

Screenplay

By

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An original story by Leo Birchley-Brun

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INT. APARTMENT 1 LATE AFTERNOON

A simply furnished poorly lit apartment.

Various graphic novel pages are displayed on a large wooden work desk.

KYLE RANDT, a weaselly looking man in his early 40s, finishes a frame on one of the pages.

He briefly observes his work, before reaching into his pocket and pulling out what appears to be a very small unrecognizable device. The device emits an unusual glow.

He places the device on a different frame of the page.

He pulls out what seems to be a small communication device.

With an anxious look on his face, he pushes a switch on the communication device.

The unrecognisable device becomes what seems to be a small portal in the frame.

Kyle drops a coin above the portal and it falls through.

He flicks another switch on the communication device and the portal closes, leaving the frame in the position it was before, except for one subtle difference. A coin now appears in the frame.

A sinister smile appears on Kyle's face.

KYLE RANDT

Perfect.

He grabs a bigger version of the unrecognizable device, and observes it with a confident look on his face.

KYLE RANDT

Let's see what else you can do.

Kyle gets up from the desk, throws on a coat and walks out of the apartment.

TITLE OVER: DIMENSIONS against a graphic comic background.

EXT. ALLEYWAY 1 EVENING

A dark and dingy narrow pathway, in what looks like a rundown part of a city.

Doors are rusted beyond repair, and garbage is spread and rotting everywhere, at the far end of the alleyway a HOMELESS MAN, dressed in dirt clodden well worn clothes, lies in a makeshift home.

Kyle cautiously walks along the alleyway, making an effort to hide himself with the help of his jacket's hood.

As Kyle gets closer to the Homeless Man, the homeless man stares at him with a disgruntled look on his face.

Noticing the Homeless Man's reaction, a nervous look appears on Kyle's face, and he slows his pace.

He reaches the makeshift home and gingerly moves around it.

The Homeless Man gets up and imposes himself on Kyle, blocking his route.

HOMELESS MAN

You enjoying the show pal? You want my autograph or something?

KYLE RANDT

I don't want any trouble.

HOMELESS MAN

Well that's not how it seems to me.

Kyle subtly reaches into his pocket.

The Homeless Man carefully watches his movements.

Kyle pulls out the portal device.

A mix of confusion and irritation appears on the Homeless Man's face.

HOMELESS MAN

What the hell is that shit?

A reassuring but slightly guilty look appears on Kyle's face.

KYLE RANDT

This'll be over before you know it.

The Homeless Man dives for the device but Kyle manages to deflect him.

(CONTINUED)

Kyle sees that the Homeless Man's back is facing him, and taking the opportunity, he quickly plants the device on the them.

The Homeless Man feels the device on their back and with a drastic look on his face, tries to remove it.

HOMELESS MAN

What the hell did you put on me?!

Kyle frantically searches in his pocket before pulling out what is now recognisable as a communication device.

The Homeless Man locates the device and tries to pull it off, but it remains fixed.

An angered look appears on the Homeless Man's face.

HOMELESS MAN

Your gonna get yours Pal.

Kyle flicks a switch on the device.

The unrecognizable device becomes a portal that begins to engulf the Homeless Man.

A panicked looks appears on the Homeless Man's face.

HOMELESS MAN

Jesus, what the hell!

Kyle looks on at the situation with a look of fascination on his face.

The Homeless Man lets out a desperate yell.

HOMELESS MAN

Somebody help me!

The portal fully engulfs the Homeless Man, making him seemingly disappear.

Where the Homeless Man was are now faint markings that seem to match details of the graphic novels.

A look of achievement appears on Kyle's face.

KYLE RANDT

And so it begins.

INT. APARTMENT 2 LATE NIGHT

A medium sized studio apartment with a distant city view.

Even though recently used cutlery and crockery is lying around, and various criminalistics books are spread all over, the apartment still seems lifeless.

Collapsed in an armchair, facing a flickering TV screen, is SARA TATE, a woman in her early 30s wearing sweats.

On a table next to the chair is a police scanner.

SOUND OVER: phone ring.

Sara stirs a little then opens her eyes. An irritated look appears on her face.

She picks up the phone.

SARA TATE

What?

TONY JACOBS (O.S.)

Hey Tate, it's Tony.

Sara gives a yawn and rubs her eyes.

SARA TATE

And?

TONY JACOBS (O.S.)

You know how you wanted me to tell you about any "interesting" cases that come along.

SARA TATE

Yeah?

TONY JACOBS (O.S.)

You're gonna want to get downtown. ... They don't get much more interesting than this.

A very curious look appears on Sara's face.

SARA TATE

I'll be there in half an hour.

EXT. ALLEYWAY 1 LATE NIGHT

Police have cordoned either end of the alley.

Various officers are closely examining the alley for any signs of a struggle.

FRANK RAFFET, A man in his early 50s wearing a plain office suit, but with a police captain badge on show, is speaking to a handful of HOMELESS PEOPLE, while another Police Officer takes notes.

Sara, looking worn out but still focused, and wearing a smart blouse and trousers, ducks under a barricade and walks into the alley.

She shows her detective badge to the Officers in the alleyway, and heads towards Frank.

Frank notices Sara, breaks conversation with the Homeless People and gives a deep sigh.

FRANK RAFFET

Oh for goodness sake. Does that girl never sleep.

TONY JACOBS, a man in his late twenties, wearing jeans and a plain jumper, is swabbing the surrounding area where the Homeless Man disappeared.

Hearing Frank's comment he looks over at Sara and gives her a little smile.

Sara reaches Tony and returns his smile.

SARA TATE

Thanks for the call Tony.

Frank shoots Tony an irritated look.

FRANK RAFFET

Damn it Tony! Stop encouraging her.

Sara looks at Frank with a look of curiosity on her face.

SARA TATE

Hey Chief, what's on the menu today?

An irritated look appears on Frank's.

(CONTINUED)

FRANK RAFFET
Don't you ever sleep.

She gives him a confident smile.

SARA TATE
I don't need sleep, just Coffee.

Frank remains unimpressed.

He moves over to where Tony is standing, and examines the surrounding area.

FRANK RAFFET
According to the homeless community around here, one of their group, that they colourfully referred to as "Sticks", has suddenly up and vanished and no-one knows where.

A look of uncertainty appears on Sara's face.

SARA TATE
Abducted?

FRANK RAFFET
Nope, he quite literally vanished out of existence.

A look of confusion appears on Sara's face.

FRANK RAFFET
Apparently, Sticks was overheard having some altercation with a stranger, there was some scuffling around, and then Sticks was gone.

a look of disbelief is on Sara's face.

SARA TATE
Like he vanished into thin air?

A look of uncertainty is on his face.

FRANK RAFFET
Or somewhere else.

A look of confusion returns to Sara's face.

Frank points her towards the area where Sticks had last been, indicating a faint outline shaped by the graphic comic design residue of the portal device.

FRANK RAFFET

The other bums seem to believe that those markings aren't from a fight, that's the part of wherever Sticks was sent to that he replaced.

A look of disbelief appears on Sara's face.

SARA TATE

People don't get wiped out of existence.

A questioning look appears on Frank's face.

FRANK RAFFET

You got another explanation for what it could be?

A sheepish look appears on Sara's face.

Frank rubs his forehead and gives Sara a defeated look.

FRANK RAFFET

You know you may as well just go home and get some sleep. ... Whatever's going on here, I don't think it's something that anybody's gonna be too bothered about being solved.

He gives a sigh.

FRANK RAFFET

I think it's best to just finish up this case quickly, and log it as an unfortunate incident.

A disappointed look appears on Sara's face.

She's turns away from Frank and slowly starts walking to the exit.

Suddenly she stops and turns back to face Frank. She has a confident look on her face.

SARA TATE

Don't write it off. ... Give it to me.

FRANK RAFFET

It wouldn't be worth your effort.

A hopeful look appears on her face.

SARA TATE
Maybe it is worth it though.

A look of consideration appears on Frank's face, but this quickly changes to a knowing look.

A guilty look appears on Sara's face.

FRANK RAFFET
I know what this is about.

Sara does not respond.

An empathetic look appears on Frank's face.

FRANK RAFFET
You're a great detective. ...
There's no need to run yourself
into the ground. You've proved
yourself enough

A unfulfilled look appears on Sara's face.

SARA TATE
It doesn't feel like it.

A defeated sigh appears on Frank's face.

FRANK RAFFET
Okay fine then.

Sara gives him a small smile.

A knowing look appears on Frank's face.

FRANK RAFFET
I still think it's a wasted effort
though.

A hopeful look appears on Sara's face.

SARA TATE
Little nothings can lead to great
surprises Chief.

She heads away from him.

Sara heads towards the barricade that she originally entered through.

TWO POLICE OFFICERS standing near the barricade are talking to each other about the crime scene.

(CONTINUED)

Sara suddenly notices PETER HARRICK, a slim figured man in his mid thirties wearing jeans and a light jacket, standing on the other side of the barricade.

He has a keen look on his face, as he tries to closely examine what might have happened. He doesn't have a camera, but seems to be discreetly trying to take shots of the scene with a phone.

Keeping her focus on Peter, Sara slows down her pace, trying not to spook him.

One of the Police Officers notices Peter and yells at him.

POLICE OFFICER 1
No cameras. Get outta here.

Peter quickly rushes away.

A frustrated look appears on Sara's face.

The Police Office looks at Sara.

POLICE OFFICER 1
Those damn Paparazzi have got no respect.

She moves back towards Frank.

She notices he is talking to another Police Officer.

Before she gets over to him.

Frank turns to Sara with a look of curiosity on her face.

A questioning look appears on Sara's face.

FRANK RAFFET
Well it looks like you might get your money's worth after all. ...
Another bum seems to have vanished.

INT. APARTMENT 3 EARLY AFTERNOON

An apartment not overly dissimilar to Kyle's, although with at least a little more sense of life.

Various graphic novel pages, different to Kyle's, are piled up around the apartment.

Peter leans over a work desk similar in design to Kyle's.

(CONTINUED)

The work desk has several photos spread on it from the crime scene Peter had previously been checking out, as well as photos from other crimes scenes where similar events seem to have happened. Alongside the photos are pages from Kyle's graphic novels.

Peter compares the photos with the pages, when a look of realisation appears on his face.

PETER HARRICK

Jesus. He actually made it happen.

INT. APARTMENT 1 EARLY AFTERNOON

Almost mirroring Peter's actions, Kyle, with a look of achievement on his face, compares his own photos he has taken from the crime scenes with his graphic novel pages.

He pulls out a blue print of a nuclear powerplant, and a confident smile appears on his face.

KYLE RANDT

Phase 2.

EXT. NUCLEAR POWER PLANT LATE EVENING

A large brick building on the outskirts of town.

It seems to be fully operational.

INT. CORRIDOR 1 LATE EVENING

A long plain hallway with no windows, only locked doors.

A SECURITY GUARD, wearing a uniform with the logo of the power plant on it, walks along the corridor examining every door carefully. A vigilant look is on his face.

One of the doors opens and Kyle walks in, wearing a boiler suit with power plant logo on it.

He makes an effort to hide a guilty look on his face.

In his hand, Kyle is carrying a metal case.

He passes the Security Guard.

After a brief moment, the Security Guard looks back at Kyle with a questioning look on his face.

(CONTINUED)

SECURITY GUARD

Hey atop!

Kyle stops immediately. A look of slight panic is on his face.

The Security Guard walks over to Kyle, and Kyle turns round to face him. A slightly guilty look is on Kyle's face.

Kyle nervously clears his throat, and gives the Guard a questioning look.

KYLE RANDT

Something the matter?

The Guard closely observes his face.

SECURITY GUARD

I haven't seen your face around here before. ...Where's your tag?

Kyle reaches into his pocket and pulls out what looks like an official security pass with his face on it.

The Guard takes the card and scans it.

A slightly nervous look appears on Kyle's face.

KYLE RANDT

I'm here on secondment. ... Helping with a project.

The Guard looks back up at Kyle. A friendly smile appears on his face.

SECURITY GUARD

Looks legit to me.

The Guard gives the card back.

SECURITY GUARD

Don't let me keep you.

Kyle gives him a slightly nervous smile.

INT. CHANGING ROOM LATE EVENING

A small changing room with several radiation suits hanging up.

A security door is on either side of the room

(CONTINUED)

Above one of the security doors is a caution sign warning of a nuclear reactor.

The other security door opens and Kyle walks in.

INT. NUCLEAR REACTOR LATE EVENING

A nuclear reactor with one access door.

Two WORKERS dressed in radiation suits are operating on a section of the reactor.

The access door opens and Kyle, wearing a radiation suit, walks into the reactor. He is carrying an unknown electrical device in his hand.

One of the Workers heres the door open, turns round to face Kyle and gives him a nod of acknowledgment.

Kyle gives the Worker a nod of acknowledgment.

The Worker turns back to face the section he is working on.

Kyle cautiously walks over to the reactor core, occasionally taking brief looks at the Workers.

Reaching the reactor core he neals down by it, and places the device on the core.

He flicks a switch on the device, and it starts to absorb power from the core.

The lighting in the reactor dims.

The two Workers look around to see what's happening, when one of them sees Kyle using the device.

One of the Workers charges towards Kyle, giving a muffled yell.

WORKER 1

What the hell are you doing?

Kyle removes the device from the core.

The Worker grabs his shoulder.

Kyle quickly turns round and strikes the Worker in their head with the device.

The Worker falls to the floor.

Kyle charges towards the access door.

(CONTINUED)

The other Worker stands in front of him.

Kyle rams into them, knocking them to the ground.

INT. CORRIDOR 1 LATE EVENING

SOUND OVER: security alarm.

Red warning lights illuminate the hallway.

Kyle, wearing the boiler suit and carrying the metal case runs toward the door he had originally entered the hall through. He has a determined look on his face.

He uses his pass to open the door and quickly heads out of the Corridor.

INT. GENERATOR ROOM LATE EVENING

A large room with a large generator running through the middle of it, and an office entrance door at a far end of the room.

Several plant workers are standing around the generator, but they appear distracted by the alarm sounds.

Kyle walks into the room, only to find himself face to face with the Security Guard from before.

The Guard is pointing a tazer at Kyle, and has a pleased look on his face.

A nervous look appears on Kyle's face.

SECURITY GUARD

End of the line Pal. ... Drop the case and put your hands up.

A warning look appears on Kyle's face.

KYLE RANDT

Don't make me hurt you. ... I just want to get out of here.

SECURITY GUARD

You ain't going anywhere but the police station.

Kyle slowly places the case on the floor, keeping his eyes on the Security Guard as they follow his movements.

SLEEVE

(CONTINUED)

Out of the Security Guards view, Kyle drops one of the portal devices into his hand.

He stands up quickly, while simultaneously flicking the device towards the Security Guard.

The device attaches itself to the Security Guard's top.

The Security Guard stares down at the device, and a look of confusion appears on his face.

SECURITY GUARD

What the?!

Kyle pulls back his other sleeve to reveal a modified version of the communication device attached to his wrist.

Kyle presses a button on the communication device.

The portal engulfs the Security Guard at such an accelerated speed that they don't even have a chance to yell for help.

Kyle picks up the case and dashes towards the office entrance.

As Kyle nears the end of generator, two more SECURITY GUARDS appear.

Kyle quickly throws two more of the portal devices at the Security Guards, with one attaching to each Security Guard.

Both take aim at Kyle with their tazers, but he manages to activate the devices first.

Kyle reaches the office door, only to see a security shutter suddenly pop up in front of it.

With a panicked look on his face, Kyle scans the room for another exit.

He notices three more SECURITY GUARDS rushing towards him.

He looks over at the wall next to the office.

He takes out a portal device, examines it, and then looks back at the wall.

A slightly nervous look appears on his face.

He throws the device at the wall.

He opens the portal.

He takes a brief pause, and then runs through the portal.

The guards reach the portal a moment later, only for it to close in front of them.

EXT. NUCLEAR POWER PLANT LATE EVENING

SOUND OVER: distant security alarm.

A portal suddenly opens.

Kyle cautiously steps through the portal.

He looks over at the power plant and smirks.

EXT. POLICE STATION LATE EVENING

A medium sized building located in the centre of town.

Various police cars are parked out front.

INT. OFFICE LATE EVENING

A large open plan room with several active desks.

Police officers, plain clothes and uniform, are busily charging round the office with heavily focused looks on their faces.

In the middle of the room, a large table has been put together. It is smothered in crime scene reports and photos.

A restless and tired looking Sara arches over the table, closely examining the collated documents.

Sara sees a GROUP OF POLICE OFFICERS joking with each other.

An irritated look appears on her face, and she shouts at them.

SARA TATE

Where are those damn background
checks?!

The Police Officers give her a nervous look.

Frank witnesses Sara's outburst and hurries over to her with an aggravated look on his face.

The irritated look remains on Sara's face.

(CONTINUED)

FRANK RAFFET
We need a chat.

INT. FRANK'S OFFICE LATE EVENING

A small closed off room that looks onto the other office.

There is a large desk, several filing cabinets and a few chairs.

The door to the office opens and Frank, with a still aggravated look on his face, walks in followed by Sara.

Sara closes the door behind them.

Frank turns towards Sara, and a concerned look appears on his face.

FRANK RAFFET
Have you slept at all today?

A defensive look appears on Sara's face.

SARA TATE
I told you before, I don't need sleep.

A commanding look appears on his face.

FRANK RAFFET
You do if you're gonna run a multi victim investigation.

An anxious look appears on Sara's face.

SARA TATE
But what if an important lead comes in. I've got to make sure I have it covered.

A frustrated look appears on Frank's face.

FRANK RAFFET
Stop trying to impress your Dad!

An defensive look appears on Sara's face.

SARA TATE
Not til he's proud of me!

A compassionate look appears on Frank's face.

(CONTINUED)

FRANK RAFFET

I just don't want you to ruin
yourself.

An annoyed look appears on Sara's face.

SARA TATE

You're not my parent.

A knowing look appears on Frank's face.

FRANK RAFFET

I've known you so long that I feel
like I am.

An apologetic look appears on Sara's face.

She gives Frank a reassuring look.

SARA TATE

You're right. I'm sorry. ... and I
promise I'll work on the sleep
situation.

She gives him a little smile.

Frank gives her a look of agreeance.

SOUND OVER: telephone ring

Frank picks up the phone then looks back at Sara.

FRANK RAFFET

Well you may as well carry on then.

Sara walks over to the door.

Frank is speaking on the phone.

FRANK RAFFET

This is him.

SOUND OVER: agitated mumbled phone voice.

Noticing the tone of the call, Sara looks back at Frank and
sees that he now has a concerned look on his face.

FRANK RAFFET

We'll send our officers there now.

Frank puts the phone down.

A concerned look is on Sara's face.

(CONTINUED)

SARA TATE
Has something happened?

FRANK RAFFET
Your suspect has turned things up a notch.

EXT. NUCLEAR POWER PLANT NIGHT

Several police cars are parked out the front of the building.

Police officers are taking notes from confused looking power plant staff.

Frank is talking to Sara. Both have uncertain looks on their faces.

FRANK RAFFET
I don't know what this person's end game is but it's got me worried.
... Multiple people vanishing from existence. Stealing nuclear power.
... This shit is escalating, and I have no idea what could happen next.

A reassuring look appears on Sara's face.

SARA TATE
I'll find them Captain. ... This city isn't big enough to keep these sort of situations hidden.

FRANK RAFFET
Well you'd better find them soon.
... I have a feeling that we're running out of time fast.

Sara gives him a look of agreeance then heads over the building.

As she gets closer to the area, she sees Peter once again sneaking around.

Recognising his face, a look of urgency appears on her face.

She subtly moves in the direction of Peter, trying to avoid detection.

Peter sees her. A spooked look appears on his face and he starts to run away.

(CONTINUED)

Sara chases after him while yelling out to the Police Officers.

SARA TATE

We got a suspect on the run. ...
Don't let him get away.

She closes the distance between them, but Peter suddenly disappears into a dense wooded area.

Sara stops running, taking a moment to closely observe the area's surroundings.

EXT. WOODED AREA NIGHT

A deserted area packed full of trees. The only illumination comes from the glimpses of the moon filtered through the trees.

Peter, with a posture that suggests running is not a common hobby for him, races through the trees. Trying his best to not trip over.

Gasping for breath, but still with a panicked look on his face, Peter stops running.

Taking a moment to recompose himself, he looks behind for any sign of Sara or any other police.

Nothing can be heard or seen.

He decides to carry on, walking rather than running.

As he moves on, his expression changes to a look of uncertainty, and he tries to get his bearings.

Appearing seemingly out of nowhere, Sara rams into his side, knocking him to the floor.

Still dazed from the attack, Peter makes an effort to get to his feet.

Before he is able to, Sara stands herself over him with a determined look on his face.

A worried look appears on Peter's face.

SARA TATE

How about me and you have a nice
long chat.

INT. INTERROGATION ROOM EARLY MORNING

A plain room with a large blacked out window and a few chairs surrounding a table.

Frank and Sara with determined looks on their faces sit opposite an uneasy looking Peter.

SARA TATE

So you're telling me Mr Harrick,
that you aren't involved with any
of the incidents. ... even though
you knew about every crime. ...
before anything had been made
public.

A defensive look appears on Peter's face.

PETER HARRICK

I heard the sirens, I was
intrigued.

Frank looks unimpressed with the information Sara is managing to gather.

A look of frustration appears on Sara's face.

SARA TATE

Intrigued enough to take photos of
cordoned off crime scenes.

A nervous look appears on Peter's face.

PETER HARRICK

I ... I didn't realise that sort of
thing wasn't allowed. ... I mean,
people take photos of accidents on
their phones all the ti...

Now with an angered look on her face, Sara leaps out of her chair and stares Peter close in the face.

A petrified look appears on Peter's face.

SARA TATE

Cut the crap Goddammit!!

Frank stares at Sara with a concerned look on his face.

SARA TATE

You are involved!

(CONTINUED)

PETER HARRICK
I'm really not.

Sara pushes herself away from the table and starts pacing around the room grabbing her head in her hands.

A reluctant look appears on Peter's face.

PETER HARRICK
But I do know who is responsible.

Sara stops moving, turns round to face Peter, and charges over to him with a determined look on her face.

She sits back down in her chair, while keeping a close look on Peter.

SARA TATE
Who?

PETER HARRICK
Their name is Kyle Randt. They're a graphic novelist.

A confused look appears on both Sara and Peter's faces.

SARA TATE
A graphic novelist is making people vanish off the face of the Earth and stealing nuclear power?

PETER HARRICK
Kyle has issues with society. He always has. He wanted to make them suffer like he had to.

SARA TATE
By wiping them off the face of the Earth, and creating a nuclear bomb?

A serious look appears on Peter's face.

PETER HARRICK
By turning the world into his comic dimension.

A look of aggravated disbelief appears on Frank's face.

FRANK RAFFET
Out of all the crazy excuses I've heard in my years on the force, this is the most ridiculous of all.

Seemingly unaffected by Frank's response, Sara carries on with her line of questioning.

SARA TATE

He wants to turn the world into a comic?

An explanatory look appears on Peter's face.

PETER HARRICK

The world he created with his graphic novels, it is his ideal world. ... One where he has control over everyone and everything. ... He wants to make it a real.

Frank interrupts with a disbelieving look on his face.

FRANK RAFFET

And he just happens to know how to bring an entire world to life.

PETER HARRICK

He's not just a graphic novelist. He's a very gifted physicist. With a deep understanding of portals and dimensions.

FRANK RAFFET

And you know this nut job how?

PETER HARRICK

We graphic novelists are part of the same circles. ... It's important that we get to know our opposition well.

A look of realisation appears on Sara's face.

SARA TATE

He uses portals as paths to the other dimensions. ... That's where he sends those people. ... But if he is going to overturn an entire dimension, he's gonna need one gigantic portal.

PETER HARRICK

Nuclear power will help him achieve it.

A questioning look appears on her face.

SARA TATE

How can I tell you're not just making this up?

PETER HARRICK

At my place I have all the proof you need.

A commanding look appears on Frank's face.

FRANK RAFFET

You are not going anywhere.

Sara turns to Frank with a negotiating look on her face.

SARA TATE

Can I have a moment alone with you?

INT. CORRIDOR 2 EARLY MORNING

A small plain hallway connecting a few offices and the interrogation room.

Police officers and suspects move around the area.

Frank and Sara are in the middle of a heated debate.

FRANK RAFFET

Tell me you're not serious?! This guy could be responsible for everything that has happened, and you want me to grant him a release?

A defensive look appears on Sara's face.

SARA TATE

If that's the only way I can get the answers to what is going on, then yes. ... And he said he didn't do it. ... I believe him.

A look of disbelief appears on Frank's face.

FRANK RAFFET

Well you believe him, then he must be telling the truth.

A bargaining look appears on Sara's face.

SARA TATE

You tell me I'm a great detective. ... So have some faith in the decisions I think are right.

(CONTINUED)

A look of unwanted acceptance appears on Frank's face.

FRANK RAFFET
If anything goes wrong, you could
lose your badge over this.

A grateful smile appears on Sara's face.

SARA TATE
Thanks chief.

INT. APARTMENT 3 LATE MORNING

Peter and Sara are stood over Peter's desk, closely comparing Kyle's graphic novel pages to the photos from the crime scenes.

Kyle points out the markings around where one of the victims had been to Sara.

PETER HARRICK
When the victims are switched into
the other dimension, part of the
dimension comes to our world,
replacing what was taken. ... These
markings match the designs of
Kyle's graphic world.

An inquisitive look appears on Sara's face.

SARA TATE
So those people are trapped in this
other dimension?

Peter gives her a reluctant nod.

PETER HARRICK
And the rest of this world will be
pulled into it as well if Kyle
can't be stopped.

A determined look appears on Sara's face.

SARA TATE
Well then we'd better find him
before that happens.

A look of hesitance appears on Peter's face.

PETER HARRICK
What do you mean "We"?

SARA TATE

You know how this person thinks better than any of the rest of us. ... I need you working with me on this.

PETER HARRICK

I don't want to get involved any further than I have. ... That was never my intention. ... Plus I'm sure you've got plenty to work with.

A saddened look appears on Sara's face.

SARA TATE

But we can't predict his next move. ... you might. ... Plus wouldn't it be good to help others and not just..

A slightly offended look appears on Peter's face.

PETER HARRICK

...stay in my own little world, escaping real life?!

A guilty look appears on Sara's face.

SARA TATE

Maybe it would be good to experience what else the world has to offer apart from just comics.

An upset look appears on Peter's face.

PETER HARRICK

I know what the real world offers. ... Intolerance. ... People criticising those who are different. ... bullying those that don't measure up. ... This is why we create graphic novels. ... We can show ourselves in a world without prejudice.

A bargaining look appears on Sara's face.

SARA TATE

You shouldn't hide behind your characters. ... This world is on the brink of extermination, and you have the knowledge to save it.

(CONTINUED)

A defeatist look appears on Peter's face.

PETER HARRICK
Maybe it deserves to be destroyed.

SARA TATE
Maybe it deserves a second chance.

A look of unenthusiastic acceptance appears on Peter's face.

PETER HARRICK
Okay fine. I'll help.

Sara give him a content smile.

A demanding look quickly appears on Peter's face.

PETER HARRICK
As long as you promise me one
thing.

A look of uncertainty appears on Sara's face.

SARA TATE
What?

PETER HARRICK
That you'll get some sleep first.

An irritated look appears on her face.

SARA TATE
Sleep will cost us time though.

PETER HARRICK
But it will keep us in control.

A look of acceptance appears on Sara's face.

SARA TATE
Then I'll sleep.

A look of minor success appears on Peter's face.

A demanding look appears on Sara's face.

SARA TATE
But only for a few hours. ... and
then we've got to head down to the
records office to find out where
Kyle's going.

PETER HARRICK
That sounds acceptable to me.

EXT. RECORDS BUILDING AFTERNOON

A large red brick building in the city centre.
People are walking in and out of the building.

INT. FILING ROOM AFTERNOON

A medium sized room with several tables and chairs, and several large filing cabinets lined along the walls.

Sara and Peter are heavily scanning over various large blueprints of the city spread over one of the tables.

PETER HARRICK
He's going to need a major power source, one that connects a large area together. ... And not something obvious. ... Something hidden.

An unencouraged look appears on Sara's face.

SARA TATE
Well I guess no-one ever said being a detective was an easy job.

They continue to closely look over the blueprints.

A look of curiosity appears on Peter's face.

PETER HARRICK
So Detective, what do you do when you're not working on a case?

A dismissive look appears on her face.

SARA TATE
My life is the job. ... Any distractions like hobbies would only end up clouding my judgment.

With a look of disbelief on his face, Peter looks away from the blueprints and stares at Sara.

PETER HARRICK
So all you do is think about your cases every moment of the day. ...
(MORE)

(CONTINUED)

PETER HARRICK (cont'd)
You don't think about anything
else.

With an irritated look on her face, Sara turns away from the blueprints and looks at Peter's face.

A defensive look appears on her face.

SARA TATE
I don't just think about my cases.
... I do other things.

A doubting look appears on Peter's face.

PETER HARRICK
What other things?

SARA TATE
I read a lot of crime books, and I
like to keep track of what's going
on with other cases through a
police scanner.

An unimpressed look appears on Peter's face.

PETER HARRICK
They are not hobbies, they are
police work.

An offended look appears on Sara's face.

SARA TATE
It's something that matters. ...
More than just drawing cartoons.

An offended look appears on Peter's face.

PETER HARRICK
It's not about drawing cartoons.
It's about sharing your personal
thoughts of the world through
creative means.

An unimpressed look appears on Sara's face.

SARA TATE
I would do stuff like that when I
was a teenager. ... But by the time
I was 18 I realised that I needed
to do something that could help
society.

An unconvinced look appears on Peter's face.

(CONTINUED)

PETER HARRICK

And you figured that out by the time you were 18?

A defensive look appears on her face.

SARA TATE

It's what my Dad believed. ... And he managed to bring me up right after my mother died, so I feel he deserves the benefit of the doubt.

PETER HARRICK

Not everything we're taught is right.

A briefly offended looks appears on Sara's face, before changing to a focused look.

SARA TATE

Maybe we should get back to focusing on more important factors, like locating a nutcase with plans to overtake the world.

A look of defeated agreeance appears on Peter's face.

They both continue to examine the blueprints.

Peter looks at a layout of the power lines running through the city and notices some heavily faded lines almost the exact same route as the current power lines.

A look of curiosity appears on Peter's face.

PETER HARRICK

Can you tell me what this faded line is.

Sara stares close at the line.

SARA TATE

Those were the old power cables. ... They became defunct when the nuclear plant was built. ... They've probably been blocked off now.

A questioning look appears on Peter's face.

PETER HARRICK

What if they haven't been.

A look of confusion appears on her face.

(CONTINUED)

PETER HARRICK

When the portal is opened, it will need to be connected to a source that can quickly reach a large area of the city. ... If those wires are still laid out throughout the city, Kyle will have the perfect conduit.

A determined look appears on Sara's face.

SARA TATE

We'll need some back up.

INT. OFFICE LATE AFTERNOON

A determined looking Sara is talking to a frustrated looking Frank.

FRANK RAFFET

Are you kidding me. I'm not gonna lend you some of our officers.

SARA TATE

But we don't know what we might be facing down there. ... Who knows what else that nut might be capable of.

FRANK RAFFET

And we've no idea what this Harrick guy might really be capable of either.

A defensive look appears on her face.

SARA TATE

He's not a bad guy Frank. ... He wants to stop this guy just as much as we do.

An unconvinced look appears on Frank's face.

FRANK RAFFET

Yet somehow, with all of his knowledge of Kyle Randt, he still let him get away with so much already.

SARA TATE

He was just afraid of getting too involved.

(CONTINUED)

FRANK RAFFET

Well I still think he's playing you. ... And I'm not gonna let him screw around with anymore of our officers.

A bargaining look appears on Sara's face.

SARA TATE

Well if you give me two armed officers, If Peter really does turn on me, they can shoot him.

An uncertain look appears on Frank's face.

Sara looks at him with a wishful look on her face.

A look of acceptance appears on Frank's face.

FRANK RAFFET

Well okay then ... But don't come crying to me if you're wrong.

EXT. TUNNEL ENTRANCE EARLY EVENING

A dry deserted area on the outskirts of town.

No buildings are around, but there is a large hole in the ground.

A police car pulls up near the hole entrance.

Sara and Peter get out of the car.

Two uniformed police officers, TOM JUBESKI and LOUIS WALKER also get out of their car. They both have unenthusiastic looks on their faces.

Sara looks down the hole and sees it has a built-in ladder.

Sara looks over at the others with a commanding look on her face.

SARA TATE

I suggest you guys keep your distance. ... We don't want to scare this guy off.

Tom and Louis seem unfazed by Sara's request.

Sara and Peter start lowering themselves down into the entrance.

(CONTINUED)

Tom looks at Louis.

TOM JUBESKI

Can you believe this crap. I'm fed up of Chief sending us on all these Mickey Mouse missions.

LOUIS WALKER

With any luck this is all for nothing anyway, and we get a couple of hours off.

INT. TUNNEL EARLY EVENING

A long bending poorly lit man-made tunnel.

Covered piping runs along the bottom of the tunnel, occasionally splitting off into other small connected tunnels.

With a look of caution on their faces, Sara and Peter move stealthily along the tunnel, using flashlights to guide them.

Tom and Louis, also using flashlights, walk behind them.

PETER HARRICK

With any luck we should be able to get the drop on him. But be careful though, he might have set traps.

Tom calls out to Sara.

TOM JUBESKI

Looks like a load of nothing to me Detective. You may as well cut your losses.

Sara looks back at them, with a convincing smile on her face.

SARA TATE

Don't be so sure guys. Things aren't always as they seem to be.

Tom and Louis's faces remain unconvinced.

They move around another bend and Kyle appears in the distance kneeling over a large electrical device.

Sara signals to the others to stay quiet, as they creep up closer to Kyle.

(CONTINUED)

They get to within 50 yards from Kyle, who is still kneeling over the device.

Kyle appears oblivious to their approach.

KYLE RANDT

I was wondering when you would get here Peter.

The others are surprised by Kyle's response.

KYLE RANDT

I was starting to think that you would.

Kyle stands up and turns around to face them. A confident look is on his face.

KYLE RANDT

Your enthusiasm for this case is commendable Miss Tate. ... But it won't make any difference. ... I will succeed with my plan.

A negotiating look appears on Peter's face.

PETER HARRICK

You don't have to do this Kyle. ... Think of the innocent people that will suffer because of it.

An angered but determined look appears on Kyle's face.

KYLE RANDT

Just because you've learned to forgive the society that hurt you for all those years, it doesn't mean that they deserve it. ... This world needs someone who can take care of it right.

A mocking look appears on Sara's face.

SARA TATE

And you think letting your monstrous creations loose on it is the way to do that.

KYLE RANDT

Don't act like you know what I went through Detective. ... The bullying. ... Being treated like I was nothing.

A commanding look appears on Sara's face.

SARA TATE

Others go through that stuff too. I know they do.

A determined look appears on Kyle's face.

KYLE RANDT

Well maybe they should have done something about it too.

Kyle hovers his hand over a switch on the device.

Sara reaches gingerly for her gun.

A look of hesitation appears on her face, and she moves her hand away from the gun again.

Kyle smirks at her.

KYLE RANDT

You can't do it can you. ... You're given full control, but you're not strong enough to make the tough choices.

A slightly sheepish look appears on her face.

KYLE RANDT

That's the difference between me and you Detective. ... I don't let my conscience get in the way of what needs to be done.

A frustrated looking Louis looks over at Sara. He grasps his gun in his hand.

LOUIS WALKER

Goddamnit, shoot that son of a bitch!

A controlling look appears on Sara's face.

SARA TATE

No-one has to die here Walker.

KYLE RANDT

That's why I win.

Kyle flicks the switch, and the device hums to life.

Sara and Peter look on in shock.

(CONTINUED)

Louis fires a shot at Kyle.

Kyle gets hit in the stomach, and collapses on the floor.

An upset looking Sara looks over at a relieved looking Louis.

Holding his stomach, and spluttering blood, Kyle, still with a smirk on his face, gets himself too his knees and reaches over to a button on the device.

KYLE RANDT

You didn't think a bullet would be
enough to stop thisme did you?

Sara looks back at Kyle with a nervous look on her face.

KYLE RANDT

Welcome to the new world.

Kyle presses the button.

The device expels a powerful blast of glowing energy through the piping.

The others watch in shock.

Sara focuses back on Kyle, and launches herself at him.

KYLE RANDT

See you on the other side
detective.

Kyle hits a portal switch and vanishes in an instant before Sara can reach him.

Louis looks at the area where Kyle was with a speechless look on his face.

LOUIS WALKER

What the hell?!

Sara looks back at Peter with a look of regret on her face.

Suddenly the tunnel starts to shake, and the walls start to crumble.

A commanding look appears on Peter's face.

PETER HARRICK

We need to get out here, now.

EXT. TUNNEL ENTRANCE EARLY EVENING

A large green cloud has appeared in the sky, seemingly growing at an accelerated rate.

Sara helps Peter out of the hole.

Louis and Tom observe the growing cloud with looks of disbelief on their faces.

Clear of the hole, Peter dusts himself off.

He gives a concerned looking Sara, a reassuring smile.

TOM JUBESKI
What the hell is that?!

Peter and Sara stare at the cloud.

PETER HARRICK
Unless we can do something to stop
Kyle, the beginning of this world's
end.

Sara looks at Peter with a commanding look on her face.

SARA TATE
We'd better get back to
headquarters as soon as possible.
We might need all the help we can
get.

They head towards the car.

All of a sudden a large crack appears in the ground, swallowing the car.

They look on in shock.

Sara looks at the others unenthusiastically.

SARA TATE
I guess we'd better go by foot.

EXT. ALLEYWAY 2 NIGHT

A wide pathway. There are no signs of life except for a couple of rubbish bins.

Peter and Sara wearily move along the alleyway. Tom and Louis hang behind them, making an effort to keep a distance between them and the others.

(CONTINUED)

An aggravated look appears on Tom's face.

TOM JUBESKI
This shit is ridiculous!

Sara turns to him with an irritated look on her face.

SARA TATE
What is Jubewski?

TOM JUBESKI
If you had shot that psycho, non of
this shit would be happening right
now.

Louis gives Tom a look of support.

A look of unease appears on Peter's face.

SARA TATE
We don't shoot people in cold
blood. It's not the force's right.

TOM JUBESKI
Well sometimes you got to act above
the law detective. ... Psychos
don't follow the rules!

A defensive look appears on Sara's face.

SARA TATE
I'm not saying any of this isn't my
error, but I still think I made the
right decision, and we will stop
him.

A look of independence appears on Tom's face.

TOM JUBESKI
Not if you make more stupid
decisions. ... They should give me
a shot at running the case. ... I'd
get the problem fixed.

A questioning look appears on Sara's face.

SARA TATE
Not if you can't be diplomatic.

An offended look appears on his face.

TOM JUBESKI

You know what. ... I don't need your crap. ... You can carry on making all the dumb decisions you want. ... Me and Louis will sort this problem out ourselves.

Louis nods in agreeance, and Tom and Louis walk away from Sara and Peter.

Sara and Peter watch them with defeated looks on their faces.

Suddenly a large unknown creature drops down from a building and lands in front of Tom.

At a height of nearly 20 feet, the creature, looking like a mix of a lizard and a velociraptor, towers over Tom with a snarl on it's face.

Everyone stares at the creature with looks of shock on their faces.

An irritated look appears on Tom's face.

TOM JUBESKI

What the hell are you supposed to be?

The creature swipes Tom with its claw.

Tom is sent flying through the air, before smashing against a wall.

Battered and bruised, Tom's limp body falls on the floor in a mangled heap.

A terrified look appears on Sara's face.

With a look of retaliation on his face, Louis aims his gun at the creature and fires several rounds.

The bullets tear at the creature's skin and it yells out in pain.

LOUIS WALKER

Screw you!

The creature quickly recovers, then with a angered look on its face, it grabs hold of Louis by the waist with its claw.

Louis squirms, trying to loosen the creature's vice like grip.

(CONTINUED)

The creature's claw tightens around Louis.

Louis yells out in pain.

SOUND OVER: cracking ribs.

Louis goes limp.

The creature flings Louis to the ground.

The creature turns its focus to Sara and Peter.

The creature starts charging towards them.

Sara watches the creature closely.

SARA TATE

Any advice you can offer?

PETER HARRICK

Don't touch the spikes on its back.
They're highly poisonous.

An unimpressed look appears on Sara's face.

SARA TATE

Great.

The creature gets closer to them.

Sara scans their surroundings and sees an empty trashcan.

The creature is almost on top of them.

Sara swings the trashcan at the creature's side.

The creature is knocked sideways, stumbling to its knees.

Regaining its composure, the creature focuses its sights on Sara.

The creature charges at her.

Sara holds the trashcan lid in front of her, trying to shield herself.

The creature slam into her, throwing her against a wall.

Sara holds the lid in front of her face.

The creature bites the lid in half.

With a panicked look on her face, Sara throws the remainder of the lid at the creature's head.

(CONTINUED)

The creature's head flinches as the lid hits it.

Seeing an opening, Sara forward roles through the creature's legs.

She stops rolling, just in front of the creature's spike covered tail.

A nervous look appears on her face.

She gets back on her feet, and carefully sidesteps around the tail before turning to face Peter

SARA TATE

How the hell am I supposed to beat this thing. ... Tell me it's got a weakness.

An informative look appears on Peter's face.

PETER HARRICK

Take out its eyes.

Sara stares at the height of the creature as it turns itself around.

An unconvinced look appears on Sara's face.

SARA TATE

So I just got to get to it's head. ... That'll be easy.

A look of optimism appears on Peter's face.

PETER HARRICK

The dimension's atmosphere is not like ours. ... It's force of gravity is a lot weaker. ... It'll make you a lot more agile.

Sara examines the surrounding area again before setting her eyes on some metal bars resting against a dustbin.

A slightly confident look appears on her face.

SARA TATE

That might work.

Sara dashes toward the metal bars.

The creature moves after her with an angered look on its face.

Sara grabs a metal bar and side steps the creature's attack.

(CONTINUED)

The creature smashes into the bin.

Sara runs towards a large wheelie bin on the opposite side of the alleyway.

Using the atmosphere's weak gravity to her advantage, she leaps towards the top of the wheelie bin.

Her foot touches the top of the wheelie bin, and then she propels herself diagonally backwards toward the creature.

Sara reaches the creature's head and holds onto it while still holding the bar.

The creature thrashes wildly, trying to force Sara off.

Sara swings back and forth on the creature.

She narrowly misses it's spike covered back, and a nervous look appears on her face.

With a look of determination on her face, Sara regains her grip on the creature's head.

Sara swings the bar, striking the creature on it's head.

The creature momentarily loses it's balance.

Sara rams the bar into the creature's eyes.

The creature yells out in agony.

The creature collapses on the ground, taking Sara with it.

Still slightly disorientated from the fall, Sara slowly gets herself back on her feet.

Out of breath, Sara turns to Peter with a worried look on her face.

SARA TATE

What the hell was that thing?

A knowledgeable look appears on Peter's face.

PETER HARRICK

A Moorak. One of the dimension's more problematic creatures. ... It must have strayed from the others.

Sara looks at him with a mix of hope and doubt on her face.

(CONTINUED)

SARA TATE

Then let's hope that was the only one.

INT. ALLEYWAY 3 LATE NIGHT

A pathway similar in look to the last.

Looking exhausted from their experiences, Peter and Sara move slowly along the pathway.

A regretful look appears on Peter's face.

PETER HARRICK

I'm sorry I wasn't more help back there.

An appreciative look appears on Sara's face.

SARA TATE

I wouldn't have got anywhere without your tips on how to defeat that thing.

PETER HARRICK

But I just stood by and watched why you fought it. ... I'm just not very brave when it comes to getting my hands dirty like that.

Sara gives him a supportive smile.

SARA TATE

Not every hero uses their fists.

Peter smiles back.

A confident look appears on Sara's face.

SARA TATE

Hopefully we should have a strong enough case for the Captain to give us more manpower though.

They reach the end of the alleyway and disappear around a corner.

EXT. POLICE STATION LATE NIGHT

The station and its surrounding parking area seem to have been separated from the rest of the town centre, and is hovering 100 metres or so in the air, captured in some sort of force field.

Sara and Peter turn around the corner of a building and see the current status of the police station.

A look of disbelief appears on Sara's face.

A look of concern appears on Peter's face.

PETER HARRICK

Kyle must've created a moveable force field for the dimension, allowing him to easily capture any large scale threats.

Peter gives a sigh and looks at Sara.

SARA TATE

I guess it's down to the two of us then.

INT. APARTMENT 2 EARLY MORNING

Peter is showing detailed images from Kyle's comics that portray a fortress surrounded by a seemingly impenetrable maze.

An explanative look is on Peter's face.

PETER HARRICK

This is the centre of the dimension. It's where Kyle will be, and it's where we will need to get to to stop his dimension wiping out this one.

A questioning look appears on Sara's face.

SARA TATE

And just how are we supposed to destroy a dimension?

PETER HARRICK

The entire dimension was created from the Kerra stone. Destroy the stone, and you destroy the dimension.

(CONTINUED)

A look of curiosity appears on Sara's face.

SARA TATE
Where is the stone?

PETER HARRICK
It's located deep underneath the
fortress.

SARA TATE
Not the most accessible of places
then.

A concerned look appears on Peter's face.

PETER HARRICK
The biggest obstacle will be Kyle.

A questioning look appears on Sara's face.

PETER HARRICK
He possesses a shard of the stone
that he wears as a pendant. ... The
shard gives him control over the
dimension and all the creatures in
it.

A concerned look appears on Sara's face.

SARA TATE
So this guy can attack us any way
he wants basically, and send entire
armies of beasts at us all the
time.

An explanative look appears on Peter's face.

PETER HARRICK
He can only control the areas that
the dimension has taken over. ...
But his reach will continue to
expand unless the stone is
destroyed.

A look of worry appears on Peter's face.

PETER HARRICK
And the more it takes over the more
it destroys.

A concerned look appears on Sara's face.

SARA TATE

We can't lose anymore time then.

Sara heads for the entrance door.

Peter reaches out and grabs her arm. He has a commanding look on his face.

PETER HARRICK

Not till we've got some more sleep.

A flustered look appears on Sara's face.

PETER HARRICK

A couple more hours wont affect anything. ... Plus we'll need as much rest as we can if we want to get to the stone.

An unenthusiastic look appears on Sara's face.

SARA TATE

Two hours, no more.

Peter gives her a nod of acceptance.

Sara heads over to another door and walks in, closing it behind her.

SARA TATE (O.S.)

I'm setting an alarm.

Peter gives a sigh.

Peter starts packing the images away in a bag.

He catches a glance of what looks like a hand drawn self portrait of Sara filed in between some bank statements.

He grabs the drawing and examines it, noticing Sara's signature on it, dated June 2000.

Smirking, Peter calls out to Sara.

PETER HARRICK

For someone who doesn't consider creative interests as important, you seem to want to keep hold of some of your childhood. ... This sketch is pretty good.

SARA TATE (O.S.)
Don't flatter yourself. ... We all
keep things from our past. ... Even
from our past lives.

A look of disappointment appears on Peter's face.

Peter grabs a blanket from a sideboard, then sits down in the armchair, placing the blanket over him.

He closes his eyes, trying to fall asleep.

INT. BEDROOM EARLY MORNING

A medium sized room, modestly decorated, but lacking any real character.

Sara lies on a double sided bed in pyjamas, wrapped in a blanket, somewhat restlessly she tries to fall asleep but fails.

Staring at her door, a worried look appears on her face.

INT. APARTMENT 2 EARLY MORNING

Peter is lightly dozing in the chair.

SARA TATE (O.S.)
Peter?!

Peter opens his eyes. A look of irritation is on his face.

PETER HARRICK
Yes.

SARA TATE (O.S.)
Could you... sleep in here.

A look of uncertain surprise appears on Peter's face.

INT. BEDROOM EARLY MORNING

Peter opens the door and walks in.

Sara stares up at him with an appreciative look on her face.

She shuffles herself over to one side of the bed.

(CONTINUED)

SARA TATE

There should be enough space for
you.

Peter lies down on the bed, wrapping the blanket around him.

Sara does not turn round to face him

SARA TATE

Thanks. ... I just needed some
company.

Peter gives a small smile.

PETER HARRICK

I can get that way too.

Sara gives a small smile.

EXT. HIGHWAY LATE MORNING

A deserted road on the outskirts of town. The surrounding
trees and plant life appear dead.

Appearing worn down, but still with determined looks on
their faces, Peter and Sara walk along the road.

Sara stares at the plants and trees.

A concerned look appears on her face.

SARA TATE

What happened here? How is
everything so dead?

A regretful look appears on Peter's face.

PETER HARRICK

It's the other dimension taking
over. ... It will continue to
destroy everything in it's path,
person, place or animal, until none
of our world is left. ... We have
to destroy the stone, before we
lose everything.

A look of curiosity appears on Sara's face.

SARA TATE

You know, for someone who was all
for seeing this world wiped out of
existence 24 hours ago, you're
singing quite a different tune now.

(CONTINUED)

Peter stops in his tracks and looks at Sara.

An optimistic look appears on his face.

PETER HARRICK
Maybe I just needed the right
person to change my mind.

Sara gives him a small smile.

EXT. FORTRESS OUTSKIRTS EARLY AFTERNOON

A large tall maze like area in front of a large fortress on the outskirts of town. The maze seems to be made from a large hedge.

The area seems eerily quiet.

Peter and Sara reach the maze.

Sara examines the maze with a look of curiosity on her face.

SARA TATE
Now the fun begins eh!

An uncertain look appears on Peter's face.

EXT. MAZE ENTRANCE EARLY AFTERNOON

A medium length path shaped out by the hedge walls.

There are no side entrances, but one entrance to a courtyard area at the end. A large withered tree can be seen in the middle of the courtyard.

Peter and Sara cautiously walk along the path.

SARA TATE
Well everything seems okay at the
moment.

PETER HARRICK
I wouldn't expect that to last long
in this place.

Sara reaches the courtyard entrance.

The tree seems to come alive, shaping itself into what looks like a claw.

Sara stares at the tree with a look of intrigue on her face.

(CONTINUED)

A look of realisation appears on Peter's face.

PETER HARRICK

Watch out!

The tree aims towards Sara.

With a look of shock on her face, Sara tries to dodge it's attack.

The tree grasps its self round Sara and lifts her up in the air.

Sara tries to break free.

The creature flings her down back the path.

Sara smashes into the hedge and falls to the ground.

Peter moves towards her with a look of concern on his face.

Bruised from the attack, Sara gets herself back to her feet. A look of confusion is on her face.

PETER HARRICK

Are you okay?

SARA TATE

That tree. .. It just turned into a hand.

A guilty look appears on Peter's face.

PETER HARRICK

Yeah, trees can do that in Kyle's dimension.

A sarcastic look appears on Sara's face.

SARA TATE

Well that's just great!

Sara opens a backpack and pulls out a shot gun.

Brandishing the shot gun, she marches towards the tree with a look of determination on her face.

The tree readies itself for another attack.

Sara's march turns to a run, and a look of aggression appears on her face.

She starts shooting the tree.

(CONTINUED)

The tree flinches from the shots but remains resilient.

A doubting look appears on Peter's face.

PETER HARRICK
Guns wont help, it's a tree.

Sara throws herself at the tree.

The tree grabs hold of her again.

EXT. COURTYARD EARLY AFTERNOON

A square area surrounded by maze walls and entrances. In its centre is the tree.

Sara's momentum forces the tree to swing Sara into the courtyard.

It flings her into one the corners.

Looking slightly disorientated from the last attack, Sara gets back to her feet, keeping focus on the tree.

The tree seems to follow her movements.

Sara subtly scans the area, before noticing a long thin piece of jagged rock.

SARA TATE
This dimension's atmosphere. ... Is there any chance that it might increase my strength too?

PETER HARRICK (O.S.)
It should do.

EXT. MAZE ENTRANCE EARLY AFTERNOON

SARA TATE (O.S.)
I got an idea. ... But you're gonna have to keep that thing distracted.

An uncertain look appears on Peter's face.

PETER HARRICK
Easier said than done.

Peter scans the area.

He sees several large stones on the ground and picks them up.

(CONTINUED)

He places the stones next to him and then grabs one of them.

With a nervous look on his face he throws the stone at the tree.

The tree flinches briefly, but then continues on ignoring the entrance.

An frustrated look appears on Peter's face.

Peter grabs a handful of stones and with a determined look on his face, starts throwing multiple stones at the tree.

The tree turns its focus to Peter.

Peter tries to hide a nervous look, behind a gruff exterior.

PETER HARRICK
And there's more where that came
from.. ..Buddy.

EXT. COURTYARD EARLY AFTERNOON

Taking the opportunity, Sara dashes over to the piece of jagged rock and grabs it.

With a look of determination on her face, she subtly approaches the tree.

EXT. MAZE ENTRANCE EARLY AFTERNOON

The tree tries to grab Peter, as he continues to throw stones at it.

SARA TATE (O.S.)
That's it. Just keep it distracted
for a little bit longer.

An unconvinced look appears on Peter's face.

PETER HARRICK
If I can survive that long.

EXT. COURTYARD EARLY AFTERNOON

Sara swings the jagged rock at the bottom of the tree.

The rock tears into the tree.

The tree roars out in agony.

(CONTINUED)

Sara continues to hack away at the tree, cutting through some of it's roots and pulling them out.

The tree desperately tries to strike Sara, but it's power seems to weaken.

Sara cuts deeper into the tree.

EXT. MAZE ENTRANCE EARLY AFTERNOON

With there no longer being any need for a distraction, Peter watches in fascination as the tree flails and writhes seemingly in agony.

SARA TATE (O.S.)
You'd better stand out the way.

Peter gingerly steps further away from the tree with a look of uncertainty on his face.

The tree falls down in front of Peter, it's body now lifeless.

Peter looks up to see a worn out Sara staring at him.

SARA TATE
What's next?

INT. OBSERVATION ROOM MID AFTERNOON

A medium sized room with a seemingly organic look to it.

Peter, fully healed and in a tailored suit with the shard pendant dangling hanging around his neck, examines a large visual map of his expanding world as it continues to consume the other dimension. A satisfied look is on his face.

KYLE RANDT
It's just as I hoped it would be.
Soon there will be nothing left.

Kyle notices an unusual glow emanating from the maze.

An irritated look appears on his face.

KYLE RANDT
Goddammit, they'll ruin everything.

A mischievous smile appears on his face.

EXT. PATHWAY 1 MID AFTERNOON

A Medium length path shaped by the hedges. At the end of the path, the route splits off in different directions.

Peter and Sara move along the path.

Peter regularly looks between a sketch he has of the maze and the route of the path.

An irritated look is on Sara's face.

SARA TATE

Are you sure that map is accurate?
I feel like we've already been
here.

PETER HARRICK

If the portal is fully recreating
the dimension, then this maze
should be exactly the same too.

A questioning look appears on Sara's face.

SARA TATE

What if Kyle decided to give it an
upgrade first?

Peter stares at her with a slightly uncertain look on his face.

PETER HARRICK

I guess we'll have to keep our
fingers crossed that he hasn't.

Sara gives him an unenthusiastic look.

A slightly relieved look appears on Sara's face.

SARA TATE

Well at least we aren't having any
other creatures to deal with.

SOUND OVER: rumbling ground.

Peter and Sara stare at each other with confused looks on their faces.

Suddenly the ground at the end of the path crumbles away and continues to break away as it gets closer to Peter and Sara.

Panicked looks appear on Peter and Sara's faces.

(CONTINUED)

SARA TATE
Grab hold of the hedge!

They both tightly grasp the hedge.

The ground falls below their feet.

They both look down at the seemingly endless pit they are now dangling over.

Sara pulls herself up the hedge until she is sitting on top of it.

With a supportive look on her face, she looks over at a still dangling Peter.

She reaches out her hand.

SARA TATE
Give me your hand.

Peter looks down at the pit, and then looks at Sara.

An unconvinced look appears on his face.

PETER HARRICK
No, that's alright. ..I'll just stay here.

An unconvinced look appears on Sara's face.

SARA TATE
Until your arms separate from the rest of your body.

A look of unenthusiastic acceptance appears on Peter's face.

PETER HARRICK
Oh fine. ..but you'd better make sure I don't fall.

Peter stretches out his hand to Sara.

She grabs his hand and pulls him over to her side.

Peter knocks into the hedge.

He looks down at the pit.

Sara grabs Peter with both arms and pulls him onto the top of the hedge.

They both get to their feet and notice that all of the maze paths have lost their floor.

(CONTINUED)

A slightly bemused look appears on Sara's face.

SARA TATE

Well I guess we've got to move
across the hedge tops. ... At least
we can get a better view of the
lay..

All of a sudden the maze starts to spin quickly.

Both Peter and Sara are shaken off the top of the hedge, but
both manage to grab on to the side.

They hold on tight as the maze continues to spin.

The maze eventually stops spinning.

Sara, looking flustered, takes a reassuring gaze and then
pulls herself back on top of the hedge.

She helps a flustered looking Peter back on top of the
hedge.

SARA TATE

What the hell was that?

A sheepish look appears on Peter's.

PETER HARRICK

Kyle can also control the layout of
the dimension to a degree.

An unsure look appears on Sara's face.

SARA TATE

Control it how?

PETER HARRICK

Rotating it. ..But also destroying
parts of it. ..And adding
additions.

Sara notices the sudden appearance of what looks like a
large flying serpent in the distance.

A look of concern appears on her face.

A look of uncertainty appears on Peter's face.

SARA TATE

Additions, like more creatures?

(CONTINUED)

PETER HARRICK

Yeah.

The creature notices Peter and Sara and starts chasing towards them.

SARA TATE

We gotta run.

Peter sees the creature quickly approaching them.

A look of terror appears on his face.

With a look of urgency on her face, Sara grabs hold of Peter's arm.

Peter stares at her with an unexpected look on his face.

SARA TATE

Now!

Sara dashes along the hedge, pulling Peter along behind her, as they seemingly head towards the creature.

Just before the creature reaches them, they pull a hard left on the hedge.

The creature, nearly 20 feet in length, flies past them with a look of determination on its face.

Peter looks at the creature as it flies past them.

Sara stares at him with an irritated look on her face.

SARA TATE

Don't look at it, just keep running. ... You'll have plenty time of to get reacquainted when it comes back for its next run.

The creature circles back and dashes back towards Peter and Sara.

The creature is almost on top of them again.

Sara quickly scans the area and sees that they can't avoid the creature's trajectory.

With a look of desperation on her face, she flings her and Peter off the top of the hedge.

She takes a tight grip of a large hedge branch, and hangs on, as she keeps Peter dangling with the other arm.

(CONTINUED)

She looks down at Peter who is dangling into the abyss.

A petrified looking Peter stares up at Sara.

PETER HARRICK

This is the best tactic you could think of?!

SARA TATE

Well how the hell else are we supposed to defeat this thing!

An apologetic look appears on his face.

PETER HARRICK

We don't have anything strong enough. ... Our only chance would be to force it to crash.

A look of realisation appears on Sara's face.

SARA TATE

Anything poisonous on it?

A confused look appears on Peter's face.

PETER HARRICK

Nothing I can think of.

A slightly confident look appears on her face.

SARA TATE

Then I got an idea. ... But first we gotta get back on top of this hedge.

Peter manages to get a grip on the hedge with a look of determination on his face.

Helping each other they get back on top of the hedge.

They see the creature sizing itself for another attack

PETER HARRICK

What's the plan.

SARA TATE

First you need to get its attention away from me.

A reluctant look appears on Peter's face.

He gives an unenthusiastic sigh and then walks ahead of Sara.

(CONTINUED)

When he is a suitable distance ahead of her he starts waving his hands rapidly at the creature, making whooping noises.

The creature heads towards Peter, ignoring Sara.

Peter turns to Sara with a nervous look on his face.

PETER HARRICK

This better work.

Sara takes a running jump from the hedge towards a parallel one.

EXT. HEDGE 2 MID AFTERNOON

A hedge running parallel to the one Peter is standing on.

Sara slams against the hedge.

With a look of urgency on her face, she grabs on to some branches and quickly traverses it, getting herself to the top of it.

She looks up and sees the creature almost reaching Peter.

She lines herself parallel to Peter and gets into a sprinting position.

Just as the creature is about to strike Peter from the side, she leaps towards the creature.

EXT. CREATURE MID AFTERNOON

The creature has its jaw open, ready to attack Peter.

Sara slams into the creature, knocking it off target.

Peter gapes at the situation with a look of disbelief on his face.

The creature twists its body, trying to shake Sara off.

Sara grabs hold of a horn on the creature's head, and manages to maneuver herself into a sitting position.

She glances at Peter with a commanding look on her face.

SARA TATE

Jump on this thing already. ...

It's not gonna stay put for ever.

With a nervous look on his face, Peter leaps off the hedge.

(CONTINUED)

Peter slams on to the creature's body, and quickly maneuvers himself in to a sitting position.

Sara glances over her shoulder and sees Peter in position.

SARA TATE

Wrap your arms tight around me.
This is not gonna be a smooth ride.

Peter wraps his arm around Sara.

Sara looks away from Peter.

SARA TATE

Here goes nothing.

Sara pulls on the creature's horn, and it races up into the sky, while still trying to shake the others off.

An enthusiastic look appears on Sara's face.

SARA TATE

Woo Hoo!

A panicked look appears on Peter's face.

PETER HARRICK

Aaaaaahhh!!!

As the creature soars higher and higher, Sara scans the maze, seeing where the exit is.

Regaining some composure, Peter looks at Sara with a questioning look on his face.

PETER HARRICK

So what are we supposed to do now?
... We're not going to be able to
ride this thing forever, and the
ground outside of the maze is too
soft to cause damage.

Sara notices a square area in the maze which appears to have a paved ground.

SARA TATE

How about that paved square down
there. ... That should do enough
damage, and then we're right near
the end of the maze too.

PETER HARRICK

That's not paved. ... Those stones
turn into lava as soon as you touch
them.

A look of optimism appears on Sara's face.

SARA TATE

Well that'll work out even better
then. ... Well throw this thing
into a lava pit.

A hesitant look appears on Peter's face.

PETER HARRICK

Along with us!

Sara tries to line up a trajectory for the creature to
contact the area.

SARA TATE

Well then we're gonna have to leap
off this thing before that happens.

Sara pushes hard downwards on the horn and the creature
hurtles towards the area.

They quickly get closer and closer to the area.

A commanding look appears on Sara's face.

SARA TATE

This thing should hit the far end
of the hedge, we're gonna have to
leap for the hedge just before that
happens. ... It should work out.

An unenthusiastic and nervous look appears on Peter's face.

PETER HARRICK

It's not like we have an option B.

The creature gets within 20 yards of the area.

Noticing what's ahead of it, it tries to change course but
Sara keeps control.

Sara starts to move herself in to a crouching position.

SARA TATE

Get ready.

A nervous look remains on Peter's face, as he gets in to a
crouching position.

(CONTINUED)

PETER HARRICK

Oh boy.

The creature gets within 5 yards of the area.

SARA TATE

Now!

They both launch themselves off the creature, propelling themselves towards the hedge.

EXT. HEDGE 3 MID AFTERNOON

A hedge looking over the area.

Sara and Peter hit the side of the hedge, and grab supporting grips.

Below them, the creature plunges in to the area which automatically changes into lava.

Some lava splashes up, narrowly missing Peter and Sara.

Peter and Sara pull themselves up on to the top of the hedge.

They look back to see the creature being absorbed by the lava.

Sara gives Peter a satisfied grin.

SARA TATE

On to the next challenge then.

EXT. MAZE EXIT LATE AFTERNOON

A narrow entry point in the back of the maze hedge.

Backing on to it is a small wooded area full of dead trees and overgrown thorn covered plants. Beyond the wooded area, stands the fortress.

Looking worn out, Peter and Sara emerge through the exit.

Sara looks back on the maze and a look of relief appears on her face.

SARA TATE

Hopefully we don't have to go through that again.

Peter gives her a slightly reluctant smile.

(CONTINUED)

PETER HARRICK

Now all we've got to do is hack our way through a forest.

A reassuring look appears on Sara's face.

SARA TATE

Well I'm sure it won't be as bad as what we've already had to face.

They walk towards the wooded area.

Sara turns to Peter with an appreciative look on her face.

SARA TATE

Thank you. ...for everything.

A modest looks appears on Peter's face.

PETER HARRICK

I don't really deserve any thanks. ... You did all the work in there.

SARA TATE

I don't mean that.

An unsure look appears on Peter's face.

SARA TATE

My Captain had always looked after me like a father, but you're the first person in a long time who actually thought I had something else to offer.

A welcoming look appears on Peter's face.

PETER HARRICK

Sometimes you've just got to find the person who can show you these things. ... Just like you did for me.

Sara gives him an affectionate smile.

SARA TATE

I guess some things are just meant to be.

Peter gives her an affectionate smile.

Sara comes to a sudden halt, a look of confusion appears on her face.

(CONTINUED)

A concerned look appears on Peter's face.

PETER HARRICK
Are you okay?

SARA TATE
I can't move my legs. ... It
literally feels like the ground is
stopping them from mov...

Sara watches in shock as the ground moves over her feet.

Peter looks equally surprised.

SARA TATE
What the?!

With a sudden jerking motion, the ground starts to pull Sara down into it.

Sara yells out in horror.

KYLE RANDT (O.S.)
You shouldn't have come here. ...
You shouldn't have interfered with
my plans.

With confused looks on their faces, Sara and Peter scan the vicinity looking for other signs of life.

Kyle appears in front of them like an apparition. He has an angered look on his face.

Sara continues to get pulled down into the ground.

A worried look appears on Peter's face.

KYLE RANDT
Why can you not accept that what I
am doing here is right? ... Why
must you try and destroy everything
I've worked for?

PETER HARRICK
You think you're cleansing the
world Kyle. You're not ... You're
threatening the lives of billions
because they never gave you a
break. ... Well boo hoo! ...
Welcome to real life.

(CONTINUED)

KYLE RANDT

You two are no better than all the others. ... All you're doing is giving me excuses.

Sara continues to be pulled into the ground. She tries to squirm free, but it has no effect.

A frustrated look appears on Peter's face.

PETER HARRICK

Don't do this to her? ... Enough blood has already been spilled.

A bargaining look appears on Kyle's face.

KYLE RANDT

I'll let her live. ... I'll let you both live. ... As long as you give up on this quest of yours.

A pleading look appears on Sara's face.

SARA TATE

Don't give in Peter. ... You can't let him win.

A look of agreeance appears on Peter's face.

PETER HARRICK

She's right Kyle. ... We can't let you destroy this dimension.

An angered look appears on Kyle's face.

KYLE RANDT

Then watch your girlfriend get pulled into oblivion.

Peter pulls out a portal device and a communication device.

A look of surprise appears on both Sara and Kyle's faces.

SARA TATE

Peter what are you doing?

Peter looks at Kyle with a controlling look on his face.

PETER HARRICK

How about option 3?

A questioning look appears on Kyle's face.

(CONTINUED)

KYLE RANDT

Where did you get those?

PETER HARRICK

One of your crime scenes. ... Maybe you should take better care of your things next time.

A pleading look appears on Sara's face.

SARA TATE

Please don't do this. ... I need you.

He gives Sara a reassuring look.

PETER HARRICK

Don't worry. ... I'll still be able to keep contact with you.

SARA TATE

But I need you here. ... I can't lose you.

PETER HARRICK

This can bring me back. ... I promise. ... I can't lose you either.

Peter attaches the portal device to himself.

Peter and Sara share a longing look with each other.

Peter presses a button on the communication device and he is engulfed by the portal, vanishing from the dimension.

Kyle and Sara stare at the space that Peter occupied with looks of disbelief on their faces.

Kyle disappears.

The ground suddenly stops pulling Sara down.

A surprised look appears on her face.

Sara tries to break free from the ground's grip, only for the ground to crumble away.

INT. OBSERVATION ROOM LATE AFTERNOON

A frustrated look is on Kyle's face.

KYLE RANDT
Where the hell did he go?

EXT. KYLE'S DIMENSION MAZE EXIT LATE AFTERNOON

A location that seems to mirror the maze exit where Sara and Peter were standing, except that the surrounding location mirrors Kyle's graphic comic designs exactly.

Sara, with a lost look on her face, is positioned exactly where she was in the other dimension's maze exit, however she now appears as an apparition.

Peter, not appearing as an apparition stares at Sara with an explanatory look on his face.

EXT. MAZE EXIT LATE AFTERNOON

Sara scans the area, seemingly looking for answers.

PETER HARRICK (O.S.)
Sara I'm here in the other
dimension. ... I can see you, but I
can't make contact.

A worried look appears on Sara's face

SARA TATE
I can't see you! ... Why can't I
see you?!

PETER HARRICK (O.S.)
Kyle must have been able to project
himself in his fortress. ... But I
definitely can see you.

SARA TATE
But I can't do this by myself.

A reassuring look appears on Peter's face.

PETER HARRICK (O.S.)
You won't be alone. ... I can guide
you through the fortress. ... If
the dimension mirrors the comics, I
know where the Kerra stone will be.
... I can guide you to it.

(CONTINUED)

SARA TATE

But can't Kyle just stop me like he did before?

PETER HARRICK (O.S.)

Not while I'm in his dimension. ... He'll be too distracted trying to find me.

SARA TATE

What if he finds us before we find the stone?

An uncertain look appears on Peter's face.

PETER HARRICK (O.S.)

I guess that's just a chance we'll have to take.

INT. OBSERVATION ROOM LATE AFTERNOON

Kyle observes the visual map. He can see Sara exploring the fortress, but can't see Peter anywhere.

An annoyed look appears on Kyle's face.

KYLE RANDT

How the hell could he have just disappeared?!

A look of realisation suddenly appears on his face.

KYLE RANDT

He must have used the portal switch to transport himself to my dimension so that he could locate the stone.

A cunning look appears on his stone.

KYLE RANDT

Then that's where I'll have to go.

INT. CAVERN EARLY EVENING

An uninhabited large area with a low ceiling. A handful of narrow pillars are spaced around it.

Sara cautiously walks through the area, with only a handmade torch to guide her.

INT. CAVERN 2 EARLY EVENING

An area matching the cavern that Sara is walking around, however it is partially illuminated by a distant blue glow.

With a cautious look on his face, Peter watches the apparition of Sara move through the area.

INT. CAVERN EARLY EVENING

SARA TATE

Not being able to see more than 3 meters ahead of me is not exactly relaxing.

PETER HARRICK (O.S.)

I can see a blue glow in the distance. ... I reckon it's emanating from the stone.

SOUND OVER: Hiss

An uncertain look appears on Sara's face.

SARA TATE

I don't think that came from the stone.

A creature, resembling a mix of a lizard and spider, walks upright towards Sara. It has a determined look on its face

Sara takes a long look at the creature before an unimpressed look appears on her face.

SARA TATE

At this point, I'm not gonna ask what these creatures are anymore. ... Just tell me how I can stop them killing me.

The creature stares at Sara's face.

An uncertain look appears on Sara's face.

INTERCUT PETER

A look of sudden realisation appears on Peter's face.

PETER HARRICK

Watch out for its tongue!

INTERCUT SARA

(CONTINUED)

The creature opens its mouth slightly.

Sara quickly dodges out of the creature's eye line.

A thick tongue with a large spike on it fires out of the creature's mouth, narrowly avoiding Sara's head.

The tongue launches forward over 5 metres before smashing through a small pillar.

The creature quickly retracts its tongue.

A look of surprise appears on Sara's face.

SARA TATE

Maybe I wasn't exactly expecting that.

PETER HARRICK (O.S.)

Its tongue is its main weapon. ...
Break its neck and the problem is solved.

An unconvinced look appears on Sara's face.

SARA TATE

Piece of cake then.

The creature takes aim at Sara again.

As the creature goes to open its mouth, Sara launches herself at it, forcing its head away from her with her hand.

The creature tries to free its head by Sara keeps a tight hold.

With a look of determination on her face, Sara wraps her hands around the creature's neck, tightening her grip.

The creature's lower arms grab Sara's body.

Its upper arms grab Sara's hands, pulling them away from its throat.

With a mixed look of determination and surprise on her face, Sara tries to free herself from the creature's grasp.

Its middle arms pound away at Sara's body, weakening it.

Sara's body slumps.

The creature flings Sara's body backwards.

Sara slams into one of the pillars.

(CONTINUED)

Sara collapses on the ground.

Trying to shake off the attack, Sara gets herself back on her feet.

SARA TATE

Well of course it wasn't going to be that easy.

The creature launches its tongue at Sara, who narrowly dodges it.

The tongue smashes through another pillar.

A narrow piece of the pillar falls on the ground.

Sara notices the pillar piece on the floor and a calculating look appears on her face.

The creature retracts its tongue and moves towards Sara.

Sara dashes over to the pillar piece and grabs hold of it.

Sara charges towards the creature.

Before the creature can attack her, Sara strikes its arms with the pillar piece.

The creature yells out in pain, and staggers backwards a few steps.

Seeing a window of opportunity, Sara rams the pillar piece through the creature's throat.

The creature's body collapses on the floor.

Sara gives a satisfied smirk.

SARA TATE

Sometimes it's just about acting quick enough.

INTERCUT PETER

Peter stares at the creature's body with a look of astonishment on his face.

PETER HARRICK

It's starting to scare me how comfortable you've become with dispatching those creatures.

INTERCUT SARA

(CONTINUED)

SARA TATE
Just doing my job as a Peace
Officer.

INTERCUT PETER

Peter moves towards the glow and finds out that it belongs to an orb-like stone entombed in a hollowed out pillar.

A look of achievement appears on Peter's face.

PETER HARRICK
The stone, it's here!

INTERCUT SARA

Sara looks around the area for the stone.

A confused look appears on her face.

SARA TATE
I don't see anything.

PETER HARRICK (O.S.)
It's that wide pillar. The stone is
hidden from your dimension.

Sara looks at the wide pillar and moves cautiously towards it.

INTERCUT PETER

Peter walks over to the stone and reaches out his hand to touch it.

A hidden force field around the pillar gives Peter a powerful shock, knocking him to the ground.

Looking flustered, Peter gets back on his feet.

He examines the pillar with a concerned look on his face.

PETER HARRICK
We're not going to be able to break
the stone by ourselves. ... We're
gonna need something very powerful
to destroy it.

A look of realisation appears on his face.

PETER HARRICK
Maybe we could convert the nuclear
power device into a bomb.

(CONTINUED)

INTERCUT SARA

An agitated look appears on Sara's face.

SARA TATE
Are you insane! ... We are not
detonating a nuclear bomb!

INTERCUT PETER

Peter looks at Sara with a defensive look on his face.

PETER HARRICK
We won't be hit by it. ... We'll
remotely detonate it in the other
dimension. ... There shouldn't be
too much damage caused.

An uncertain look appears on Peter's face.

PETER HARRICK
We'll just need to make sure that
Kyle doesn't find out.

KYLE RANDT (O.S.)
I already have.

A confused look appears on Peter's face, as he looks for
where the response came from.

Seemingly out of nowhere, Kyle, with an irritated look on
his face, appears and punches Peter in the face.

Peter collapses on the floor.

INTERCUT SARA

A concerned look appears on Sara's face.

SARA TATE
Peter? is everything okay?

INTERCUT PETER

Kyle leers over Peter.

Peter stares at him with a nervous look on his face.

KYLE RANDT
Did you really not think I knew
where you were heading? ... Surely
you didn't think I was that stupid.

Peter gets himself to his feet slowly.

(CONTINUED)

He stares at Kyle with a determined look on his face.

PETER HARRICK
We can't allow this to happen Kyle.
... We'll fight this with every
last breath.

A determined look appears on Kyle's face.

KYLE RANDT
Then that's how it will have to be.

Kyle hits Peter with an uppercut, knocking him through the air.

Peter slams down on the ground

INTERCUT SARA

A worried look is on Sara's face.

SARA TATE
He's there! ... Tell me how to
help?!

INTERCUT PETER

Peter, wheezing and spluttering blood, pulls himself up off the ground, wincing in pain.

PETER HARRICK
You can't help if you can't see
him. ... Plus he's too strong with
the pendant, you won't be able to
stop him.

A determined look appears on Sara's face.

SARA TATE
Then find a way.

A searching look appears on Peter's face.

Peter looks at Kyle and notices a small device attached to a belt with a small screen on it.

A look of realisation appears on Peter's face.

Peter gets to his feet and charges at Kyle.

Peter smashes into Kyle and tries to wrestle him to the ground.

With little effort, Kyle flings Peter to the ground.

(CONTINUED)

A confident sneer appears on Kyle's face.

With a look of achievement on his face, Peter holds the device in his hand.

An annoyed look appears on Kyle's face.

Peter slides his finger across the screen and hits a touch button.

INTERCUT SARA

Suddenly Peter and Kyle appear in front of her like apparitions.

PETER HARRICK

Is that good enough.

A look of relief appears on Sara's face.

INTERCUT PETER

Kyle charges at Peter, slamming into him and knocking him down to the ground.

Kyle stares at Peter collapsed on the ground.

KYLE RANDT

That won't make any difference. ...
She'll just get to see me kill you
instead.

Kyle pins Peter to the ground and punches him repeatedly.

INTERCUT SARA

With a frightened look on her face, Sara watches as Kyle continues to knock the life out of Peter.

Sara catches a glimpse of the pendant

She scans the area around Peter and Kyle and notices a narrow pillar near them.

A flash of possibility appears on her face

SARA TATE

Maybe we need to even the odds
then.

Sara charges at the pillar.

She slams into it and smashes into several pieces.

(CONTINUED)

Sara tumbles to the ground.

Slightly bruised from the impact, Sara looks at the pieces on the ground with a sense of achievement on her face.

INTERCUT PETER

Peter tries to block Kyle's attack unsuccessfully.

Looking for any sign of help, his eyes fall on the broken pillar.

A look of confusion appears on his face.

Sara looks at him.

SARA TATE

Take out the pendant.

Kyle stops for a moment and looks over at the pieces with a look of uncertainty on his face.

With Kyle distracted, Peter sees an opportunity and snaps the pendant away from Kyle.

A look of realisation appears on Kyle's face and he tries to grab the pendant.

Peter rolls into Kyle's side, knocking him off balance and onto his back.

Peter reaches over and grabs a piece of the pillar.

Peter places the pendant on the ground and raises the pillar piece above it.

With a look of desperation on his face, Kyle launches himself at Peter.

Peter slams the piece into the pendant.

The pendant shatters.

Kyle slams into Peter, sending both of them tumbling away.

Peter tries to regain his composure.

Kyle gets to his feet, as he pushes himself up, a look of uncertainty appears on his face.

Kyle looks at the shattered pendant and a look of realisation appears on his face.

He gives Peter an angered look.

(CONTINUED)

KYLE RANDT
Damn you both.

Heavily weakened from the fight, Peter stands in front of Kyle. He holds the pillar piece in his hand.

KYLE RANDT
I'll kill you without it.

He throws a punch at Peter.

Peter sidesteps the punch.

A look of unease appears on Kyle's face.

Peter steps back from him with a look of uncertainty on his face.

Kyle looks down and sees the pillar piece rammed into his stomach.

Kyle takes a glance at Peter then collapses face first on the ground.

Peter looks at a shocked Sara then collapses on the ground.

With a distraught look on her face, Sara dashes over to Peter.

INTERCUT SARA

SARA TATE
No! Please, no!

Peter stirs and then wearily turns his body to Sara.

He gives her a weak but reassuring smile.

A look of relief appears on her face.

PETER HARRICK
I'll be okay. ... But you're gonna need to get hold of the nuclear power device without me. ... I'll slow you down too much, and you don't have time to spare.

A concerned look appears on her face.

SARA TATE
But I can't leave you alone like this.

Peter gives her a reassuring look.

(CONTINUED)

PETER HARRICK

I'll be safer here than out there.

He looks over at Kyle, before returning his focus to Sara.

PETER HARRICK

He's not going to be giving us
anymore trouble.

Sara gives him a less than convincing smile.

SARA TATE

I promise I'll be back before you
know it.

Sara reluctantly starts walking away.

Peter looks at her with a cautionary look on his face.

PETER HARRICK

Be careful though.

Sara looks back at him with an unsure look on her face.

PETER HARRICK

Kyle can't control the dimension
anymore, but its creatures are
still out there, and they can still
cause plenty of trouble.

Sara gives him a reassuring smile.

SARA TATE

I'll keep an eye out.

EXT. CAVERN ENTRANCE EVENING

A small entrance seemingly hidden by overgrown thorned
plants.

Surrounding the thorns is a wooded area made of dead trees.

Sara emerges from the cave.

She examines the surrounding area and a look of despair
appears on her face.

SARA TATE

Who am I kidding. I'll never make
it there.

SOUND OVER: ring tone

(CONTINUED)

A look of confusion appears on Sara's face.
She takes out a mobile phone from her pocket.
The caller ID is listed as Tony Jacobs.
She answers the phone.

TONY JACOBS (O.S.)
Finally! ... Do you know how long
I've been trying to get in contact
with you! ... I was starting to
think you were a gonna!

SARA TATE
Tony?

TONY JACOBS (O.S.)
Well who else did you think it
would be. Santa Claus?

SARA TATE
But aren't you trapped with the
others.

TONY JACOBS (O.S.)
Thankfully No. ... I had the day
off. ... Talk about luck, eh! ...
It looks crazy out there.

A look of realisation appears on Sara's face.

SARA TATE
Can you still get to the police
copter?

TONY JACOBS (O.S.)
As long as it hasn't been sucked
into oblivion.

A relieved look appears on her face.

SARA TATE
I need you on the outskirts of town
as soon as you can.

EXT. MAZE EXIT EVENING

Sara stands waiting on the other side of the wooded area.

With some fresh cuts and bruises on her body, Sara has an
impatient look on her face.

(CONTINUED)

In the distance a helicopter comes into view

A look of relief appears on her face.

The helicopter lands just in front of the maze wall and stops.

Tony, wearing a jumper and jeans gets out of the helicopter and heads over to Sara. A confused look is on his face.

TONY JACOBS

I've had some pretty hairy rides in that thing, but nothing, like that. ... I was being thrown all over the place, and I don't even want to know what some of those creatures are, but I definitely want to keep my distance.

An explanatory look appears on Sara's face.

SARA TATE

That's what you get when someone tries to merge realities.

A look of sudden disbelief appears on Tony's face.

TONY JACOBS

Merging realities! ... What the hell?!

SARA TATE

I'll explain it on the way.

INT. CAVERN NIGHT

Sara and Tony walk through the cavern carrying a large rucksack.

Sara looks anxious and Tony looks uncertain.

TONY JACOBS

Y'know I'm still not sure how stable this thing is actually gonna be.

Sara shoots him a quick reassuring smile.

SARA TATE

You're the best electronics expert on the force Tony. ... You need to give your work more credit.

(CONTINUED)

Tony examines the cavern area. He continues to look uncertain.

TONY JACOBS
Are you sure we're on the right
track?

SARA TATE
We'll be there any minute.

The resting form of Peter and the static body of Kyle come in to sight.

A look of panic appears on Tony's face.

TONY JACOBS
Oh crap, is that a ghost!

Sara gives him a smirk.

SARA TATE
Nope just someone in the other
dimension.

An unconvinced look appears on Tony's face.

TONY JACOBS
Yep, that still sounds weird to me.

Peter notices Sara and smiles at her.

Sara hurries over to Peter with a look of relief on her face.

PETER HARRICK
I knew you'd make it in time.

Tony looks at Peter and Kyle with a look of uncertainty on his face.

A look of curiosity appears on Peter's face.

An explanative look appears on Sara's face.

SARA TATE
Tony Jacobs, Peter Harrick.

Tony gives Peter an uncertain wave.

Sara gestures towards the rucksack.

Peter eyes up the bag.

Tony opens the rucksack and carefully pulls out a modified version of Kyle's electrical device.

Peter looks at the device.

Sara gives him a look of confidence.

SARA TATE
This should do the trick.

A sly look appears on Peter's face.

PETER HARRICK
Either that or it'll wipe us off
the planet.

A concerned look suddenly appears on Tony's face and he gives a nervous laugh.

A determined look appears on Sara's face.

SARA TATE
Well it's time to find out.

Peter puts the portal device on the floor, and pulls out the communication device.

He plays with the setting of the communication device and then presses a button on it.

The device opens a portal opening big enough for Sara and Peter to go through.

Tony and Sara gingerly step through the opening.

INTERCUT PETER

Tony and Sara come through the portal.

Sara and Peter look at each other relieved.

Sara stares at the stone's location.

A questioning look appears on her face.

SARA TATE
So that's all we got to destroy to
save the world.

Peter gives her a smirk.

PETER HARRICK
I'm guessing you didn't think it
would be that easy did you?

SARA TATE
I just hope it is.

Sara and Tony attach the electrical device to the pillar
over the stone.

Sara looks over at Peter. with a slightly concerned look on
her face

SARA TATE
So how long do we have left.

A slightly concerned look appears on Peter's face.

PETER HARRICK
At the rate the dimension is
growing, we've only got about an
hour left.

A look of slight relief appears on Sara's face.

She sets a timer on the device for 30 minutes.

SARA TATE
I'll set this for 30 minutes. That
will give us enough time to get out
of the cave and to safety before
the explosion takes out the pillar
and the cave.

A slightly uncertain look appears on Peter's face.

PETER HARRICK
I guess I'll just have to trust
your experience of operation
timings.

Sara gives him a reassuring smile.

SARA TATE
It'll be alright.

Sara looks at Tony.

SARA TATE
Get ready to move.

Tony gives her a nod of agreeance.

Sara hits a button and the timer starts counting down.

(CONTINUED)

Tony heads towards the portal followed by Sara.

Peter gets himself gingerly off the ground.

Sara turns to him with a concerned look on her face.

SARA TATE

I can help you up.

Peter gives her a reassuring smile.

PETER HARRICK

That's alright, I got this.

Tony passes through the portal followed by Sara.

Peter approaches the portal.

As he goes to step through, two hands pull at his legs, dropping him to the ground.

INTERCUT SARA

Hearing the thud, Sara with a startled look on her face turns round to look at Peter.

She watches as Kyle, his face looking drained of any life, smashes the portal device, as Peter watches on in defeat.

The portal closes, with Peter and Kyle trapped in the other dimension.

A look of horror appears on Sara's face.

SARA TATE

No!

INTERCUT PETER

Kyle, barely managing to hold himself off the ground, stares at Peter with a look of glee on his face.

KYLE RANDT

You take everything from me. I take everything from you.

Kyle collapses on the ground.

INTERCUT SARA

SARA TATE

How do we open the portal? ... What do we need?

(CONTINUED)

She turns towards Tony with a look of desperation on her face.

SARA TATE

Maybe we've got something in the rucksack.

Peter turns to her with a look of regret on her face.

PETER HARRICK

There isn't anything.

A look of disbelief appears on Sara's face.

SARA TATE

But we can't be sure, maybe something will..

PETER HARRICK

Those devices require a lot of complicated parts. ... They're not the sort of things people would just have lying around. ... And even if you can find them, you won't have time.

A distressed look appears on Sara's face.

SARA TATE

Are you telling me there's nothing we can do?!

A questioning look appears on her face.

SARA TATE

We can delay the countdown. ... That will give us time to put something toge...

PETER HARRICK

It can't be delayed. ... Our dimension will be destroyed.

Sara suddenly bursts into tears.

SARA TATE

I can't lose you! ... You said I wouldn't lose you!!

PETER HARRICK

I thought there was a way. ... But I guess fate had other plans.

A determined look appears on Sara's face.

SARA TATE

Then I'll stay with you. ... I'd rather die than not be with you for the rest of my life.

PETER HARRICK

I can't let both our of lives be wasted. ... I was too afraid to experience what the world had to offer, I didn't realise it until you came along. ... You still have a chance of a happy life.

A saddened look appears on her face.

SARA TATE

I can't be happy without you!

PETER HARRICK

You have to. ... Follow those passions you kept locked up. ... They will be your reminder of our time together.

SARA TATE

But I don't want to be reminded that you're not with me anymore.

A suggestive look appears on Peter's face.

PETER HARRICK

There are other ways to keep those who were important to you part of your life. ... Creativity flows through you, it always has. ... Don't be afraid to tap into it.

Sara gives him a tearful smile.

SARA TATE

I'll be reunited with you soon.

Peter gives her a hopeful smile, before a look of regret returns to his face.

PETER HARRICK

You must leave now though.

A regretful look appears on Sara's face.

SARA TATE

I will always love you.

Peter gives her a small smile.

(CONTINUED)

PETER HARRICK

And I will always love you.

Sara gestures to Tony and they start heading away.

Sara turns to face Peter one more time as they share a longing look.

EXT. CAVERN ENTRANCE NIGHT

Sara and Tony dash towards the helicopter and get into it.

The engine whirs into life and the helicopter takes off, quickly flying away from the entrance.

INT. HELICOPTER NIGHT

Sara stares back at the cavern entrance with a look of longing on her face.

A look of relief appears on Tony's face.

TONY JACOBS

We should be clear of the blast zone. ... Now we just have to wait to see if it works.

Sara seems unfazed by Tony's comment as her focus remains on the cavern entrance.

SARA TATE

Yeah. ... It should be any moment.

Tony glances over at her and notices her distraction.

A sympathetic look appears on his face.

TONY JACOBS

He was right y'know. ... He'll always be with you. ... You just gotta find a way to keep him around.

Sara gives a saddened sigh.

SARA TATE

I know. ... It will just never feel the same.

Tony gives her a slight smile.

(CONTINUED)

TONY JACOBS
It'll get better though. ... You
just gotta give it time.

Sara returns him a slight smile.

SOUND OVER: distant rumble

With a look of urgency on her face, Sara returns her focus to the cavern entrance.

The area in front of the entrance collapses.

A saddened look appears on Sara's face, and a tear rolls down her cheek.

Tony looks on in amazement as the sky changes almost instantly from green to black.

EXT. HELICOPTER NIGHT

As the helicopter moves through the sky, in the distance flying creatures from Kyle's dimension suddenly come to a halt before dropping to the ground.

The helicopter starts to shake.

INT. HELICOPTER NIGHT

As the helicopter continues to judder, Sara, with a nervous look on her face, tries to keep herself stable.

Tony, with a mixed look of determination and uncertainty on his face, tries to keep control of the plane.

TONY JACOBS
Jesus! Talk about turbulence ...
This is definitely the last time I
fly through a changing dimension.

The plane finally stops juddering.

Tony gives a sigh and a look of relief appears on both his and Sara's faces.

TONY JACOBS
Looks like we got through the worst
of it.

Sara turns her focus back to the cavern, and the saddened look returns to her face.

(CONTINUED)

SARA TATE

I guess so.

TITLE OVER: TWELVE MONTHS LATER over a black background

INT. OFFICE LATE AFTERNOON

Another busy day at Police headquarters with Officers dashing around with looks of urgency on their faces.

Sara sits a desk, responding to multiple queries regarding the completion of cases. She appears heavily focused on the task in hand.

She looks up from her desk and spies Tony, wearing a suit and displaying a shiny new lieutenant badge, as he barks orders at various other Officers.

Sara gives a small smile.

Frank moves over to Sara, without her realising. A smirk is on his face.

FRANK RAFFET

Remind you of anyone?

Sara gives a smirk of recognition.

SARA TATE

He's just enjoying his new role.

A questioning look appears on Frank's face.

FRANK RAFFET

Got time for a quick work?

Sara looks at him with a friendly smile.

SARA TATE

You bet.

INT. FRANK'S OFFICE LATE AFTERNOON

Frank and Sara sit at his desk.

A questioning look remains on Frank's face.

A content look is on Sara's face.

(CONTINUED)

FRANK RAFFET

So how's things?

SARA TATE

They're good. ... I'm on top of the cases, and all departments seem to know what they're supposed to be doing.

A concerned look appears on Frank's face.

FRANK RAFFET

That's not what I meant?

A sheepish look appears on Sara's face.

SARA TATE

I'm doing better.

She shoots him a slight reassuring smile.

FRANK RAFFET

I know you've chosen to take on more desk duties. ... I just want to make sure it's what you really want.

SARA TATE

It is. I'm not saying I don't miss the thrill of the chase, but I learnt that there are more important things in life. ... Getting more than 3 hours sleep a night for one.

Frank gives her a smirk.

SARA TATE

I've even got a new hobby. ... Drawing.

A supportive look appears on Frank's face.

FRANK RAFFET

That's good. ... If we didn't have an outlet, this place would eat us up alive.

Sara gives him a look of agreeance.

FRANK RAFFET

Well I'm always here if you need a chat.

(CONTINUED)

He gestures Sara towards the door.

Sara gets out of her chair.

SARA TATE

And I will always appreciate that.

INT. ENTRANCE EARLY EVENING

A small area next to an external door. A few coats are on a hanger and a pair of trainers are on the floor.

The door unlocks and Sara walks in.

She quickly takes off her shoes and hangs up her coat.

INT. STUDY EARLY EVENING

a small room with a drawing desk set up in it.

Some graphic comic pages are spread on the desk.

Sara places a modified version of a portal device on one of the pages and presses a button on it.

INT. KITCHEN EARLY EVENING

A modest room, just about big enough to prepare a meal.

Sara grabs some food out of a fridge.

PETER HARRICK (O.S.)

How was work?

Seemingly unfazed by the question Sara starts preparing dinner.

SARA TATE

The usual. ... Cases to close off,
Giving advice To Tony when needed.

PETER HARRICK (O.S.)

Sounds like you had your hands
full. ... Maybe I can help you
relax.

Sara smiles and walks out of the kitchen.

INT. APARTMENT 2 EARLY EVENING

Sara sits on a comfortable looking sofa.

She gives a relaxed sigh.

An unseen person walks over to the sofa.

PETER HARRICK

That looks better.

Sara looks towards the figure with a content smile on her face.

SARA TATE

I know what'll make it better.

The person sits on the sofa next to Sara. They are revealed to be an almost carbon copy of Peter.

Sara snuggles up close to Peter, as if he really is there.

A content smile appears on Peter's face.

PETER HARRICK

Feeling relaxed?

SARA TATE

Feeling home.