshall? Weren't they just over in
sector six?

Carl stops writing.

Stands up, to see just two men.

CARL

I don't know. Maybe he had to head
back for something.

KATIE

Does carlyle think we'll have time
to get the rest done by nightfall?

CARL

No. We can only get this area done
first, then move on to sector six.
I'll call up marshall and see what
he's doing.

He grabs his WALKIE.

CARL (CONT.)

This is sector four calling
marshall. You there? Over.

WHITE NOISE!

He tries again...

CARL (CONT.)

Sector four, calling marshall. You
still with us?

ASSASSINS get CLOSER.

Katie can sense a hint of danger.

WHITE NOISE continues.

As he glances over to marshall's sector where the assassins
are...

CARL (CONT.)

Well what the hell?

ASSASSINS move closer, but not quickly to raise alarms.

Wind HOWLS.

A storm is coming.

(CONTINUED)

CONTINUED: (2)

KATIE

Uh, carl? Do you know those guys?
Cause I've never seen them before.

Carl looks over to them PLANTING FLAGS at random.

The one on the left suddenly LOOKS at carl.

Assassins are much closer.

CARL

(German)

Are you with the local party?

No answer comes from either man.

Instead they stop.

Flags DROP. One of the assassins pulls out a gun.

KATIE

Oh shit!

CARL

Run!

Carl and Katie run away from them, as carl uses his walkie.

CARL (CONT.)

Calling base! Is there anyone
there? We have two armed hostiles
chasing us down. Is there anybody?
Anybody?

No life anywhere to be seen.

KATIE

Where the hell is everyone?

Until, they pass a BODY lying in a POOL OF BLOOD.

EXT. PROJECT EXODUS - DEAD BODY - FEET LEVEL - CONTINUOUS

It is the dead body of MARSHALL with a GUNSHOT wound to the head.

KATIE

Oh my god. Carl it's marshall!!

Carl looks down as they pass.

Suddenly he can feel a light BREEZE, WHISKING past his head,
but realizes.

It is a BULLET.

ON MARSHALL'S BODY: BULLETS STRIKE the corpse's CHEST.

(CONTINUED)

CONTINUED:

Katie SCREAMS.

CARL
Keep your head down!

KATIE
Shit! Who the hell are they?!

CARL
I don't know. Some rival company,
who the hell knows? Just keep
going.

The ASSASSINS pick up the pace to close the gap between them
as they FIRES more rounds.

Katie's RIGHT SLEEVE is GRAZED, which sends some of her
COAT'S INNER LINING feathers flying.

KATIE
Oh god! Oh god!

CARL
Keep moving!

KATIE
I am!

EXT. PROJECT EXODUS - ASSASSINS

Both try to keep hitting their targets but the deep snow
makes it slightly difficult on the RUN.

One on the left stops again, and this time, takes CAREFUL
AIM.

He lets off a couple rounds.

EXT. KATIE IS HIT

With a SHRILLING scream! Katie falls to the snow face first
and rolls over onto her side using her left hand.

Katie feels the WOUND on her lower back, and cries out in
pain.

As she rolls onto her back, Carl kneels beside her.

CARL
Oh god, katie.

KATIE
It hurts. It hurts so bad.

A ZING! from a bullet. Carl duck out of the way as Katie's
breaths become short and shallow.

(CONTINUED)

CONTINUED:

KATIE

Go.

CARL

No I can't leave you behind!

KATIE

Yes you fucking well can.

ZING! From another bullet.

Carl glances to the SNOW to see a DARK POOL of BLOOD forming under her.

Thick and viscous. A very bad sign for extreme blood loss.

ZING! From another BULLET strikes Carl on his right arm, to knock him over.

CARL

Ah! God damn it!

KATIE

Go.

Carl props himself up with his left hand, and GLANCES to the assassins closing in.

A BULLET just misses his left temple.

He looks at Katie again, to notice she is barely breathing.

CARL

Shit! Shit! Shit!

He gets up and heads towards to one of the SNOWMOBILES, which is idling.

The STRAIN shows in Carl's expression of leaving behind Katie.

EXT. SNOWMOBILE

Carl hops on and using his WOUNDED arm slips it into gear.

He speeds away back to the compound.

EXT. COUP DE GRAS - KATIE

Katie is near death. Blood all around her. Dark GOGGLES look down at her lying in the snow.

Assassin, FIRES OFF THREE SHOTS.

They move on for Carl via running snowmobiles.

The chase is on.

EXT. CARL'S PLIGHT

With no where else to go but the base, carl tries again with his WALKIE.

CARL

Carl to base, carl to base, is there anybody there? I am being chased by two unknown...

INT. RADIO ROOM

The control room is dimly lit.

Some flickering of an overhead bulb casts shadows onto a completely wrecked and TORN apart radio system.

WIRES are exposed. SPEAKERS are in SHREDS and DIALS are smashed. Nothing works.

On the floor, another DEAD BODY lies in a POOL of blood. On his shirt is a tag of his name, DIRECTOR CARLYLE.

EXT. CARL

With no answer from the base, tosses away the walkie.

CARL

Shit!

Behind him are the assassins.

EXT. ASSASSINS

They are hot on his trail but start to catch up.

The assassin on the right lifts his gun and FIRES it a couple of times.

EXT. CARL

A BULLET STRIKES the snow just beside his front QUARTER panel.

He zig and zags while in pain as he tries to get more speed out of his snowmobile.

EXT. ASSASSINSS

Both keep FIRING.

Ahead of them, Carl weaves side to side.

EXT. CARL

Carl can see the CHECKPOINT that leads into the base area.

EXT. ASSASSINS

Both are two hundred feet away and getting closer.

EXT. BASE - RISKY BAIL

As he swerves and slows down near the main building, Carl HOPS OFF the snowmobile and ROLLS across the frozen ground only to SLAM against a POLE using his BACK as an impact brake.

Snowmobile harmlessly trails away.

In total pain, Carl gets to his feet and runs to the nearest entrance.

CARL
Anybody! Help!

EXT. DOORS

Carl runs inside and SLAMS both DOORS.

EXT. ASSASSINS - FRONT VIEW

They stop and shut off their snowmobiles.

Both do not speak to one another.

Rather they use gestures such as a pointing finger or a head bob to give an order to the other.

The assassin on the right points to the same DOORS Carl used, to which the left assassin nods and they pull out their guns and head inside the facility.

INT. MAIN BUILDING

Wounded, Carl dashes towards the RADIO room.

He passes the main OFFICE area to see that there is no one present.

CARL
Security alert god damn it! Is
anyone here?

NO ANSWER.

Suddenly he can hear his attacker's FOOTFALLS coming down one of the hallways.

He makes for the radio room through one of the adjacent office doors.

An unnerving silence lingers in the air, hallways, and other rooms.

INT. OFFICE AREA

Carl enters to see multiple BODIES, BLOOD, left over mayhem. Some of the victims show horrifying expressions.

CARL

Oh god.

Carl sees the door to the radio room.

Quietly he makes his way over stepping over his dead team mates as the ASSASSIN'S FOOTFALLS get LOUDER.

Once at the next door.

INT. RADIO ROOM

Carls steps in to see the RADIO is completely smashed and unusable.

He looks down to the floor to see...

CARL

Oh christ. Carlyle. Shit.

ECHOES OF FOOTFALLS in the halls.

Carl listens as his attackers make their way down the hall.

He finds a FIRE EXTINGUISHER hanging on its mounting bracket to use for a defensive measure.

Carl grabs it, and hunkers down in a DARK corner and waits for his chance.

FOOTFALLS are nearer. They stop.

Carl's eyes are wide as they avert to the door.

EXT. OUTSIDE RADIO DOOM - ASSASSINS

They stop, and RELOAD their guns with PRECISE and dextrous steps.

Once loaded, one of the assassins points for his partner to search further down the hall while he head gestures that he will search the radio room.

His partner nods and moves on DEATHLY SILENT.

INT. RADIO ROOM

Carl stops breathing as he watches the assassin check corners on the opposite side of the room.

It's now or never as his near FROZEN fingers GRIP the HANDLE until his KNUCKLES turn white.

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CONTINUED:

Carl gets to his feet.

Perfect timing as the assassin spins around to meet a BLOW.

A LOUD DULL CLUNG! The assassin falls to the floor either dead or unconscious. Carl can't tell at the moment.

Behind Carl, the second ASSASSIN walks in with no sound.

THEN, CLICK!

Carl looks up because of the CLICKING SOUND.

The assassin fires his gun.

Carl's LEFT EYE BLOWS out of its socket.

ON RADIO EQUIPMENT: BLOOD and bits of TISSUE matter are then spattered onto exposed circuits with a gross SPLAT!

He falls to the floor... DEAD as the ASSASSIN stands over him for a final coup de gras, firing three more shots.

The assassin watches as the POOL of BLOOD accumulates around CARL'S head.

BLEND TO:

EXT. RAILROAD STATION - MADRID - SIX YEARS LATER - DAY

Above a cortege of customers who board passenger cars. Forward motion begins, moving on down the esplanade.

Shuffles of SHOES and SANDALED FEET fade...

BLEND TO:

EXT. PASSENGER CAR - BIRD'S EYES VIEW - CONTINUOUS

People board as a CONDUCTOR'S WHISTLE sounds off for the FIVE MINUTE warning for the train's departure.

Amidst the glorious chaos and daily confusion, a LONE MAN lugs his bags up with difficulty trying to enter the SECOND CLASS CAR.

Casey Huntington, (30'S) A professor of physics. Wears summer apparel. Sunglasses on the bridge of his nose. A messy person albeit for his clothes. Five o'clock shadow.

It is a HOT DAY. A really hot day as sweat encroaches his armpits as he climbs aboard. Casey is a man on a mission. For the moment, all he wants is a good seat.

One of his bags falls.

INT. SECOND CLASS COACH - DISORDER

Casey moves to SEAT NUMBER 12 and places his bags in the OVERHEAD rack, while others push or nudge their way to their own seat.

Friendly invasive passengers.

CASEY
Just like college.

A PORTER walks in and gauges his way through the MOB as he warns the passengers speaking with a broken Spanish accent.

PORTER
Take your seats everyone. Hurry it up please. The train will be leaving in two minutes, we don't want any sudden falls or accidents. Thank you.

Casey grabs the porter's attention.

PORTER (CONT.)
Yes sir.

CASEY
Does this train have any internet access?

PORTER
Once we head out, I'll let you know.

CASEY
Thank you.

PORTER
You're very welcome.

EXT. TRAIN LEAVES - ENGINE

A station porter stands alongside the train's engine, then he BLOWS his whistle once as he WAVES to a conductor.

EXT. FIRST CLASS CAR

The Conductor who waves back as he stands on the passenger stairwell steps.

TRAIN SOUNDS HORN!

EXT. TRAIN LEAVES - ENGINE

The station porter moves back from the train's engine and warns other patrons.

WHISTLES!

(CONTINUED)

CONTINUED:

STATION PORTER
Clear platform!

Engine BLOWS HORN again.

Families, friends watch as the train slowly inches forward leaving the station.

They see the loved ones on board stick out their heads through windows to wave goodbye. Some cry, some laugh.

INT. SECOND CLASS COACH - MINUTES LATER

Journey is on. Casey opens his briefcase.

Beside him sits a LARGE BEARDED MAN. Heavy set, sweaty, smelly.

Casey tries to concentrate through the horrid STENCH.

The PORTER enters the car.

PORTER (V.O.)
Tickets please.

People grab their tickets.

Casey tries to find his.

He suddenly feels his left arm SWATH against the fat man's SHIRT picking up some of the juiciness along the way.

Horrid expression from Casey.

Porter arrives.

PORTER (CONT.)
Tickets. Oh sir, there is an internet booth in the back section. I have reserved it for you.

Casey responds with an ill look.

CASEY
Thank you.

The porter stamps it, and hands it back to him then moves on.

Best opportunity for casey to escape his smelly prison.

He wedges himself free of his meaty confines and quickly moves toward the exit.

Face says he can still smell it.

Casey exits.

INT. INTERNET BOOTH

Casey sits in front of a computer screen. Types in some impressive codes to log on the net.

He uses more complex codes to log into his account.

A COMPANY LOGO FLAHERS on the screen.

D.E.P.S.A.C. - (DEEP EXPLORATION AND SPACE ADMINISTRATION CENTER.)

ONSCREEN: A WINDOW POPS up to show a man with curly hair, glasses responding to Casey's call. A person who is also just as messy as he is.

CASEY

Marvin. How's it going?

MARVIN

Casey. Man, you look like you've just stepped out of the shower.

CASEY

It's the god damn heat. I can't remember Spain being so hot.

MARVIN

Well, you'll be glad to know that we've just tagged our last supporter today.

CASEY

No shit. How much did we get?

MARVIN

If the figure is right, about one hundred and fifty million. That's enough to last five more years.

Casey sweats in the booth. No air conditioning.

CASEY

Oh thank Christ. Now we can start preparations for our expedition to Antarctica.

MARVIN

Yeah, about that...

CASEY

What? Don't tell me we still have to bring along another team. I was promised that we would have total autonomy on this.

MARVIN

And we are. But, it's just that...

(CONTINUED)

CONTINUED:

CASEY

Just what? Spit it out.

MARVIN

It's Maria. She wants to come along.

A BEAT.

CASEY

Are you kidding me? What the hell does she want out there? Her project was scrapped. Besides the last I heard, is that she was somewhere in northern Siberia looking for fossils to prove that the Eskimos migrated to the north pole during the great continent shift.

MARVIN

I know. But when she heard that you were heading back down, she booked a ticket. I tried to talk her out of it, but she wouldn't listen. I even called the brass to convince them not to let her go. They just told me that they have no power over what she does.

Booth just got a little stuffier.

CASEY

Well shit. God damn it.

MARVIN

Sorry man. But you know how she gets her way.

CASEY

Yeah, yeah. Don't remind me.

Casey gets irritated, slams hand on booth table.

MARVIN

Whoa, hey easy there pal. Don't get so worked up about it. She is good at what she does. So what if you two had some, history together. She can do her job.

CASEY

I'm sure she can. Yet every time we end up together, there always seems to be that random moment where we have an intellectual conversation

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CASEY (cont'd)
and she slips our past into it by
sheer accident. Know what I mean?

MARVIN
Not really. But if she does, send
her my way. I can bore her to death
with my horrendously large list of
artifacts that's just collecting
dust.

CASEY
Fine. We'll take her along. I can
always enjoy my spare time with
Maria as she demeans me for her
entertainment.

MARVIN
I feel for you pal. I really do.

CASEY
Whatever.

Casey cuts the connection.

A blank screen.

There's a KNOCK on the door.

He waves lazily acknowledging said customer. Casey gets up
to leave the booth.

Exits.

DISSOLVE TO:

EXT. NORTHERN SIBERIA - TUNGUSKA - FOREST WASTELAND - EARLY
DUSK

Cold, dead TREES, icy landscape.

Above workers as they gather specimens and information.

Each of the scientists trudge through the frozen mud and
dead trees.

There is a RESTRICTED zone where no one is allowed to pass.

A THOUSAND mile radius shows of the destruction from the
last known METEORITE impact in 1908.

A woman uses her laptop while sitting on a boulder.

To her LEFT is another scientist who is busy scraping off
metal remnants from a dead tree's bark.

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CONTINUED:

Maria St. Clair. An anthropologist by trade. Young, (30'S) picks up a VIAL, which contains some of the metal fragments and examines them.

Her partner and fellow colleague Blaine Kent (40'S) walks over to her using a GEIGER counter.

BLAINE

Not a lot of radiation here. But it does show some heat. Weird.

Blaine stands next to the BOULDER but looks up at her. Like Royalty. Possible love interest.

MARIA

I know. This is like the last site we were at. I count four hundred pieces here. Except the shape in each of the pieces differ from one another but somehow work together to form a strange uniform pattern.

BLAINE

Hey did you hear the latest?

MARIA

What?

As she examines pieces through a special LENS, the piece exhibits MULTIPLE HEXAGONAL FACETS that reflect the DIMMING daylight with a beautiful display of a LUMINOUS RAINBOW GLIMMER.

BLAINE (V.O.)

That there's been talks about some discovery in space.

Maria looks down at Blaine.

MARIA

What kind of discovery?

BLAINE

Remember the last alignment?

MARIA

Yeah.

BLAINE

Well, I spoke with one of the representatives from Burkley and she states that their observatory can't find some of the planets that were discovered in the early sixties. Planets like M-1651-Z, or M-22569. Which are thousands of

(MORE)

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BLAINE (cont'd)
light years away. It's just like
they, disappeared.

MARIA
Could it be a local problem?
Asteroid in the way or some other
form of anomaly?

BLAINE
That's what I asked.

MARIA
Who's the rep?

BLAINE
Professor Kelly Renoylds.

MARIA
Well she is good in her field.
Kelly hardly ever makes mistakes
and her work is impeccable. Maybe
I'll pop in for a visit before I
head down south.

BLAINE
Oh? Where exactly?

MARIA
Antarctica.

A BEAT.

BLAINE
What?

MARIA
What?

BLAINE
Why are you going there again? I
thought the brass shut it down.

MARIA
They did.

BLAINE
So, what, you're just going to go
and take a quick gander for old
time's sake? Or is your Ex going to
be there too?

MARIA
He has nothing to do with it. He's
just giving me a ride.

Maria closes her LAPTOP and hops down from the boulder.

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BLAINE

Jesus Christ.

MARIA

Oh come on Blaine. This has got nothing to do with you or the team. I just, need answers.

BLAINE

To what?

They walk side by side and head to their COMMAND TENT.

BLAINE (CONT.)

To what? The project didn't work. Your funding was suspended, and your data servers were repossessed because of a possible mole in your organization.

MARIA

That's bull shit and you know it Blaine. My people were killed, and I want to know why god damn it.

INT. SITE TENT - DUSK

Site tent contains very expensive equipment. Personnel work in front of computer screens. High tech team.

A room heater is on.

BLAINE

I can't believe this. I thought you two called it quits.

MARIA

We did. I went my way, he went his. It's just that he was granted funding for his trip down there, so I, asked the corp heads if I could go along for the ride. They almost said no until I presented a loop hole to them.

Blaine is not happy. Shivers.

BLAINE

I can just imagine the loop hole. I really don't like this Maria.

MARIA

Who says you have to like it? I'm the one going. Not you. Besides I need you here to cover region eight.

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BLAINE
Region eight?

Maria walks over to a lit table top.

She grabs a MAP and unfurls it as Blaine joins her.

MARIA
Okay. We're here. Region eight is here, just shy of the restricted area. I want you to take Dean, and Reneta over there and grab some samples from around this point.

BLAINE
That's going to take all day.

MARIA
Well you better come up with a plan then. I can't constantly babysit you all when I'm gone.

Maria grabs her briefcase, and heads out.

BLAINE
Where the hell are you going?

MARIA
I have a plane to catch. Later.

Maria exits the tent.

DISSOLVE TO:

INT. TRAIN - BAR CAR - 3:30 PM

Casey is sitting at the bar drinking a cocktail.

The bar car, despite its default shape, contains well to do decorations, plants, along pictures or paintings on the walls, which are accented with old OAK PANELS.

Seats are not arranged in rows like booths are, but TABLES with permanently anchored CHAIRS are placed in key points to help balance out the car's dimensions.

Bartender arrives.

BARTENDER
A refresher sir?

CASEY
No thank you. I'm fine for now.

BARTENDER
Very good sir.

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Casey turns around on his stool just as the SOUTH ENTRANCE door opens.

A thirsty MOB walks in.

Among them, a WOMAN smartly dressed who stands out.

Beautiful. Looks out of place as she moves to a table.

Casey wants to meet her.

Decides to head over.

From his perspective, She is young (30'S) But well endowed in all the right places with black hair, brown eyes and full lips.

The woman does not see him coming.

When he no more than a foot away from her table.

CASEY

Excuse me, uh, would you like some company?

She looks up rather coldly at him. Examines the male specimen.

CASEY (CONT.)

If you prefer to be alone.

WOMAN

No. It's fine, you can sit with me.

Casey flags the bartender.

CASEY

Thank you.

He sits across from her.

CASEY (CONT.)

Would you like a drink? I'm buying.

WOMAN

I don't drink. But a nice glass of orange juice with club soda would be nice.

CASEY

My pleasure.

Bartender arrives.

CASEY (CONT.)

I'll have another, and the lady will have a sunlight splash.

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BARTENDER

Very good sir. Would you like a menu as well?

CASEY

Unless she's hungry.

WOMAN

I am actually. Yes a menu please.

The bartender acknowledges then leaves.

CASEY

So this must seem all too familiar.

WOMAN

In what way?

CASEY

Well I guess, mainly because you are a very beautiful woman on such a rather long and boring train ride, that men often would try to introduce themselves and what not.

Casey shows nervous expressions.

The woman knows it.

WOMAN

Yes, many have.

CASEY

Sorry if I sound like one of them.

WOMAN

Not at all. It's rather flattering in a way. My mother often told me to keep my distance from certain men who think they are god's gift to women. But I don't sense that from you. Are you on vacation?

CASEY

Business trip actually. I just finished snaring our last financial supporter.

WOMAN

Oh? For what exactly?

CASEY

For a project down in Antarctica. My name is Casey Huntington. I teach astrophysics in Georgetown Washington.

(CONTINUED)

CONTINUED: (3)

WOMAN

Sounds cold. I'm Lauren Kildaire. Astrophysics? Why would you with your education head to antarctica? Isn't that more ideal for archeologists or some other form of early Neolithic scientist? I thought that it was nothing more than just ice and more ice.

CASEY

It is. But, there are certain circumstances regarding to man's missing puzzle pieces.

The bartender arrives with their DRINKS and MENUS.

BLEND TO:

EXT. RAILROAD - DUSK

From a man's standing point, the railroad is seen stretching out across a verdant plain and suddenly the HORN BLARES as it passes by.

It's loud throbbing engine HUMS while the WHEELS SCREECH via flexing tracks.

As the BAR CAR passes by, both Lauren and Casey are seen in the WINDOW laughing together.

INT. BAR CAR - NIGHT

Casey is laughing while he fiddles with his near empty glass, while Lauren preens herself.

The car is dimly lit since it is just the two of them left except the bartender performing his duties.

LAUREN

So, once you get down to the coldest place on earth, what do you expect to find?

CASEY

Nothing.

LAUREN

Nothing?

CASEY

Well I'm just an astrophysicist remember? What we're trying to do is get a ground based telescope set up. With such a remote area, we can look at the stars with more clarity.

(CONTINUED)

CONTINUED:

LAUREN

Ah. I see now. So how big will it be? When it's constructed?

CASEY

Three thousand feet in diameter.

LAUREN

Wow.

CASEY

China's got the biggest one so far. Aricebo comes in second.

LAUREN

So it's a competition then?

CASEY

I guess you can say that.

Lauren realizes it's late.

LAUREN

Oh damn. It's really late. I have to get up early tomorrow. I am so sorry to cut this short.

What all men fear.

CASEY

That's okay.

LAUREN

I really enjoyed tonight. Thank you.

CASEY

So did I.

Both get up from their chairs.

Lauren carries her hat and then faces Casey.

LAUREN

I hope we can do this again sometime.

CASEY

Well you'll have to wait until I'm back home. I'll be down there for a good two years. Until then, it's nothing but endless cold nights with a portable heater at the foot of my bed.

(CONTINUED)

CONTINUED: (2)

LAUREN

Well good luck down there. Maybe
I'll come see you when you're back
state side.

CASEY

I'll keep the oysters fresh.

LAUREN

Goodnight Casey.

CASEY

Goodnight.

They part and Casey sits back down to watch his prize catch
leave.

Expresses of being dumped.

The bartender approaches.

BARTENDER

Sir, it is closing time.

CASEY

Right. Have any, nightcaps for the
road?

BARTENDER

I have just the thing.

BLEND TO:

INT. CASEY'S BED CHAMBER - NIGHT

A WALL LIGHT is on beside casey's bed. He sleeps soundly
under the covers.

A PHOTOGRAPH of MARIA is next to his pillow.

Her image is smiling while holding up two fingers as a peace
sign, while friends play in the water behind her.

A SIGN to her left displays: 'BARNEY'S COVE RESORT'

The PICTURE comes CLOSER only to.

DISSOLVE TO:

INT. ASTROLOGY LAB - UNIVERSITY OF CALIFORNIA - DAY

Maria walks in to see a few people working at their
stations. COMPUTERS, SERVERS, SPECIMEN TANKS, STERILE.

She walks to the rear of the room passing students who look
up at her, but do not say a word.

(CONTINUED)

CONTINUED:

A nostalgic expression crosses maria's face.

AHEAD of her is DARK ROOM where she can barely see KELLY REYNOLDS talking to a few of her students.

Kelly sees maria walking over.

Maria waves as she stops shy of the DARK room until Kelly is done with her team.

KELLY

You guys got it this time?

STUDENT

No problem.

KELLY

Well get the hell out of here then.
I got some business with an old
fossil.

Maria walks in.

MARIA

So how's the goddess of mazola oil
doing?

KELLY

Oh god, please.

Both have a brief reunion.

KELLY

You kept your figure. How the hell
do you keep it? I eat a god damn
pizza slice and I put on ten
pounds.

Kelly walks over to a computer.

MARIA

What can I say. I get a lot of
exercise in the field.

KELLY

How's Blaine doing? I heard he
threw a tantrum when you left
Siberia.

MARIA

He'll get over it. So I hear you
lost some planets. Care to explain?

A warning look washes over Kelly.

KELLY

Not here. Come with me.

(CONTINUED)

CONTINUED: (2)

MARIA
What's going on?

KELLY
Just, trust me on this. Come on.

They head out of the room through another door on their right.

INT. KELLY'S OFFICE - MINUTES LATER

Maria enters first to see various PHOTOS on the wall along with maps of the MILKY WAY, PLANETS etc.

Kelly follows her in and quickly CLOSES the door.

MARIA
What is going on?

KELLY
Look at this.

Both look at a computer SCREEN.

MARIA
What am I looking at? All I see is
a starry foreground.

ON COMPUTER SCREEN: It displays a CLUSTER of stars TIGHTLY PACKED together on the left side of the screen.

To anyone else they're just stars.

KELLY
Notice anything peculiar about it?

MARIA
No. I'm not an astrology nerd.

KELLY
Here. Around this area. Look at how
all these stars are too close
together.

MARIA
Isn't that normal?

KELLY
Not really no. Remember our last
planetary alignment?

MARIA
Yeah.

KELLY
It was too early. About fifty years
too early.

(CONTINUED)

CONTINUED:

MARIA

Is this going anywhere?

KELLY

I did a preliminary scan of Vega and saw that one of the charted planets, M-901244-b1 had changed its orbital course around Vega. It's now moving on a neoliptic path towards us.

MARIA

Okay, And?

KELLY

And I did another check of the Lyria system and found that two other worlds also changed their orbits. Drastically. SO I made a model of the galaxy and came up with this.

Kelly presses enter on her keyboard.

ON THE SCREEN: It shows our MILY WAY in its entirety.

It spins slowly as it gets closer to show finer detail such as PLANETS, STARS, and other forms of astral bodies.

KELLY (CONT.)

I thought it might have been some sort of glitch to our computers, but when I took a reading of our galaxy's epi-center, there was a distinct pulse emanating from it.

MARIA

Pulse? What kind of pulse?

KELLY (CONT.)

The kind that can wipe out worlds in an instant pulse. As I checked for other planets on a central path from our solar system, I came across a debris field just outside of Alpha Centauri. I thought it was just some small asteroid field, but when I looked closer, they had identical signatures to four planets that were in the same neighborhood. Not one is left intact.

MARIA

What are you saying?

(CONTINUED)

CONTINUED: (2)

KELLY

I'm saying that our galaxy is about to get a little rowdy. I used one of our communication lasers to measure what might be emanating from the Epi-center. It turns out, that it belched a shockwave greater than two hundred micro-teslas.

A BEAT.

MARIA

What does that mean?

KELLY

It means that the shockwave is heading straight for us. Hopefully it will bleed out before it gets here.

MARIA

And if it doesn't?

A BEAT.

KELLY

Extinction. Total extinction. Not only our world but the entire solar system and anything else that's in its path.

MARIA

Oh my god. Oh my god. Are you sure? I mean, is this, oh god.

Maria grabs a chair and sits down.

Kelly sits down across from her.

KELLY

We need to tell someone as soon as possible.

MARIA

And tell them what? That our way of life is about to end in one sweep by a shockwave? Are you even sure this is accurate? I mean have you done multiple scans to validate this?

KELLY

This is my tenth time.

Maria's expressions change.

(CONTINUED)

CONTINUED: (3)

MARIA

I don't believe this. This has to be a mistake. Has to be.

KELLY

Believe me, it isn't.

MARIA

How the hell did Casey not know about this? He's a god damn astrophysicist for christ sake.

KELLY

Maybe he's too wrapped up in his new telescope deal. He always was more of suit than a scientist.

MARIA

We have to tell him.

KELLY

How? I don't even know his contact frequency yet. Besides I don't think he's down in antarctica at all. At least not at the moment.

MARIA

That's because I'm going with him.

KELLY

What? Why?

MARIA

The incident at the lab, remember? I wanted more answers than what was officially told to me, so I swindled my way in with the board.

KELLY

Shit. Well, when you see him, and tell him about what's going on, he'll want to check for himself based on my findings. I can send all the material to him when you two get down there. I'm pretty sure that the pentagon already knows about this through their own channels, but won't say anything until the white house gives them the proper clearance.

MARIA

Yeah. Okay. Oh god.

Tries to comfort Maria.

(CONTINUED)

CONTINUED: (4)

KELLY

Hey, this is how it goes with the universe. Nothing we can do about it. Right?

MARIA

You make it sound so simple.

KELLY

Well it is. We still have ten years before it gets here. Maybe when the top brass finally pulls their heads out of their asses, we can come up with a solution. Anything will do.

MARIA

Always the optimist. Jesus christ. The end of the world.

Both stand to say their goodbyes.

MARIA (CONT.)

Well, I'm off to Paris. Got to pick up the slacker.

KELLY

We'll find a solution.

MARIA

Yeah we'd better.

Maria walks to the exit, leaving Kelly alone.

She exits.

DISSOLVE TO:

EXT. TRAIN STATION - PARIS - DAYTIME - MAY 17TH, 2026

Maria waits patiently on a passenger platform. It's busy. Hundreds of passengers.

The weather is slightly colder than Spain. Cloudy, possible showers on the way.

Maria wears a LIGHT jacket with her hair tied up in a ponytail.

An approaching TRAIN HORN SOUNDS.

Maria walks over to the staging area to see it roll in.

Passengers walk by with rolling luggage.

A LOUD SPEAKER delivers message.

(CONTINUED)

CONTINUED:

LOUD SPEAKER

Inbound train 8850 from madrid. All
passengers please have your carry
on, passports and tickets present.

EXT. TRAIN ARRIVAL

The rails CROAK from the wheels as it slows down.

A porter is ready with a portable stair for older folk.

Train stops, the porter opens one of the car's side doors,
and places the stair just below it.

People then deboard one at a time.

About a dozen or so people later, Casey steps out along with
LAUREN

EXT. PLATFORM.

Maria sees them both exiting the train's second class car.

CASEY SPOTS HER.

CASEY

Maria!

Maria expresses her disposition as all jealous women do.

Lauren says her goodbye to casey, and walks away.

Casey again, has trouble with his luggage as he tries to
walk to maria who does not move a single muscle to help.

MARIA

Who was that?

CASEY

Her? Just someone I met on the
train. Why would you care?

MARIA

Oh I don't. It's just that you
would have absolutely no chance
with an ex-model from Milan such as
Lauren Kildaire.

CASEY

You know her?

MARIA

Not personally, no. But I heard
that her ex-husband is suing her
for close to one hundred million
dollars for infidelity.

(CONTINUED)

CONTINUED:

CASEY

Wow. Really? News to me.

MARIA

Come on. The car is waiting.

CASEY

Uh, a little help here would be nice.

Maria walks over to Casey, and grabs the SMALLEST bag he has in his possession.

As she turns around to leave the platform, Casey lugs the rest of his bags with added difficulty.

Huffs and puffs.

CASEY

Thanks a heap. The wicked witch of the west arises.

Expresses a witch's laughter.

Maria reacts from his comment.

EXT. TRAIN STATION - PARIS - DAYTIME

Taxis, passengers, busses. Chaos.

In front of the station, a CAR is waiting for them as Maria opens the trunk using her KEYFOB.

Casey then tosses his bags.

Maria climbs in the driver's seat.

Casey shuts the trunk and moves to climb in the passenger side.

He closes his door. They drive away.

INT. CAR - CONTINUOUS

Maria starts the car, then pulls away from the curb using all the rules of the road.

Casey puts on his seatbelt.

CASEY

So where are we going?

MARIA

To my lab. I have a cot there so you don't need to pay the outrageous prices that some of the hotels charge.

(CONTINUED)

CONTINUED:

Casey agrees silently. Maria merges with traffic.

EXT. CAR - BIRD'S EYE VIEW

Maria gauges her way through the mess of cars, trucks, and pedestrians while by-law officers direct traffic with hand signals and a whistle.

The city is abuzz with heavy traffic, but maria has no trouble gauging for a better route.

INT. CAR

Silent for the drive. Familiar atmosphere between ex-couples. Uncomfortable.

Casey looks out his window to see the diversity of the city's populace.

A very rich heritage.

MARIA

So what did you talk about?

CASEY

Huh? Talk with who?

MARIA

The model with the oversized tits that's who.

CASEY

Oh. Nothing in particular.

MARIA

Casey, the most you talk about nothing, leads on to how you discovered a distant star that is ten times the size of our sun. With you it's always about the stars.

CASEY

So? That's just how my life works. You of all people should know that.

MARIA

Yeah I know that.

Casey reacts.

CASEY

What's up your ass?.

MARIA

My ass? Oh nothing that's worth mentioning. Other than the fact
(MORE)

(CONTINUED)

CONTINUED:

MARIA (cont'd)
that our own galaxy is about to rip
us a new one.

CASEY
You lost me. Wait, are you jealous?

MARIA
Give me a break. Why should I be
jealous of one of your local humps?

CASEY
We didn't do anything. We just
talked. And I don't appreciate the
way you're making me look like the
bad guy here. Who I see, is none of
your concern.

MARIA
Like when we were in Aruba?

Casey reacts now to her negative comment.

Atmosphere changes from bad to worse.

CASEY
What about aruba? I told you then,
that I went to see...

Suddenly, Maria SCREAMS.

Casey backs off.

A MADWOMAN is released as Maria assults her front dash with
her fist.

Dash breaks, radio is damaged. Bloody knuckles.

Maria pulls over to the curb.

When she finally calms down with a LAST POWERFUL STRIKE,
maria breaks.

Casey is deathly silent for a brief moment.

CASEY
What just happened?

Through her frustrations maria complains.

MARIA
You idiot. You and your, fucking
business ventures. You can't even
bring yourself down to earth to do
your actual work which is watching
the stars.

(CONTINUED)

CONTINUED: (2)

CASEY

Why don't you fill in the blanks
for me then.

MARIA

Before I came to pick you up I went
to see Kelly over at USC. She,
showed me something that is, going
to change the way we see things in
a short while.

CASEY

What do you mean?

Maria looks over at casey.

MARIA

We're all going to die.

Casey only gazes at maria, his breaths shortened.

It starts to rain heavy outside.

DISSOLVE TO:

EXT. MARIA LAB - AN HOUR LATER - RAINING

A magnificent STATUE of a CHILD peeking in a TELESCOPE.

Beside it, is a row of FLOWERS of different varieties.

It helps MASK the fragrance of a NEAR BY SEWAGE DRAIN, which
helps drain away pieces of GARBAGE, CIGARETTE BUTTS, and the
like to the local river.

BLEND TO:

INT. MARIA'S LAB

Casey prepares a POT of COFFEE while Maria sits at the table
with bandaged knuckles.

She plays with a utensil when casey walks over and sits down
as the coffee brews.

CASEY

Feeling better?

MARIA

No. I feel like I should pound
someone to death first then dance
on their grave.

Revelation doesn't make casey feel better.

(CONTINUED)

CONTINUED:

CASEY

Okay, What is so important that you had to refurbish the car?

MARIA

What does it matter? If I told you, you'd just think I was nuts. Then you'd tell Kelly the same thing.

CASEY

No I wouldn't. What makes you think we're all going to die?

MARIA

When was the last time you checked the Lyria system?

CASEY

What's that got to do with anything?

MARIA

You see? God you used to be so gung-ho about your work. Now look at you. Nothing but dollar signs in front of your eyes.

CASEY

Hey that's not fair. I do keep up with my work when I can. But you know how it is. Always one budget too short to do anything significant. We need this new telescope in Antarctica.

MARIA

It won't matter anyway. Coffee's boiling.

Casey moves to the stove.

CASEY

Why wouldn't it matter?

MARIA

Because in ten years time, our entire solar system is going to be wiped out of existence. By our own galaxy.

Casey pours the hot water but does not look at what he is doing..

CASEY

Ah! Shit! Damn it!

(CONTINUED)

CONTINUED: (2)

CASEY (CONT.)

You're kidding right?

Maria has the face of someone who doesn't lie, and Casey knows it.

MARIA

Kelly did a full regional scan of Lyria nearly a dozen times, and the conclusion she got back was that the Epi-center to our galaxy has sent out a pulse greater than two hundred micro-teslas. That's forty billion nuclear bombs going off at the same time.

CASEY

She has to be mistaken, there's no way that could happen.

MARIA

Why not? The universe has no restrictions as to how it operates. You know that.

Casey comes back to the table.

CASEY

Yeah I do, but you're suggesting that our galaxy is going to wipe out everything along with countless other worlds ahead of the pulse.

MARIA

Kelly showed me everything. Even the model she made of when the pulse occurred. Just before I left for Paris, she phoned and told me that Vega was destroyed.

CASEY

What about KL-6540?

MARIA

Gone.

CASEY

No, reflecting shadows by nearby systems to corroborate that?

MARIA

Not even a quasar flare. She stated that the other worlds in front of the pulse were grouped as a cluster.

(CONTINUED)

CONTINUED: (3)

CASEY

And saw that the regional and neighboring planet had their orbits changed, then concluded by extrapolating from the surrounding systems, which led right back to the center of the milky way. But the signal she got back would have taken years to get here.

MARIA

Like I said, we're all going to die.

Maria gets up from her chair.

CASEY

Yeah, Yeah we are. We're all going to die. There's no time to come up with a feasible plan to escape, let alone build something to evacuate with. But I do want to check her theories when we get down to antarctica.

MARIA

Go for it. I just want to clear up our mess so I can get on with our now shortened life span.

Maria expresses grief.

Casey tries his best to make her feel better.

CASEY

Well, nothing like a good challenge to test my brilliance.

MARIA

When were you ever brilliant?

Both just gaze at each other.

BLEND TO:

INT. BACK ROOM

Maria flips the light switch. Room contains artifacts from around the world. BONES, ROCKS, ODD SPECIMENS.

A twenty foot OBLONG table sits in the middle of the room. Twelve identical CLEAR BOXES with chunks of METAL DEBRIS inside sit on the table. Each box, are high tech.

On the box LID is a FLASHING RED LIGHT, which indicates that the box is secured..

(CONTINUED)

CONTINUED:

CASEY WALKS IN with their coffees and reacts to her collections..

CASEY
Weird.

MARIA
Welcome to my world.

Casey hands maria a coffee.

CASEY
Here.

MARIA
Thanks.

Casey picks up a SMALL VIAL, and examines the metal scraps as he lifts it up to the overhead light.

CASEY
Wow.

Casey grabs a nearby EYESCOPE and looks at the pieces.

MARIA
Notice anything about them?

CASEY
Yeah, they have the same hexagonal patterns with interlocking blocks. I count ten per block.

MARIA
There is nothing on earth that can create that much complexity from such an early era. We found these in Tunguska close to the impact site.

CASEY
Why are you even collecting these? What connection are you looking for?

Maria grabs another VIAL and holds out her hand for the EYESCOPE.

THROUGH EYESCOPE: SHINY and random GLIMMERS reflect the lights for her eyes only, they do a convalescent dance as she moves the vial to keep the light trail moving.

MARIA (O.S.)
I think there's something beneath the ice in Antarctica.

(CONTINUED)

CONTINUED: (2)

CASEY

What makes you think that?

MARIA

Do you remember Danny Marhsall?

CASEY

Yeah. He's one of the board members of the Coral institute. Supposedly one of the brightest minds in his field. Why?

Maria puts down the VIAL.

MARIA

I was head of the expedition of his team who went down to antarctica to take readings of what looked like random cavernous anomalies. Since global warming is at an all time high, we thought those caverns were formed because of the sun's heat along with the earth's pollution constantly bombarding the surface.

CASEY

And?

MARIA

Marshall was one of the expedition leaders six years ago when I was their director. There was some, accident if that's what they want to call it, which killed everyone and the board shut down the project. They redacted my funding, I lost my seat and was decommissioned a month later.

CASEY

Are you serious?

MARIA

Yes.

Casey moves over to a COT and sits down.

CASEY

Well what do you think happened out there?

MARIA

I don't know. But your base camp is ten miles away from where danny was working at. That site too has been deemed off limits.

(CONTINUED)

CONTINUED: (3)

CASEY

This is why you want to go down there? To try and piece together on what happened?

MARIA

That's right. I do.

CASEY

Look if it's off limits, then that means the government is involved right? They're the only authority who can push for a no trespassing policy.

MARIA

I want answers. And I am going to go as far as I can to get them.

Casey stands up.

CASEY

Look, I'm only going down there to do celestial mapping before we start construction of the new radio telescope. I'm not subscribing to your little detective venture.

Maria faces him head on and gazes with her deep brown eyes, which makes Casey uneasy.

CASEY (CONT.)

If you want to get arrested for trespassing, fine. But don't drag me or my team along with you if you get caught.

MARIA

All I need is a snowmobile, a map and some supplies. After that, you'll never see or hear from me again. That's if we live through the next ten years.

Like a poison arrow, it strikes Casey in the heart.

Maria sees the reaction.

MARIA (CONT.)

Deal?

A reluctant response.

CASEY

Deal.

(CONTINUED)

CONTINUED: (4)

MARIA
 Besides, if this news hits the
 public, who's going to give a shit?

Maria starts to put things away.

Casey only watches her. Somber, stoic.

DISSOLVE TO:

INT. AIRPORT - NEXT DAY - MAY 18TH, 2026

Busy, noisy, but orderly.

Customers wait patiently in line for their turn behind him when Maria approaches and hands over a BLACK CARD to the clerk.

Clerk SLIDES it using a CARD READER.

IT BEEPS!

Clerk hands it back to Maria.

CLERK
 Your plane is at gate sixteen Miss
 St. Clair.

MARIA
 Thank you.

CLERK
 Since you will be on the same
 flight Mister Huntington, you won't
 need to process this.

CASEY
 Oh. Thank you.

Clerk hands casey's passport back to him.

Casey picks up a hand bag and follows maria to the gate.

INT. AIRPORT - TERMINAL SIXTEEN

Maria hands over her BLACK card once more to the awaiting attendant, who SLIDES it in another machine.

IT BEEPS!

Hands it back to maria.

ATTENDANT
 Thank you.

MARIA
 Welcome.

(CONTINUED)

CONTINUED:

CASEY

I'm with her.

ATTENDANT

I know.

Casey trots to join maria who is already half way down the hallway to their jet.

INT. MARIA'S JET

Casey enters the jet past a pilot who wears an official hat with sunglasses. Once in, the pilot CLOSES the HATCH and locks it.

CASEY

Nice.

MARIA

Hurry up and sit down and buckle up.

The pilot walks in the seating area.

He is a well groomed man, good looks, porn mustache plus a well toned physique. A pilot playboy.

PILOT

Control says we have clearance. Any stops along the way?

MARIA

No. Let's go.

PILOT

Understood.

He then turns and enters the cockpit, and closes the door behind him.

EXT. MARIA'S JET

The jet TAXIES along the tarmac behind a JUMBO AIRLINER and comes to a stop to wait their turn.

IN FRONT OF JUMBO: HEAT WARBLER off of the asphalt as the airliner takes off from its run.

INT. MARIA'S JET - COCKPIT

The pilot PRESSES BUTTONS, FLIPS SWITCHES and reads the digital meters as his copilot reads a CHECK LIST.

Once done, he uses his headset microphone.

(CONTINUED)

CONTINUED:

PILOT
Preflight established. Ready to
roll on your command.

COCKPIT SPEAKERS (V.O.)
Runway clear, you have the roll.

PILOT
Roger. Have a nice day fellas.

The pilot and copilot operate in tandem, the ACCELERATION
LEVER and push it forward gently at the same time.

EXT. MARIA'S JET - LEFT SIDE

The jet SCREAMS down the runway at over one hundred and
fifty miles an hour. Its NOSE lifts up slightly then the jet
takes off from the tarmac with a LOUD THUNDROUS ROAR.

BEHIND JET: EXHAUST PLUMES from the engine ports as it
climbs higher into the sky. Noise lessens the further it
gets.

BLEND TO:

SUPER: MAP OF EARTH AS JET FLIES FROM POINT 'A' TO POINT
'B'...

JET TRAIL MOVES FROM PARIS, TO THE TIP OF SOUTH AFRICA.

JET PATH ENDS AT...

EXT. SOUTH AFRICA - UMTATA - REMOTE AIRFIELD - AFTERNOON -
MAY 18TH, 2026

Tarmac is old, POTHOLES, PATCHED spots, a rickety runway.

A tan building with TWO PROP junk heap parked beside it.

WALTER'S AVIATION SCHOOL.

An ADOBE NEON SIGN blinks with a couple of letters that is
about to give out, COOL DRINKS!

Maria's jet taxis to the building, and stops.

ON JET: The HATCH OPENS and the pilot lowers the stair well,
and retreats back into the jet.

Casey and Maria step out.

It is HOT! Deathly hot today as HEAT WAVES warble off of the
BLACK pot holed runway.

CASEY
Man, I never thought I'd be back in
africa.

(CONTINUED)

CONTINUED:

MARIA

It's a good spot. Hardly any police come here.

CASEY

Why should the police come here?

MARIA

Because, the man who owns this little strip loves to, target practice.

A SHOT RINGS OUT!

CASEY

What the hell was that?

MARIA

Just walter. Come on.

Maria leads casey towards the building, but SUDDENLY the JET powers up.

At the same time, the copilot tosses out their bags from the HATCH ENTRANCE.

CASEY

Hey! What the hell!

MARIA

Come on casey.

CASEY

But they're throwing out our stuff like it's garbage. Come on man!

COPILOT

Sorry about this, but the guy here is nuts.

Jet gets LOUDER as a bag is tossed to casey.

CASEY

Well jesus, take it easy on our stuff.

COPILOT

No time. Sorry about this, but we have to go.

As the last bag is thrown out, casey raises his fist and SHOUTS profanities.

Jet engines MUFFLES Casey.

As the jet taxies back to the runway, DUST FLIES ABOUT which flutters around Casey.

(CONTINUED)

CONTINUED: (2)

Maria simply watches unphased and untouched by the dust. As if her presence demands it.

When the jet is far enough away...

CASEY

You assholes!

MARIA

Let's go!

Casey is all dusty.

ANOTHER SHOT RINGS OUT!

Casey turns to see maria walking towards the back of the building.

He hurries to join her.

EXT. SHOOTING RANGE - BEHIND WALTER'S OFFICE

SAGE BUSHES, dirt, a few local trees set the scope of africa's plains.

Walter is lying on his stomach on the dirt while he uses a SNIPER RIFLE.

His target, A BULL'S EYE sheet of paper that is set up in front of him at a distance of seven hundred feet.

BEHIND HIM ARE: Maria and casey who watch silently. Just as casey is about to say something.

MARIA

Sh.

Walter cocks his rifle with a new bullet, then takes careful aim.

WIND is only heard.

EXT. TARGET - BULL'S EYE

A SHOT! And the center target is struck, but just a few millimeters off.

EXT. WALTER

Walter stands up as he MUMBLES to himself, but does not see the two arrivals just yet.

He is a sloppy man. One that does not dwell on good looks or fresh breath along with TEN O'CLOCK shadow.

Walter is about to load again, but sees maria.

(CONTINUED)

CONTINUED:

WALTER

What the hell do you two want?

MARIA

Walter. You look good. Trying to break your record?

WALTER

Record? I was off by a few millimeters. Had my game face on yesterday and nailed it perfectly. I just can't seem to get my scope to focus properly for some strange reason.

MARIA

Here let me.

Maria walks over to walter.

He hands the rifle over to maria as his BEADY little eyes wanders over eerily to casey.

WALTER

Who's the scrawny looking prick?

MARIA

Him? He's harmless.

Maria raises the rifle and nestles it against her shoulder like a pro as the two men watch silently behind her.

THROUGH SCOPE: The CROSS HAIRS shakily settle on the middle of the target.

EXHALES of her breathing is heard.

She SHOOTS!

EXT. TARGET - BULL'S EYE

The target's MIDDLE DOT is hit with deadly accuracy just above Walter's shot by a hair.

EXT. WALTER - CASEY

Casey's shows stunned expression as maria hands over the rifle.

MARIA

Your cross hairs were off by just a smidgen. Looks like you need glasses walter.

(CONTINUED)

CONTINUED:

WALTER

Like hell I do. My eyesight is as perfect as my willy when it comes to nailing targets. So what the hell do you want?

MARIA

Don't you remember? I hired you to take us to the angel star.

Walter tries to think.

WALTER

Right, Right. Well come on then. I'll get the paper work set up. You do know my usual contract rate?

MARIA

Yup. Twenty five plus a case of scotch.

Beside maria as they all walk to walter's office.

They talk quietly.

CASEY

Twenty five bucks?

MARIA

Thousand.

CASEY

Oh come on. Are you serious?

MARIA

He's the best desert guide out here. None of the outland pirates would dare challenge him.

Casey stops in mid-stride. He scans the area.

CASEY

Pirates?

He then realizes he is alone.

ON WALTER: At the office, he opens his CREAKY DOOR.

INT. WALTER'S OFFICE

Walter walks into his world where there is ENGINE PARTS, TOOLS GALORE, OIL DRUMS that line the wall.

Ahead of him, is a MESSY desk of PAPERS, EMPTY LIQUOR bottles, etc.

(CONTINUED)

CONTINUED:

Maria and Casey walk in to see Walter's LIFE as he searches his desk.

CASEY

How long have you lived here?

WALTER

About, twenty four years give or take. My wife left after five of those glorious years to go back to the city so she could - discover herself as she puts it.

CASEY

Why did you stay?

Maria sits on a chair in front of Walter's desk.

WALTER

I like the quiet. It's a dust bowl, but I prefer it to the noisy cars, busses, people or, those who want something for next to nothing in exchange for my services.

Walter FINDS the needed contract papers and sits down.

Casey leans against a book shelf.

CASEY

Whoops. Sorry about that.

WALTER

No worries. Been meaning to fix that, but I've been too busy. Now long haul transportation to the port will cost twelve thousand, fuel, border costs, and ammo comes to...

Calculator.

Maria waits patiently.

WALTER (CONT.)

Twenty four thousand, eight hundred dollars and forty six cents.

CASEY

That's highway robbery. Can't we work out deal of some kind?

ON WALTER: He looks at Casey intently, coldly.

WALTER

Have you ever been to Africa?

(CONTINUED)

CONTINUED: (2)

CASEY

Yes but...

WALTER

In the boonies?

CASEY

Well not remote places like this.

WALTER

Have you ever had to use a gun?

CASEY

No.

WALTER

Then shut that cake hole of yours and listen up. Out here, there is no law. If a pirate was to see us moving across the wasteland hauling your goods to your beloved angel star they are going to put two and two together. They know me well enough to keep their distance when I'm alone. But if I had both of you strolling across the desert with your expensive equipment, they will come and try to take it by any means necessary. Except they won't kill you right away.

ON CASEY: He SWALLOWS ONCE.

ON MARIA: Reacts because of casey.

WALTER (CONT.)

They will tie you up, possibly naked. Then wonder if your alabaster hide is worth it to sell on the black market as decoration along with those tiny nards you have between those legs of yours. But they don't just cut them off, they pull them off with a pair of rusty pliers, which is attached to a winch to one of their jeeps. So if I were you, I'd reconsider that attitude of yours before sounding like some blood sucking city lawyer.

CASEY

Twenty four thousand works.

WALTER (CONT.)

I thought you'd see it my way.

(CONTINUED)

CONTINUED: (3)

Walter hands maria the papers, who then reads the figures and conditions.

BLEND TO:

EXT. WALTER'S JEEP - MOMENTS LATER

Maria is loading her supplies while walter helps with the use of his fat filled arms.

Casey on the other hand.

ON CASEY: He glances about for any signs of would be pirates under the HOT SCORCHING sun light.

Maria and walter converse quietly with one another.

MARIA

Walter, you are by far the best bull shitter I have ever met.

WALTER

Well you have to add some danger to his life. I mean look at him. He's too fragile to be out here.

MARIA

I know. But he's good at what he does. When was the last time a pirate ever tried to commandeer your customers?

WALTER

Not for, five or so years.

MARIA

Well, at least we have some security since you're coming with us.

Casey spins around.

CASEY

Hey how come we don't use your plane to take us to the ports?

WALTER

Ever hear of land to air missiles?

CASEY

Oh, yeah.

WALTER

Just get your ass in the jeep and we'll be on our way.

(CONTINUED)

CONTINUED:

Once the jeep is loaded with their luggage and equipment, walter hops in the driver's seat and starts it.

Jeep sounds like it was just rolled off the assembly line.

Maria gets in the passenger side, while Casey hops in the back seat.

Walter puts it in gear, and off they go to the ports.

DISSOLVE TO:

EXT. SPACE - UNCHARTED TERRITORY - 52000 LIGHT YEARS AWAY

TWO lush GREEN and BLUE planets orbit their SUN. It looks peaceful, serene as they coast silently around the mass of energy.

In orbit around THE FIRST planet, hundreds of SHUTTLE like transports escape the surface.

Like a meteor it falls towards the planet passing a SLEEK and SMOOTH SHUTTLE CRAFT and further into the...

ATMOSPHERE where CLOUDS slightly obscure the continents when another SHUTTLE screams by.

As fall turns to FLIGHT over land: LARGE CITIES grace the landscape.

RANDOM POCKETS of ODDLY SHAPED buildings FLASH lights intermittently.

EMERGENCY SIGNAL BLARES.

Flight moves to a CENTRAL PLAZA of MILITARY structures.

EXT. COMMAND BUILDING

A TRIANGULAR shaped building is surrounded by hundreds of smaller versions of itself.

BLEND TO:

INT. COMMAND

ALIEN creatures. BIPEDAL as they move from one station to the next.

In front of them, is a LARGE HOLOGRAPHIC image of SPACE and the PULSE WAVE that is getting closer to their homeworlds.

An alien commander stands alone among them, watching it.

ON IMAGE: BLIPS which represent a DISTANT planet BLINKS out of existence along with its neighboring worlds and MOONS.

(CONTINUED)

CONTINUED:

Although in contrast to the wave's forward motion, it's speed is above light travel.

ON ALIEN: His appearance displays a peace loving nature. EYES are round but slightly wider than a human. His skin is light orange. Facial features are slim, pointed, with a chiseled longer chin.

He looks over to one of his subordinates.

ALIEN COMMANDER
(SUBTITLED)
Estimated time of arrival?

OFFICER
(SUBTITLED)
Approximately Four and one
Etrocals.

Etrocals = (4MIN-8Seconds)

ALIEN COMMANDER
Have all of your families been
evacuated?

OFFICER
(SUBTITLED)
Yes commander.

ALIEN COMMANDER
(SUBTITLED)
Then get to your shuttles. I'll
stay behind.

HUMS of highly technological machines resonate in the room.

No one moves.

The commander glances around with a convicting stare as he repeats.

ALIEN COMMANDER (CONT.)
(SUBTITLED)
I said evacuate.

OFFICER
(SUBTITLED)
Begging your pardon commander. But
since our families are safely
evacuated from the surface, there
is no time for us. We will remain
behind. We all took our oaths, and
we will live by them, Sir.

SILENCE among HUMMING of machines.

(CONTINUED)

CONTINUED: (2)

ALIEN COMMANDER
(SUBTITLED)
Have the cruisers left their
stations yet?

OFFICER
(SUBTITLED)
Yes commander. They jumped into
hyperspace not moments ago.

Emotions rouse the crew.

ALIEN COMMANDER
(SUBTITLED)
Good. Then, back to your stations.

OFFICER
(SUBTITLED)
Yes commander.

CLOSE ON COMMANDER: The commander walks from his post and wanders around the room, but also watches the HOLO-IMAGE every few seconds.

EXT. BEHIND WAVE

MENACING. Its SIZE is beyond imagining. POWERFUL.
TRANSLUSCENT.

EXT. SECOND PLANET

Wave follows an empty path, the second planet is first.

SHOCKWAVE: The intense forces from the shockwave touches the planet's ATMOSPHERE.

It then CUTS into the crust.

CONTINENTS BREAK APART.

ON PLANET FROM ORBIT: At the equator as the wave pushes in further, the entire planet BLOATS

Planet's GUTS eviscerate from within.

EXT. IN FRONT OF WAVE

The planet EXPLODES. The percussive blast wipes out its FOUR MOONS and A NEARBY asteroid field.

FRAGMENTS, CHUNKS OF CONTINENTS are sent into space.

WAVE moves on to the next victim.

SPACE is being disturbed from its movement.

INT. COMMAND

Commander and his subordinates watch on the HOLO-IMAGE as their second world is torn to pieces.

The commander's officer breaks the silence.

OFFICER
(SUBTITLED)
Bekkelephorin is destroyed. No survivors.

ALIEN COMMANDER
(SUBTITLED)
Then, may our gods grace us a place so we shall meet again.

He turns to look at the HOLO-IMAGE of the wave.

ON COMMANDER'S FACE: Proud, unassuming, ready, as A WHITE LIGHT encompasses his command room and staff with a BLINDING EFFECT.

EXT. HOME PLANET

The wave pushes through the fragile world with its ENERGY.

Planet EXPLODES GLORIOUSLY.

LAVA, DEBRIS, CHUNKS of CONTINENTS.

THE WAVE PASSES BY and BLURS out what was once a peaceful system of life.

DISSOLVE TO:

EXT. WALTER'S JEEP - DUSTY TRAIL - DAY

Casey watches the road. GAZELLES show up out of nowhere.

He watches them peacefully until...

WALTER
So why are you two going to coldest place on earth?

CASEY
Well I'm going down there to help set up a new radio telescope.

WALTER
And you?

MARIA
I'm just going along for the ride. I have some business to take care of.

(CONTINUED)

CONTINUED:

WALTER
What kind of business?

MARIA
Classified. Sorry.

Casey pulls out his JOURNAL.

BLEND TO:

EXT. DUSTY TRAIL - BIRD'S EYE VIEW

More wildlife scamper about the plains.

A small HERD of ELEPHANTS walk east.

Flight levels out to display Africa's vast continent in its radiant glory with BAOBOB tree or PATCHES of lush shubbery and grasslands.

EXT. FORK IN THE ROAD - HOUR LATER

Walter veers over to take the right FORK in the road.

ROAD SIGN: SHIPPING DOCKS - 72 MILES.

A few SNAKES slither by close to the rocks as Walter intrudes on their territory.

DUST OBSCURES the JEEP'S REAR END.

BLEND TO:

EXT. HIDEOUT - PIRATES - ASSEMBLING

Hideout consists of PIRATES, TRUCKS, MOTOR CYCLES, WEAPONS and AMMO.

A desperate man's territory.

The leader Azzi, is a pirate who expresses renewed joy while watching WALTER'S JEEP through BINOCULARS.

Behind him are his men, itching to get some booty today as they all COCK GUNS or RIFLES.

ALL CONVERSE IN SWAHILI:

AZZI
(SUBTITLED)
I count three people. Walter is driving.

PIRATE #2
(SUBTITLED)
He is the best shot around. I hope you know what you're doing Azzi.

(CONTINUED)

CONTINUED:

AZZI
(SUBTITLED)

We haven't had a good score in months. Besides, I'm not afraid of that old drunk bastard.

PIRATE #2
(SUBTITLED)

It's your funeral.

PIRATE #2
(SUBTITLED)

It's yours too if you don't do as I say. Now get them ready.

PIRATE #2
(SUBTITLED)

Fine.

Azzi's second in command looks back at the men who are waiting for the ORDER.

PIRATE #2
(SUBTITLED)

Time to earn your pay!

With a POSITIVE CHEER, the driver's start their engines with a LOUD ROAR!

EXT. PIRATE POSSE

TRUCKS, JEEPS, MOTORCYCLES are fired up and ready to go.

Azzi is in the lead vehicle which is a LARGE DODGE TWIN AXLE CREW CAB.

The ROOF is CUT OUT to resemble a makeshift convertible since weapons will be used.

When AZZI pulls up to the front.

He looks back to his men.

AZZI
(SUBTITLED)

Let's take em' to hell!

The men CHEER as Azzi sits down, and punches the accelerator to the floor.

EXT. PIRATES

A CLOUD of DUST PLUMES as the pirates go to work.

Dust covers their rears like a blanket but their TAIL LIGHTS GLEAM through.

EXT. WALTER'S JEEP - FRONT WINDOW

Dust slightly obscures the tail end of his jeep but it's not enough to hide them from the pirates two miles back.

On sideview mirror: GLINTS of VEHICLE WINDOW reflections catch walter's eye as he GLANCES to his sideview mirror.

Walter tries to make out what's coming. But soon sees...

SIDEVIEW MIRROR: Ahead of the posse is AZZI'S DODGE.

SUDDENLY as if by magic, Azzi's truck turns into a dozen when the rest of the pack SPREAD OUT.

WALTER

Oh shit.

MARIA

What is it?

WALTER

You are not going to believe this.

Casey looks back to see a large dust cloud.

CASEY

What is that?

Daily routine comment.

WALTER

Pirates.

EXT. AZZI'S TRUCK

ON AZZI'S FRONT GRILL: ENGINE ROARS as Azzi hunts down his prey.

EXT. WALTER'S JEEP

Walter speeds up.

CASEY

Are you shitting me?!

WALTER

Nope. Maria grab my rifle.

EXT. REAR OF JEEP - CASEY

Casey keeps his head low behind the seat's back rest as he watches the MENACING pirates getting closer.

CASEY

Holy shit!

BEHIND HIM: Maria cocks and loads walter's rifle, and stands up. She braces while taking aim.

(CONTINUED)

CONTINUED:

SCOPE: Maria can see the LEAD truck clearly, but chooses another on the right of AZZI'S dodge.

THE CROSS HAIRS bead on the driver.

MARIA'S TRIGGER FINGER: She SQUEEZES.

A SHOT!

FOLLOW BULLET: Bullet speeds to its target.

The sunlight reflects off of the SLUG along with the surrounding environment.

THEN...

EXT. PIRATE'S WINDSHIELD - DRIVER'S HEAD

Maria's bullet pierces the GLASS with a perfect hole, and pierces the driver's SKULL.

BLOOD SPRAYS onto some of the men behind him.

TRUCK'S FRONT END: The truck VEERS with a SHARP right turn only to smash into another vehicle's SIDE PANEL.

ON SECOND TRUCK: Because of the impact, the driver loses control.

Men fall out and roll across the dirt, while the truck SMASHES into an awaiting BOULDER.

ON BOULDER: Upon impact, men who are still in the truck get thrown out. It EXPLODES.

Some even cartwheel in mid-air as they SCREAM in terror.

EXT. WALTER'S JEEP - SIDEVIEW

Walter looks at his sideview mirror.

WALTER

Nice shot.

EXT. AZZI'S TRUCK - DRIVER'S SIDE

Azzi picks up a CB mic to speak with his team.

A few of his men start to fire back with MACHINE GUNS.

AZZI

Hit the tires!

EXT. WALTER'S JEEP - MARIA

Maria cocks the rifle again, and takes aim on another vehicle as BULLETS ZING past her head.

(CONTINUED)

CONTINUED:

Bullets are getting nearer and more dangerous.

Walter FLOORS it, and JUMPS a SMALL KNOLL.

Once on level road, Maria SHOOTs! with deadly control.

EXT. MOTOR BIKE

The bullet nails the bike's ENGINE block. w

Rider wildly SWERVES and WAGs about.

He pulls to the left after his front TIRE digs into a GULCH to make the bike grossly lean up.

ON RIDER: As he rolls on the ground, he doesn't see...

Another TRUCK heading his way.

The FRONT BUMPER smashes into the rider and drives over him.

Two down, several to go.

EXT. THE CHASE - ALL VEHICLES - BIRD'S EYE VIEW

Azzi closes the gap.

walter's jeep is fighting to the bitter end. Pirates shoot continuously to make a lucky hit.

EXT. DANGEOURS JUMP - FRONT WINDSHIELD

Walter sees a DIP in the road that would bottom out his jeep.

A safer route on the LEFT.

Maria holds onto her seat while walter takes a JUMP over a little knoll, but sends CASEY flying from his back seat only to fall out behind the jeep.

ON CASEY: He grabs the REAR END with both hands.

CASEY

Holy shit! Ah! Shit! Help!

EXT. BACK END OF JEEP

His feet drags on the dirt as BULLETS ZING past the jeep. One BULLET even strikes close to him on the back gate.

CASEY

Maria!

Quickly Maria climbs to the back to help him.

(CONTINUED)

CONTINUED:

MARIA
Give me your hand!

CASEY
I can't. I fall!

ON WALTER: He pulls out a DREADED magnum, dirty harry style, and fires a shot.

A LOUD BANG! drowns out his jeep's engine noise.

EXT. SECOND MOTOR BIKE

Walter's shot strikes the rider's front SHOCK, which SPLITS. FLUID SPRAYS onto the rider with BLACK FLUID.

ON BIKE SIDEVIEW: Rider tries to wipe away the liquid.

The front tires SLAMS into boulder and catapults him high into the air.

Just ahead of him are JAGGED rocks.

Three down, more to go.

EXT. BACK OF JEEP

Maria reaches down to grab casey's right hand.

Once she has a hold on him, begins to pull with all of her might as Walter veers right suddenly.

Casey almost lets go.

CASEY
Ah! Oh shit! Oh shit!

MARIA
Casey!

CASEY
Help me!

EXT. AZZI'S TRUCK - DRIVER'S SIDE

Losing three of his men takes it toll on azzi as he pulls out his own gun. A modified MAGNUM, which he then shoots from his window with rapid succession.

BESIDE HIM is one of his men that stands on the passenger seat with, A ROCKET LAUNCHER.

He FIRES it.

EXT. AZZI'S TRUCK - BIRD'S EYE VIEW

The missile, WHISTLES down the middle of the road.

WHITE EXHAUST trails behind it as it cruises to WALTER'S JEEP.

EXT. WALTER'S JEEP - FRONT WINDOW

Walter sees it coming via REAR VIEW MIRROR. He TURNS the steering wheel HARD to the left.

Over a BUSH, which grazes CASEY.

WALTER

Hang on!

Maria still has a GRIP on Casey's hand as they all make it safely out the missile's path.

SWOOSH! The missile SMASHES into the dirt.

EXT. IMPACT

IMPACT! The EXPLOSION casts dirt, debris high into the air.

Some of which lands on the pirate's front hoods causing mayhem and confusion.

A few of the pirates SLAM into one another.

Azzi's truck is hardest hit as a LARGE ROCK drops right onto his HOOD and buries into the engine chassis.

EXT. WALTER'S JEEP - FRONT WINDOW

Walter slows down just enough so that Maria can pull Casey back into the back seat.

In the side view mirror: Pirates in a huddled mess of debris and thick dust clouds.

WALTER

You two alright?

As Casey sits back down...

CASEY

Fine! No thanks to you. I thought you said there were no pirates around? I did happen to overhear your conversation with Maria you know.

WALTER

Well, I thought so too. I guess I've been out of touch too long I suppose.

(CONTINUED)

CONTINUED:

CASEY
Yeah no shit.

MARIA
Casey...

CASEY
No! I'm not going to keep my mouth
shut. How many more of these
welcoming committees are we going to
come across? Huh?

Walter remains quiet as he focuses on his driving

He checks his mirror.

ON CASEY: He wipes his face with a cloth as maria sits
beside him. The ride will remain quiet until the border.

DISSOLVE TO:

EXT. BORDER CROSSING - TWO HOURS LATER

Walter pulls up to a GATE. Border guards, armed,
intimidating presence. The kind of border where bribes are
often the key factor.

MARIA
Are you going to be okay?

CASEY
Yeah.

MARIA
That was kind of a wild ride right?

CASEY
That was the first time I have ever
been shot at.

MARIA
This is my tenth time.

Casey tries to read maria.

CASEY
How can you live like this?

MARIA
I guess it's just, something I do
to fill in an empty space. Or
replace loneliness. Or something
else.

Light breeze wafts around the jeep.

(CONTINUED)

CONTINUED:

CASEY

Like what?

MARIA

I don't know.

CASEY

Why are you really going out there?

MARIA

What do you mean?

CASEY

This isn't some investigation trip
you're doing to sate your grief.
What really happened out there?

Maria studies casey's face for a few seconds. She can almost
feel his intelligence rising to the surface.

MARIA

I'll tell you on the ship.

CASEY

You promise?

MARIA

I promise.

EXT. BORDER CROSSING - GUARD

When the guard finishes his checks, he WAVES to his PARTNER
who then pulls up the RAIL to allow walter and company
passage.

Walter starts the jeep, shifts into gear and drives away.

DISSOLVE TO:

EXT. SHIPYARD - ANGEL STAR - EARLY DUSK

The docks. Ocean breezes, salt in the air. SEAGULLS
squawking. Ships wait to be unloaded.

Walter is unloading the jeep in silence as Maria approaches
him holding an ENVELOPE.

Casey unloads his stuff as he watches them.

WALTER

Sorry about the sudden attack. I
really thought the coast was clear.

MARIA

You got us here in one piece. So,
we're all good. Here you go. Plus
(MORE)

(CONTINUED)

CONTINUED:

MARIA (cont'd)
there's a bonus in there. You can
pick up your case of scotch at pier
four.

Walter takes the envelope with some hesitation.

They close the business contract.

CASEY
Sorry if I sounded, like a...

WALTER
Like a girl?

CASEY
Yeah. Like a girl.

WALTER
You had guts out there Mister
huntington. I'll give you that.

Casey sticks out his hand. Walter reciprocates with a hand
shake.

Maria and casey stand together as walter climbs into his
jeep, starts it, and drives off to pier four.

CASEY
Seems like a nice guy.

MARIA
He's had a rough life.

CASEY
We should have told him about
what's happening.

MARIA
Wouldn't matter to him though. He
probably would have said something
like, If that what's is going to
happen then I'll sit with my
scotch, dirty magazines and watch
the show.

Walter's jeep turns a corner, and disappears from sight.

MARIA (CONT.)
Come on. The loaders will take care
of our stuff.

CASEY
Where are we going?

(CONTINUED)

CONTINUED: (2)

MARIA

Do some shopping. We still have time before the ship leaves.

CASEY

Lead the way.

EXT. SHIPYARD - ANGEL STAR - DECK RAIL VIEW - EARLY DUSK

From the ship's DECK RAIL, Casey and maria head off to do some shopping, as they move through workers, dodge fork lifts.

BLEND TO:

EXT. SHIPYARD - STALL WORKERS

The gallery is full of crates, boxes, tubs of fish, scales to weight them.

Maria approaches a vendor who is selling freshly caught LOBSTERS. Big ones.

CASEY

Holy smoke. Now that's what I call primo lobsters.

MARIA

You can't get any better anywhere else. How much?

VENDOR

(Broken swahili accent)

Forty.

MARIA

How about thirty?

VENDOR

Hm. Thirty five.

MARIA

Thirty.

The vendor thinks, and agrees.

VENDOR

Okay. How many?

MARIA

Two.

Maria digs into her pocket and pulls out sixty dollars as the vendor bags up the lobsters.

He takes his money and gives a little bow to maria.

(CONTINUED)

CONTINUED:

VENDOR
Thank you.

MARIA
Welcome.

They continue on through the merchant markets.

EXT. DOCK - GAMBLERS

A group of men are squatting in a circle as one of them tosses DICE while non-players place their bets.

Casey walks up to see the action as a man throws his roll.

Behind him: Maria is still shopping.

ON CONCRETE: A PAIR OF SIXES.

Cheers erupt, but the dice tosser is not happy.

His number is ten. He needed the number twelve.

Casey squats with them.

CASEY
What's the buy in?

Everyone goes SILENT. Their eyes look at the stranger.

A BOOKIE clears his throat.

BOOKIE
(Broken accent)
Betting price is fifty.

CASEY
Cents?

BOOKIE
Dollars.

CASEY
I'll have a go.

Casey pulls out a fifty dollar bill, and slaps it down on the concrete as do the others. Things start to get lively as one of them hands to casey the dice.

BOOKIE
Call your number before you throw.

CASEY
I get it.

Casey SHAKES the dice in his fist loosely.

(CONTINUED)

CONTINUED:

However, what the other players do not realize is that casey can determine how the dice will fall, which include loaded die.

CASEY

Come on, Five!

He tosses.

GROUND LEVEL: Casey tosses them, all watch with anticipation as the first dice hits the ground.

A TWO.

SLOWLY, The second die rolls and spins around for a few seconds until...

A THREE!

BACK TO GROUP: Cheers abound for his first win. The bookie is not impressed.

He UPS the game.

BOOKIE

Not bad. But how would you do with three dice?

Mob goes silent.

Casey looks at the bookie.

CASEY

Three? What are the odds?

BOOKIE

Two to one for two correct numbers, and quadruple for a correct three numbers.

Casey thinks about it as he stares into the eyes of the bookie.

CASEY

I'm game.

The bookie then reaches into his pocket and pulls out a LOADED die, and hands it over to casey.

Only those with deeper pockets start to bet.

BEHIND CASEY: Maria shows up to see casey playing such a juvenile game, yet does not interrupt him.

Casey slaps down a one hundred dollar bill.

So do the other rich players.

(CONTINUED)

CONTINUED: (2)

He picks up all three dice, and FEELS the weird balance between them.

Sensing someone is behind him Casey looks back to see maria standing there with both arms across her chest as he shakes the dice.

CASEY
Come on seventeen.

He tosses...

ON GROUND: The first two roll sixes.

CHEERS ring out.

ON BOOKIE'S EYES: The REFLECTION of the third die rolls as it spins on the ground.

On THIRD DIE: The third does a spin, and slows down to topple over where the much needed FIVE settles and faces upward to the gamblers.

Loud cheers as those who placed bets hug one another, as casey stands up victorious.

The bookie hands over his winnings, then immediately leaves in haste.

MARIA
Are you all done now?

CASEY
Not a bad haul. Made four hundred dollars in one toss.

MARIA
And if you lost?

CASEY
Only my hundred.

MARIA
Let's go midas.

They leave the gamblers who celebrate.

BLEND TO:

EXT. ANGEL STAR - RAMP - DUSK

Casey walks up the ramp of the Angel star. A big, BULKY boat made to sail rough waters.

Its METAL BOW has a WEDGE SHAPED CUTTER attached. Its angle blade can cut through the toughest ice.

(CONTINUED)

CONTINUED:

When they reach the top of the ramp, they meet the captain.

CAPTAIN HUGHES

Miss St. Clair, welcome aboard the
angel star.

MARIA

Thank you captain hughes.

CAPTAIN HUGHES

Professor Huntington. So good to
see you again after all these
years.

Both shake hands.

CASEY

Likewise. How's the crew been
doing?

CAPTAIN HUGHES

Well, I lost one of my engineers on
the last trip.

CASEY

So sorry to hear that. Was he lost
at sea?

CAPTAIN HUGHES

No. Got married.

CASEY

Ah! Nothing like the nine gates of
hell to make one's life interesting
eh captain?

CAPTAIN HUGHES

I wouldn't know. I've been at sea
nearly all of my life, so there's
no distractions getting in the way
of my duties.

Captain turns to walk towards one of the open hatches.

At the same time, Casey glances to Maria who has the look of
how can I kill you expression.

Without another word, they head into the ship with Maria
leering at his back.

A good target for knife.

BLEND TO:

EXT. ANGEL STAR - LEAVING PORT - HOVER ABOVE SHIP - NIGHT

The heavy ship slowly taxis away from the docks as TUG BOATS escort the behemoth to sea.

On the COMMAND DECK the RADAR tower's BAR silently rotates as a FLAG is hoisted beside it.

The ship's BANNER displays a SUN behind a WINGED ANGEL.

A HORN BLARES THREE TIMES!

DISSOLVE TO:

INT. WHITE HOUSE - PRESIDENT - JOIN CHIEFS CONFERENCE

Oval office. Clean, neat, tanned walls. Decorations of patriotism.

A distraught president Samuel Martin, stares blankly at his desk.

His aids surround him in silence.

A few present officers MUTTER incoherent words when one of his advisors breaks the silence.

SECRETARY OF DEFENSE

Mister president. Mister president.

SAMUEL

Yes what is it John?

Secretary of defense, John D. Scott. (40'S)

JOHN

We need a decision. How are we going to break this news to the public?

SAMUEL

I don't know. With the timeline we have left there is no possible way we can escape this, calamity. None of our emergency staff has any solution worked out. If what they say is true then our way of life is over. Completely.

Another advisor steps forward. He is responsible for the media outlets. Chief information officer, Dale Watt. (50'S)

DALE

If this does go public, there will be total mayhem and anarchy. So far we've been able to keep a lid on this with agreements from our local and non local observatories and

(MORE)

(CONTINUED)

CONTINUED:

DALE (cont'd)
 science divisions and news
 stations. But it won't hold for
 long. There's always someone out
 there willing to do the dirty work
 of letting the public know of
 what's coming.

SAMUEL
 John, tell me again, what is the
 outcome of when this, wave hits us?

JOHN
 Total destruction of our entire
 solar system. Leaving no trace
 behind.

SAMUEL
 And we have how long?

JOHN
 Ten years before it hits us.

The room chatters and moans as the president gets up from
 his chair to walk around the oval office.

The fright of such destruction absorbs quickly as his eyes
 gazes upon a PAINTING of the 16th president.

ABRAHAM LINCOLN.

Samuel looks worn, tired. Weathered..

DISSOLVE TO:

EXT. OPEN SEAS - THREE HOURS LATER - NIGHT

The ship rocks gently cutting waves as it heads to
 Antarctica.

WHITE WASH foam coats the hull of the ship only to bleed
 back into the ocean.

BLEND TO:

INT. ANGEL STAR - MESS HALL

Hall is empty. Tables are cleared, metal stools, a few
 coffee machines are on.

Maria is sitting alone in the mess hall drinking coffee and
 reading a book.

Casey enters to see her absorbed with her reading and sees
 the TITLE of the book.

CONTACT by, CARL SAGAN

(CONTINUED)

CONTINUED:

Casey moves over to a counter and grabs a cup to pour himself a coffee.

He joins maria.

The LOW RUMBLE of the ship's ENGINES fills the room.

CASEY

So now are you going to tell me why
you're going back?

Maria finishes her coffee, and offers her attention to casey.

She sits up with a more refined posture and looks at him.

MARIA

You know that my life's work is all
about man's hidden link. Through
various cultures, about how early
man stood on his own two feet to
shape our world. I've been
C=collecting artifacts such as
weapons, tools, recording images of
paintings, or hand carved effigys.
Right?

CASEY

Right.

MARIA

I had friends working in antarctica
who were studying caverns deep
under the ice. We thought they were
a collection of tunnels that had
been built naturally over the
course of three million years.
Except they didn't exhibit any of
the characteristics of caverns.
Rather they were echos of some
kind.

CASEY

To what?

MARIA

To something larger. A structure
maybe. For security reasons I had
marshall who was one of the team
leaders send me private messages
instead of using the usual channels
in case someone was listening.

CASEY

Who would be listening?

(CONTINUED)

CONTINUED: (2)

MARIA

Anyone who wanted to get their hands on our discovery. After some heavy negotiations with members of the Geneva convention and the U.N., my status was established as director of the site. Everything was fine after that. My team began marking off sectors of the find, when things went to shit. I was told there was an accident. That people got killed and so forth.

Casey leans back in his chair.

MARIA (CONT.)

When I was brought in for questioning by the board, I was pinned as the one responsible for a lack of appointed security. They stripped me of my status, shut down the site, and wrapped it all up like some, left over experiment and tossed aside. No one has been back since. All they did was bring home the bodies.

CASEY

So what's your theory?

MARIA

They were all killed. All of them. Assassinated.

CASEY

How can you be so sure?

MARIA

Because one, the bodies were cremated the moment the plane landed. None of the family members were told of how they died. They just used some lame excuse to cover their own asses. Plus I have security footage of one of my team members getting killed. Nobody knows about it.

CASEY

Are you serious?

MARIA

Yes. But I couldn't take it to the board, because they'll just think it was someone on the inside who hired them. But I think it's

(MORE)

(CONTINUED)

CONTINUED: (3)

MARIA (cont'd)
because of what my team found that
got them all killed.

CASEY
Maybe. Well what do you think is
underneath the ice?

MARIA
You're an astrophysicist. What do
you think is so important under
there that someone is willing to
kill an entire team for?

Casey thinks about that question.

A BEAT.

CASEY
Come on. I may map the stars and
listen for minute radio signals
from deep space, but do you really
think that there's some sort of
artifact? Or, ship under the ice?

MARIA
Carl granger was one of the leading
scientists who discovered something
solid using radar echo sixty feet
down. His team then set up a
perimeter trace using marker flags
to map out its shape. But that was
just the top section of the whole.

CASEY
How big was it?

MARIA
What carl measured was just over
ten miles in length. Yet the outer
edge adjacent to his sector was
part of a whole. One hundred miles
in diameter.

SILENCE between them.

The ENGINES gentle RUMBLE seem to get louder.

CASEY
Uh, do you think or can you assume
it's something else other than what
you are trying to suggest?

MARIA
I did a scan of the radio graphs
carl sent me a week before he got
(MORE)

(CONTINUED)

CONTINUED: (4)

MARIA (cont'd)
killed. What ever it is, it's
smooth. No rough edges except for
the build up of ice, which was
dated at over three million years
old.

Casey grabs his coffee and finishes it.

A CREW MAN walks in, and grabs a bottle of water from the
fridge, then exits the mess hall.

CASEY
Alright. You got me interested.
What if we did a joint venture?

MARIA
No. I'm taking a risk as it is of
just going there by myself.

CASEY
Then what makes you think you can
get in?

MARIA
Because I know of a few entry
points the base has, but it was
never shown on the building plans.

Casey knows the idea has merit.

CASEY
How far is your base from ours?

MARIA
Around fifteen miles.

CASEY
I can let marvin know, maybe he can
come up with a...

MARIA
No! We can't involve others in this
Casey. It's too dangerous. Even for
you.

On Casey: Interests gain in strength.

CASEY
Hey, I was shot at. Almost thrown
out of a jeep, and dragged for five
miles while you were shooting
pirates.

(CONTINUED)

CONTINUED: (5)

MARIA

Yeah, but they were rough neckers in the boonies who pillage daily to make a living. My team was killed. Possibly by assassins, who don't need cars or trucks, just a target. They might still be out there.

CASEY

Okay. Maybe we can set up a sub-station hub that doesn't use the grid so we can communicate without anyone else knowing.

Maria ponders.

MARIA

It's possible. But you'll have to encrypt the signal each time.

CASEY

No problem.

INT. ROUGH SEAS - CASEY'S ROOM - BEDTIME - NIGHT

Room is tight quartered. One bed, closet.

Casey is lying on his bed as he CLUTCHES his stomach from the constant ROLLING SIDE TO SIDE motions of the ship.

A BUCKET sits near his bed, which already has PUKE inside.

CONTENTS SLOSH AROUND inside the bucket.

A FEW CHUNKS SPIT up from the rim and onto the floor.

With conditions so right, casey quickly makes a move to the bucket again and HURLS LOUDLY.

INT. MARIA'S ROOM

Maria listens lying on her bed of CASEY throwing up while she reads CONTACT. She looks up to the wall, and hears another HEAVE along with some added FLATULENCE.

MARIA

Bad constitution. He was never meant for the sea.

INT. CASEY'S ROOM

Once he finishes vomiting, he secures his bucket by tying it to the bed's foot post and sits down on the mattress.

On his shirt are some CHUNKS of puke as well as his chin. Casey grabs a nearby wet towel from the night stand to wipe away the remnants.

(CONTINUED)

CONTINUED:

CASEY

Oh god, this is gross.

Some of the CHUNKS falls to the floor and makes a SQUISHY sound.

AGAIN, He leans over the bucket.

CASEY (CONT.)

Bleagh!

EXT. ANGEL STAR - FIVE DAYS LATER - MORNING

Deck is ICY, METAL, but salted with a liquid rather than grains.

Sun is out, clear.

Even though the day is nice, the temperature has fallen drastically.

A few CREW MEMBERS stroll past him as they gab about their jobs and what not.

Casey is wrapped in a blanket.

To his left, Maria steps out into the cold air wearing a FLUFFY GOOSE-DOWN parka.

She waltzes over to casey.

CASEY

So should we tell washington about this wave that Kelly discovered?

MARIA

Kelly and I came to the conclusion that it would be dangerous to let others know. Most likely the pentagon knows already, and so does the president. Now they butt heads as to how they can contain the problem.

CASEY

What about this find that has you so worked up?

MARIA

I want to get a better look at it, before I make any other decision on how to excavate it.

CASEY

If you want my opinion, it could be a displaced ice berg that has
(MORE)

(CONTINUED)

CONTINUED:

CASEY (cont'd)
 accumulated additional ice over the
 past Aeons.

MARIA
 Perfectly round and smooth?

CASEY
 Sure why not? The earth can design
 and create some pretty weird things
 over the course of a few million
 years. Round rocks, tall columns of
 stone, deep caverns two thousand
 feet deep. Hell, I even question
 those easter island statues.

Winds pick up.

Casey looks like a cocoon wrapped up in his blanket.

Although amusing, she does not react.

MARIA
 Can you for once, just try to
 consider the possibility? That it
 might be something else other than
 ice?

Casey looks up

The sun is bright for him to see maria.

CASEY
 Maybe, and if it isn't ice, then
 I'll reconsider my opposition. You
 know strange as this may sound, but
 I always wanted to witness
 something grand such as a vessel
 from space. I read stories upon
 stories and recorded accounts from
 people who say they've seen an
 object hovering above their house.
 If what they say is true, why
 didn't they get a picture of it?
 And if they did, why is it always
 out of focus?

He has her on that statement. Barely.

MARIA
 True. But what about the other
 people who have been abducted?

TEN FEET away from both in conversation.

(CONTINUED)

CONTINUED: (2)

CASEY

Part of their fantasy I reckon. The most famous tale was about Barney and Betty Hill. Two unsuspecting people, husband and wife who were snatched from their car, and taken to be examined or experimented on for hours before waking up back in their car again as if nothing happened. Under hynosis, they gave the exact same testimony, but the specialist claimed it was a deeply practiced theatrical play between them to try and fool the experts. It's feasible to do.

MARIA

Maybe. My job is to find links between man, and his ancestors. I translate all sorts of hieroglyphic words, phrases, paintings and hand carved pictographs. Some of which contain images of alien beings or space crafts. Why would man so basic in his thinking, make up something like that?

CASEY

Well possibly because he was an ancestor to one of the national enquirer reporters of today.

Maria looks at him sharply. She leaves.

ON CASEY: He watches maria disappear via hatchway, then resumes with his journal as if the conversation didn't happen.

At least until he can feel his foot in his mouth.

CASEY (CONT.)

Ah, shit!

He gets up from his lounge and chases down maria.

INT. ANGEL STAR - HALLWAY

Maria is just about to walk into a research room when casey flags her down.

CASEY (CONT.)

Hold up.

MARIA

Why?

INT. RESEARCH ROOM

HUMMING computers, RADIO equipment, DIALS, GAUGES, CLEAN.

Casey enters as he tries to keep his blanket wrapped around him, but then drops his journal to the floor making more of a mess.

CASEY

Crap,

MARIA

Man, you are so unorganized.

CASEY

Yeah whatever. Look, I'm sorry I made it sound like your theory is a farce, but I just have my doubts. I need proof. Absolute solid as steel proof up close and personal.

Maria sits down in front of a computer screen.

She logs into her private account.

A FLASH SCREEN pops up with a LONG LINE of encrypted numbers and symbols that scroll at blinding speed.

Once it stops, a NEW WINDOW appears.

She uses the mouse and moves the cursor to an UNNAMED FILE and clicks on it.

A FULL FIELD of TINY SCREENS emerge much like a casino or grocery store's security room would have to catch thieves or cheaters.

CASEY

What's this?

MARIA

I had secret cameras rigged through out the facility about the size of pinheads. The other default cameras worked too but those were all shot and destroyed. Like a pro killer would do. Plus all of the security tapes were erased. I kept the recordings from my private system stashed in a safe place.

Maria CHOOSES MINI-WINDOW #11

WINDOW #11 ENLARGES.

Maria plays video file.

Both watch in silence as they see CARL running for his life into the RADIO ROOM.

(CONTINUED)

CONTINUED:

Yet they also see BODIES before they were removed.

CARL (V.O.)
Is anybody here?! Anybody?

Carl runs into the radio room to see Carlyle dead on the floor.

Maria uses EDITING tool to close in on Carl.

On MINI-WINDOW #10: Assassin enters the radio room and checks in corners or behind cabinets when Carl stands up and runs to the assassin and strikes him.

Assassin hits the floor. Carl holds the extinguisher.

Soon, the other assassin steps in silently behind Carl.

Maria shows emotional reaction.

SOUND of a SILENCER.

Her face flashes pale as the video file ends to display WHITE NOISE.

CASEY
Holy shit.

MARIA
Now do you see why I have to go back?

CASEY
Are you nuts? What if the killers are still out there?

MARIA
Where? There's no where to go but live inside the base. Which they aren't. My cameras have been operating since the shut down. Nobody is inside.

CASEY
Let me on it for a sec.

MARIA
Why?

CASEY
Just, trust me okay?

Maria moves from her chair to let Casey take her place.

He brings up a COMMAND CONSOLE and keys in his log-in codes.

CURSOR BLINKS A FEW TIMES.

(CONTINUED)

CONTINUED: (2)

Marvin pops up on screen.

MARVIN
Yo casey. Hey maria.

CASEY
Change of plans.

EXT. PORT OF LOCKROY - A DAY LATER - DAYTIME - MAY 24TH,
2026

Casey walks down the ramp with a few of his bags while maria finishes her business with Captain Hughes.

The weather is clear with the sun out but hardly changes the cold air around the ports.

A NEARBY THERMOMETER READS way below zero.

Casey apprpaches marvin.

A brief reunion.

CASEY
Hey buddy.

MARVIN
This is nuts, you know that?

CASEY
Maybe. How's everyone back at basecamp?

MARVIN
Good to go.

MARVIN (CONT.)
I had to convince the board that some of our equipment needed maintenance, they really didn't take that very well.

CASEY
They'll get over it.

MARVIN
Yeah. I told them a week is all we would need.

CASEY
Then it's all good.

Maria approaches them.

MARIA
How's it going Marvin?

(CONTINUED)

CONTINUED:

Partial hugs.

MARVIN

Honky dory. It's good to see you again.

MARIA

Likewise.

Marvin looks over to the prize vehicles.

MARVIN

My lady, gentleman, I give you...

ON ATV'S: HUGE BEHEMOTHS, SIX WHEELS, RADAR DISHES on each roof top.

Both are IDLING.

MARVIN (V.O.)

Mama and papa.

CASEY (V.O.)

Nice.

INT. CAB POV

The three walk side by side from the ship docks carrying their luggage.

Skies start cloud over.

MARVIN

So, how long do you think you guys are going to be out there?

CASEY

Maybe five days at the most. After what maria told me on the ship about what happened to her crew, it peaked my curiosity.

MARVIN

Think you'll find anything?

CASEY

I honestly don't know.

MARIA

If we do, you'll be the first one to know.

MARVIN

Much appreciated.

EXT. A.T.V'S - MINUTES LATER

Marvin finishes loading their stuff into a rear hatch, and secures the door.

Marvin walks back to the cab, the angel star behind him,
BLOWS ITS HORN!

Marvin then opens the rear door of the cab and climbs up using a mounted steel ladder and enters inside.

INT. CAB - READY TO GO

Maria sits in front along with Casey riding shotgun.

Marvin is in the back seat.

The driver revs the engine, and then puts it into gear and starts their journey.

The sun is clouded over, but it's still bright enough to drive.

Marvin opens his LAPTOP.

CASEY

God I missed this.

MARIA

What? The cold? The almost frost bitten fingers and toes? Snot freezing under your nose?

CASEY

All of it. It reminds me that our world can dish out some pretty brutal conditions when it wants to. There's no discrimination against man or woman who yearn for answers. Nothing comes easy. Especially out here.

EXT. A.T.V'S - BUG'S POV - LATER ON

As the A.T.V's pass by, a TINY unseen device ACTIVATES near the shoulder of the road. It blinks a LIGHT.

A BEACON.

DISSOLVE TO:

EXT. ASSASSIN'S LAIR - TWENTY MILES FROM MARIA'S BASECAMP

Winds pick up and HOWLS as SNOW FLURRIES cascade around a DOMED hideout that is HALF BURIED in the ice, but is also camouflaged using the surrounding snow as cover.

A BEEPING SOUND! inside the dome.

INT. ASSASSIN'S LAIR

Their lair is SPARSE, CLEAN, riddled with CRATES of AMMO, WEAPONS.

Both sit across from each other in front of a heater.

A BEACON DEVICE BEEPS!

One of the assassins uses on a LAPTOP.

The screen FLASHES up a GRIDDED MAP of the area and road where the A.T.V'S are passing through.

TWO BLIPS are heading to Casey's base camp.

The assassin looks back at his partner and nods no.

He goes back to sit down as his partner drinks his soup.

BLEND TO:

EXT. A.T.V.'S - ROAD SPLITS OFF - TWO HOURS LATER

The first driver stops, then the second ATV behind them stops also.

INT. A.T.V.

Marvin's ride waits.

MARVIN

Okay guys, this is where I get off.

CASEY

Contact us when you get in. We'll try to get in and out as fast as we can so maria can wrap this all up.

MARVIN

Got it. Oh and hey, what do I tell the brass if they want to talk with you?

CASEY

Tell them, tell them I came down with some sort of disease, and you all had to put me quarentine.

MARVIN

Yeah right.

Marvin then OPENS the back door.

STRONG WINDS cause SNOW to drift inside the cab causing the driver some dismay until the door SHUTS closed with a firm SLAM.

Casey and maria brush off the snow.

EXT. SECOND A.T.V.

Marvin runs to the second vehicle through the HARSH winds.

He keeps BOTH HANDS up against his face until he reaches the passenger side door, then climbs up and enters the cab.

BEHIND A.T.V'S: Both leave and take a fork each that the road provides.

Marvin's atv heads to his base while Casey's moves on to Maria's base.

Just above the horizon, the sun sets and disappears to allow night to settle in.

This is antarctica at its best.

SNOW WHISKS by and COVERS their tracks.

DISSOLVE TO:

EXT. SIDEVIEW OF CASEY'S A.T.V. - BUG POV

As the SIX GIANT TIRES pass by, another BEACON ACTIVATES.

INT. ASSASSIN'S LAIR - NIGHT

BEACON trips a second time. One of the assassins uses a laptop to see a BLIP moving towards the empty base.

They look at one another in silence.

Second assassin nods for approval.

Quickly, they move to a crate and open it to reveal a plethora of weaponry meant for one purpose... TO DISPOSE.

Both take a weapon. One has a Sub-machine gun mounted with a supressor. The other copies his partner but also grabs a hand gun mounted with a silencer.

Once they are cocked, locked and ready to rock, they put on GOGGLES and protective head gear mounted with night vision scopes.

They leave the dome's protection.

EXT. ASSASSIN'S LAIR

Outside: the WINDS HOWL and ROAR ferociously.

No mercy from the WINDS as they mount a SNOWMOBILE each. Both UNPLUG HEATING CORDS from their ENGINE CHASSIS.

They start them, and speed off to the base.

BLEND TO:

EXT. MARIA'S BASE - AN HOUR LATER

The BASE: EMPTY, BARREN, NO LIGHTS ON. SNOW DRIFTS piled up against the walls.

Casey, and maria's A.T.V., stops just outside the main building.

The driver gets out and walks to the rear of the vehicle and unloads the supplies.

Maria and casey climb down from the cab.

SNOW FLURRIES around the base entrance as WINDS continue its assault.

Both walk to the front doors to see A KEY CODE PANEL that is still OPERATIONAL via LIT buttons.

Casey watches behind her while their driver, FRED approaches with his arms full.

ON PANEL: Maria keys in her set of codes.

A BEEP!

Then all hear a HISSING sound and the two heavy METAL doors open up, which reveals a dark interior.

MARIA

Fred, can you go turn on the power?
The station is just down that way
to the right. You'll see the door.

FRED

Sure thing.

He sets down the luggage, and runs along the outside wall through the TORRENTIAL weather using a FLASHLIGHT as maria and casey pick up their stuff and enters the base.

INT. BASE

QUIET, EERIE, DARKNESS. COLD, like a freezer.

FRED IS SUCCESSFUL: As they step inside, the LIGHTS flicker on along with overhead heater pipes that are anchored to the ceiling in mooring brackets.

For a moment, maria stands still as she scans with her eyes to soak in the environment. Casey approaches.

CASEY

You okay?

MARIA

Yeah. I never thought I'd be back
in this place. I mean, I ran all
(MORE)

(CONTINUED)

CONTINUED:

MARIA (cont'd)
the daily operations, but I was
never here.

Casey moves to a central command room.

Lights continue to switch on. Fred enters the base, then
PRESSES a BUTTON on the wall to close the doors behind him.

Once they CLANG shut, maria joins casey as fred waits for
further orders.

MARIA
Fred, can you take our stuff down
the hall to room A-3? That's the
bunk room.

FRED
Sure thing.

As he busily does what he is told, casey and maria step into
the command room.

INT. COMMAND ROOM

Computers that have been left behind, sit idle with blank
screens. Yet to their left is an empty 20X20 foot patch of
floor where the servers were operating.

On the opposite side of the room is a bulletin board filled
with papers, notes, graffiti pen marks, and a few photos.

Casey moves to one of the computers that sits on a long
table. He reaches down and touches the POWER BUTTON on the
tower.

DOES NOT RUN.

CASEY
Must be the cold. We'll wait until
the room gets to normal
tempurature.

MARIA
I doubt that the daily computers
will have enough information on
them anyway.

CASEY
What about the backup?

Maria holds up a hard drive.

MARIA
Luckily I kept one of the hard
drives from Carlyle's office.

(CONTINUED)

CONTINUED:

CASEY

Nice.

Maria stares at the drive. A nostalgic expression washes over.

CASEY (CONT.)

You okay?

MARIA

Yeah. I can't believe they're all dead. Everyone of them.

Without hesitation casey approaches and hugs maria, just as fred walks in the room.

FRED

Oh, Sorry was I interrupting something?

Both part.

MARIA

No. No you weren't. So, anyone hungry?

CASEY

I am. Wait wouldn't the greenhouses be useless?

MARIA

Yeah, but Marhsall had a stash of collected meats in the freezer.

CASEY

Meats? Well they're rotten now aren't they?

MARIA

Not these kind.

Fred joins them shivering.

CASEY

Okay. What kind are they?

MARIA

The kind that has been treated with a dose of radiation. Not enough to kill us, but it does keep them from decaying for twenty years. Even keeps out freeezer burn.

FRED

I'll take mine medium rare.

(CONTINUED)

CONTINUED: (2)

CASEY

Me too.

MARIA

I'm not cooking. You are.

CASEY

Oh yeah. I forgot about the kitchen fire back in...

MARIA

Just, get to it slave.

Casey turns to fred.

CASEY

See? See what I have to put up with? But first let me contact marvin.

They all split into three directions.

BLEND TO:

EXT. ASSASSINS - FRONT VIEW

The snowmobiles are at full acceleration as SNOW FLURRIES try to OBSCURE their path.

Yet the assassins do not allow the weather to bar their way as one of their HEADLIGHTS pass by with a LENS FLASH!

INT. MESS HALL

Hall is CLEAN except for the odd BLOOD STAINS that were not washed away. Multiple tables, seats, CONDIMENT RACKS.

Casey uses his laptop and logs in.

A second later...

MARVIN

Hey casey.

CASEY

Hey man.

MARVIN

Okay. We got everything set up over here. Trish put a dummy inside quarantine room 'B'. Then set up the room with all the health monitors on automatic.

CASEY

Fine. So what did you all pick as my disease?

(CONTINUED)

CONTINUED:

A few seconds of silence...

MARVIN

Cholera.

CASEY

Oh god. Really?

MARVIN

Well you said give you a disease so that's what we gave you. Because of how we all think of you so highly here.

CASEY

Yeah, I bet.

MARVIN

So any news?

CASEY

Not until tomorrow. Once the weather clears up, we'll check the grounds. But maria wants to see carlyle's last log in. Except the computer's are too cold to operate right now.

MARVIN

Oh yeah. Okay well, let me know as soon as you two have something.

CASEY

Will do.

MARVIN

Oh and by the way, Kelly was right.

CASEY

Shit.

MARVIN

Seems our galaxy is about to kick our ass, UFC style.

CASEY

I was really hoping she would be wrong. Damn it.

MARVIN

Sorry man.

CASEY

Don't worry about it.

(CONTINUED)

CONTINUED: (2)

MARVIN

Brutus is making pizza tonight.
Can't wait.

CASEY

Sounds good.

MARVIN

Tell maria that...

SCREEN BLINKS OFF SUDDENLY.

CASEY

Shit.

MARIA

What did he say?

CASEY

Nothing. We lost the connection.

MARIA

Oh.

FRED ENTERS MESS HALL.

FRED

Okay. I got the beer.

CASEY

Excellent. Now let me go check the
steaks. You want to set the table
maria?

MARIA

Me? Do this kind of work?

CASEY

Come on. You can let down your
nihilistic gaurd for once. They're
just utensils.

MARIA

Oh fine.

Fred cracks open a BEER. (FITZ)

MARIA (CONT.)

Shut up fred.

Casey walks into the kitchen area.

INT. KITCHEN

Slightly dirty, GREASY PANS, SPICES on shelves, DISHES. A
chefs dream kitchen.

(CONTINUED)

CONTINUED:

He steps up to the gas grill to see the STEAKS SIZZLING nicely on top of a CAST IRON grill.

He grabs a nearby seasoning dispenser and SHAKES a fine dust over the grilling meat.

Aroma lingers in the air.

CASEY

Ah, Isotope ten aged meat. Love it.

MEANWHILE: Outside base.

EXT. BASE - ASSASSINS ARRIVE - NIGHT

SNOW, DRUMS of FUEL, A SHACK. A couple of DIM lights.

The assassins stop by a FUEL DEPOT, which is a safe distance away from the building.

Assassin #1 points then dashes over to the building's side door as the second runs in the other direction.

WINDS continue to BLAST loose snow all over which helps for cover.

Assassin #1 heads to the side door.

INT. MESS HALL

Casey walks out of the kitchen with the steaks on a platter.

Maria is sitting down at the table as Fred sets down two cups for them while he prefers his beer bottle.

ON FRED: From the corner of his eye, he spots a FAR WINDOW.

FAR WINDOW: A SHADOW APPEARS then passes slowly to the right, and stops just shy of the window's edge.

Fred remains calm.

FRED

Hey, be right back. Just gonna check something.

MARIA

Sure.

He leaves the dining hall. No rush.

CASEY

What's Fred doing?

MARIA

Said he'll be right back, just went to do something.

(CONTINUED)

CONTINUED:

CASEY

Oh, okay.

EXT. ASSASSIN #2 - WINDOW - NIGHT

HOWLING WINDS, SNOW FLURRIES, VERY COLD.

The assassin watches as maria and casey get dinner ready.

WINDS BLOW harder, which obscures his vision, even though he is wearing goggles.

BEHIND ASSASSIN: Fred is sneaking up quietly but is HUNCHED LOW to BLEND with the surrounding snow drifts as cover.

Fred inches closer... Closer in total frame of the assassin's body.

He is now close enough.

SIDEVIEW: FRED SWINGS A HARD PUNCH to the side of the assassin's head and knocks him down.

He kneels to feel his PULSE.

Satisfied, fred pulls out a NYLON ROPE and ties up the assassin.

Once done, he shovels snow over the unconscious body. Then leaves to find more intruders, if any.

EXT. ASSASSIN #1 - LOCK PICKING

Fred arrives at the fuel depot to see the assassin trying to get in by way of picking the lock.

He ducks down behind some crates and watches for a few seconds when his leg grazes a CROWBAR.

Fred arms himself with the crowbar.

ON ASSASSIN: He is successful in picking the lock, and enters the base.

Fred runs to catch up and stops at the door.

FROM CRACK OF DOOR: Watches the assassin sneak his way down a hall.

INT. BASE - HALLWAY

The assassin moves slowly down the corridor as he points his hand gun mounted with a suppressor.

BEHIND HIM: Fred is just twenty feet away, but then silently hops behind some crates next to a wall.

(CONTINUED)

CONTINUED:

The assassin spins around to see, NOTHING.

He turns and continues on to his objective.

ON FRED: He cautiously moves to another room and enters.

INT. MESS HALL - MINUTES LATER

Maria and Casey wait at the table for Fred to come back, but time ticks by slowly.

MARIA

Well shit, he said he was hungry.

CASEY

I'll go look for him. Probably got lost somewhere.

Casey stands up from the table.

The ASSASSIN ENTERS the mess hall pointing his weapon.

Maria hops to her feet.

MARIA

Who the hell are you?!

As the assassin is about to shoot, FRED STORMS IN behind him, which surprises the assassin who then turns around to meet a CROWBAR.

CROWBAR hits his face. A LOUD CLUNG!

GOGGLES fly off.

The impact nearly spins his head around as his limp body falls to the floor.

Casey cannot move yet.

Maria walks over slowly as Fred checks a pulse.

FRED

Dead. There's still one more outside. But I knocked him out.

MARIA

Are you kidding me?

FRED

No. I tied him up. He's not going anywhere.

CASEY

How the hell did you know?

(CONTINUED)

CONTINUED:

FRED

I saw one moving by the west window. It was slight, but it was enough to tell me that we were not alone.

They all look down to stare at the assassin.

Assassin's eyes are still open expressing surprise.

Casey kneels to get a better look at the face.

CASEY

So, this is what an assassin looks like.

FRED

I'll bring in the other one, and put him in the brig.

Fred leaves the mess hall.

Casey and maria are now alone with a dead body.

MARIA

Think they were living here?

CASEY

Doubtful. Otherwise we would have seen lights on. No, I'd say they were hiding somewhere not too far from the base.

MARIA

But that's crazy. They would freeze to death in days.

CASEY

Look at his jacket collar.

Maria gets a better look to see a LOGO on the collar.

ON COLLAR: A brand name displays... MOON WEAR APPAREL.

CASEY (CONT.)

That jacket is really expensive. The lining is warmed with a heating coil fitted into the lining. It can last for about an hour, then you have to recharge.

MARIA

I still don't see why an assassin would stay out here for so long only to wait for more targets.

(CONTINUED)

CONTINUED: (2)

CASEY

Why wouldn't they? If they did assassinate your team six years ago, it stands to reason that they would keep this base clear from any more intruders. People like the CIA or NSA, or DOD. The usual three letter entities who feel that this place is a high risk factor.

MARIA

Yeah, but for what?

CASEY

Maybe it's because of what you said. That your team found something under the ice.

Maria paces the room as Fred pulls in his prize still tied up.

Fred makes him kneel on the floor.

Maria then stands beside casey as fred removes the assassin's goggles and head gear.

They all stare at a bearded man who shows no emotions.

MARIA

Who are you?

CASEY

Why were you trying to kill us?

SILENCE.

Fred PUNCHES him HARD on the right side of the face, but it barely phases him as he straightens up again.

The assassin looks over at his dead companion, and back up to fred.

FRED

Want a fresh one?

CASEY

What organization hired you?

Assassin turns his gaze over to casey.

ASSASSIN

No one hired us.

MARIA

Bull shit. This base was supposed to be protected by the U.N., as well as the Geneva convention.

(CONTINUED)

CONTINUED: (3)

Maria approaches the assassin without due care.

MARIA (CONT.)

I want to know why you killed my entire team. Why you wiped out years of our hard work with a fucking bullet!! Or so help me, I'll grab a butcher knife and hack off your god damn useless nuts!

The assassin looks at her more calmly, then feigns ignorance.

Maria's RIGHT FOOT KICKS his face on the left side, which causes his head to SLAM onto the table's EDGE with a loud sounding THOCK!

Casey then grabs maria to keep her back as fred DRAGS him out of the mess hall.

MARIA (CONT.)

You lousy prick! Why did you kill them? Why? Why god damn it!!

Casey grabs maria as emotions surface.

INT. BRIG - MINUTES LATER

QUAINT, ISOLATED, A PAIL, COT. No way out.

Fred tosses him inside, then pulls out a knife.

He turns the assassin around to face the wall and CUTS the BONDS from his hands and quickly exits.

THROUGH DOORWAY: Assassin can hear Maria's CRIES ECHO.

Once the door is shut, the assassin settles in.

EXT. BRIG

Door is made of metal. A COMBO DIAL LOCK.

Fred TURNS a COMBINATION DIAL on the door's surface to make sure that the lock is scrambled.

He walks back to the mess hall.

DISSOLVE TO:

INT. KELLY'S OFFICE - MORNING

A messy office. PAPERS, FILES, TONS of BOOKS. Days of instant noodle soup bowls sit on her desk.

Kelly watches her computer screen as she sits and eats her breakfast alone.

(CONTINUED)

CONTINUED:

ON SCREEN: Kelly clicks on NEW CLIPPETS to read stories leaked to the public.

She then chooses a CNN video report.

VIDEO REPORT SHOWS: Reporters scrambling around the studio as two anchor news reps sit behind their desk to begin the story...

INT. CNN - NEWS REPORT

STUDIO STAFF, CAMERAS, CENTRAL DESK, TENSION in the air.

A camera man points to them, and David Buckler starts the news day using a teleprompt.

DAVID

Good morning from all of us at CNN. The top story this morning, of a unvalidated claim about a possible threat that had been spotted by a student at the University of Boston late last night. Details concerning this threat were ordered gagged by the university's dean of human affairs, until rumors over the net started to spread like wildfire by an unknown source. The rumor, that a pulse which originated at the center of our galaxy is heading towards us faster than the speed of light. The student who shall remain nameless under the protective state code, said that every piece of possible evidence had been thoroughly checked multiple times, and he wanted to present his findings but was stopped short by his advisors to prevent public panic. When asked about how this threat can be stopped, he simply replied, it can't. When asked on when this threat will reach us, he responded, that we all have ten years, before our way of life is completely wiped out from existence. Whether or not these wild rumors are true, it has taken a toll with the white house and Chief of information officer, Dale Watt. When we tried to get a statement earlier from the chief, he simply replied, no comment.

Weather is next.

INT. INTERNET - WORLD WIDE COMMS BLACKOUT

SAN DIEGO: Customers sit in front of computer screens. As some try to search for information about the reportedly discovered threat...

Yet each SCREEN displays: 404 - ERROR

SEATTLE: A customer who waits for a bus using his CELL PHONE.

Display on cell: 404 - ERROR

LONDON: Local internet cafe. Customers use computers. Some screens show... 404 - ERROR.

INT. LIBRARY - TOKYO

Students study for exams, quiet atmosphere, warm glow of desk lights.

A science student sits at a desk in front of computer, and types in JAPANESE the words - ANOMALY from SPACE.

On the SCREEN: 404 - ERROR

BLEND TO:

EXT. EARTH ORBIT - SATELLITE

BLUE WORLD, SPACE DEBRIS, MICROMETEORS, and a COMMUNICATIONS SATELLITE.

ON SATELLITE: The solar panels retract and fold up.

INT. SATELLITE

WIRES, CAPACITORS, LOGIC BOARDS. SILENCE.

From a bug's POV: Crawl across circuit boards, wires, and capacitors, and over to a MINI-SCREEN that show symbols, numbers and various texts scrolling up the screen until it stops.

On MINI-SCREEN: NET DISABLE W3SVC - EXECUTABLE/ROOT - ENHANCE/WWW - NO OPTION COM/FRAG/ENABLED.

INT. KELLY'S OFFICE - MORNING

Kelly watches her computer screen, it SUDDENLY GOES BLANK. She tries to reestablish a connection, but fails every time.

KELLY

Shit. That's just great.

She gets up from her desk to leave the office.

Shuts off the lights.

INT. KELLY'S LAB - STUDENTS

Her students are hard at work when Kelly strolls in to interrupt them.

KELLY

Has anyone got internet service?

A student who stands by his desk checks his computer.

STUDENT

I don't.

STUDENT #2

Neither do I.

Suddenly all of the students try their computers, cells, etc etc.

None can connect.

KELLY

Everyone, since our terminals are down, you can have the rest of the day off. Get out of here.

The students then give a few cheers and hoorays as Kelly moves to a coat rack and grabs her bag.

She leaves quickly.

INT. MESS HALL

Fred walks in to see both sitting together at the table as they try to eat dinner. Maria picks at her food.

Casey has no trouble at all wolfing down his meal.

CASEY

You should eat.

MARIA

I can't.

CASEY

Just try. A few bites.

Maria sits up and tries to eat.

FRED

There was no identification on either of them.

CASEY

Black ops maybe?

(CONTINUED)

CONTINUED:

FRED

Possibly. I checked their weapons and found something strange about the bullets.

CASEY

What do you mean?

Maria looks at fred as he sits down.

FRED

I wanted to see what type of gauge they were using, but not one bullet was marked. Plus, I opened one of the bullets and found something odd inside.

CASEY

What?

With a full mouth.

FRED

Usually a bullet needs a spark, like an explosive cap to propel the bullet, right?

CASEY

Right.

FRED

Their bullets didn't have any. Only a little gel pill inside of the casing.

Casey stops eating.

CASEY

Astrolite?

FRED

That's what I thought. But this stuff is too exotic.

MARIA

Do you have a few we can look at?

FRED

Yup.

Fred places a bullet on the table.

Casey grabs it, then he gets his POCKET KNIFE to pry off the SLUG.

When the slug is freed, casey pours out the gunpowder and uses the mess hall lights to peer inside.

(CONTINUED)

CONTINUED: (2)

INSIDE CASING: A GEL PILL STUCK to the bottom.

ON CASEY: He grabs a TOOTHPICK from a dispenser then gently picks the GEL PILL LOOSE.

Casey gently shakes the shell and the pill falls to the table.

All look at it.

It is turquoise, soft and translucent like a tiny gem.

MARIA

I've never heard of a bullet using this type of catalyst. Usually it's a piece of flint.

FRED

Leaves no trace when fired is my guess.

Casey uses his KNIFE to SQUISH the gel when it suddenly IGNITES to send a SMALL FLAME from under the blade outward, which lasts only a second.

He lifts his knife to see a clean spot. No residue.

CASEY

Whoa.

Fred eats some french fries.

FRED

Weird right?

ON CASEY: His expression changes from abject curiosity to something dreadful.

MARIA

What is it?

CASEY

What if he's telling the truth?

MARIA

Who?

CASEY

The assassin.

MARIA

About?

CASEY

About not being hired by an organization?

(CONTINUED)

CONTINUED: (3)

MARIA
What do you mean?

CASEY
How long have they been out here?
Six years, right?

MARIA
Yeah, so?

CASEY
Fred, do you know anything about
taking blood?

FRED
Yeah why?

CASEY
I'll need some of our prisoner's
blood.

FRED
For what?

ON MARIA: Her eyes light up at the possibility to where
casey is going with his request.

CASEY
Just, please. Tomorrow, get some of
his blood.

FRED
Fine.

CASEY
I'm going to call marvin. Excuse
me.

Casey leaves the mess hall and exits.

Fred empties his plate, then grabs casey's to finish off his
meal as maria sits quietly.

INT. CASEY'S ROOM

Room is clean, hardly used. A dresser, closet, sink, shower.

On his computer screen, casey has trouble connecting to the
net as he clicks on a connection icon multiple times.

CASEY
What the hell? Come on. Shit.

He opens a COMMAND WINDOW. Then types in complex codes to
hack his way back onto the net.

SUCCESS!

(CONTINUED)

CONTINUED:

Casey then checks the status of the world wide web.

A model of the earth from orbit show the satellites which are disabled.

Casey chooses the least restrictive satellite.

CASEY

Got ya.

He opens a new command window, then uses his HACKING SKILLS to break into the satellite's onboard computer memory.

Impressive symbols and numbers are typed in along with a program to prevent any tracing to his location.

A BEEP later.

CASEY

Yes!

He types in his key code to contact marvin.

ON SCREEN: Marvin as he drinks a coke.

CASEY

Marvin, have I got some news for you.

MARVIN

What's up? Hey how did you contact me when the net's down?

CASEY

I managed to hack into one of the satellites NASA uses, then I filtered the connection grid so you guys can use the net as well.

MARVIN

Cool. So I uh...

CASEY

Hold on, get out here as fast as you can.

MARVIN

I still have some tests to do here and...

CASEY

Tell trish to do it on automatic. I need you all out here.

MARVIN

Okay, okay man. When?

(CONTINUED)

CONTINUED: (2)

CASEY

As soon as you take your morning
shit, get your ass out here.

MARVIN

You got it.

SCREEN BLINKS OFF.

DISSOLVE TO:

EXT. BASE = BIRD'S EYE VIEW - MORNING

Very quiet. Cold. Harsh conditions for a simple walk
outside.

The yawning landscape stretches for miles in all directions.

Sun is out. Clear.

Like a bird, flies over towards the main building and passes
two tower stations.

CASEY (V.O.)

Okay, here's what I got.

BLEND TO:

INT. MEDICAL WARD

Ward is sterile, clean, medical equipment on every shelf or
table. Polished floor.

Maria, fred, and marvin are all standing in front of a
computer SPLIT screen and watch BLOOD PLATELETS swirl around
in a dance type of formation.

CASEY

Here is a normal human blood cell,
and on the right, is our assassin's
blood cells. Notice something
different?

Maria watches closely.

ON SCREEN: The assassin's cell has slightly jagged edges,
which move differently to other cells and combine together
quickly to make a WHOLE.

MARVIN

His hemoglobin and blood cells
don't separate like a human's does.
It's as if they defend each cell
while moving.

(CONTINUED)

CONTINUED:

CASEY

Exactly. Like a hive mind they think together, and strike an invading cell when threatened. White blood cells do the same thing along with antibodies inside of us, but his unique blood cells do all the work instead.

FRED

Is that a good thing?

CASEY

Good? It's incredible. No wonder they can live out here in middle of nowhere in the cold for so long. It's because their bodies can produce heat all of the time. Maria, those jackets they wear?

MARIA

Yeah.

CASEY

They don't need them. Just a smoke screen. He can walk out there naked and not feel a damn bit of difference to his body.

FRED

What are you getting at?

MARVIN

He's saying that it could be possible that, your killer might not be human at all.

FRED

Bull shit.

CASEY

It's just hypothetical. We'll know more once we find out about maria's discovery in the ice packs.

MARIA

So now you're starting to believe?

CASEY

After this, I'll believe anything.

MARVIN

Have you seen what's going on around the world lately?

CASEY

Yeah.

(CONTINUED)

CONTINUED: (2)

MARIA

What?

CASEY

Since word of this shockwave got out, the public has been getting a little uneasy and too curious. Which is why the net was taken down.

FRED

Wait, what shockwave?

Maria, casey and marvin look at each other.

Expressive guilt.

CASEY

Sit down. This will take awhile.

EXT. SECTOR FOUR - PROJECT EXODUS - FIVE HOURS LATER

Snow is hard, but pliable for snowshoes. WINDS gust around the perimeter.

Casey is using his laptop nearest the ten mile marker on the southern region in the sector.

Maria grips a TEN FOOT LONG ALUMINUM POLE, and holds it vertically, which is attached with a MINI-CAMERA.

CASEY

Okay, push it down slowly.

Maria pushes the pole slowly downward. Along the pole from the tip is a CABLE but is kept loose on its way down.

ON CASEY'S COMPUTER SCREEN: He watches the ice and tightly packed in snow pass with each foot of depth.

CASEY

We're at fifty eight feet, fred attach another pole.

FRED

Right.

Fred then grabs another pole and carries it over to maria who is holding on her end.

Fred attaches the front of his pole to hers.

A CLICK later... Maria continues to ease the pole down the hole.

(CONTINUED)

CONTINUED:

CASEY
Approaching sixty feet, sixty five,
Hold it.

MARIA STOPS.

ONSCREEN: The camera captures a section of rings, yet a few feet ahead is a DARK PATCH.

CASEY
Okay, very slowly now, push it
further.

Maria continues.

INT. UNDER THE ICE - POLE CAMERA

COLD DEPTHS, LONELY, DARK.

The camera eases down passing ice rings and some random frozen water BUBBLES when the OUTER EDGE of the LENS RIM BUMPS into some metal.

EXT. SECTOR FOUR - CONTINUOUS

Wind speeds up. Still workable conditions.

CASEY
Stop.

Maria holds her position as Marvin joins Casey.

MARIA
Here Fred. Hold onto this.

FRED
Got it.

Fred grabs the pole as Maria heads over to join up with Casey and Marvin twenty feet away.

ONSCREEN: They can all see a DULL, but reflective surface of metal in front of the camera lens.

CASEY
There it is.

MARVIN
Holy shit.

MARIA
No kidding. Sixty feet?

CASEY
Sixty seven.

(CONTINUED)

CONTINUED:

MARVIN
Want me to start?

CASEY
Yup.

FRED
Time to blow something up?

CASEY
Yup.

DISSOLVE TO:

INT. BASE CONTROL ROOM

Control room is cleaned up. BLOOD stains are gone, furniture is arranged neatly.

Maria sits in front of a computer screen. A VIDEO FILE BLINKS every second.

She contemplates whether to run it or not.

A CLICK later.

VIDEO FILE RUNS.

ON SCREEN: WHITE NOISE replaced by Carlyle.

CARLYLE
New log. Time is, fourteen hundred, twenty two PM. Well, lance was right. Our calculations were slightly off by at least a few miles giving us a new distance of our discovery, which is exactly at one hundred mile in diameter. Katie is trying to keep calm about about it. Not easy to do with such an exciting find of the century. The others are up in arms about telling our benefactors about it, but we still don't know if it's just a glitch, or a phantom shadow. We need new seals to repair some of the heavy loaders and excavators, but for now we'll just keep them running just to prevent freezing. I argued with professor St. Clair that we should go ahead with early extraction using the explosives but she still wants sample cores. Base moral is somewhat tolerable. Marshall wants to try and coax Katie into making a few babies when
(MORE)

(CONTINUED)

CONTINUED:

CARLYLE (cont'd)
 they end their tour here. But as we all know the rules so very well, that fraternizing with the females is not part of the job. God, it's hard enough to jerk off properly when I think about my wife. Don't get me wrong, I love her to death. But, this find. It's just, too big.

ON MARIA: Emotions surface.

Casey is behind her ten feet away as he too watches the video file.

CARLYLE (CONT.)
 I miss my wife, kids too with their usual unholy terrorizing routine. I miss my hot tub. I recieved a letter stating that, actually, that's for another time.

CARLYLE (CONT.)
 Oh and hey, tell that prick Farnsworth, that he can kiss my ass. There is no way in hell that I'll ever agree to work in Johannesburg. It's too god damn hot out there in the first place. Anyway, nothing else to report. Logging off at - - fourteen hundred hours and twenty nine PM. Drinks are on me.

A few seconds of WHITE NOISE. FILE blinks off.

Emotions get stronger.

CASEY
 Can I help?.

MARIA
 I just can't believe they're all gone. Killed by two killers we no nothing about, and where they come from. I'm just at my wits end with this.

CASEY
 What I don't get, is why this place wasn't torn down. Why kill all of them but leave this place intact?.

MARIA
 That's the problem isn't it? Why?

(CONTINUED)

CONTINUED: (2)

CASEY

Can I take over for a second?

MARIA

Knock yourself out.

Casey sits down and starts to tap the keyboard with blinding speed as he uses a COMMAND PROMPT.

Maria watches as he inputs NUMBERS, SYMBOLS and root codes.

LIST SCROLLS UP quickly.

MARIA (CONT.)

What are you doing?

CASEY

Bringing up his last field log. I want to see what they were all working on.

MARIA

Normally I'd never let anyone else see his work, but since this fiasco began with Lance's calculation correction, it made me curious as well.

CASEY

Let's see. Come on.

Last KEY stroke.

ON SCREEN: A GRID MODEL of the area POPS UP.

Surface of the ice, becomes a SCHEMATIC GRID that shows FLAG MARKERS that BLINK once a second.

Markers SPREAD OUT to shape a long OVAL outline. The grid ROTATES on an axis.

SUDDENLY, the grid THICKENS from ground level downward into the ICE, which measures the SIXTY seven foot CAMERA LEVEL.

From there, it then PLUNGES ONE THOUSAND FEET down.

Just below the grid map it displays the object's dimensions.

TOP SECTION: 10 MILES IN DIAMETER.

BOTTOM SECTION: ONE HUNDRED MILES IN DIAMETER.

When the grid model pulls back, it shows in comparison to the base camp by its immense size.

CASEY

My god.

(CONTINUED)

CONTINUED: (3)

MARIA

Now we really have to see it.

CASEY

Did the team ever dig anything?
Such as a small breach?

MARIA

Nothing.

CASEY

Does the base still have the
explosives?

MARIA

Yeah, but I don't have the
combination to the vault's code
panel. Carl had that.

CASEY

I can open it.

MARIA

We have to choose the weakest
point. Hopefully, if this is what I
think it is, maybe there might be a
door or a hatch that can open once
we reach it.

CASEY

True. But how do we open it when we
get there? We can't use dynamite.

MARIA

We'll figure that out later.

CASEY

Looks like we're going to make
history.

Maria says nothing as she looks into his eyes for a moment.
A quick attraction.

MARIA

We should get marvin to work out
the details.

CASEY

I agree.

Maria glances back at the screen.

ONSCREEN: It shows the gridded map rotating slowly.

Screen gets closer, closer.

BLEND TO:

EXT. SECTOR FOUR - EXPLOSIVES - NEXT DAY - MORNING

Behind a HAND BUILT SNOW WALL, able bodies, EXPLOSIVES, SWITCH BOARD.

Fred hands over a cable to Casey, who then attaches bare wires to LEAD POLES on a SWITCH BOARD.

Fred then joins Marvin and the others.

Once attached, A LIGHT BLINKS on and remains steady.

Casey then picks up the console, and joins the rest behind the wall, and they all kneel on the snow.

CASEY

All set?

EVERYONE COVERS their EARS.

FRED

Light it up man.

CASEY

Fire in the hole!

ON CONSOLE: Casey presses A BUTTON.

EXT. EXPLOSION

A FLASH, A LOUD BOOM! GROUND BREAKS OPEN.

The SNOW BLASTS APART like a GEYSER to send ICE CHUNKS along with bits of PACKED SNOW to rain down around the area.

RUMBLING shakes the ground they all kneel on, but when the percussion blast subsides, everyone stands up to look and see A WIDE OPEN GASH in the tundra.

After the debris settles to mere flakes of snow, Casey and company approach the newly formed makeshift entrance.

EXT. SECTOR FOUR - OBJECT UNEARTHED

MELTED SNOW, PUDDLES of WATER, SCORCHED WALLS.

Maria looks down an easy SLOPED grade, and thirty feet ahead to see METAL.

A HULL of some kind connected to a MUCH LARGER object buried in the icy confines.

Marvin and his team gawk in awe.

MARVIN

Holy shit.

CASEY

Yeah.

(CONTINUED)

CONTINUED:

Some extra SNOW falls away from the HULL to EXPOSE, A ROUND CLOSED ENTRANCE.

FRED

See that?

MARIA

I'd say it's about fifteen feet in diameter. No, mechanism or outer control device.

MARVIN

What now?

MARIA

Fred I need you to set up a rope railing from here to the hull.

FRED

And by chance, if the door opens and some, space dude decides to come out for some fresh air? What then?

MARIA

Relax. This thing has been buried here for over three million years. I doubt there's anyone inside. Just get the rope set up. Please?

Fred walks away as he talks to himself.

FRED

Fine. Fine. I'll just go and set myself up for some tentacled attack, and possible anal probe.

After fred leaves.

MARVIN

So who gets to go in?

CASEY

Myself, And maria. What I need you all to do, is keep monitoring the net in case it reconnects. Look for signs of, heightened anxiety from people who are still trying to upload of what ever this wave rumor is.

Team heads back to the base.

CASEY (CONT.)

And make sure you all keep cycling your encryptions. We don't want to lose the satellite.

(CONTINUED)

CONTINUED: (2)

MARVIN

Got it.

MARIA

What do you think we'll find?

CASEY

Beats the hell out of me. I can't wait.

MARIA

Look at you. It's like you just opened a christmas present before everyone else.

CASEY

My first UFO. I always wanted to see one up close and personal. I just hope we can get that opened.

Both look at the HATCH.

ON OBJECT: It gets closer every foot.

The ROUND ENGRAVED appearance looks menacing.

BLEND TO:

EXT. PORT OF LOCKROY - NEXT DAY

Gray skies, light winds, very cold. Ice encrusted on a nearby fence.

Near the ports, there is a HELIPAD.

A CHOPPER is landing. A TECH stands by with SIGNAL LIGHTS waving down the pilot until the landing struts touches the ice laden concrete.

The chopper powers down.

ON CHOPPER: Tech dashes over and OPENS the door for Kelly Reynolds to step out into the bitter cold wind.

She is wearing apparel for such a trip and heads over to an awaiting A.T.V.

EXT. A.T.V.

Upon arriving, Kelly climbs up and opens the cab door where she sees the driver waiting patiently. Kelly gets in.

INT. A.T.V.

Kelly tosses her one bag into the back seat.

(CONTINUED)

CONTINUED:

KELLY

Any word yet?

DRIVER

Nothing. Communications have been down since yesterday. No inbound or outbound signals from the relay station.

KELLY

How long until we get to the base?

DRIVER

About two hours.

KELLY

Okay, let's go.

EXT. A.T.V.

The driver pulls away from the chopper station and onwards to maria's base. Snow plumes behind its rear section as the SIX WHEELS CRUNCH across the packed road.

WISPY SNOW CLOUDS blankets the back of the A.T.V.

EXT. SECTOR FOUR - LADDER TO HATCH

Fred checks the rope railing and pulls it taught slightly. Once he is satisfied with the results he heads back up to ground level by way of EMBEDDED WOODEN STEPS that are laid out evenly in the SLOPE.

EXT. SECTOR FOUR - GROUND LEVEL

Casey looks down to see the railing is tightly secured.

CASEY

Nicely done.

FRED

I'll just stay up here and keep an eye on things.

MARIA

Chicken.

As fred moves back a few more feet, casey and maria start their way down to the mysterious ROUND doorway.

EXT. SECTOR FOUR - BIRD'S EYE VIEW

Casey is first to make his way down the railing, then maria who keeps close to his back.

Luckily the walk is short.

EXT. SECTOR FOUR - HATCH LEVEL - PROJECT EXODUS

CLEARED SNOW, DARK METAL, AMBIGUOUS, MYSTERIOUS.

A wonder to behold.

They arrive, to stand in front of a dark metal door. Casey examines the edges for signs of a triggering device.

CASEY

Smooth. No indications of any levers, buttons or sensors.

Maria stands beside him.

The ROUND impression dwarfs them.

MARIA

Any slot or key hole type of impression?

CASEY

Nothing. No slot, or divot or any kind of indentation. Except for the center area.

Both peer closer to see a small ROUND SHAPE the size of a quarter.

Its metal, which has a FINE GRID mesh on its surface.

Each tine are very thin.

MARIA

Print identifier?

CASEY

Could be.

Casey looks up and moves to the side so fred can see him clearly.

CASEY (CONT.)

That one that you had to kill in the mess hall, can you uh, grab one of the fingers or a thumb?

FRED

Are you serious?

CASEY

Wouldn't ask if I wasn't.

FRED

Great. Be right back.

Fred leaves.

INT. FREEZER - BASE CAMP

COLD, STARK, FROZEN MEAT, a body. Made for fast freezing. Including mob members.

Fred walks into the freezer and approaches the dead body of the assassin.

He uncovers the corpse while holding a pair of metal shears.

ON CORPSE'S HAND: Fred grabs the right hand, and places the SHEARS around the thumbs.

FRED

Sorry pal.

Fred CUTS the THUMB off.

A gross sounding CRUNCH resonates in the quiet freezer, which makes fred nearly vomit.

Once removed, fred covers the body again and exits quickly.

EXT. SECTOR FOUR - HATCH LEVEL - PROJECT EXODUS

Fred arrives near the top edge holding the thumb. Casey holds out his hands to catch it.

FRED

One thumb, coming right at you.

Fred tosses it down.

Casey catches it, then becomes a little squeamish as he looks at the severed digit.

CASEY

Yuck.

He approaches the hatch. Maria stands on his left as casey PLACES the thumb onto THE HATCH'S CENTER PIECE.

ON CENTER PIECE: As the thumb's dead flesh touches the FINE MESH.

A HISSING SOUND.

MECHANICAL WORKINGS inside the door begin to operate as METALLIC CLICKS and CLACKS sound off.

BEHIND CASEY AND MARIA: They move back together, as the DOOR YAWNS open from the center outward like a CAMERA'S LENS APERTURE.

When it stops, SILENCE.

INT. DARKNESS

No LIGHT, just the dark. FLOOR reflects outside light.

(CONTINUED)

CONTINUED:

Casey and maria stand as if frozen and gaze into the darkness. Maria grabs her LARGE LENS LED flashlight and flicks it on.

EXT. HATCH WAY

Fred watches from the top ledge of the slope.

FRED
Uh, what do I do?

CASEY
Just stay there. If anything happens inside, I'll come out screaming like a girl.

FRED
Sure no problem. What do I tell the others?

CASEY
Marvin knows what to do. Since we have our portable cameras to record it all it's safe to assume nothing will happen. We'll check to see if it's safe first.

FRED
Right. Good luck in there you two.

Maria enters the darkness first with casey right behind her.

SUDDENLY, THE DOOR CLOSES BEHIND THEM.

Fred is about to call maria's name when he is cut off abruptly.

FRED
Casey! M...

CLANG!

DISSOLVE TO:

INT. PROJECT EXODUS - FIND OF THE CENTURY

DARKNESS. ONE LIGHT, ALONE TOGETHER. COLD atmosphere.

Maria shines her light on the door. No impressions like the outside of the door. They are trapped.

CASEY
Oh great.

Cold mist escapes his lips as Maria looks at her temperature gauge.

(CONTINUED)

CONTINUED:

MARIA

Minus forty six degrees. Typical Russian weather.

CASEY

Wow. We're inside an actual craft of some kind.

MARIA

We don't know that yet. For all we know, it could be some kind of, underground facility, or industrial...

CASEY

Buried under three million year old ice?

They continue to walk in the darkness aided with just one light.

Both watch for traps.

On the FLOOR: Maria's foot touches a WHITE floor border.

The BLACKNESS starts to disappear around them.

A SOFT GOLDEN LIGHT dimly pierces the dark, encompassing the interior.

Maria drops her flashlight.

Casey and maria express their surprise as the interior starts to glow brighter, and brighter.

Once the light dominates all, a venerable paradise is revealed.

CASEY

Jesus. My god.

They approach a HAND RAIL that runs from their position and continues on the entire circumference of the interior.

Maria looks down as her hands GRIP the rail.

MARIA

We're a thousand feet high. I can see the ground level.

Casey joins her to also look down AND SEE true wonder.

INT. PROJECT EXODUS - BOTTOM OF INTERIOR

Thousands of acres of land, BUILDINGS, FROSTED TREES, A FROZEN RIVER, with RANDOM ROCKY terrain.

(CONTINUED)

CONTINUED:

CASEY

I think this is an ark.

MARIA

A hundred miles in diameter, and I see no signs of life except for vegetation. Nothing's frozen though.

CASEY

It's an ark.

MARIA

We have to find the command area.

CASEY

I don't even know what one looks like.

MARIA

Look over there.

Casey averts his gaze to an out of place extruding pad dock.

INT. PAD

A circular pad. Attached to railing perimeter. Possibly a transport.

They walk to it but hold onto the railing.

MARIA

I think it could be some sort of elevator or transport device.

CASEY

You hope.

As they stop in front of it.

MARIA

You first.

CASEY

Oh, gee, thanks.

Unsure certainly between them.

Casey steps on first.

CASEY

Now what?

Both look at the THUMB.

MARIA

Doesn't hurt to try.

(CONTINUED)

CONTINUED:

Casey gently presses the thumb against a ROUND panel built into the pad's front arc.

A floating INTERIOR MAP appears. It displays their relative position.

MARIA

There. Use the thumb and touch on this part of the map.

CASEY

Why?

Casey then puts the thumb's flesh onto the image.

MARIA

That might be the bridge.

CASEY

How do you know?

MARIA

Gut feeling.

The MAP REACTS as a BULGE shape FLASHES once.

SUDDENLY, the PAD activates and PULLS away from its mooring alcove.

CASEY

Shit.

MARIA

Hang on.

INT. PROJECT EXODUS - PAD - SCENIC TOUR

Their pad coasts in the air. A deep THRUM from the pad's power supply.

Casey and maria silently take in the sights of the interior's GRAND scale. Complex buildings, foliage, angular architecture of its inner bowels.

MARIA

It would take us thousands of years to build something like this.

CASEY

The ingenuity and resources to construct a ship of this magnitude. I can't even begin to fathom of the society that built it. What bothers me though, is why was it put here?

MARIA

Well there is the shockwave coming.

(CONTINUED)

CONTINUED:

CASEY

You think, someone or something
dropped this ship off because they
knew of what was coming?

MARIA

There are advanced extraterrestrial
civilizations who are millions of
years ahead of us. They probably
saw it as a means to give us a
second chance. Who knows?

CASEY

Possibly, Or...

MARIA

Or it's all a trap.

INT. PROJECT EXODUS - UNDER PAD

Pad passes over thousands of SMALL buildings, green fields,
water. Flight slows down to a crawl.

INT. PAD

Both look up to see a BULGING dome right above them. Wide as
a football field.

Yet is becoming larger as the PAD starts to RISE.

ON DOME: There is no door or any other way in.

CASEY

We're going to crash into it. How
do we stop this thing?

Casey tries to stop the pad with the thumb.

Football size, changes to Everest size.

MARIA

Try the panel again!

CASEY

I do, but it's not doing anything!

MARIA

Hold on. I think I see something.

Maria's eyes never leave the DOME'S SURFACE. Suddenly, a
DARK OPENING presents itself like the entrance hatch to
allow them entry.

MARIA (CONT.)

There.

Casey looks up to see the entrance.

(CONTINUED)

CONTINUED:

CASEY

Damn it. I hate unpredicatble alien devices. I think I just shit myself.

Pad rises slowly and enters the command dome, the size dwarfs them to the size of an ant.

As soon as they enter, the entrance closes.

INT. COMMAND DOME - BRIDGE - NEW FRONTIER

Darkness rules. Pad slows down and DOCKS to its mooring.

SILENCE. They wait with just maria's flashlight as the only means of security.

Until, INTERIOR starts to illuminate.

A DULL HUMMING activates. Casey notices HIGH TECH stations come into full view.

Their expressions jumble as they step off of the PAD and onto the floor.

CASEY

This is, its.

MARIA

Incredible.

Command room is lit up to display multiple OVAL like screens above each station.

In front of them, is a CENTAL ISLAND laced with unimaginable technology.

CASEY

This must the main hub to it all.

They walk around it. Surface of the island is flat, but sectioned like pie slices.

MARIA

Hey take a look at this.

Casey walks over to maria...

She touches the surface of the ISLAND and suddenly both can hear a strange LANGUAGE that echoes through out the bridge.

VOICE (V.O.)

Jarid dansh arik taal meriinea brasul.

CASEY

What the hell?

(CONTINUED)

CONTINUED:

Maria glances down to see a built in SCREEN ACTIVATE that displays earth rotating while it orbits the sun.

She glances to the THUMB casey is still holding.

MARIA

Wait a minute.

Maria removes her GLOVE, and TOUCHES EARTH'S IMAGE with her own thumb.

The strange voice SPEEDS UP and becomes incoherent as it WARBLER words and sounds.

Once it stops, an ENGLISH VOICE begins.

VOICE (V.O.)

It is all here that your species will need to recourse some of the human population to another world. For ages our race has watched and debated on whether we, The Vorn should help your kind or leave you all to your early demise. During the last twenty five million years, our race has studied the galaxy's Neo-center for signs of the next great Pulse that had wiped out nearly three thousand worlds but luckily uninhabited worlds. The destruction left behind was incalculable.

Another section of the table's surface ILLUMINATES then PROJECTS a HOLO-IMAGE of the MILKY WAY, which hovers four feet above the table.

It slowly rotates.

Galaxy demonstrates to coincide with the voice's explanation.

VOICE (V.O.)(CONT.)

Through your industrial age, the solar system within your galaxy has begun to show signs of another pulse that is to be expedited from your galaxy's Neo-center once again.

A WAVE is cast from the center.

VOICE (V.O.)(CONT.)

With continuous flucuations of acute gravitational shears, which exudes from the center of the
(MORE)

(CONTINUED)

CONTINUED: (2)

VOICE (V.O.)(CONT.) (cont'd)
galaxy, one wave from its nucleus
has enough force to wipe out a
third of its galactic population.

Wave EXPANDS. It is a perfect circular band of energy.
Translucent, band of the wave is millions of miles thick.

VOICE (V.O.)(CONT.)
The last recorded shockwave was
three and a half million earth
years ago. It's potency was not as
severe, and It did not approach
your solar system, but it did
extinguish the Erilla quadrant
wiping out eight hundred worlds.

Another HOLO-IMAGE pops up to show how the wave destroys
worlds.

Aftermath image displays DEBRIS when the wave passes.

VOICE (V.O.)(CONT.)
This ship was designed by our best
scientists to provide shelter,
food, water and living conditions
for two millions of your earth
citizens. It is also protected by a
shield and weapons array if an
emergency arises, such as another
race that tries to commandeer this
ark by force. According to our time
line and carefully calculated
equations, the next sudden event
from the galaxy's nucleus will be
on the earth year of 2036 on your
fifth mid-month in the Durkala
quadrant. I do not need to
emphasize to you on where that
quadrant lies.

Galaxy is replaced with an IMAGE of earth.

It PULLS away to show the entire SOLAR SYSTEM as a MOCK wave
from the Epi-center arrives and passes through.

Total destruction.

HOLO-IMAGE blinks off.

In place of the wave and solar system stands their host in
three dimensional HOLOGRAPHIC FORM.

GOLDEN EYES with DIAMOND SHAPED pupils stare down at them.

Their host has a peaceful aura about him, with a head
slightly bulbous and a thin cheeks.

(CONTINUED)

CONTINUED: (3)

His skin is a light in color, that is smooth with a trace of hair on his forearms. A very benign appearance.

Host is dressed in REGAL IMPERIAL SPLENDOR.

HOST

As other lifeforms like your own in the galaxy, you are very young. I have not had the opportunity to venture to your world even in your earliest history. As such, our people also do not believe of interfering with younger races who have not yet achieved faster than light travel. Yet, I cannot, will not subscribe to an extinction of a race that has just barely got their feet off of the ground. Billions of your fellow citizens will perish from this cataclysmic event. Only those chosen to enter the ark will have a chance. Which brings us to the moral question. As to who will go and who will stay. Sadly, the only way would be a random choosing of names from a neutral territory on your world.

Emotions surface.

HOST

This ark is one of three of the largest ever built. Other arks that have been delivered to more distant worlds are smaller in size but the same conditions apply to them as they do to you. Be vigilant as there will be some uncivilized stragglers looking for it as they escape their own worlds from the wave who didn't receive an assigned ship of their own. Yet if you feel and will allow an enemy sanctuary aboard your ark, then by all means do so. It is your decision. It is my hope that your race will thrive in the vast regions of space, and to meet many other neighbors along the way who are just as young as you are. Perhaps, your earth citizens will come to know a new world, with a handshake.

HOST (CONT.)

I pray that you find a new home. My name is Krabu Viniikal Marusa. I wish you all a safe journey.

(CONTINUED)

CONTINUED: (4)

The IMAGE BLINKS OFF.

Casey and maria stand side by side silent.

HUMMING of HIGH TECH data banks, and a blank table top.

CASEY

What do we do now?

Maria turns to see the command room in its entirety.

It's vast, imposing, shiny floors, and overhead IMAGE SCREENS.

An aura of technology and permanence.

Yet it is an empty room aside from them, but will soon fill it with earth immigrants.

MARIA

We have to contact everybody.

CASEY

You do know what's going to happen?
Right?

MARIA

And yet, at the end of chaos, there always comes peace, stability and with a new purpose. Without the ability to overcome difficult adversity, then we as a whole will never be able to look ahead to the future.

CASEY

Who the hell said that?

MARIA

I think it was buddha..

CASEY

I hope you're right.

MARIA

Me too.

Both embrace.

THRUMMING DATA BANKS.

DISSOLVE TO:

EXT. PROJECT EXODUS - NINE YEARS, ELEVEN MONTHS LATER - ONE MONTH TO DEADLINE - DAYTIME

Above ICE. Thousands of WORKERS clear area. HEAVY MACHINERY, NEW BUILDINGS.

They move and look like ANTS as they cross over the immense HULL while clearing A WHITE RING of snow and ice.

EXT. EXODUS COMMAND CENTER

Landscape is changed from WHITE, to MUD. Thousands of emergency vehicles parked in their own lots beside a new COMMAND CENTER.

rows of vehicles, snowmobiles, ATV'S, and modified TRANSPORTS.

EXT. PORT OF LOCKROY - DAYTIME

New arrivals, CRUISE SHIPS used as emergency transports. CARRIERS, SUBS.

ON THE WATER: Dozens of SHUTTLE BOATS, transport passengers to shore.

ON LAND: Thousands of people are lined up behind a STEEL WALL, where a SINGLE GATE ONLY allows entry.

On the GANTRY of the wall are ARMED SOLDIERS who patrol along its length.

EXT. WALL - GATE

A lieutenant, lines of people waiting. An ID card reader.

The line progresses one person at a time.

A nervous would-be passenger hands over his card to the soldier.

The lieutenant checks it using his bar code reader.

To his left is a SCREEN.

A WARNING.

CAUTION - DO NOT PROCESS! - CARD STOLEN! - HOLD FOR QUESTIONING!

The nervous man looks at the soldier in the eye.

PASSENGER

Is there a problem?

LIEUTENANT

Yes there is. Sergeant!

(CONTINUED)

CONTINUED:

From behind him, a sergeant quickly approaches and snaps to attention.

SERGEANT

Sir.

LIEUTENANT

We have a stolen card here. Take him into custody.

SERGEANT

Yes sir.

Passenger fights back.

PASSENGER

Whoa wait a minute. I got chosen for that card. I, was called, come on man!

The sergeant takes him into custody

Frightful tension in the air.

TWO more armed SOLDIERS join the sergeant as escort.

CHATTERS, MOANS from passengers as they take him away.

INT. IMMIGRANT CENTER - COMMAND ROOM

New computers, new servers, bustling atmosphere. A bull pen of activity.

To the right, an IRON CHANNEL GATE full of people coming in.

Casey and maria watch a monitor.

CASEY

Feels like the cold war. Except I was too young to remember.

MARIA

If I was in their place, I'd probably would have done the same thing.

CASEY

Wonder where he stole it from.

Maria checks a LIST.

Her expressions change as she reads aloud.

MARIA

Says here, it belonged to, Edith Flores, 75 years old. She was found
(MORE)

(CONTINUED)

CONTINUED:

MARIA (cont'd)

dead in her apartment with a stab wound in her back. Her ID picture was found on the kitchen floor. When she failed to answer her phone for confirmation to be picked up, a team went over and found her laying in a pool of blood. They put in the report to update the system.

CASEY

Jesus Christ. An elderly woman he never knew?

MARIA

Well, look at it this way. At least he'll never see the inside of a court room. He's damn lucky the gaurds didn't kill him on the spot. The U.N decided to allow deadly force against those who try to get in just like he did.

Fred approaches them from behind.

FRED

Hey guys.

CASEY

Fred. How's our alien prisoner doing?

FRED

Well for the moment, he's been trying to convince Washington that his motives were for his own people.

CASEY

Still? After all this time?

FRED

He and his partner are scouts who were sent here to watch the ship and keep all others away by any means necessary. Venkara, as he calls himself, says that they were not skilled enough to power up the ship themselves. A crew of fifty is needed to get it off the ground.

MARIA

So there's a fleet of his people waiting somewhere?

(CONTINUED)

CONTINUED: (2)

FRED

Just past pluto. They're waiting for his report.

CASEY

Are you kidding me?

FRED

Nope. He said that if he fails to contact his fleet within a given time frame, that his superior will take it upon himself to acquire the ship by force.

CASEY

How many are we talking about?

All three take a stroll through command room.

FRED

According to his testimony, two hundred shuttles and sixty fighting vessels. Hawaii confirmed it a few minutes ago that there are a group of signals being tracked past pluto. At the speed their ships are sustaining, they will reach earth in twenty four days.

MARIA

Oh my god.

CASEY

Well at least the ark is fortified with heavy plasma cannons across the surface of the hull. How many are active?

FRED

All of them. Fifty to be exact.

CASEY

That's a lot of fire power.

FRED

I spoke with the joint chiefs, and they agree that any approaching vessel, domestic or not without clearance to the ark is to be shot down.

MARIA

Maybe I can convince the president to allow some of them entry. The younger of their species. Offer them a chance.

(CONTINUED)

CONTINUED: (3)

FRED

You could try. But, I doubt that he'll listen. And I don't think our own people will accept them so easily.

Mood changes.

MARIA

He'll say yes to me god damn it.

Maria walks away from casey and fred.

FRED

She's got tenacity. I'll give her that.

CASEY

Oh, she'll convince him alright.

INT. TEMP PRESIDENTIAL OFFICE - MINUTES LATER

Maria arrives to see, armed troops. Very restrictive access. Joint chiefs.

Maria hands to a SOLDIER her ID card.

He checks the card, maria sees the PRESIDENT exit a nearby office with some of his advisors.

Maria tries to distract him.

MARIA

Mister president, Mister president.

Gets her card back.

The president glances over to maria, but is again interrupted by his aids.

MARIA

Mister president. A word please?

The president's aids become silent.

SAMUEL

Miss St. Clair, what can I do for you?

MARIA

I need to speak with you privately if you have the time.

SAMUEL

Well I was just heading to section seven to meet some of the new

(MORE)

(CONTINUED)

CONTINUED:

SAMUEL (cont'd)
intakes. So if it's an issue with sanitation or something you'll have to.

MARIA
No please, it's not about that. Sir, a few minutes in the cafeteria is all I need.

President studies her.

MARIA (CONT.)
Please.

SAMUEL
Alright, a few minutes.

AID
Sir.

SAMUEL
Give me ten minutes. I could use a break right about now.

AID
Yes sir.

MARIA
Thank you.

Both walk to the cafeteria.

INT. CAFETERIA

Empty room. No patrons. Only a soldier presence. Maria sits at a table.

SAMUEL
Coffee?

MARIA
No, thank you.

SAMUEL
So what's this all about?

MARIA
Sir, it's about the arriving shuttles that were spotted by pluto.

SAMUEL
yes, I heard.

President sits down across from her.

(CONTINUED)

CONTINUED:

MARIA

Sir, What if we grant them asylum?

SAMUEL

Why should we do that? It would particularly look unfair to the general populace if we favored an outside race, especially if they're not human.

MARIA

I realize that, but because of our lack of experience in space travel, we'll need all the help we can get, if we're to cross the oceans of space. The farthest we've ever been is mars. Further yet with just two unmanned satellites.

SAMUEL

How many ships were spotted?

MARIA

Two hundred, plus sixty fighters for their security. Venkara gave us an account of how many of his people are waiting.

SAMUEL

And how many are we talking about?

MARIA

Ten thousand.

SAMUEL

An extra ten thousand we can't account for.

MARIA

Why? We have all the space we need in the ark.

SAMUEL

For one, food. Water, plus what other needs they might have, which the ship might not be equipped to handle. The ark was sent here, for our people.

MARIA

Please. If we have to defend the ark, there is going to be a whole lot more devastation, plus countless and needless deaths. I checked the ship's interior, it can handle the extra numbers easily.

(MORE)

(CONTINUED)

CONTINUED: (2)

MARIA (cont'd)

The two million mark is just a default number. Admiral Marusa said it himself, it is our decision to make if we decide to help others who are not as fortunate. We will need their help.

The president sips his coffee while he keeps eye contact with Maria. His appearance is older, worn out, hazed.

Expresses positive feelings to maria.

SAMUEL

How do you suggest we contact them? The prisoner? What if he speaks to his superiors in his own language to have them attack us? What then? Aside from our military, we just have the ark for a defensive measure.

MARIA

I have a plan for that.

SAMUEL

Oh? Pray tell.

DISSOLVE TO:

INT. BRIG - HALF HOUR LATER - AFTERNOON

Isolated room, armed soldiers, prisoner, metal table. CUFFS.

Venkara no longer has hair or a beard.

His face is MAUVE with BLACK STRIPES.

Both eyes are PIERCING BRIGHT ORANGE with TWO PUPILS in each eye.

Maria studies his features.

TWO ARMED GAURDS stand right behind her against the wall.

MARIA

I know, that you were protecting your people. I spoke with our president, and he has agreed to allow you and your fellow citizens safe entry to our world, and to the ark.

Venkara shows anticipation.

(CONTINUED)

CONTINUED:

VENKARA

You, will allow us to join your people? This might not go over so well with your species.

MARIA

No it might not. But I convinced our president to take you all in simply for two reasons. One, we need guidance if we are to traverse space with next to no experience. Especially through hidden dangers we are unaware of. Simply charting the stars on earth is not the same as actually going from point 'A' to point 'B'.

VENKARA

And the second reason?

MARIA

We will need personnel who can handle all aspects of how to run and maintain the ship. We're, still studying the intricacies of the onboard data banks, but with cooperation on both sides, we can start to build trust and work together. We are going to lose our world. Our way of life as we know it. Your people have already lost your home. The president has acknowledged this.

Venkara studies maria.

VENKARA

Can you guarantee that the females and children are brought aboard first?

MARIA

Of course.

VENKARA

Written in our tongue and yours with the needed stipulations?

MARIA

There would be no other way.

Venkara softens.

Maria waits for an answer.

Buzzing from overhead light.

(CONTINUED)

CONTINUED: (2)

VENKARA

Then I will help you make contact
with our superior, General Orkath.

Maria leans forward. Her eyes are hard, convicting.

MARIA

I, cannot begin to forgive you for
what you've done here. I lost all
of my closest friends because of
you and your companion. There could
have been a better way if your
people simply asked for our help.
Then all of this could have been
avoided. You are going to have to
prove to us, to me, one hundred
percent that we didn't make a
mistake when it comes time for us
to leave. Don't make me regret it.

Venkara absorbs her feelings..

VENKARA

If I fail on my part, then I will
accept what ever punishment is
deemed necessary.

Maria gets up from the table.

MARIA

I hope I'm right.

She then turns to exit the room.

Venkara never takes his eyes off of her, even when the door
closes after maria exits.

EXT. SPACE - NEPTUNE - IMMIGRANT SHIPS

A DOZEN FIGHTERS. SHUTTLE FLEET, PLANET.

Nearby fighters VEER OFF with deft with such PRECISE
control, that their flying abilities would put earth pilots
to shame.

Within the fleet's HERD, a distinct ship drifts alone.

INT. COMMAND BRIDGE - GENERAL OKRKATH

DIMLY LIT bridge, HIGH TECH, GENERAL'S seat is lit from
above.

HOLO-IMAGE of VENKARA in front of the general.

Both venkara and the general speak in Their LANGUAGE.

(CONTINUED)

CONTINUED:

sounds of backward WHEEZES with a hint of POPPING SLUDGE BUBBLES.

VENKARA

(SUBTITLED)

The earthlings have agreed safe passage. All of our brethren can land and take refuge aboard their craft.

GENERAL ORKATH

(SUBTITLED)

Their craft?

VENKARA

(SUBTITLED)

It did land on their world. Plus I have checked the archive logs and verified that Admiral Marusa sent it to earth himself.

Agitation from the general.

VENKARA (CONT.)

(SUBTITLED)

General, we can't attack them. They have offered a hand to us. Plus they need our help to navigate space.

GENERAL ORKATH

(SUBTITLED)

Of course they do. This is most troublesome Venkara. We are bred fighters, not politicians. What about our shuttles? Do we leave them behind?

VENKARA

(SUBTITLED)

No general. They have given permission to dock them in the ship as soon as you land.

GENERAL ORKATH

(SUBTITLED)

I don't like this. I do not trust the humans.

VENKARA

(SUBTITLED)

What choice do we have general? We can't fight them. If we do then our timeline will be too constrained to leave the earth's atmosphere when the wave arrives.

(CONTINUED)

CONTINUED: (2)

The general continues to think.

GENERAL ORKATH
(SUBTITLED)
I will agree to their terms.

VENKARA
(SUBTITLED)
Thank you general.

GENERAL ORKATH
(SUBTITLED)
What about your predicament? Have they, released you?

VENKARA
(SUBTITLED)
No sir. I am in their custody for the time being, and will remain so as I fulfill duties. Yet I did request that my wife and child be given sanctuary.

GENERAL ORKATH
Barbaric.

VENKARA
Such as ordering me to kill anyone who approached the ship on another specie's home world? Not very, diplomatic or accomodating. Is it general?

GENERAL ORKATH
We have a right to live.

VENKARA
So do they.

The pain of hearing Venkara's truthful words hurts his ears, and it shows.

GENERAL ORKATH
Very well.

VENKARA
How long until the fleet reaches earth?

GENERAL ORKATH
Two weeks at present speed. We cannot use light travel as our power cores have depleted to allow only sub-light.

VENKARA
Understood sir.

(CONTINUED)

CONTINUED: (3)

The HOLO-IMAGE BLINKS off. General Orkath gazes at his bridge crew.

Negative expressions.

DISSOLVE TO:

INT. COMMUNICATIONS STATION - COMMAND BRIDGE - ARK -
AFTERNOON

Venkara gazes at empty space. PRESIDENT, JOINT CHIEFS, SOLDERS.

Staff of workers relay messages from around the world as the president approaches.

PRESIDENT

I take it that he agreed to the terms?

VENKARA

Yes he did.

PRESIDENT

You don't seem convinced.

VENKARA

I am not.

PRESIDENT

You think he'll attack anyway?

Venkara straightens to an attention posture.

VENKARA

Yes sir. Our warriors are bred fighters from birth. The general believes that all others are insignificant and is set in his ways. Although he agreed to your terms, in my mind he is saying no. He is, how do you express it.

PRESIDENT

He is old school?

VENKARA

Yes. And he will die to prove that point. I was ordered to kill anyone who approached the vessel and to keep the area clear from any others who might discover its existence. It felt wrong because there was no armed opponent to face. Had I disobeyed him, then my own family would suffer the consequences by banishment or, execution.

(CONTINUED)

CONTINUED:

The presiden't eyes soften and steps closer to Venkara.

PRESIDENT

It's never easy to take a defenseless life for the prospect of saving millions more. I can understand your position. The order I give to my own people sometimes feels, wrong also, but necessary to achieve our goal for survival. Saving two million lives above six billion more who is left behind is, unfathomable.

VENKARA

I offer myself to your justice. I am ready to receive judgement.

Not the decision most present would hear.

PRESIDENT

You are to remain in custody, but under a military escort at all times. We're going to need your help if General Orkath decides to not abide by the treaty. Segeant Ives will be your assigned escort from now on.

Venkara looks at a young, (MID-20'S), brash solider who snaps to attention with a shoulder slung machine gun.

An eager fighter, with a hint of juvenile attitude.

SERGEANT IVES

Sergeant Gary Ives. I will be your escort from here on out. Any activity, deviant or otherwise without my express permission, will result in your immediate incarceration.

PRESIDENT

Will he do?

VENKARA

He is perfect. Yes he will do.

Sergeant displays discomfort.

Venkara offers a hand.

Ives looks at the alien's thin hand.

PRESIDENT

He's not made of acid sergeant.

(CONTINUED)

CONTINUED: (2)

SERGEANT IVES

Sir. Yes sir.

VENKARA

We will get along fine.

SERGEANT IVES

Sure, no problem.

CUFFS are removed.

PRESIDENT

Miss St. Clair, can you contact Hawaii again to check on the incoming shuttle fleet?

MARIA

Yes sir. I'll contact you as soon as I have the figures.

PRESIDENT

Good. Now, if you will all excuse me, I have some business to attend to.

Venkara and the sergeant leaves the bridge by way of HOVER PAD.

So does the president and his aids on their own pad.

At the COMMAND CONSOLE: Maria touches the top surface of the island.

TRANSLATED COMMAND ICONS appear.

Maria then chooses a COMMUNICATIONS ICON.

She touches it.

The ICON BLINKS.

A HOLO-IMAGE of her contact.

EXT. HAWAII - RADIO TELESCOPE - DAYTIME

High mountain peak, OBSERVATORY, CLOUDS, MIST. COLD.

A GUST of WIND billows across the mountain peak, chilling the air with a few wispy clouds of snow particles.

INT. OBSERVATORY

A very large TELESCOPE, COMPLEX machinery, OPEN DOME DOORS, outside blue sky.

At a little station below the telescope, MITCHELL SANCHEZ (30'S) eats his lunch, and opens a COLA. (FITZ!)

(CONTINUED)

CONTINUED:

On his computer screen: A CONTACT ICON BLINKS.

He uses his mouse.

WINDOW POPS UP to show maria.

MARIA

Hey mitchell.

MITCHELL

Yo maria. How's it going down there?

MARIA

Not too bad. Had a few stragglers trying to sneak into the processing station.

MITCHELL

That's too bad. I can't help feel sorry for them though.

MARIA

Listen, we have a new ally helping us.

MITCHELL

That, alien you captured? Seriously?

MARIA

Yeah. I need your help.

MITCHELL

Name it.

MARIA

I need you to check to see if our arriving guests has made any course changes. Or a few rogue ships that separated from the fleet.

MITCHELL

What are you expecting?

MARIA

It may be nothing, but the powers that be want to make sure there's no surprises before our launch, if you take my meaning.

MITCHELL

I get it. Yeah no problem.

MARIA

Thanks mitch. How's lisa taking all of this?

(CONTINUED)

CONTINUED: (2)

Mitchell leans back in his chair and sips his coke, then belches.

MITCHELL

Well, she went to her mother's last week. Says she wants to stay with her when the end comes.

MARIA

Did she take the kids with her?

Brief silence, Emotions surface.

MITCHELL

Yeah.

MARIA

Sorry.

MITCHELL

Hey it's okay. I was hardly the dad of the year on the best of days. At least I get to be a bachelor again. At least, for a little while longer.

Maria needs to change the subject, and moves the conversation in another direction.

MARIA

Casey sends his best. He says when it happens, go outside and sit on a lawn chair with a BIG glass of long island ice tea to watch the show. You won't regret it he says.

MITCHELL

Oh I plan to. Naked too.

MARIA

Oh god, really?

MITCHELL

Yup, can't have too much fun without streaking first. But I'll have to go to beach to do it. Too cold up here. My caracas will shrivel to the size of acorns in this cold air.

Brief humor.

Then silence between them.

MARIA

Call me when you find out anything.

(CONTINUED)

CONTINUED: (3)

MITCHELL

Will do. See ya maria.

MARIA

Bye Mitch.

SCREEN BLINKS OFF.

EXT. EARTH CAPITALS - CHAOS - U.S. - DAYTIME

BOSTON: Anarchy, ritos, looting, fires.

NEARBY POLICE do nothing but watch in horror as people attack one another with no regard to life. A few CARS EXPLODE.

CHICAGO: FIRES rage through out the majestic city while frightened people run to nowhere seeking safe haven from the GANGS and PSYCHOPATHS.

A few sudden EXPLOSIONS along with an ALARM BELL come from a BANK.

EXT. NEW YORK - BANK

THIEVES run out with bags of money as they SHOOT IN THE AIR.

GANGS take over with a VENGEANCE as they SHOOT and KILL police officers.

GANG MEMBER holds up a DEAD COPS HEAD by his hair, then tosses it to fellow hungry gang members.

EXPLOSIONS ring out along with RAPID GUNFIRE.

A WOMAN is victim from thug with a baseball bat. Thug swings.

CLUNG!

Then the attacker continues to bash on her head with the bat in a crazed frenzy.

ON LAST BAT SWING.

EXT. EARTH CAPITALS - LONDON - EARLY DUSK

IN FRONT OF A PUB, GUNS, GLASS SHATTERING, NIGHT SCREAMS, SIRENS.

Chaos ensues on the streets as people run around seeking help, or to cause violence. Police have no power.

EXT. EARTH CAPITALS - PARIS - DUSK

LOCAL NATIONAL GAURD, ARMED FORCES, VIOLENCE beteen civilians and authority.

(CONTINUED)

CONTINUED:

On a HIGHWAY: Lines of cars are bumper to bumper as people flee.

In Paris, A VERY POWERFUL EXPLOSION lights up the skies.

EXT. BIRD'S EYE VIEW - EIFFEL TOWER FALLS

IRON BEAMS, FIRES, HAZY SMOKY SKIES, EXPLOSIONS.

At ground level, darkly dressed people plant explosives on the FOOTS of the tower.

When the coast is clear, one man DETONATES the explosives.

Tower leans grossly, ready to topple.

IT FALLS.

EXT. EARTH CITIES - HONG KONG - NIGHT

TRIADS, VIOLENCE, RAPID GUN FIRE, SCREAMING CITIZENS.

Police cannot help. Some abandon their posts.

Other officers who watch them, simply give up and TOSS their GUNS and SHIELDS away.

ON BUILDING - ROOFTOP:

EXT. SKYSCRAPER - FIFTY STORIES

ONE MAN, ROOFTOP, WINDS, violent echoes below.

He puts out his foot, then steps off of the roof.

EXT. CURB SIDE

His body SMASHES onto a car's roof, and crushes it.

GLASS BLOWS OUT.

EXT, TOKYO - NIGHT

Calmer atmosphere, sanguine, practically peaceful in the street.

The tokyo citizens stroll from shop to shop, buying, selling, doing business as the earth tumbles into chaos.

Though there are still some troublemakers out and about.

INT. BUDDHIST TEMPLE - KYOTO - NIGHT

Peacefully quiet, patrons who pray on knees, a temple idol, preists.

(CONTINUED)

CONTINUED:

Children present are bored, wanting to play. A few mothers warn of their antics.

FROM A NEARBY WINDOW, a perched bug, flies up from the window sill and up in the night sky.

EXT. NIGHT SKY

WIND ENSUES, BUG, above KYOTO. City lights.

It is quiet in the air as the bug continues its flight. It spots something higher past the clouds.

Veers away, to reveal a FAINT GLIMMER deep in space.

EXT. SPACE - QUICK TRIP

EMPTY, COLD, BARREN, STARS.

Ahead past debris into the cold blackness, is the SHOCKWAVE.

WARPING faster than the speed of light towards it.

EXT. OUT OF WARP - SHOCKWAVE

GARGANGTUAN, stretches for millions of miles either way. No escape. POWERFUL ENERGY.

IN FRONT OF WAVE: ROGUE comets, asteroids, any debris is WIPED OUT.

WAVE PASSES.

DISSOLVE TO:

INT. PROJECT EXODUS - PROCESSING CENTER - MORNING

PEOPLE gather, ARMED soldiers take point, joint chiefs, president.

A SPEECH is to be given by the president.

Chosen technicians and operators number twenty thousand as they all stand together in front of a podium.

There is no applause. There is no cheering.

Only SILENCE.

Casey and Maria stand on stage beside one of the joint chiefs.

President approaches the podium mic.

SLIGHT FEEDBACK.

(CONTINUED)

CONTINUED:

PRESIDENT

I have must have practiced this speech a hundred times before coming out here. Now when I face you all, it makes it all that much harder.

SILENCE.

PRESIDENT (CONT.)

Today marks our time to look forward and face an enemy. But not an enemy of arms. It is an enemy that does not feel, it does not negotiate, it does not show pity or remorse. It simply destroys. Since we as a people dug ourselves out of mindless barbarism through the use of weapons we are often reminded that there is someone, or something more powerful than us. We like to think that we hold all the answers to some of life's more difficult questions. In this case, we failed. A wall of energy that is hurling itself towards our solar system will wipe us out leaving no traces behind. No history. No records. Nothing to tell to our future generations that we lived at all. Now aside from the fact that our world is doomed, we still have hope.

ON CROWD: Full attention. Emotions surface incremently.

PRESIDENT (CONT.)

The ark. It is the only means of escaping this atrocity, which is to befall unto our fragile world. Yet I cannot go with you, seeing as my name was not called in the lottery. But your vice president, and my secretary of staff who were called, will join those who are already on board. The ark's chief overseers will be those who are on my left. Casey huntington, and Maria St. Clair. They and many other technicians will be in charge of the ark's maintenance and normal operating routines. I cannot imagine, the sights you and your fellow colleagues will see on your journey. I only hope, that when you find a new world to call home, that

(MORE)

(CONTINUED)

CONTINUED: (2)

PRESIDENT (CONT.) (cont'd)
 you will remember us who had to
 stay behind. And, to rememebr that
 our universe has the last word. I
 wish you all god speed, and good
 luck. God bless you all.

SILENCE.

President turns to walk off stage.

A single CLAP is heard.

Then... Another, and another.

The president turns to face his people.

Soon the entire room claps.

WHISTLES AND CHEERS!

The president through his stoic gaze, waves.

Turns to casey and maria.

PRESIDENT (CONT.)
 They're all yours.

CASEY
 Thank you Mister President.

MARIA
 Thank you Mister President.

PRESIDENT
 Call me Samuel.

CASEY
 Okay - Sam

SAMUEL
 Good luck. The both of you.

President leaves the stage.

The crowd disperses as casey and maria walk to a window to
 look out to the HELIPAD.

EXT. PROJECT EXODUS - PROCESSING CENTER - HELIPAD

COLD AIR, FLURRIES, poorly dressed secret servicemen,
 helicopter idling.

PEOPLE come out to see the president off as they continue to
 clap and cheer.

President looks back half way into helicopter.

(CONTINUED)

CONTINUED:

Last wave, enters the chopper.

His secret service men close the door.

The chopper lifts off. WINDS GUST from the BLADES and swirls around the pad.

INT. CHOPPER

President, left behind joint chiefs, clean seats.

Samuel watches the crowds as his chopper ascends higher into the air.

EXT. CHOPPER

The chopper VEERS off and flies to Port lockroy.

INT. PROJECT EXODUS - PROCESSING CENTER

Amidst scurrying snow swirls, Maria's cell phone vibrates.

MARIA

Hello? Right I'll be right there.

CASEY

What is it?

MARIA

It's mitchell. I have to go.

CASEY

Want me to come with you?

She leaves.

MARIA

No. Why don't you go and check to see if the toilets need cleaning.

Casey is left alone in the crowd.

INT. COMMUNICATION STATION - ARK - TEN MINUTES LATER

Dozens of staff work and study their stations operating procedures in silence as the HUM of a PAD ARRIVES.

ON MARIA: Maria steps off the pad and walks over to the command console, then quickly TYPES in her CODE.

A SECOND ROLLS BY:

MITCHELL'S FACE POPS UP as a HOLOGRAM.

MITCHELL

Maria.

(CONTINUED)

CONTINUED:

MARIA
What's going on?

MITCHELL
You were right.

MARIA
They changed course?

MITCHELL
A group of them did. They took a long range route behind Saturn, then swung around to the far side of the sun hiding their heat signatures.

MARIA
How many?

MITCHELL
Twenty shuttles, and all sixty fighters.

MARIA
Shit.

MITCHELL
Looks like you guys will be busy in the next four hours.

MARIA
Four hours?

MITCHELL
They picked up speed once they passed Mercury. What ever you have for defense, you better get it ready and I mean right now.

MARIA
Right. Listen.

MITCHELL
You don't have to say it. Just, keep smiling for me.

MARIA
Thanks mitch.

MITCHELL
Love you guys. Good luck.

IMAGE BLINKS off.

On maria's right, is a marked panel - FOR SHIPWIDE CALLS AND EMERGENCIES ONLY.

(CONTINUED)

CONTINUED: (2)

She presses a SENSOR button for SHIPWIDE:

MARIA

Sergeant Ives to the bridge. I repeat, sergeant ives to the bridge.

Casey arrives by HOVER PAD and walks over to the join maria.

CASEY

What's going on?

MARIA

Looks like Venkara was right. General Orkath is coming our way with his entire squadron of fighters.

CASEY

Holy shit. Can we activate the shield yet?

Maria GLANCES over to a lieutenant who is studying his station.

MARIA

Leiutenant Klein.

The lieutenant acknowledges.

LIEUTENANT KLEIN

Yes?

MARIA

Has the latest figures for shield activation come in yet?

LIEUTENANT KLEIN

Just now.

MARIA

When can it be activated?

LIEUTENANT KLEIN

Once it's powered up.

MARIA

How long will that take?

LIEUTENANT KLEIN

One hour precisely.

MARIA

Why so long?

(CONTINUED)

CONTINUED: (3)

LIEUTENANT KLEIN

The power cells have to be aligned properly and with all of the.

MARIA

Never mind the explanation. Just activate it once it's operational.

LIEUTENANT KLEIN

Why?

MARIA

We're going to have some company joining us soon, and they are not in a friendly mood.

LIEUTENANT KLEIN

I see. I'll get right on it.

MARIA

Thank you.

EXT. SPACE - FLEET OF SHUTTLES - FIGHTERS

SHUTTLES, FIGHTERS, MERCURY, radiant sunlight.

Each shuttle passes by along with the fighters that lead the way.

A DEEP RUMBLE from their ENGINES.

INT. COMMUNICATION STATION - ARK

Maria watches a FLOATING HOLO-IMAGE of the ARK itself as Venkara, and Sergrant Ives join her.

IMAGE display multiple BLIPS.

MARIA

Tell me, are those civilian transports?

VENKARA

This is too soon.

MARIA

Seems like your superior has withdrawn his bargaining chip.

VENKARA

He will not have our citizens inside of the shuttles. They are most likely ground troops to invade the ship along with cover fire.

MARIA

Can you operate the plasma cannons?

(CONTINUED)

CONTINUED:

A BEAT.

VENKARA

Yes I can.

SERGEANT IVES

Don't they fire automatically?

VENKARA

Too unreliable. Our fighters are very well trained to avoid programmed assaults. We will have to do it manually.

MARIA

Sergeant, you go with him. Help him in what ever he needs.

SERGEANT IVES

Yes ma'am.

VENKARA

This way sergeant.

SERGEANT IVES

Right behind you.

They head back to their HOVER PAD and leave the command bridge.

Tension builds on the bridge.

CASEY

Well I have some good news, and some bad.

MARIA

Give me the good news first.

CASEY

That crazy old bastard who took us on a wild ride across the african plains and introduced us to pirates?

MARIA

Yeah.

CASEY

He just boarded five minutes ago.

Maria's eyes light up.

MARIA

So what's the bad news?

(CONTINUED)

CONTINUED: (2)

CASEY

The boys at central couldn't allow him to take his scotch on board. Mp's had to arrest him and lock him up because he threw a fit.

MARIA

I'll take care of it.

CASEY

How's your mom doing?

Questions catches maria off guard.

MARIA

She's okay. I uh, talked with mom for a good six hours before we hung up. She uh, wished me all the best. I didn't know what to say after that.

Casey hugs her briefly.

MARIA

What about your sister?

Careful not to allow other to hear.

CASEY

I, tried so many ways to get her on board. I didn't follow the rules. I wanted her here. But she said, don't be an asshole. Mom didn't raise us to be like that. So she took all of her life's savings and went to visit mom's grave to say goodbye, and took the first flight to vegas. In five hours, she won close to nineteen million dollars, but doesn't have anywhere to spend it. Ironic.

MARIA

God. This all seems so unreal.

CASEY

I know.

MARIA

Alright. Let me go get Walter and get him settled. Meet me later okay?

CASEY

You got it.

Maria leaves the bridge.

(CONTINUED)

CONTINUED: (3)

BLEND TO:

INT. BRIG - LEVEL TEN - MINUTES LATER

A near empty hall. Armed guards, shiny floor. Lights add a distinct mood.

Maria walks to a cell door where two guards keep watch.

INT. CELL

Walter lies on a bed. Bed's form is smooth, built into the wall of the cell. A toilet. Sink.

His eyes are closed until.

MARIA

Walter.

He opens his eyes and sits up to see Maria.

WALTER

Maria. Good to see you. How long do I have to sit in this, room thingy?

MARIA

That depends if you behave while on board. Alcohol is not allowed. Nobody wants to hear a foul mouthed drunk and causing a scene.

WALTER

But that's part of life. You work hard, you earn your pay, and buy a drink or two to forget your problems. It is my right.

MARIA

You saw her didn't you?

WALTER

Who?

MARIA

Do I have to say her name?

WALTER

Cassandra? I may, have spoken with her once or twice. But that was two years ago. We had a fight, she ran again, and I was back at my air strip. Nothing has changed. Except when I recieved the call.

Maria observes Walter sitting on his cell bed completely alone. Like a child who has been left out of a friendly game of catch or tag.

(CONTINUED)

CONTINUED:

She knows him better than he does himself.

Maria nods to one of the guards who stands next to a PANEL, he touches it.

Cell door unlocks. Walter steps out cautiously, but in friendly company.

MARIA

Come on. Let's get you to your new home.

WALTER

Will I be able to work here?

MARIA

I think I can find something worthy of your talents.

They walk out of the cell block.

EXT. EARTH - LOWER HEMISPHERE - GENERAL ARRIVES

TROOP SHUTTLES, FIGHTERS, ATTACK RUN.

LEAD SHUTTLE veers down to the white continent of ANTARCTICA as fighters ZIP ahead.

BEHIND the general's shuttle, are the other nineteen transports for his FOOT SOLDIERS.

AS THEY ALL PASS: BRIGHT ENGINE PORTS GLOW as they begin their attack run.

EXT. INCOMING FIGHTERS - DUSK

ABOVE ark, VAST, ROUND, ANCIENT, READY.

Over the horizon of a distant mountain, the sun is setting. Its resultant glare casts a SHARP SLIVER of light over the ark as a WARNING SIREN BLARES!

Above the SUN'S RAYS: FIGHTERS come screaming in.

INT. ARK - PLASMA CANNON CONTROL ROOM - SERGEANT IVES - VENKARA

Venkara and Sergeant Ives enter a large bay. MOVEABLE STATIONS, HIGH TECH equipment, CANNON control pods.

Both walk to a station each as Venkara points.

VENKARA

Enter that one there.

SERGEANT IVES

Then what?

(CONTINUED)

CONTINUED:

Venkara steps into one of the stations.

VENKARA

Stand on those two foot imprints that are on the floor. It will activate automatically. Once it has powered up, then slip your hands through your two gauntlets, they will help you aim and fire. A helmet will lower onto your head, which will interface with your frontal lobe. There will be some disorientation, but after a couple of seconds it will clear up.

SERGEANT IVES

Okay, then what?

VENKARA

Do what you do best.

INT. COMMAND BRIDGE - ARK

As the attack begins, Lieutenant Klein is ready at the SHIELD station.

LIEUTENANT KLEIN

Activate the shield.

His subordinate TOUCHES a SENSOR.

A separate panel displays SHIELD forming around the ark.

EXT. ARK - ATTACK BEGINS

FIGHTERS, TROOP SHUTTLES, BLASTER BEAMS.

Shuttle land close by the ark, while their fighter squadrons speed across the ark's body shooting down to its surface.

SHIELD reacts to each blast.

Witnesses on the ground watch as FIGHTERS ZOOM ACROSS the sky but then dive again as they fire continuous shots.

Yet not far from the fighting.

EXT. SHUTTLES LAND - FOOT SOLDIERS - DUSK

SHUTTLES LAND, STRUTS absorb impact, DOOR OPENS.

Hundreds of troops exit their transports. All are armed with BLASTERS.

LIGHT BLASTS VERSUS BULLETS: Even though General Orkath's troops have the advantage of using HIGH TECH weaponry, their aim however is left to be desired.

(CONTINUED)

CONTINUED:

SERGEANT IVES

Yes! Oh sorry Venkara.

VENKARA

It's quite alright. They knew what they were doing. Just keep firing.

SERGEANT IVES

Right.

EXT. ARK - ATTACK CONTINUES - DUSK

Above ark. LIGHT show of ENERGY BLASTS continue as fighters bombard the ark's hull. Cannon fire reciprocate adding more intensity.

EXT. PROCESSING CENTER - DUSK

Troops continue to push forward as they use HIGH TECH RIFLE weapons.

A few unlucky human soldiers get hit. A horrible way to die.

Suddenly, new HUMAN forces emerge from inside the facility to meet their alien foes with GUNFIRE.

Both sides take heavy casualties.

The tide turns against the alien troops as some of their weapons fail to fire.

BRUTAL methods of hand to hand combat.

Alien attacks unsuspecting soldier. Result is bloody carnage at its most horrifying level.

INT. ARK - COMMAND BRIDGE

Maria watches a HOLO-IMAGE of the war as EXPLOSIONS FLASH between human and alien alike on the BLOODIED WASTELAND of ANTARCTICA'S TUNDRA.

True hatred in the most raw form.

EXT. PROCESSING CENTER - DUSK

A few heroic soldiers astride a nearby wall and JUMP down to join the fight and assist fellow grunts.

When SUDDENLY:

SOLDIER

Lieutenant!

LIEUTENANT

What is it?!

(CONTINUED)

CONTINUED:

SOLDIER

To your right.

The lieutenant spins to to his right and spots three alien invaders trying to enter the center.

LIEUTENANT (CONT.)

Shit.

As he runs over to stop them.

Unarmed civilians help, by throwing anything.

Lieutenant finds a half buried HEAVY MACHINE gun in the snow still loaded.

He picks it up, and points the muzzle at them.

LIEUTENANT (CONT.)

All of you get back!

Once they all move out the way.

He fires the machine gun. Its loud PUMPING ROAR deafens him but he does not care.

THREE ALIENS, get RIDDLED with bullets at 800 rounds per minute sigalet rate. One has his HEAD BLOWN OFF, while the others have their limbs removed by bullet surgery.

Satisfied with the results, the lieutenant stops firing and looks at the damage.

INT. PLASMA CANNON CONTROL

Sergeant Ive's is in his element as he uses his cannon console like a pro.

Venkara uses his station like a seasoned veteran.

INSIDE HELMET DISPLAY: Venkara sees his targets zipping around as he uses his cross hairs to bead on a SINGLE SHUTTLE that hovers in the air.

Venkara suspects.

VENKARA

Sergeant Ive's.

SERGEANT IVES

Yo.

VENKARA

Range your weapon north by six degrees.

(CONTINUED)

CONTINUED:

SERGEANT IVES
What am I looking for?

VENKARA
A shuttle that is not part of the
group.

Sergeant Ive's moves his station.

SERGEANT IVES
Are you sure? What if there's
civilians inside?

VENKARA
Trust me, there isn't.

INSIDE IVE'S HELMET: CROSS HAIRS SLOWLY INCH to the lone
shuttle that is hovering above the ark from a safe height.

He carefully aims using his LEFT GAUNTLET.

The CROSS HAIRS BEAD on the SHUTTLE.

SERGEANT IVES
On target.

INT. SHUTTLE - GENERAL

The general watches a HOLO-IMAGE that show his forces
scramble all around the ship's enormous expanse.

Yet his troops are not causing enough damage. His eyes
squint as he listens to the continuous reports of casualties
coming in.

When SUDDENLY.

CREWMAN (O.S.)
General, we are being targeted.

INT. PLASMA CANNON CONTROL

IN FRONT OF HELMET: Sergeant Ive's is ready.

SERGEANT IVES
Firing!

EXT. CANNON MUZZLE

A BRIGHT burst of energy BLOWS OUT from the muzzle of the
cannon with great force. THOOM!

INT. SHUTTLE - GENERAL

In a panic the general orders.

(CONTINUED)

CONTINUED:

GENERAL ORKATH
Move us out of.

TOO LATE.

EXT. SHUTTLE EXPLODES - BIRD'S EYES VIEW

LONELY SHUTTLE, ICY AIR, VULNERABLE.

SHOT touches the shuttle's HULL.

Magnificent EXPLOSION.

EXT. ARK - SHIELD

CHUNKS of metal, ENERGY dispersion, SHIELD REACTS.

As the shuttle's last remnant pieces drop onto the shield,
SPARKLING ENERGY PULSES ripple over the barrier.

EXT. GROUND FORCES

HUMAN TROOPS, ALIEN PRISONERS, FIRES, VICTORY.

CHEERS fills the air.

Earth soldiers see the fighting has come to an end.

ALIEN PRISONERS are escorted by some of the soldiers who are
lucky to be alive.

Enemy Fighter SQUADRONS in the air retreat.

EXT. ARK HULL - CANNONS - DUSK

CANNON MUZZLES GLOW, SHIELD deactivates, cannons retreat
back into their port housings.

A METAL LID, SLIDES over each muzzle opening.

DISSOLVE TO:

EXT. PROJECT EXODUS - SHUTTLES ARRIVE - TWO DAYS BEFORE
DEADLINE - DAYTIME

SHUTTLES, PASSENGERS, ARMED SOLDIERS. WELCOME MEETING.

Maria stands together with Casey and Venkara at the entrance
way as the FIRST IMMIGRANT passenger disembarks from the
shuttle.

From first nearby SHUTTLE, a frightened female with her
CHILD who clings.

Aside from Venkara, her features are more feminine with
parital long hair that is shoulder length.

(CONTINUED)

CONTINUED:

It is deathly quiet.

A pin can drop in the snow and someone will hear it.

INT. ARK - ENTRANCE HATCHWAY

Maria nods ever so slightly.

Alien female immigrant nods in return as she steps into the ark where it reveals a magnificent interior of structures, homes, and plant life designed for their people.

Behind her, fellow citizens enter.

Within the line of immigrants, Venkara spots his wife and child.

EXT. IMMIGRANT LINE

Venkara's wife and daughter walk beside a few of her fellow citizens. Even though venkara's race looks similar in every way, he recognizes his family.

VENKARA
(SUBTITLED)
Jeriiz!

FOLLOW JERIIZ: She sees her husband beside the humans.

When she is close enough to her husband.

A glorious reunion.

INT. ARK HATCHWAY

IMMIGRANTS, MAJESTIC interior, SETTLEMENTS.

Venkara's WRIST BEACON activates suddenly and SHOWS a FLOATING MESSAGE in his language.

MARIA
Problem?

VENKARA
We are ordered from command to the engineering deck.

MARIA
Well don't let me keep you.

Venkara then explains to his wife and daughter of where he has to go.

Although brief for a reunion, she understands.

Venkara joins Ives who waits on a nearby pad.

(CONTINUED)

CONTINUED:

SERGEANT IVES
 Trouble on the home front?

VENKARA
 No. Let's go.

Jeriiz watches from the hatchway as the pad rises into the air and flies away to engineering.

She looks at Maria suddenly.

Both of their eyes meet.

Maria looks down to see Jeriiz's daughter.

The little girl shy's away behind her mother.

CASEY
 You never were mother material were you?

MARIA
 Kiss my ass.

Kelly arrives to meet up with Maria at the hatchway.

KELLY
 Am I late?

MARIA
 As usual. Can you handle things here?

KELLY
 Yeah no problem.

CASEY
 Where were you any way? I called you about five times.

KELLY
 Just, in my room. With, marvin. Why?

CASEY
 Doing what?

KELLY
 We, played scrabble?

CASEY
 Yeah, sure you did.

Casey walks away with Maria.

KELLY
 We did.

(CONTINUED)

CONTINUED: (2)

CASEY

Uh-huh. Sex edition right?

ON PAD: Maria and Casey step aboard, then Casey programs the pad with a destination.

INT. ARK - PAD

BUSY AIR TRAFFIC, PADS, PERSONNEL on each side of the ark.

They stand together as they travel across the great expanse of the interior. Other PADS fly back and forth.

CASEY

Got some news on the wave.

MARIA

And?

CASEY

We have a day and a half before it hits. We already lost Pluto, Uranus and Neptune. Jupiter is next.

MARIA

Christ. Well, at least we'll be done with the intakes by fourteen thirty. Then another forty minutes to load the shuttles into the docking bays.

CASEY

Have you seen the engineering section?

MARIA

Yeah. Remarkable piece of machinery. Using a sustained fusion gravity pulse from a contained synthetic black hole. I can't even begin to wrap my head around its construction or its matrix.

CASEY

I know. The ship itself can breach hyper-space. I spoke with one of Venkara's civilian engineers who said that this ship can go from here to Alpha Centauri at nearly three times light speed. Imagine, we can go there and back in about a week at that level.

Pad merges with others.

MARIA

Yeah, imagine that.

(CONTINUED)

CONTINUED:

CASEY

What's wrong?

MARIA

Nothing. I just, wonder if we'll ever find another world like this one.

CASEY

We will. Possibly one that can make us mutate into, let's say, super beings with incredible strength, or heat vision, or be able to fly.

A REALLY? Moment between them.

CASEY

What? It can happen.

Pad moves on from traffic flow.

BLEND TO:

INT. ENGINEERING DECK - GRAVITY HOLD

VAST, TECH beyond imagination, ENGINE HOLD, MANY STATIONS for crews.

Main gravity drive sits in the middle of the HOLD. There are many TUBES that flow outward to the rest of the ship from the drive's CENTERAL base.

It dwarfs a person a hundred fold as Ive's and Venkara's PAD ARRIVES and lands in a MOORING DOCK.

They step off to meet up with one of Venkara's fellow crew mates.

He is about to speak when the civilian sees the human.

VENKARA

Speak in their tongue Udri.

UDRI

The mixture is stable, but there is a problem with one of the buffer plates.

VENKARA

Is there no rotation?

UDRI

It is trying to rotate but it stops before its next cycle. I fear there is possible damage from the ship sitting idle too long.

(CONTINUED)

CONTINUED:

SERGEANT IVES

Is that a big problem?

VENKARA

The buffer needs to cycle a full rotation in order to deliver the much needed gravitational forces to intermix with the synthetic black hole inside of that dome. If one buffer fails, then the ship can not attain lift.

SERGEANT IVES

That's a big problem.

Engineer agrees.

Venkara glances over to the DOME, then to his companions.

VENKARA

I'll have to go inside to repair it.

SERGEANT IVES

Are kidding me? How dangerous is that?

VENKARA

The forces are strong enough when it is running, but since it has shut down for the moment, there should be no risk to me.

SERGEANT IVES

Then I'll go with you.

VENKARA

No. There is also residual traces inside, which are lethal. Your internal organs will, liquify in seconds. However my anatomy can take the stress. But you can help me by watching the heat levels.

SERGEANT IVES

That I can do.

UDRI

I will help you.

SERGEANT IVES

Then let's get to work.

Venkara walks to the DOME, while Ive's and Udri approach a monitoring station.

EXT. DOMED GRAVITY HOLD - HATCH - MINUTES LATER

METAL WALL, KEY CODE PANEL, SECURED HATCH, VENKARA.

Sergeant Ives inputs codes into the panel.

A HISSING SEAL and suddenly METAL CLACKING unlocks the hatch.

Venkara opens the door. INTENSE LIGHT causes them to look away for a few seconds.

After the light fades, venkara enters the HOLD and closes the hatch door.

Ive's keys a MICROPHONE near his chin.

SERGEANT IVES

Check, check. Can you hear me?

OVER HIS HEADSET:

VENKARA (V.O.)

Yes I can hear you.

BLACK PANEL: Ive's moves over to a console where a BLACK PANEL activates and shows venkara moving forward.

Venkara CHECKS for signs of disrepair as he continues along a NARROW WALK WAY.

BRIEF patches of WHITE NOISE on the screen.

Ives squints because venkara's signal is degrading.

Venkara then kneels in front of one of the COLUMNS.

INT. GRAVITY HOLD

DENSE AIR, WARBLING HEAT, INTENSE ELECTROSTATIC ATMOSPHERE.

No human can enter the hold. Venkara however is not human, but is not fully immune to the hold's inner sanctum.

Venkara reaches down to TOUCH a SYMBOL on A SMALL HATCH.

The SYMBOL PULSES once. Venkara has to look away as he SWINGS IT OPEN because of the internal BRIGHTNESS.

As the LIGHT DIMS, venkara speaks to Ives.

VENKARA

I see the problem.

SERGEANT IVES (V.O.)

What is it?

(CONTINUED)

CONTINUED:

VENKARA

If I tried to explain it, you'd only become more confused.

SERGEANT IVES (V.O.)

Gee thanks.

VENKARA

Udri, are you there?

UDRI (V.O.)

Yes I am here.

VENKARA

It is out of alignment. I am now turning the buffer piston. Watch for heat levels rising.

UDRI (V.O.)

Understood.

EXT. DOMED GRAVITY HOLD - BUFFER DISPLAY

Udri and Ive's stand and watch a HORIZONTAL FLOW METER, while venkara starts to turn the piston.

VENKARA (V.O.)

I am turning - now.

ON DISPLAY: The METER shows no reaction.

SO FAR.

ON THE DISPLAY: VENKARA'S HAND turns the thin metal PISTON to ALIGN two symbols together, which are veritcal.

They must match to a TWELVE O'CLOCK POSITION.

UDRI (V.O.)

So far so good.

VENKARA

Fine. Continuing to turn.

Ives keeps his eyes on the METER, but it SUDDENLY SPIKES!

SERGEANT

Hold up.

VENKARA (V.O.)

Too much?

SERGEANT IVES

Close to eight thousand mega-joules.

(CONTINUED)

CONTINUED:

VENKARA (V.O.)
That is too high, I, shall.

WHITE NOISE occurs. The DISPLAY BLINKS OUT.

SERGEANT IVES
Venkara? Venkara! Shit!

Ives dashes to a nearby PROTECTIVE SUIT closet. He opens the door and grabs the protective gear as Udri tries top him.

UDRI
No! You will be killed the moment you enter the hold. The suit won't protect you.

SERGEANT IVES
Look, my friend is in there. I'm not about to stand here, and watch him die.

Ives suits up.

The hatch door HISSES open.

Venkara steps out.

As he BREATHES fresh air he glances over to Ive's.

VENKARA
All done.

SERGEANT IVES
What happened? We lost your signal. I was about go in and get you out.

VENKARA
There was no need. But it is the thought that counts. You can begin the cycle Udri.

UDRI
Immediately.

Udri moves to a central console and INPUTS a series of codes, symbols and a mish mash of syntax formulas with numbers.

Once he finishes, he presses a FLASHING ENABLING SENSOR.

Ives and venkara stand side by side as they watch the GIANT DOME POWERING UP.

A DEEP THRUMMING fills the engine hole, but lessens in frequency and density.

(CONTINUED)

CONTINUED: (2)

Quite suddenly, A FAINT WARBLING ripple of energy fills the hold.

SERGEANT IVES

I take it, that's a good sign.

UDRI

It is.

INT. COMMAND BRIDGE - ARK

HUMAN and ALIENS work together, STATIONS GLOW, HUMS of machines. A COLONEL stands alone in the bridge.

Lieutenant Klein reports.

LIEUTENANT KLEIN

Gravity drive is operational and functioning at one hundred percent.

CHEERS bounce in the command center as the COLONEL relaxes.

COLONEL

Very good lieutenant. Do we have all shuttles docked and accounted for?

LIEUTENANT

Yes sir. Last one docked five minutes ago.

COLONEL

Excellent. Begin phase shift of gravity drive.

LIEUTENANT

Yes sir.

ON LIEUTENANT KLEIN: In front of him is a FLOATING IMAGE where complex numbers SCROLL up and suddenly stop.

He INPUTS a new series of numbers and presses ENABLE.

COLONEL

Batten down all exits and loading bays. Have our passengers boarded?

LIEUTENANT

Yes sir. All have been accounted for and processed.

COLONEL

Then we don't need to hang around this dump any longer than we have to. Begin count down.

Lieutenant touches a FLASHING SENSOR.

(CONTINUED)

CONTINUED:

OVER SPEAKERS, SHIP WIDE WARNING:

A MALE VOICE.

VOICE (V.O.)

All personnel must evacuate the corridors and central area. Gravity shift has been initiated. You now have 'T' Minus five minutes to reach minimal safety zones.

INT. ARK - PAD TRAFFIC

The MESSAGE repeats again.

AIR BORN PADS VEER away in FLIGHT to return to docks or transport bays.

A DEEP RUMBLING!

It is time to leave earth.

EXT. PROJECT EXODUS - ARK - BIRD'S EYE VIEW

CRUMBLING SNOW, CRACKS FORM, TREMORS, EMPTY BASE.

The ark RATTLES the snow laden earth. Buildings close by collapse from the ark's intense engine power.

CRACKS break open closest to the hull, then SPLIT off.

DARK CREVASSES form.

Ark RISES SLOWLY.

EXT. PROCESSING CENTER - DUSK

The processing center is EMPTY, BARREN and with doors left open. Seems someone forgot to lock up.

EXT. PROJECT EXODUS - ARK

MASSIVE WALL, DARK GRAY METAL, A THOUSAND FEET HIGH.

As the hulking ark rises higher, the last few feet escape EARTH'S hold of its base.

Where the ship once occupied, is now nothing but a gaping one hundred mile EMPTY CRATER.

The ship's size CASTS a LOOMING SHADOW over antarctica's TUNDRA.

Right in the middle of the Ark's underbelly are FIFTY LARGE ENGINE PORTS. GLOWING EYS of POWER.

(CONTINUED)

CONTINUED:

The exhaust and heat MELT the snow underneath it, which partially fills the crater with WATER. Such irony.

EXT. FROM SPACE - CONTINUOUS

ORBIT, ARK, EARTH, SIZE.

As the ark leaves the earth's troposphere. In comparison to earth, the ark's size is no bigger than an oyster's pearl.

Silently, the ark shifts its gigantic size HORIZONTALLY so that its engine ports point down to empty space away from earth.

Once it stops.

INT. COMMAND BRIDGE - ARK - NEW COORDINATES

The colonel is pleased that the ark is performing well. He sits down in his command chair.

COLONEL

Begin countdown for hyper space.

LIEUTENANT

Yes sir.

While the lieutenant types on his console, A FLOATING SCREEN shows a DISTANT world, which ZOOMS in.

The distance is FIFTEEN LIGHT YEARS.

The MAGELLAN SYSTEM.

When the coordinates are set, he ENABLES a countdown.

SHIPWIDE::

VOICE (V.O.)

Hyper space coordinates accepted.
Countdown will commence in 'T'
minus five minutes.

ON FLOATING SCREEN: COUNTDOWN BEGINS...

BLEND TO:

INT. LIVING QUARTERS - MARIA

COMFORTABLE ROOM, BED, CLOSET, SMALL KITCHEN, FURNITURE.

Maria puts away a few of her photographs on a shelf when there is A KNOCK on her door.

MARIA

Come in.

(CONTINUED)

CONTINUED:

Casey walks in carrying a few of her bags.

Can he ever win?

CASEY

Where do you want these?

MARIA

Over there.

With some difficulty he sets them down near a closet.

CASEY

God. What the hell did you pack?

MARIA

Oh, just the essentials. Including the kitchen sink.

CASEY

Funny. It is to laugh. Ha, ha.

Casey plops down on Maria's lounging sofa.

SHIPWIDE:

VOICE (V.O.)

'T' minus, four minutes to hyper jump acceleration.

Casey looks up at the CEILING SPEAKER.

CASEY

Think we'll liquify in hyper space?

MARIA

No. I went over the numbers and checked the ship's dampeners. Once the shield is activated, inertia is no longer a constant.

CASEY

Right. But I was being sarcastic.

MARIA

Yeah, I know.

INT. INSIDE GRAVITY ENGINE - SYNTHETIC BLACK HOLE

A WHOLE NEW WORLD, DARK MATTER, MYSTERIOUS ENERGY, INNER WORKINGS.

Dark MATTER collects as a STREAM of ENERGY gets SUCKED into VENTS.

A ROUND APPARATUS starts to SPIN CLOCKWISE as the COLLECTED MATTER FUSES together to FORM A SYNTHETIC BLACK HOLE.

(CONTINUED)

CONTINUED:

The focused energy resonates with multiple TALL COLUMN BUFFERS.

LOW WHINE from the engine changes pitch to a HIGHER frequency as the HOUSING ROTATES FASTER.

INT. COMMAND BRIDGE

The colonel glances to his officers and alien immigrants who work diligently at their stations but also keeps an eye on the FLOATING HEADS UP DISPLAY of the countdown.

IN UNISON TO COUNTDOWN ON SCREEN:

VOICE (V.O.)

'T' Minus three minutes to hyper jump acceleration.

COLONEL

Where is the wave now?

His lieutenant transfers over the information to the colonel's HEADS UP DISPLAY TO SHOW.

EXT. MARS - DESTROYED

RED PLANET, SHOCKWAVE, THREAT, DESTRUCTION.

The shockwave reaches the red rogue.

HEAT from the wave's OUTER CORONA PUSHES continent sized CHUNKS into deep space even before the wave hits.

RED SAND PLUMES with MISTS of ICE that mix in the upper atmosphere only to dissipate and vanish completely.

THEN, THE WAVE HITS.

TECTONIC plates COLLAPSE, LAVA flows geyser up without gravity in VISCOUS GLOBS out to empty space.

The lower half of MARS SPLITS open at the equator to GUSH OUT its CORE.

With a LAST THRUST from the waves power, the planet EXPLODES.

The wave moves on...

EARTH IS NEXT.

INT. COMMAND BRIDGE

The bridge is silent as all eyes watch to see the merciless destruction that the center of our galaxy is demonstrating.

Emotions surface.

(CONTINUED)

CONTINUED:

The colonel glances to the floor.

COLONEL
How long until the wave impacts
earth?

LIEUTENANT KLEIN
Five minutes sir.

VOICE (V.O.)
'T' minus once minute to hyper jump
acceleration.

COLONEL
Sound the alarm.

A BRIDGE ALARM sounds as a warning sign to all that hyper
jump is about to initiate.

INT. LIVING QUARTERS - MARIA - CASEY

COZY, QUIET, slightly UNCOMFORTABLE closeness.

Both sit on the bed and wait patiently for the ship to jump
into hyper space.

Yet to pass the time, casey thinks up a few tasteless jokes
to break the ominous silence between them.

CASEY
So, there's this blond working in
an M+M'S factory. One day her boss
comes up to her and cans her on the
spot. Why?

Casey looks over to Maria as she tries to answer.

MARIA
I don't know.

CASEY
She threw out all the W's.

Slight reaction.

CASEY (CONT.)
What do you call a blond at the
bottom of a pool?

MARIA
Oh god.

CASEY
Air pocket.

More reaction.

(CONTINUED)

CONTINUED:

As she tries to recover.

CASEY (CONT.)
What's a brunette at a blond
convention?

MARIA
I give up.

CASEY
An interpreter.

Nearly there.

Again, as she recovers her composure.

CASEY (CONT.)
What's the last thing a blond says
after she gives head?

Odd SILENCE.

MARIA
What?

CASEY
Gulp!

That did it. Maria can't control herself.

MARIA
Ah, you sick bastard.

VOICE (V.O.)
Ten, nine, eight, seven...

INT. INTERIOR OF SHIP - COUNTDOWN

EMPTY, SPARSE of PADS, NO SIGN OF LIFE.

All sectors of the ship are clear of passengers, techs, and other personnel as the last six seconds are counted with a firm tone.

VOICE (V.O.)
Six, five, four.

EXT. ARK

COASTING, VULNERABLE, HUMONGOUS.

The ark AUTOMATICALLY ACTIVATES its SHIELD around the hull for protection when the last three seconds are spoken.

VOICE (V.O.)
Three, two, one, Hyper drive
initiated.

(CONTINUED)

CONTINUED:

IN ONE SECOND, the entire ship PHASES and VIBRATES then ZIPS from its staging point and propels itself through the VOID.

BRIGHT FLASH of LIGHT.

A GHOSTED image of the ark bleeds away in the cold vastness of space.

At the same time.

THE WAVE APPROACHES EARTH.

EXT. EARTH - CITY BY CITY - CHAOS

LOS ANGELES, DAYTIME, REVELATION, DOOMSDAY.

Millions take to the streets SCREAMING in fear while EMERGENCY SIRENS BLARE.

EXT. MALIBU

EMPTY BEACH, DEEP THROBBING RUMBLE, TIDAL WAVE.

The pacific ocean displays its powerful terrifying glory as a TIDAL WAVE FOUR THOUSAND FEET HIGH rushes towards land.

Its DARK, MENACING size ROARS, which muffles the siren's loud whines.

From the top of the wave, the CREST SMASHES down and crushes everything in its path as the water flows inland for hundreds of miles.

EXT. FAULT LINE

DESERT, UNEARTHLY TREMBLING, CRACKS.

The FAULT CRACKS open, which activates multiple earthquakes but also get flooded by ocean water from tidal wave.

EXT. TIDAL WAVE

TERRIFYING, DARKENED WATERS, SCRAPPED OIL TANKERS, DEVASTATION.

The sheer force resonates across the country as the water wipes away everything it touches. SCREAMING voices are erased.

EXT. NEW YORK

EASTERN SEABOARD, TIDAL WAVE, WIPE OUT.

Like Malibu, another TIDAL WAVE rushes in from the ATLANTIC at the same height. No human can escape its TOWERING SIZE.

(CONTINUED)

CONTINUED:

The mass of water, hulks over the metropolis with a THUNDEROUS GROWL as it reaches the tallest skyscraper only to dwarf them as the water flows over their rooftops drowning all life in the city.

EXT. AUSTRALIA FALLS - NEAR DUSK

High over the continent, TIDAL WAVES, LAND BREAKS, WATER FLOWS, SINKS.

The great island of Australia BUCKLES under the extreme pressure of water that the two oceans provide.

As TRILLIONS of tons of oceans flood INLAND, the CENTER of the island CRACKS open from the weight.

CRACK TRAILS north, and south, which causes both sides to sink into the abyssal depths.

On the water, shows a faint REFLECTION of the wave in space before it hits.

SUDDENLY, a GIANT WALL of MUD, DEBRIS, CHUNKS PASS BY.

EXT. SPACE - EARTH IS DESTROYED

SPACE, SHOCKWAVE, ENORMOUS SIZE, NO ESCAPE.

The SHOCKWAVE'S band of energy, mimicks A WINDSHIELD of a SPEEDING vehicle hurling towards earth with no control.

At the equator, FORCES from the shockwave DIGS into the crust. PIECES of continents split.

With nothing to hold it back, A PERCUSSIVE BLAST rips earth apart.

Earth EXPLODES.

The wave moves on.

DISSOLVE TO:

INT. COMMAND BRIDGE - 2 BILLION MILES AWAY - JUNE 1ST, 2036

SILENCE, STAFF, COLONEL, NO HOME LEFT.

Casey, maria, fred and other fellow immigrants witness the last remnants of earth as pieces of debris float away to the farthest reaches of space as the WAVE destroys both VENUS and MERCURY in quick succession.

Only one last obstacle remains.

HOLO-IMAGE FLIPS TO SUN.

No one moves.

EXT. THE SUN

THE SENTINEL, GUARDIAN, 4 BILLION YEARS OLD.

The shockwave SMASHES right into the glorious, warm, life giving star.

Wall of energy rams into the surface causing it to GLOW BRIGHTER.

SUN'S CORONA WARPS and BENDS out of shape.

LUMINOUS CLOUDS EXPLODE.

Wave has a bit of trouble pushing through. As if the sun is fighting back.

With an effortless LAST PUSH, the shockwave SLICES the sun's radiating surface and exposes its inner core to open space.

The REACTION is A BRIGHT FLASH.

HYDROGEN, HELIUM mix unnaturally.

SUN EXPLODES violently.

Once the wave has pushed through, the SUN'S last bit of energy bleeds down to nothing to just simple colorful waves of light.

They too bleed away and vanish.

All that is left is a barren SPOT of where the sun has sat for billions of years.

BLEND TO:

INT. COMMAND BRIDGE

Onlookers who shield their eyes look up to see just a dark place.

No sun, no light, only specks in the background of distant stars.

The colonel stands up.

COLONEL
Display sector five.

A HOLO-IMAGE POPS UP to show nothing left.

COLONEL (CONT.)
Nothing. Mother nature really screwed us in the ass but good. Prepare course for the Magellan system.

(CONTINUED)

CONTINUED:

LIEUTENANT KLEIN
Yes sir. Setting course now.

Colonel gazes at the HOLO-IMAGE one last time. Adjusts his uniform.

EXT. ARK

STARS, EMPTY SPACE, NEW ROUTE.

Ark moves at coasting speed across the gulf of space, and the engines RUMBLE to life.

As it passes by, MILLIONS of port windows GLOW BRIGHT, which mesh with the background of stars like camouflage.

The ship gets further away.

DISSOLVE TO:

INT. LIVING QUARTERS - MARIA - CASEY - AND NEW ADDITION

ONE YEAR LATER, SLEEPING FAMILY, A NEW DAUGHTER.

Casey is asleep beside Maria who lies on her stomach in their queen sized bed.

Next to them is a little baby girl who's wide awake in her crib.

TOY HOLOGRAPHIC MOBILE spins around above her.

ABOVE CRIB: She is a beautiful princess, with dark brown hair, brown eyes and has a wonderful disposition of being the first human infant born in space.

Dina Huntington. (1)

Eyes sparkle as she gazes up to the mobile that shows planets of the LATE solar system that orbit a mock up of the sun.

Casey wakes up from her noisy enjoyment to glance over to see his daughter awake.

CASEY
Ah, feeding time again?

MARIA
Mm.

Casey lazily turns his head to his newly wedded wife.

CASEY
Sh. Go back to sleep.

(CONTINUED)

CONTINUED:

MARIA

Mm.

Casey uses what little of manly strength he has left, while he slowly gets up out of bed topless, but has on pj bottoms.

He then SWINGS his feet around and sets them on the cold floor.

Casey is very tired from endless feedings.

AT CRIB: Casey looks down to see his little angle.

Fingers in her mouth.

CASEY

Well, well. Looks like I'm going to be busy all day, while mom is out collecting reports. How's about you and me trolling the bridge today to see if uncle fred can baby sit? How does that sound? Sound good Dina?

Casey picks her up.

Dina's attention is not on dad.

He walks to the fridge.

CASEY (CONT.)

You like those huh? I'll tell you all about them when you're older. It was a time when our people went nearly extinct.

Dina makes baby noises.

Dad grabs a bottle.

CASEY (CONT.)

That's right. Mom did.

He places the bottle in a pot of water to warm up on a HOT PLATE.

Casey touches a sensor and waits for the water to warm Dina's bottle.

They have a private conversation together.

TRANSITION through PORT WINDOW, and then outside into space.

PARTICLES of dust pass by the further away the ark gets.

RUMBLES from ARK'S ENGINES.

Ark VEERS away.

EXT. ARK - LIVING QUARTERS WINDOW

SPACE, ARK'S SIZE, PORT WINDOWS, COASTING.

Casey holds his daughter as he watches the POT, but talks to her.

Ark is farther away as it cruises towards a distant sun.

Its shape disappears by the star's corona.

A VOICE ENDS STORY.

VOICE (V.O.)

There have been many ages where nature's wrath has changed the course of history. Beliefs of religion, trials of man, tyrannical leaders, murderers, for a time think they are invincible. That they, can alter destiny as they see fit. But in the end, they always fail. No man can stop fate. No man can stop evolution. And no man can ever alter, the universe's anger.

FADE OUT:

THE END.