

FREE-MAN-KIND
The Children of the Dyson Sphere

by
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Based on, Sci-fi, Drama, Adventure

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BLACK SCREEN

SUPER: FREE-MAN-KIND - The Children of the Dyson Sphere

FADE IN ON:

EXT. UNKNOWN REGION OF SPACE - JUNE 8TH, 2,875 AD

COAST THROUGH SPACE: To a distant planetoid.

CLOSER.

As it becomes more distinct, the FLIGHT VEERS UPWARD and over the northern hemisphere.

WIDE AERIAL ON: A drifting meteor, it roams across and over a DULL GREY SPHERE. A low RUMBLE ensues for the size as the meteor coasts across the vast expanse. As it does...

SCROLL:

DYSON-SPHERE: (Dye'Son), An object which was postulated by late author Freeman Dyson that a sphere could be built by an ancient race, which can utilize the life giving properties of a star to power the enormous planet like facility. Those who dwell within its monstrous interior use the energy for power, agricultural growth, and ecological expansion. It could house trillions of diverse species who have lost entire worlds to war, famine, or political upheaval. The Dyson sphere itself is both a blessing, and a curse.

Move across sphere from above towards a SOLAR SYSTEM six point four light years away..

Bits of ROCK, METEORS ZIP by.

Solar system gets closer.

Last astral body, PLUTO comes into view.

As the flight moves on past the other neighboring worlds, a large SPACE STATION drifts on its own between SATURN and MARS.

Hundreds of SHIPS dock or leave port.

The station is MILES HIGH with complex levels and millions of windows that offer interior lighting like a starry background.

As a ship leaves port, flight follows it past mars and on to EARTH.

EXT. EARTH - DAYTIME

The ship dips down and enters the ATMOSPHERE. NOSE heats up and glows orange.

EXT. ATMOSPHERE

The ship flies on towards a city far in the distance through cloud cover.

EXT. BOSTON - DAYTIME

Flight moves through the city of BOSTON as buildings SWOOP by.

SUDDENLY: Flying CARS roams through the smog hazy air as traffic thickens.

FROM ABOVE ONE CAR: A row of flying trucks veer left to take another state route. A HONK of horns.

It is a very busy day.

FLOATING ADS line the SKYWAYS.

A soaring police car ZOOMS by as they chase their prey.

Flight moves towards a TOWERING building, which is nestled in Boston's city center.

400 FLOORS.

It is the main hub for all of the city's security and other utility means.

Building gets closer.

Thousands of windows cover the tower as its skin, which reflects the SUN'S rays.

A MALE VOICE begins to speak from inside the building...

VOICE (V.O.)

Well, what do we know? How far has the government gone to make sure our fleets remain stationed in hawaii?

ANOTHER MALE VOICE...

VOICE #2 (V.O.)

We don't have enough material to keep up with the repairs. You know that deep space mining has taken its toll. Most of the workers are on strike, there's no more health insurance, no other means of keeping a crew working unless they are given a guarantee of more pay.

TRANSITION into building from outside through a 399th floor window.

INT. BUILDING - OFFICE MEETING - DAY

A group of people sit around an oval table.

Room is dimly lit except for those sitting in chairs.

The first male voice is head of the council.

A refined man of impeccable taste wearing a black suit with sharp edges and a red tie.

CITY MARSHALL - LANCE WELTBY (60's)

His sharpley dressed AID - SECOND VOICE - JERRY CHILDS (50's).

LANCE

There isn't enough in the budget to keep that kind of payroll going. Unless we can figure out a way of - laying off some of the workers...

JERRY

That won't work.

Another member of the panel speaks...

A WOMAN, CHRISTINE NELSON (30's). Conservatively dressed for a woman of her age, but highly adaptable in any decorum.

CHRISTINE

I agree. It won't work. Most of the fleet workers have already been overworked as it is. Laying off people now will only cause more problems for the next fiscal year. Since our last negotiations with the Ugral went off without a hitch, they've been building new outposts in order to keep our fleets busy for the next four years.

JERRY

Yeah but our esteemed political leaders won't allow them passage unless we, get assurances first.

LANCE

This is all such bullshit anyway.

CHRISTINE

Yeah but, you can't argue about congress wanting more security.

LANCE

Ah screw them. I say, let the workers keep going. I can manage to raise enough funds to keep the

(MORE)

LANCE (cont'd)
docks above water for the next six months. After that, I can't be held responsible for when it all blows up in our face.

JERRY
All those in favor?

BOARD
Aye.

JERRY
Those opposed?

SILENCE.

LANCE
Then we're agreed. This meeting is adjourned.

Everyone leaves the board room.

INT. BUSY HALLWAY

Jerry and Lance walk together as the rest of the board call elevators or take the stairs.

LANCE
Christ.

JERRY
What?

LANCE
Ah it's just, everytime we have a meeting about the finances, it always seems that we as a whole never have enough to cover labor costs. I mean we make billions a month from watching our expenses, costs, deep space mining and other forms of...

JERRY
Yeah, but look at the situation. We handed over nearly forty percent of our mining to the Ugral. Not to mention another fifteen percent towards our new ally.

LANCE
Ah yes, The Sareesh.

As they move on through the mobs of people, both take a corner towards a commissary.

FROM BEHIND BOTH: They enter a large seating area.

INT. COMMISSARY

WALLS are lined with ALCOVES for people to access lunches, drinks etc etc.

JERRY

They've been very cooperative since the last war.

LANCE

I know the stories.

Both approach the deli-section and order by using a WRIST BAND type of payment.

After a PING!

They grab their meals and drinks.

JERRY

You have to admit that it worked in our favour.

Both grab a seat.

LANCE

By a slim margin.

They eat.

JERRY

Well beggars can't be choosers.

LANCE

But I can.

FADE TO:

INT. UNDERGROUND LAB - DAY

WIDE ON: A vast room full of computers, servers, HUGE WALL SCREEN. Everything is highly advanced tech. A man in a white lab coat emerges from an office space behind the room.

CLOSE ON: PROFESSOR PETER KYAL (30's) A well to do man. Messy hair and unkempt facial hair because of his duties getting in the way of his life.

Diligent.

PETER

Okay, what have we got?

Peter approaches a station where an UGRAL scientist takes readings on his own highly stylized computer that no one has access to.

In essence the lab is a coalition for all species alike.

The ugral is old, (300+). He wears clothes that are regal looking but drab in color.

His name... SANLUD.

He speaks in his native tongue that peter can understand.

SANLUD

(Subtitled)

I scanned region twelve and found a rather peculiar signal.

PETER

What type of signal?

SANLUD

(Subtitled)

It's puzzling. I thought it was a band wave of an old analog pulse that had bounced off of a neighboring quasar. But the density is too formidable in range.

PETER

Are we talking terahertz?

SANLUD

(Subtitled)

Much higher than normal wave lengths, including various types of spectrum frequencies.

PETER

How much higher?

Peter peers closer to Sanlud's screens.

SANLUD

(Subtitled)

I would estimate it to be in the pascal range, but at an A.I. level of over eight hundred Zeta-quads.

PETER

Jesus. Where's it coming from?

SANLUD

(Subtitled)

Unknown.

PETER

What's the closest point that you picked the signal up from?

Sanlud uses his console.

PETER (CONT.)

Put it up on the wall screen.

Peter looks up to see the signal.

SANLUD

(Subtitled)

Point of reference is here, from
section nine, alpha four.

PETER

I don't see anything. Just an empty
void.

SANLUD

(Subtitled)

Yes, but when I change the
frequency from gamma to beta, it
shows this.

ON WALL SCREEN: Peter approaches the screen. His eyes have
to adjust slightly to see that the void is a small WARBLING
point.

PETER

What the hell is that? A dwarf
star?

SANLUD

(Subtitled)

Unknown. It has no mass or
gravitational forces. By all
accounts it's just a lump of hollow
rock.

PETER

Yeah, but to exude a signal of such
strength it has to have some energy
source. Try to extrapolate using an
another frequency.

A second later...

WALL SCREEN DISPLAYS: Nothing.

PETER (CONT.)

Where'd it go?

SANLUD

(Subtitled)

It is still there.

PETER

I don't see anything.

SANLUD

(Subtitled)

I will try to focus as close as I
can on it.

WALL SCREEN: Image ZOOMS in hundreds of times.

Peter watches in curious awe.

When the focusing stops...

PETER
What am I looking at?

WALL SCREEN: Object is shown as a small PLANETOID that is FUZZY.

SANLUD
(Subtitled)
This is as close as we can get. But by measured distance it is six point four light years away.

PETER
A new world?

SANLUD
(subtitled)
Unlikely. Its mass and gravity would crush anything that landed on it.

PETER
How large is it?

SANLUD
(Subtitled)
Four hundred million miles in diameter.

Peter turns quickly to face Sanlud.

PETER
That's not possible. No world can evolve to that size. No world.

SANLUD
(Subtitled)
I agree. The largest astral body found to date is ten times that of Jupiter. Even our probes could not breach the atmosphere.

PETER
Are there any outposts in that region?

SANLUD
(Subtitled)
None.

PETER
Okay. Keep working on it. Don't say a word to anyone. Not yet until we have all the facts.

SANLUD
(Subtitled
Where will you be?

PETER
I have to meet with Lance today.

SANLUD
(Subtitled)
Another meeting?

PETER
It's just an informal discussion.
No need to worry.

SANLUD
(subtitled)
I don't worry. I worry about your
health.

Peter quickly leaves the lab.

FADE TO:

EXT. FROM LAB - CENTRAL BUILDING - DAY

CLOSE ON: Peter as he walks from his lab to the central hub building in front of him.

Someone calls out to him...

VOICE (V.O.)
Professor Kyal?

Peter stops suddenly to see a woman finely dressed.

A ravishing statue of FRENCH persuasion with a heavy accent.

PETER
Yes?

WOMAN
My name is Jacqueline Gagneux. I
represent a consortium of different
scientists from around the world
and I...

PETER
I am sorry. But I'm in a bit of a
rush. Could you let my desk know
and I'll get back to you as soon as
I can.

He rushes off to meet lance.

But the woman does not take no for an answer.

JAQUELINE

Please I must speak with you. It is very important.

She tries to keep pace with peter.

PETER

I understand. Well, maybe not. Look I can't stop I have to meet up with my boss. Please, I wish I could talk more but I need to go.

JAQUELINE

What about what you have found?

Peter stops in mid-track.

PETER

What did you say?

JAQUELINE

Your discovery. The signal.

PETER

Look I don't know who you are, but that information is classified. How could you possibly know this fast unless you hacked into our servers?

JAQUELINE

Please... If I wanted to break into your data banks I would have done it back home in Paris. You are not the only scientist watching space.

PETER

Who the hell are you?

JAQUELINE

My name is Jaqueline Gagneux. I represent a consortium of...

PETER

Of scientists from around the world I heard you.

JAQUELINE

We also found the same signal.

PETER

And what else?

JAQUELINE

You tell me. You seem to be in a hurry to tell your boss.

PETER

No way. Sorry. You're barking up the wrong tree.

Peter rushes off again, yet jaqueline remains behind this time.

INT. LANCE'S OFFICE - DAY

Office is spacious. Plants, pictures, sterile.

Peter sits in front of lance.

LANCE

So you're saying that there's some kind of - planet that's half the size of our solar system just lurking in the background? And that the signal is in the higher pascal range?

PETER

Yes. A powerful signal that shouldn't be there.

LANCE

... And you're asking me to send out a fleet to do some recon.

PETER

A small one. It doesn't have to be a full parade, just two or three ships.

LANCE

Two or three ships. Is that all?

PETER

Come on lance. Sanlud verified it with his own instruments.

LANCE

You know, I don't trust the Ugral. At least not one hundred percent.

PETER

That's funny, he said the same thing about you.

LANCE

Why? What's wrong with me?

A BEAT.

PETER

Anyway, I want to be part of the crew.

LANCE

I didn't say yes yet.

PETER

I know about the financial troubles. I can help with that.

LANCE

How? Do you have twelve billion dollars tucked away some where?

PETER

Maybe.

LANCE

Bull shit.

PETER

Hey, I've been saving up for a rainy day. Besides I have some pull with the labor union. Give me forty eight hours, and I'll have them all back at work.

LANCE

I'll hold you to that.

PETER

Just forty eight hours.

Peter leaves the office.

INT. HAWAII DOCKS - NEXT DAY

Peter is talking with a crew boss and various other people in a huddle around a table.

Workers are there but, none are working.

Behind them are five MASSIVE SPACE SHIPS in dry dock.

CLOSE ON: Peter as he speaks with the union bosses and other reps.

PETER

So we have a deal?

UNION BOSS

This will do for the next two years. I can get the docks going, but its the loaders that are being a pain.

PETER

Well then here, try this.

Peter uses a computer terminal, then he adjusts their pay to what is needed to keep the loaders working and happy.

The union reps murmur and harumph.

UNION BOSS
Works for me.

PETER
Excellent.

UNION BOSS
So when does his holiness want the
fleet to be ready?

PETER
By next month.

UNION BOSS
Can't happen. We still have loads
of material to attach to the hulls
and give their engines an overhaul.

PETER
How long would that take?

UNION BOSS
At least three months.

PETER
Fine. I'll get lance to okay it
once everything is up and running.

Union boss sticks out his hand.

They shake.

UNION BOSS
You just made our day Pete.

PETER
Glad I could be of help.

Union boss walks over to a console on a wall.

He PRESSES a button.

A loud SIREN goes off.

Workers begin to clap and cheer that they can go back to
work.

EXT. HAWAII DOCKS - DAY

Workers move to the ships using FLYING PADS or high tech
CLAWS.

Each ship are TWO MILES LONG, laden with CANNONS.

Although large in size they are able to FLOAT above the
ocean.

The ships are used both as war crafts or research vessels.

DISSOLVE TO:

INT. PETER'S OFFICE - NIGHT TIME

Peter sits in front of his terminal and reads reports of the day's findings.

He is getting sleepy as he continues to read.

A HOT COFFEE sits on his desk.

When he takes a sip, he nearly spits it out when his computer screen suddenly blips and wheezes.

WHITE NOISE... Then cuts to an image of JAQUELINE, which stares at peter.

Her voice cuts in, but the image remains still.

JAQUELINE (V.O.)

Peter, I am sending this message through some very unsecure channels. I want to meet with you as soon as possible because of what you found. It is very important. If our calculations are correct, then this new discovery will change everything as we know it. I will contact you again soon. Goodbye.

Without warning his computer decides to WIPE ITSELF clean of all information and data.

PETER

No! NO! NO! Ah shit.

He taps keys as fast as he can to stop it.

But it is useless.

After some extra key tapping, he relents and sits back in his chair realizing that his whole life was just obliterated in one key stroke.

Peter then gazes to the floor on his right to see that his back up files is safe.

In frustration he SWIPES his desk clean.

At the same time, an office cleaner enters his room.

PETER

Oh hey.

JANITOR

Are you alright sir?

PETER

Me? Yeah, just doing some early cleaning is all. Heh heh.

JANITOR

Uh yeah, sure.

Janitor leaves.

PETER

Shit. I'm going to kill that bitch.

FADE TO:

INT. UNDERGROUND LAB - NEXT DAY

Peter is with sanlud at a private area.

PETER

Sanlud, did you speak or converse accidentally to anyone about our findings yesterday?

SANLUD

(Subtitled)

Of course not. Why?

PETER

Seems that we're not the only ones who know about this. I just spoke with some french woman on the way over to lance's office. She didn't give me a lot of details but she managed to convince me that her people knew about the object as well.

SANLUD

(Subtitled)

What will you do?

PETER

I don't know. She said she'll contact me again when she has more information. Plus the fact that she sent me a message on my computer while I was reading reports - AND - she caused my computer to crash and wipe all of the data clean from the holographic drives.

SANLUD

(Subtitled)

I thought that was impossible.

PETER

I did too.

SANLUD
(subtitled)
Do you trust her?

PETER
No. Of course not. She basically
crippled my system in less than two
seconds.

SANLUD
(Subtitled)
Are you going to meet with her?

PETER
I have no choice. I have to meet
her so I can wring her scrawny neck
and choke the life out of her.

SANLUD
(Subtitled)
Well if you do, make sure you
dispose of the body discreetly.

PETER
I was kidding.

SANLUD
(subtitled)
I know. If you need me, I shall be
at my station.

Sanlud leaves Peter alone.

HIGH WIDE ON: Peter as he slowly moves about through the lab
and his fellow workers.

The room resonates a HUM and CHURNING POWER from power
stations along with HOLOGRAPHIC SERVERS.

Peter stops at one station to fiddle with its technical
panel.

FADE TO:

INT. HOLOGRAPHIC ROOM - NIGHT

Peter is stalked by a PSYCHOTIC in the midst of a dark city
scape. Rain is falling, as he trots down an alley way
between buildings.

He TRIPS over a dead cat.

As he recovers, his assailant catches up to him.

On his rear, peter tries to scurry away, while the attacker
wields a heavy SHINY AX.

The AX is raised and CHOPS down on peter's abdomen exposing
his innards.

PETER
(SCREAMS in horror)
AH! AH GOD! PLEASE HELP ME!!

ANOTHER CHOP! Then another...

Peter looks down to see his own intestines SPLAYED out across the wet pavement as the attacker creeps in slowly to eat some of his guts, when SUDDENLY...

The room FLASHES to white and everything disappears.

Peter gets up off the floor to see the door to his room open up.

PETER
Excuse me... I was about to have my spleen get eaten.

The uninvited guest is Lance.

LANCE
Sorry. How can you keep doing these types of programs?

PETER
It helps me vent my frustrations.

LANCE
We have psychiatrists for that.

PETER
Doesn't work. They always ask about my sex life and what my child hood was like. It's all monotonous shit.

LANCE
Well, how is your sex life?

PETER
Kiss my ass. What do you want?

Peter walks over to a single table where his cold beer has turned warm.

LANCE
I just wanted to say thanks about what you did at the docks.

PETER
You're welcome. I was happy to do it.

LANCE
Like hell you were.

PETER

No really. I actually enjoyed it. It reminded me of how bad it can get when things don't go to plan.

LANCE

Yeah I know. God damn congress is always trying to butt in to our affairs.

PETER

Can't really blame them. I mean most if not all of them are on the take.

LANCE

Tell me about it. I just heard that senator Riley was arrested for smuggling in four crates of Dyrak mushrooms off of Tolar six.

PETER

Seriously? Does he have a death wish or something?

LANCE

Who knows? Want to get a fresh beer?

PETER

Lead the way.

LANCE

Maybe I'll buy a nice program where I can be a sheik and have ten wives.

PETER

Good luck. Just make sure they can cook and polish that knob of yours at the same time.

They exit the room.

EXT. PETER'S CAR - SKY TRAFFIC - NEXT DAY

Peter is flying his way over to the office when his speaker system kicks in.

VOICE (V.O.)

You have a caller.

PETER

Source?

VOICE (V.O.)

Unknown.

PETER
Female or male?

VOICE (V.O.)
Female.

PETER
Ah shit. Put it through. Hello?

JAQUELINE (V.O.)
Peter.

PETER
You lousy bitch. You wiped my
computer.

JAQUELINE (V.O.)
How dare you call me a bitch? I was
protecting myself.

PETER
By wiping my computer of nearly ten
years of work!

JAQUELINE (V.O.)
I had to do it to keep myself safe.
Besides, you have a back up don't
you?

PETER
Yes but that's not the point.

JAQUELINE (V.O.)
It is when my life is on the line.
So be grateful. We need to meet.

PETER
I take it that your people have
more information?

JAQUELINE (V.O.)
More than you will ever know.

Peter hinh and haws. With a roll of his eyes...

PETER
Fine. Where?

JAQUELINE (V.O.)
Be in Paris tonight. I will pick
you up. Go to the small cafe at the
base of the stone column. Do you
know where that is?

PETER
Yes. I do. It's where I met...
Never mind. I'll be there.

JAQUELINE (V.O.)
 Good. I will meet you there.

CALL ENDS.

PETER
 Hello?

VOICE (V.O.)
 The call has ended.

PETER
 Great. Change course for the
 airport.

VOICE (V.O.)
 Adjusting course.

EXT. PETER'S CAR - SKY TRAFFIC - CONTINUOUS

Peter's car VEERS LEFT and takes an EXIT to the airport.

The AIRPORT SIGN stops as his car moves on.

FADE TO:

EXT. PARIS - CAFE - NIGHT

Peter stands alone in the cold air. Mist escapes his lips.
 People walk about minding their own business.

He shivers slightly because of a brisk WIND.

Soon A CAR PULLS UP and stops beside the curb.

The window opens.

JAQUELINE
 Get in.

Peter walks to the car.

PETER
 Why didn't you fly in?

JAQUELINE
 And become a target for a missile?

Peter climbs in the car and shuts the door.

INT. JAQUELINE'S CAR - CONTINUOUS

His host then drives away from the curb.

PETER
 So what's with all the cloak and
 dagger shit?

JAQUELINE

You bastard. You put me in a dangerous situation.

PETER

I did?

JAQUELINE

If you hadn't discovered that object none of this would have happened.

PETER

If I remember correctly, your people also made the discovery.

JAQUELINE

Yes I know. But why now of all times does this - thing have to show up? You are a recognized scientist that speaks forty four languages most of which are in the alien tongue. It was only a matter of time before your team made the discovery. I was asked to contact you once we too made the discovery as well.

PETER

What I don't get is why you need me.

JAQUELINE

Because of the similarities. So far we know its four hundred million miles in diameter. It's location is six point four light years away. A mere jump with two or three science vessels. You would probably be on the first flight out.

PETER

You need a ride out don't you?

Jaqueline expresses distinct anger as she drives the car.

JAQUELINE

Our government has halted all routes going in and out of the solar system. All because of some trade agreement that backfired. Every ship we have has been ported indefinitely until further notice.

PETER

So why go through all this trouble? You could have just asked to hitch a ride with us.

JAQUELINE

We - don't like asking for favors or owing people. Our team leader had to swallow his pride and asked me to try and convince you into taking us along.

PETER

We have room. Lots of it in fact.

JAQUELINE

It's not just about hitching a ride. We are going to see my employer.

PETER

Alright. So - you owe me a new computer.

JAQUELINE

Bill me.

EXT. JAQUELINE'S CAR - NIGHT

HIGH WIDE: Her car rounds a bend on top of a knoll and makes it way down to the valley below.

Distant cottages line the valley floor along with DARK PATCHES of trees.

The night skies are clear, with the MOON high casting its eerie glow.

EXT. COTTAGE - JAQUELINE ARRIVES - NIGHT

BIRD'S EYE DOWN TO: Jaqueline's car as it stops in front of a cottage. LIGHTS Shut off and both get out of the car.

As Peter walks to the front door, it opens to reveal an old man in his seventies emerging from inside.

OLD MAN

(French)

Jaqueline. Welcome back. Good to have you home.

JAQUELINE

(French)

Its good to be home jaques.

Both exchange hello kisses as all the french do.

JAQUES

And this must be Professor Peter Kyal I've heard so much about.

PETER

... And you are?

JAQUELINE

This is Jaques Sagan. No relation.

JAQUES

I took it as my own name because of the man. A brilliant scientist and theorist. Please, come inside it's cold out here.

They all enter the cottage.

INT. COTTAGE

A warm home. Fireplace, old furniture, plants, paintings. Rustic cottage interior.

Peter walks to a table where papers are strewn around the table top.

PETER

You were really - looking for something.

JAQUES

I was reading some old texts on ancient civilizations and came across a particular entry that seemed out of place.

All sit at the table.

JAQUELINE

The article you told me about?

JAQUES

Yes. Would you like some coffee?

PETER

Oh yes. I love french coffee.

JAQUES

Me too.

Jaques gets up and walks to the stove to grab the coffee pot and three cups.

Peter looks at the different papers and stories or entries of past scientists.

JAQUES (CONT.)

Find anything interesting?

Peter rifles through the papers.

PETER

Nothing really out of the ordinary. Same old tales of easter island. One about the Aztec connections to
(MORE)

PETER (cont'd)
outer world theories using
anthropology. But this one...

JAQUES
Ah. I knew that one would peak your
interest.

PETER
Seems a bit far fetched don't you
think?

JAQUES
Why? The idea is sound. Imagine,
creating a completely viable entity
around a star to harness its power.
Freeman Dyson was often ridiculed
for his vision but even nostradamus
was also ostracized for his
theories as well. Some of which
came to pass.

PETER
Yeah but, it was later found that
he held psychic attributes. But not
all of them came true.

JAQUES
I know. But what if Dyson was
correct? What if an ancient race
built such a device around a star.
It would explain why it's so large.
You said it yourself that evolution
cannot make such a world. But what
if someone could?

PETER
It would change everything. Even
building such a device would take -
millions of years.

JAQUELINE
So? Why stop there? Perhaps it was
something meant to be found so
close to our solar system.

PETER
We still need to get there first.
It's going to be hard to convince
the brass to allow your people to
tag along.

JAQUELINE
I thought you said all we needed to
do was ask?

PETER

Yes I did. But the red tape and such, you understand. I can still convince them, but - nothing comes free in this universe.

JAQUELINE

I see.

Peter sips his coffee.

JAQUES

What would you need in exchange?

PETER

I hear you have some of the best engineers money can buy. Offer that notion, I'm sure Lance will say yes.

JAQUES

I'll even throw in a group of horticulturists to keep your bays full. Not to mention we have a new medical bay that's ready to be tested.

Peter looks at jaques and jaqueline.

PETER

... And for good measure, I'll throw in ten crates of Bourbon. 2155. All from my own collection.

Jaques gets up and offers his hand to peter.

JAQUES

Merci. We have a deal.

JAQUELINE

(Softly)

Now I have to look after two idiots.

JAQUES

What?

JAQUELINE

Nothing. Nothing at all.

PETER

If this is real, it's going to revolutionize space travel as we know it.

JAQUES

Let us hope that the other races feel the same way.

FROM A SHORT DISTANCE: Both lift their coffee cups and clink together.

FADE TO:

INT. HALLWAY - NIGHT

Jaques and Jaqueline escort peter to a bedroom.

They stop outside a second door.

JAQUES
Sleep well. I will have breakfast
ready when you wake up.

PETER
Thank you.

JAQUES
Good night.

PETER
Good night.

Jaques heads to his own room leaving peter and Jaqueline gazing at one another.

JAQUELINE
I am sorry about your computer. I
will have it replaced.

PETER
Doesn't matter now. I still have
the data back up. How it surprised
me though, is how you were able to
wipe a holographic memory system.

JAQUELINE
I - just used an algorithm of light
to change the properties within the
memory matrix. In essence, blind
the holographic chips.

Peter smirks.

PETER
I never would have thought of that.

JAQUELINE
Well then, good night.

An awkward situation between two people who are silently attracted to each other.

PETER
Yeah, good night.

Jaqueline walks down the hall to her room.

Peter just stares for a few seconds and enters his room and closes the door.

FADE TO:

INT. COTTAGE - DINING ROOM - DAY

Peter has finished eating his breakfast as Jaqueline helps jaques clear the table.

PETER
Good meal, thank you.

JAQUES
I love to cook. It's in our blood.

JAQUELINE
Wish it was in mine.

PETER
You can't cook?

JAQUELINE
I tried.

JAQUES
It was a horrifying moment in her career.

PETER
Oh yeah? How so?

jaqueline tries to shut him up.

JAQUELINE
No jaques not the yacht story.

JAQUES
It was on April tenth. A yacht full of guests. Champagne, appetizers, mood music, the works. Jaqueline's father allowed her to use it to entertain the guests and she decided to make a dessert. A chocolate mousse of all things.

Peter settles back in his chair and smirks.

JAQUES (CONT.)
...So, everything is laid out beautifully. Glasses sparkling, lights helped build the romantic mood of being on the ocean in such luxury right? Until the guests ate the mousse. What they didn't know was that the chocolate was accidentally substituted with a laxative.

Peter begins to laugh. Jaqueline shows embarrassment.

JAQUES (CONT.)

You've never seen such horror.
Guests trying to go to the bathroom
and there was only four available.
Fifty guests. Some just stuck out
their asses over the ledges while
others just dove into the water
hoping to make it look like a prank
swim.

Peter is busting a gut.

PETER

Oh my god. (Laughs hard)

JAQUELINE

Yeah real funny. It was the worst
night of my life.

Peter continues to laugh.

Jaqueline leaves the room.

Peter stops his laughing with a few giggles as Jaques sits
down across from him.

JAQUES

She never tries to hide her
embarrassment. She's like her
mother.

PETER

... And her father?

JAQUES

A remarkable man. One who really
loved his family. Jaqueline most of
all. He spoiled her as much as he
could.

PETER

She's a wizard with technology. She
managed to wipe my computer and all
of the holographic memory.

JAQUES

Really?

PETER

Yeah.

JAQUES

All that talent wasted. For what?
Just to climb the ladder so she
could best her competition.

PETER

She never told me what she really does.

JAQUES

We met at a conference where I was giving a speech about ecological issues and why our world was so out of balance. Her interest grew and wanted to meet me. I just thought she was another fan who wanted my autograph, but found later that she had true intentions about changing the earth's ecology. We've been together ever since. I took her in as - I guess you could say, my apprentice.

PETER

Good choice I'd say.

JAQUES

Maybe. For now, this - new discovery is going to change all of our lives.

PETER

If it's real.

JAQUES

I have no doubt about it.

Both sit in silence.

IN THE NEXT ROOM: Jaqueline looks at different photographs of old faces from various science fields.

ON PHOTO: An image of Carl Sagan.

IMAGE GETS CLOSER.

DISSOLVE TO:

EXT. UNKNOWN REGION OF SPACE - JUNE 10TH

WIDE ON: The Dyson sphere, as it drifts closer. Patterns on its surface show millions of sectional panels perfectly seamed together.

MOTION MOVES HIGHER above the sphere: At the NORTHERN hemisphere, is a central point where BEACONS FLASH and pulse once every two seconds in synch.

HIGH AERIAL: Motion continues, then VEERS DOWNWARD on the other side of the sphere.

MID-SECTION of the SPHERE: Motion stops in front of a gargantuan hatch, which is DIAMOND SHAPED.

Sphere LOOMS CLOSER.

CLOSER.

TRANSITION THROUGH the hatch to the interior...

INT. DYSON SPHERE - TEASER

The interior shows a BLINDING light with just a GLIMPSE of VEGETATION on a nearby patch to the right.

CLOUDS then obscure the patch of land.

LIGHT BRIGHTENS UNTIL...

EXT. EAST WALL OF MANSION - NIGHT

HIGH AERIAL: A DOZEN FLYING CARS arrive and land on a nearby pad. ARMED GUARDS stand by to wait for the guests to exit the vessels.

EXT. STAIRWAY OF MANSION

CLOSE ON: Armed guards escort them to the building. Each guest are sinister looking. Dark suits, dark glasses even though it is night.

They all walk up the stairs.

FROM THE BOTTOM STEPS: When all of the guests enter, the guards leave two outside to stand guard while the rest follow inside and shut the doors.

INT. BOARD ROOM - NIGHT

Each guest is sitting at a table laced with decanters of wine and munchies.

At the head of the table is a man in his early fifties. But looks thirty.

A menacing person who has the stare of evil intent as he removes his sunglasses.

He addresses the congregation.

His name - Mark. NO LAST NAME.

MARK

It's come to my attention that our science sector has picked up a strange rogue signal. One that can be construed as the most powerful signal ever detected. Coming from a region of space six point four light years away. Now the science division led by Professor Peter Kyal wanted it to be kept under

(MORE)

MARK (cont'd)
 wraps until they know what they are
 dealing with. The Ugral has simply
 - shut up about it. Why? What is so
 important out there that there has
 to be this much secrecy? Anyone?

A member raises his hand.

MARK (CONT.)
 Edward.

EDWARD
 It's just a rumor, but we think
 they've found a new habitable
 world.

MARK
 What's so different about this one
 from all of the others that have
 been found?

EDWARD
 It's four hundred million miles in
 diameter.

MARK
 No. That can't be accurate.

EDWARD
 It is. Our own division pinpointed
 the location and it has been
 confirmed.

MARK
 Any life signs?

EDWARD
 None.

MARK
 Any other signals other than the
 one it distributes?

EDWARD
 No. No coherent messages. Only a
 bandwave of eight hundred pascals.

Mark glances to each member for a better answer.

Then...

MARK
 Are we talking about a new race?

Another member speaks.

MEMBER
 We can't know that for sure.

MARK

Why not?

MEMBER

Because there is no activity on the surface. Just a set of beacons that pulse once every two seconds.

MARK

So it's uninhabited then?

EDWARD

We don't know.

MARK

Well what do you know?

EDWARD

There is another possibility.

MARK

That being?

EDWARD

It's a Dyson sphere.

MARK

A what?

EDWARD

A Dyson sphere.

WIDE ON ROOM: Motion moves around the table as Edward explains to the members.

EDWARD (CONT.)

In the mid-twentieth century there was a man who theorized that a race or advanced species could build a type of shell around a star to utilize its properties for power, ecological growth, and have endless supply of water. One large enough to house billions or in this case, trillions of individuals comfortably.

CLOSE ON: Mark as he leans back in his chair. The evil intent builds.

MARK

... And you think that is what our competition has been keeping secret?

EDWARD

It's the only explanation.

Mark leans forward.

MARK

Alright. Let's say for a minute that this - Dyson sphere exists. What do we do to keep it in our hands without political interference?

EDWARD

We could lay a claim of that region of space. But we would also have to convince the Sareesh for safe passage.

MARK

What about offering the Sareesh Australia? They always wanted it for their constant warring programs.

EDWARD

That could work.

MARK

Now the question remains. How do we get rid of Kyal and whoever else knows about this?

MEMBER

I think I can do something about that.

WIDE ON ROOM: ALL EYES are on the MEMBER.

SILENCE in the room.

FADE TO:

EXT. LANCE'S HOME - NIGHT

HIGH AEIAL: Two masked ASSASSINS hop over the fence and sneak to LANCE'S HOUSE using stealth.

Old methods are the best methods.

EXT. LANCE'S HOME - LOWER LEVEL - CONTINUOUS

At a set of doors, one of the assassins overrides a KEYPANEL to deactivate the alarms.

The second assassin CUTS a hole in the GLASS DOOR. Sticks his gloved hand through to unlock it.

They enter the home.

INT. LANCE'S HOME

They creep low and around furniture to a wall MOUNTED CONSOLE.

One of the assassins, then uses a hand held DEVICE to disable all of the interior CAMERAS.

After they finish, both head upstairs.

INT. HALLWAY - NIGHT

WIDE ON: Assassins stop at one door then one of them enters the BATHROOM.

INT. BATHROOM

The assassin moves to the sink and spots a TOOTHBRUSH.

He pulls out from inside of his jacket a SYRINGE.

Assassin grabs the toothbrush and SQUIRTS BETWEEN the BRISTLES some CLEAR COMPOUND.

He puts the toothbrush back and leaves.

INT. HALLWAY - NIGHT

Both men then leave the home silently.

INT. LANCE'S HOME

Once they reach the bottom steps, one of the assassins leaves behind a package and puts it in a nearby closet for someone to find.

ON DOORS: Both leave the house into the night.

NEXT MORNING...

INT. BATHROOM - MORNING

Lance walks into his bathroom and checks his reflection. Five O'clock shadow and unkempt hair.

He turns on the water tap and grabs his toothbrush. He applies some paste, then puts it in his mouth to scrub his teeth.

Then...

EXT. LANCE'S HOME - EXPLOSION

HIGH AERIAL: The house's ROOF EXPLODES to a fiery blaze and BLACK SMOKE.

ROOF LEVEL: SMOKE WISPS by as distant car ALARMS go off.

FADE TO:

EXT. AIRPORT - HOURS LATER

WIDE ON: Front entrance as people leave the airport. Peter and Jaqueline exit along with Jaques.

CLOSE ON: Peter as he hails a cab.

Jaqueline stands by Jaques as customers leave or enter the port.

A BLACK FLYING car LANDS across the causeway and four armed men climb out and approach them all.

ARMED MAN

Peter Kyal?

PETER

Yes.

ARMED MAN

Please come with us.

Patrons glance as they walk by.

PETER

What's this about?

ARMED MAN

Please just come with us sir. It's for your safety.

PETER

Well what about my friends?

ARMED MAN

They come too.

JAQUES

What is going on?

ARMED MAN

Everything will be explained, but please come with us.

All three follow the strange armed men.

EXT. BLACK CAR

All climb in the car. The armed men take the front section.

Doors close, and the car LIFTS off the pad and zips to the south.

INT. BLACK CAR

Peter leans forward.

PETER

What is this about? I'm just a professor of..

ARMED MAN

I'm sorry I don't know any more than you do. I was told to pick you up and bring you in.

PETER

To where?

ARMED MAN

Classified.

Peter sits back with an awed gaze, then looks at jaqueline, and jaques with slight confusion.

LATER ON...

EXT. LANCE'S HOME - AFTERMATH

The police scavenge the yard for clues while reporters are kept at bay behind a YELLOW HOLO-TAPE.

Some blast questions to the police but no one answers.

IN THE HOUSE...

INT. LANCE'S HOME

More police scour the scene to find answers. DARK PATCHES of SCORCH MARKS line the walls from the upper level of the stairs downward.

The living room is hardly touched except for smoke damage.

One detective kneels close to the carpet to find two distinct set of footprints leading to the glass doors.

Detective Dale Marsh (37).

A partner of his approaches to deliver some of his findings.

Detective Carl Strieber. (36)

CARL

Got some residual patches that were blasted onto the walls in the bathroom.

DALE

So, incendiary device? Plastique?

CARL

No. It was a mix of astrolight and nitro. I'm thinking that the blast point was the occupant.

DALE

Cologne maybe. Mouthwash.

CARL
Actually it was his toothbrush.

DALE STANDS UP to face Carl.

DALE
How do you know?

CARL
Forensics found some of the
bristles stuck in the toilet lid.

DALE
The toilet lid?

CARL
Yeah. You know, like when a tornado
can send debris into concrete walls
such as fence slats. Well they
found more of the explosive mix
when they tested them.

DALE
Right. What else?

CARL
Well, officer Mcfadden was on the
scene first, and he found a case in
that closet.

DALE
Did he see what was in it?

CARL
No. He waited for you.

DALE
Okay. Let's talk with Mcfadden.

Both walk to the kitchen area.

INT. KITCHEN

Dale and Carl walk into the kitchen to see many more
officers clamboring around to find more clues.

DALE
Guys, take a hike.

All of them leave.

DALE (CONT.)
Except you Mcfadden.

Mcfadden remains behind.

MCFADDEN
Yeah?

DALE
Where's the case?

MCFADDEN
Hold on.

Mcfadden then moves to the sink and opens the door and grabs the case.

He then puts it on the table.

MCFADDEN
I had to wait until the other guys finished up in here.

CARL
Open it.

Mcfadden opens the case to reveal inside two BLOCKS of C-4 and a dozen VIALS of the same compound that killed Lance.

DALE
Holy shit.

Carl grabs FOUR BRICKS of CREDIT MONEY.

CARL
There must be half a million here.

DALE
Dare I say it?

CARL
What?

DALE
A man who works at the most powerful central hub in Boston just happens to own enough explosive to level this block. Not to mention a half million credits left in a closet for us to find so conveniently.

CARL
A set up.

DALE
If it was, it was the worst kind. Mcfadden, take this to ballistics and try to get me some prints. Anything.

MCFADDEN
Yes sir.

Mcfadden closes the case.

CARL
... As for the credits, report it
stolen and deposit into evidence.

MCFADDEN
Yes sir.

Mcfadden leaves the kitchen.

Dale grabs a glass and moves to the sink.

He fills his glass.

Carl stands beside him while dale swallows it all down.

CARL
So what now?

DALE
Now, we talk with the entire staff
of his team.

CARL
That could take weeks.

DALE
Where's Peter Kyal?

CARL
He's on route. He has a couple of
friends with him.

DALE
Fine. Let's get out of here.

Both leave the kitchen.

FADE TO:

EXT. POLICE STATION - DAY

WIDE ON: High above the station as flying police cars land
or take off. A FLYING LORRY lands.

ON THE GROUND: A police man opens the back hatch of the
LORRY to allow prisoners to exit in CUFFS.

TO THE RIGHT: Dale lands his car in a stall pad.

He climbs out to see the many colorful faces of crime as
they are escorted to the station's lock up.

INT. POLICE STATION - CONTINUOUS

Dale meets up with Carl while inside the BULLPEN.

CARL
They just arrived.

DALE

Okay. Tell section three thanks for getting them here safely. Buy them lunch.

CARL

You got it.

Carl heads off as Dale walks to the interrogation area.

INT. INTERROGATION ROOM

Peter sits beside Jaqueline and Jaques while a guard stands by the door.

The room is STERILE, CLEAN with a ONE WAY MIRROR across from them.

A BUZZ sounds from an overhead light.

Peter is just about to say something, when Dale walks in.

PETER

Mind telling me what this is all about?

Dale remains stoic as he sits down across from them.

JAQUES

I have diplomacy papers.

DALE

I know Mister Sagan. I've already let your government know.

PETER

Well?

DALE

You know Lance Weltby?

PETER

Of course he's my boss.

DALE

We found him in his home this morning.

PETER

Is he okay?

DALE

No. He was - killed by brushing his teeth.

PETER

What?

DALE

A very powerful compound was applied to his toothbrush and the mix reacted with his anatomy, which resulted in an explosion that ripped through the roof.

Peter squints and covers his mouth with both his left hand. Tears form in his eyes.

DALE (CONT.)

I am sorry.

Peter tries to recover from the shocking news.

PETER

Why?

DALE

Did he have any enemies? People he never trusted?

PETER

No.

DALE

Can I ask where you were last night?

PETER

I was in Paris. My witnesses are sitting beside me.

DALE

Yes. It's just routine. We also found a case loaded with more of the same explosives in a closet along with half a million credits.

PETER

What does that mean? He wasn't a terrorist.

DALE

I ran a background check and found that he had more than enough to keep his lifestyle intact for two lifetimes. No, he wasn't a terrorist. But whoever set this up wanted him dead at all costs. Which brings me to the same question, did he have any enemies that wanted him dead?

PETER

No. I can't think of one person who could do him harm. I mean, he was someone you could trust.

Peter breaks down as he covers his face. Jaqueline comforts him.

Dale sympathizes.

JAQUELINE

Perhaps it is because of what we discovered.

Jaques expresses concern.

JAQUES

No. He cannot know.

JAQUELINE

We have no choice.

DALE

Know what?

PETER

We, think we've uncovered a mystery surrounding a new planetoid not far from our solar system.

Peter recovers using a handkerchief.

DALE

Go on.

PETER

We can't give specifics, but it is something so important that the data is being kept secret. We need more information before we present it to the world nation.

DALE

... And was Mister Weltby aware of this new discovery?

PETER

Yes.

DALE

Seems that an unseen force is trying to butt in. Starting with your boss from the upper echelons.

SIDE VIEW OF TABLE.

PETER

If it's true, then they'll want the rights to that sector of space. But to do that, they need the cooperation of the Sareesh.

DALE

Do they know of the discovery too?

PETER

I don't think so. The sareesh is a very isolated species, which hardly ventures into space unless there is a war going on.

DALE

I've heard the same.

JAQUES

Perhaps the gamma signal is some form of camouflage.

JAQUELINE

That's possible.

DALE

Gamma?

PETER

A very strong signal that it could be mistaken as a quasar.

DALE

I see. (Looks confused)

PETER

So what now?

DALE

Now, we get you all into protective custody.

PETER

No. No way. We have too much riding on this.

DALE

Look, whoever killed Lance is going to try and kill you next. This places your friends in immediate danger.

PETER

Maybe. Maybe not. Plus the Ugral is central to all of this.

DALE

How?

PETER

Because they are the one's who discovered the signal.

DALE

Now I get it. Okay, if I can't get you protection, at least assign guards to keep watch of you at all times.

PETER
You don't need to worry about that.

JAQUES
Excuse me sir.

DALE
Yes Mister Sagan?

JAQUES
Did you receive a message from my consulate?

DALE
I did actually.

JAQUES
And?

DALE
I was told that the island is free to use and that you had the go ahead.

JAQUES
(Relief)
Oh thank you. Thank you so much.

PETER
Are we done here?

DALE
For now. But I'd like to keep in contact from now on.

PETER
That's fine with me.

All three stand up to leave the room.

Dale stops peter at the door.

DALE (CONT.)
Again, I am sorry for your loss.

PETER
Thank you. He was a good friend.
Hell, my only friend.

DALE
Um, because of the nature of the scene... There wasn't anything left of him to bury.

Peter nods silently.

JAQUELINE
Come on peter.

Dale watches all three walk down a EMPTY hallway.

FADE TO:

INT. ALIEN IMMIGRANT SUBURB - ASSASSIN DRIVE BY - SANLUD - NIGHT

LOW AERIAL: Sunlud strolls along a sidewalk passing CITY LAMP POSTS. A few of his species are also out for a walk as couples or single night strollers. All is calm.

UNTIL...

INT. ASSASSIN'S VEHICLE - CONTINUOUS

WINDSHIELD: Street level view as the assassin slowly drives through the neighborhood. In the SHORT distance, he can see SANLUD walking towards his block.

Assassin knows the alien's identity from his clothing attire.

His vehicle GETS CLOSER.

EXT. SANLUD

FROM THE FRONT: Sanlud is oblivious to the slowly approaching car from behind him.

VEHICLE runs VIRTUALLY SILENT.

INT. ASSASSIN'S VEHICLE - DRIVER'S SIDE WINDOW

The assassin pulls out a WEAPON, then rolls down his window just as SANLUD glances his way for a brief second as the car PULLS UP alongside the curb.

TEN SHOTS are then discharged.

ON SANLUD: His BODY gets riddled with HIGH ENERGY PROJECTILES that rips his skin apart and on the LAST SHOT... His head EXPLODES to mincemeat.

Nearby witnesses who see it, run away SHRIEKING in their own language.

The assassin SPEEDS off into the cover of night.

FADE TO:

EXT. ALIEN CONSULATE - CROWD OF REPORTERS - CITIZENS - POLICE - MAYOR - CLOUDY DAY

WIDE ON: MOBS of humans and ALIEN alike. In front of them, stands the MAYOR who tries to keep the LOUD CHATTER to a minimal as he addresses the people.

MAYOR CROWMEIER: A STAUNCH person. Slightly overweight with years of service to the public. Looks haggard.

MAYOR

Please! Please! I will answer all of your questions as best as I can. We don't know who was the culprit of last night's killing was. But I can assure you that this individual will be caught. It's just a matter of time.

MOB MALE

What about the rumors that some of the aliens are already going out as a vigilante group?

MAYOR

They can't. That would go against the Ugral treaty. I've already spoken with thier ambassador this morning about it.

MALE REPORTER

Well then isn't it true that the Ugral has already sanctioned for a restriction policy to prevent us humans entry into the suburb?

CROWD CHATTERS AGAIN.

MAYOR tries to keep them calm.

MAYOR

It's just a precaution. I spoke with Zamay Onth, and he has stated that the policy will only last until the killer is found. That's all I have for you all right now, if you'll excuse me.

The mayor leaves the podium.

CAMERAS FLASH as police keep them all back.

Mayor enters CITY HALL.

INT. CITY HALL - GUARDS

Workers toil as the mayor walks past them along with his guards and a few city councilmen.

One of his aids, CITY TREASURER, MIKE PRINGLE (40'S) addresses him.

MIKE

Won't this cause some backlash from the UGRAL council?

MAYOR

I'm not as worried about that as I am about the Sareesh.

MIKE

What are you talking about?

MAYOR

As soon as this went public, the sareesh sent out a couple of scouts to patrol their borders.

MIKE

So?

MAYOR

So, once the sareesh learn that Sanlud who is one of the inheritors got killed by a human...If it was a human is going to try and vie for the now empty spot on the council.

MIKE

Oh shit. You're right.

Entourage moves along a busy office area towards the mayor's office.

MAYOR

This is not what I was looking forward to.

They all enter the mayor's office.

DOOR CLOSES behind them.

EXT. HOSPITAL - CLOUDY DAY

FLYING cars rise and land from PARKING STALLS. Peter's car lands beside an AMBULANCE.

AT THE CAR: Peter climbs out of his vehicle and closes his door and moves on to the front entrance.

He enters.

INT. MORGUE - CONTINUOUS

Peter walks in to see a PATHOLOGIST examining SANLUD'S BODY.

He inches closer when the attending forensic scientist spots him.

PATHOLOGIST

Can I help you?

PETER

Yes. I wanted to know how this person died.

PATHOLOGIST

And you are?

PETER

Oh, I'm Professor Peter Kyal of the astrology institute. Sanlud was one of my co-workers.

PATHOLOGIST

I see. I am very sorry.

PETER

Thank you.

PATHOLOGIST

I can tell you that the weapon that killed him was not alien. It was made by us.

PETER

How can you be so sure?

The scientist unveils Sanlud's body and shows Peter.

Peter WINCES.

PETER (CONT.)

Ah... god.

PATHOLOGIST

Do you need a moment?

PETER

No. Please, explain it to me.

PATHOLOGIST

As you can see by the entry wounds, his skin was severely burned and torn apart from the force of the weapon's blast. His head was most likely the final target. On each of his wounds, nearly all of his cells were severely lacerated and cauterized. Fused into place.

Peter tries to cope with what he sees.

PETER

Were there any energy signatures left behind?

PATHOLOGIST

Yes, actually there was.

Scientist picks up a folder.

He reads his entry...

PATHOLOGIST (CONT.)

Weapon was a Plasma type energy hand pistol. Used primarily in the
(MORE)

PATHOLOGIST (CONT.) (cont'd)
military until it was banned forty
years ago because of its...
Unfortunate side effect as you can
see. Heat discharge was
approximately fourteen hundred
degrees celcius. Or, twenty five
hundred fahrenheit.

CLOSES FOLDER.

PETER
Jesus. And no trace can be made?

PATHOLOGIST
Not for this type of weapon.

PETER
Damn it.

PATHOLOGIST
Whoever killed your friend was
precise.

PETER
An assassin?

PATHOLOGIST
Every mark on the body suggests a
professional was hired to kill
Sanlud. He was not a random target
since his fellow kin were in the
same area.

Peter grows worried.

PETER
Fine. Thank you.

PATHOLOGIST
Did he have any family?

PETER
Yes. I've let the embassy know.

PATHOLOGIST
I see.

He COVERS Sanlud.

Examiner walks to his desk.

Peter stares at the sheet for a moment, then leaves the
morgue.

FADE TO:

EXT. ISLAND - COAST OF AFRICA - DAY

HIGH AERIAL: The island is prestine, rich in earthen foliage. Palm trees, ground growth.

CLOSER.

AS the trees become more distinct, flight over the canopy reveals birds, a few scampering monkeys.

In the short distance, a SINGLE MODULE shines under the sun's rays.

CLOSER.

HOVER OVER MODULE: Jaqueline works as she piles crates on top of each other.

Not far from her is JAQUES who is unloading a SMALL CARGO CRAFT.

GROUND LEVEL...

EXT. CARGO CRAFT - GROUND LEVEL - DAY

Both walk over to the cargo craft for more supplies.

Area is buttoned off with an invisible barrier from any outsiders.

JAQUES

When is peter coming?

JAQUELINE

Not for a few more days. Since sanlud was killed he wants to find out who did it.

JAQUES

Won't that be dangerous? He's not a policeman.

They grab supplies and walk back to the MODULE.

JAQUELINE

No, he isn't. He's just another scientist who got involved and wants to solve his friend's mysterious death. I think Sanlud was killed because of his discovery.

JAQUES

Who else might know?

JAQUELINE

I have a pretty good idea. But I can't prove it.

JAQUES
Not the hidden ten?

JAQUELINE
As I said, I can't prove it. But this kind of response to whetting their appetites for more riches is right up their alley.

JAQUES
If it is the hidden ten, why go so far as to kill one of our allies?

Both stop walking and look at each other.

JAQUELINE
They don't see allies. They see dollar signs. ONLY dollar signs. If the sphere is captured by their nest of conglomerates do you really think they would allow the other races inside without a payment?

JAQUES
That's going too far. Even for them.

They move on to the module.

JAQUELINE
Yeah well, welcome to world of dark capitalism.

EXT. POLICE STATION - DAY

Peter walks into the station.

INT. POLICE STATION - CONTINUOUS

Peter moves to a desk and speaks with the on-call sergeant.

PETER
I'd like to see detective Dale Marsh please.

DESK SERGEANT
And you are?

PETER
Professor Peter Kyal. He's handling my case.

DESK SERGEANT
Just a moment.

The sergeant uses his desk comm device and touches a SENSOR BUTTON.

A second later... DALE'S VOICE.

COMM SPEAKER (V.O.)

Marsh here.

DESK SERGEANT

A peter kyal is aking to speak with you.

COMM SPEAKER (V.O.)

Send him down.

DESK SERGEANT

Right... Out. Mister Kyal?

PETER

Yes?

DESK SERGEANT

You can go on down. Take the stairs down to level four. Then turn right. It's the second door on the left.

PETER

Thanks.

Peter moves on past criminals who are seated on benches against a wall.

Faces of despair, rejection, animosity towards authorative figures.

He takes the stairs and proceeds downward.

INT. POLICE STATION - THIRD LEVEL - CONTINUOUS

Peter steps on floor three and moves on when he turns right.

It is quite.

Halls are clean and well kept. WALLS are lined with photos of the past.

IMAGES of WAR, UPRISINGS, DEMONSTRATIONS against the system.

Then a ROW of photos of past OFFICERS in groups or single promotion shots.

He makes it to the second door on the left.

Peter KNOCKS.

From the other side of the door...

DALE (O.S.)

Come in.

He enters Dale's office.

INT. DALE'S OFFICE

Peter closes the door behind him.

DALE

Mister kyal. What can I do for you?

PETER

I have some news about the weapon that was used to kill Sanlud.

DALE

So do I.

Peter sits down across from Dale.

PETER

Okay. You first.

DALE

It's called a Necrotizer.

PETER

A what?

DALE

Basically it's a kind of weapon used or should I say, was used to cause necrotation of an opponent's body. It renders cells useless, and causes irreparable damage to internal organs.

PETER

The pathologist I spoke to said his muscles and skin were fused.

DALE

That's part of it. It always leaves bad scarring and charred tissue behind before the kill was made. Usually in the head.

PETER

Do you think there's a connection between Sandlud and Lance's death?

SILENCE.

A BEAT.

DALE

Maybe. I can't be sure though. I'm going to keep my ears and eyes open for more information. But the weapon can't be traced.

Peter looks deflated.

PETER

Damn it.

DALE

I'm sorry I can't do more. But without more intel...

PETER

I understand. Maybe, I can look into a few hidden closets for you.

DALE

If you think you can, I'd appreciate it.

PETER

I have a few friends in the military I can ask.

Dale quirks his left eye.

DALE

Friends?

PETER

Call them, acquaintances.

DALE

I don't want to know.

Peter gets up from his seat.

PETER

I'll be at the island tomorrow. I should have some info for you by then.

DALE

Alright. But don't do anything stupid. Whoever killed your friends is probably not done yet.

PETER

I'll be careful.

Peter walks out of Dale's office, and closes the door.

EXT. POLICE STATION - DAY

Peter walks out of the station to breathe in fresh air.

He walks down the stairs towards his car.

EXT. PETER'S CAR - CONTINUOUS

He unlocks and opens the door just as Dale exits the building.

DALE

Peter!

Peter looks back and then walks over to him with his door open.

DALE: He watches as peter struts over to him, when in that moment, peter's car EXPLODES into a fiery BLAZE that knocks him to the ground.

A couple of bystanders aren't so lucky as their bodies rip apart from the CONCUSSIVE BLAST.

ON THE GROUND: Peter hears a distinct RINGING in his ears as he tries to recover from the explosion.

Dale rushes up to him.

BARELY AUDIBLE: Dales shouts at peter but only hears a muffled voice.

DALE

Peter... Peter. Are you alright?
Are you hurt anywhere?

Peter can only hear SCRATCHING SOUNDS until finally dale's voice starts to clear...

DALE (CONT.)

... Are you alright?

PETER

Y - yeah. Yeah I'm fine.

Dale helps peter to his feet.

His clothes are slightly charred and there is a WOUND on peter's left outer thigh. There are SCRATCHES made by flying glass on his cheeks.

DALE

Looks like you were next.

Both turn to see the car aflame.

Bystanders keep back far enough as they watch.

PETER

Jesus.

DALE

Come on. Let's get you patched up.

Dale helps him back into the station as FIRE RESPONSE TEAMS arrive to put out the fire.

INT. POLICE STATION - INFIRMARY

Peter sits on an examining table while a nurse helps by sanitizing his wounds.

Dale stands by the door.

DALE

It seems you do need protection after all.

PETER

I can't stop now. We are so close.

DALE

I realize that. So, I'm going to appoint a twenty four hour guard on you at all times.

PETER

That won't be necessary.

DALE

Judging by your suit and leg, I can say otherwise. At least until I can find out who hired your assassin.

Peter looks worried as he watches the nurse stitch up his wound.

He relents.

PETER

Fine. But if you are going to put someone on us, I want to make sure they are your most trusted men.

DALE

I can do that. You were damn lucky. And I know for a fact they're going to try again seeing as you prematurely walked away from your car.

PETER

Thanks to you. Why did you call me anyway?

DALE

Jaqueline contacted me. She wanted to know if you were all set and ready to go.

PETER

God... She never lets me have a break.

DALE

Ah well, future wives often do that.

Nurse giggles.

PETER

What's so funny?

With a SOUTHERN DRAWL...

NURSE

Nothing. Dale, your tact is about as useful as an elevator in an outhouse. Doesn't belong.

Peter chuckles.

DALE

Yeah yeah. Is he done?

NURSE

Yup. Just make sure ya don't tear the stitches.

PETER

Promise. Thanks.

NURSE

Welcome. Now if ya'll excuse me, I have some other patients I need to glue back together. Dale, always a pleasure.

She walks out of the room.

PETER

Nice girl.

DALE

If you can call her a girl.

PETER

Why? Look at her.

Dale turns to see her shapely rear wiggle as she walks to another room.

DALE

Despite on how she looks, she not only can kick my ass all over this precinct, but she could do it after drinking two bottles of whiskey.

PETER

Army brat?

DALE

No. She has six brothers.

Peter hops off the table and both walk out of the room.

A FEW DAYS LATER...

EXT. ISLAND - COAST OF AFRICA - DAY

AERIAL: The island. Quiet, safe from outsiders, waves crash onto the shoreline as a TRANSPORT VEHICLE approaches the MODULE.

It hovers above a LANDING PAD, then descends.

GROUND LEVEL: The transport gently touches down using its landing STRUTS. As the dust settles, Jaqueline rushes out of the module to meet peter.

AT THE TRANSPORT: A HATCH DOOR lowers to the ground. Peter exits.

JAQUELINE

I heard that you were nearly killed. Are you alright peter?

She shows genuine concern for peter.

PETER

Yeah, I'm fine. Can't say that about my car though. I don't think my insurance covers assassination plots.

JAQUELINE

You bastard. (Punches his arm) I was so worried.

PETER

Ah. I'm still healing you know.

Guards then exit the transport with their gear.

JAQUELINE

Who are they?

PETER

Guard detail. Courtesy of our friendly detective Marsh.

JAQUELINE

Are they really necessary?

PETER

They're here for all of us.

JAQUELINE

We don't have the extra room for, ten more people.

An officer steps out of the transport.

OFFICER

That's already taken care of ma,am.

JAQUELINE

My name is jaqueline Gagneux. Not Ma,am. Use my first name please.

OFFICER

Alright. Jaqueline. I'm Major Lee Kirby. This is my platoon and we are going to set up our post just over there.

JAQUELINE

For how long?

MAJOR KIRBY

As long as we are needed. I've already been given enough details to know that someone is trying to kill all of you. With impunity. We're here to make sure that doesn't happen.

His men stow their gear to an empty area and begin to set up.

The major walks over to his men.

JAQUELINE

I don't like the military.

PETER

What choice do we have? My car was blown up and me nearly flambe'd along with it.

JAQUELINE

This is all so, unsettling.

PETER

How's jaques doing?

JAQUELINE

He has the telemetry reports now. We were just about to start calculations of the probe launch.

PETER

How long will that take?

JAQUELINE

Another couple of weeks.

Both look at the military men setting up camp.

PETER

We just have to trust them.

JAQUELINE

Fine. Come on.

She leads him to the module.

The major GLANCES back once to see them entering the module.

INT. MODULE - DAY

Peter enters to see a room full of technical equipment. Servers are HUMMING, DATA BANKS are working.

SCREENS on the walls show our solar system and other neighboring celestial bodies.

Jaques turns around on his chair.

JAQUES

Peter, good to see you again.

PETER

Jaques.

JAQUES

I had heard. It seems our work doesn't fit into the hidden ten's agenda.

PETER

Where are we for prelaunch?

JAQUES

We have just finished the preliminaries. As we speak, our crew is on the other side of the island wrapping up construction of the probe's launch bay.

PETER

Good. I have to sit down.

Peter displays weariness.

JAQUES

Are you going to be alright?

PETER

Yeah. It's the weather here. Too clean. My body can't adapt quickly enough.

JAQUELINE

That's because you don't have enough clean air back home. All that pollution.

PETER

I know. Don't worry. I'll be fine in a couple of hours. Jaques, let me go over the figures of the probe's entry point.

JAQUES

I have it right here.

Jaques hands over a TABLET that displays the probe's future flight path to the SPHERE.

PETER

Judging by the sheer forces of the sphere's outer gravity, I'd say a steep La' Grange point would be best.

JAQUES

I think so too. But a quick burn could help to level the probe's approach. Even though the sphere has no upper atmosphere, it does have enough pull to cause premature entry burn.

Peter thinks silently for a moment.

Jaqueline walks over to a table where coffee waits to be poured.

PETER

Then we do it in stages. Adjust the level of entry every ten miles.

JAQUELINE

To where?

PETER

Anywhere, just as long as the probe can maintain its orbit.

JAQUELINE

How about the far side of the sphere?

PETER

What's so special about the far side?

JAQUELINE

The last scan we made had shown that the sphere's gravity forces are less pronounced there. Perhaps the probe can get even closer.

She walks over to Peter with a cup of coffee and hands it to him.

PETER

Maybe. But is that what we want?

JAQUELINE

Nothing ventured, nothing gained.

Peter thinks.

PETER

Okay. Let's start the calculations.

JAQUES

In the meantime, I am going to check on the Quiche.

Jaques walks over to a portable oven at the end of the module.

PETER

Quiche? What about hamburgers, fries? A soda?

JAQUELINE

He's a good cook. You've never had a quiche until you've eaten one made by Jaques. It's not even El' Dente.

PETER

There aren't any onions in it is there?

INT. COMMAND TENT - MAJOR KIRBY AND HIS MEN - NIGHT

All men sits at a set up table eating RATIONS under an overhead light.

It's a nice night as waves crash against the BEACH in the distance.

MAJOR KIRBY

I want a two point look-out. Greaves, you take the high ground. Colt, you take the beach.

BOTH MEN

Yes sir.

MAJOR KIRBY

The rest take the perimeter. Switch watch times every two hours.

MEN

Yes sir.

GREAVES

What's this all about major?

MAJOR KIRBY

Don't know. All I was told was to keep these geeks safe from any outsiders.

COLT

Aren't they launching a probe?

MAJOR KIRBY

Yeah.

GREAVES

Why?

MAJOR KIRBY

Look, just do as you're ordered. You don't need to know all of the details. They wanted the best men to look after them, so, let's not worry about it. You got it?

MEN

Yes sir.

MAJOR KIRBY

If you're finished up, get to your posts.

The men clean up their plates and move out as the major enjoys his meal in peace and quiet.

EXT. PLATOON - MOVE OUT - NIGHT

Colt, and greaves head to their designated look out points. The other men spread out over the area.

All of them are ARMED.

INT. MODULE - NIGHT

Peter and his friends eat their meals when Jacqueline glances to a window to see the SOLDIERS move about.

JAQUELINE

It would have been better if we didn't have them here.

PETER

It's just for extra security. Normally I would agree with you, but someone wants us dead. This hidden ten you spoke about. Who are they exactly?

JAQUES

It was a long time ago. A group comprised of specific individuals who use money as their weapon.

(MORE)

JAQUES (cont'd)

These days during our, peace talks with other races the hidden ten seemingly get their hands filthy when trying to overtake a company, or private sector using any means at their disposal.

PETER

Such as the, assassin and blowing up my car?

JAQUES

No one can prove it though. And when someone tries to expose them, they too end up dead.

JAQUELINE

The launch will happen.

PETER

Of course it will.

CLOSE ON: Peter grimaces as he remembers his car.

JAQUES

Just leave your plates. I'll clean up after.

JAQUELINE

I'll help you.

PETER

I'm going to bed.

Peter excuses himself from the table.

JAQUELINE

Good night.

PETER

Night.

Peter walks to a doorway and enters his room.

Jaqueline and Jaques speak in FRENCH together.

JAQUELINE

He's lucky to be alive.

JAQUES

We all are.

FADE TO:

EXT. LAUNCH BAY - DAY

WIDE AERIAL: FIFTY FEET over SILO HATCH. Image slowly rotates CLOCKWISE as hover descends to the hatch.

Around the SILO, lights FLICK ON, and PULSE once a second.
CLOSER to hatch.

TRANSITION THROUGH to the INTERIOR.

INT. SILO

The silo is SIXTY FEET tall.

Empty except for a ROCKET that is ready to be launched.

No personnel are inside the silo.

INT. SILO COMMMAND

Peter, Jaques and Jaquelins sit with a number of staff members in front of a large WALL SCREEN.

COMPUTERS HUM, and WHIR. Nearby wall mounted servers work endlessly as calculations SCROLL upward on the wall screen.

PETER

'T' Minus three minutes and counting.

JAQUES

All fuel cells check. Nitrogen has been shut off. On-board computer shows navigation computer is in the green.

JAQUELINE

Back up systems check. Telemetry for roll over to begin at one hundred thousand miles above the earth's atmosphere.

PETER

Jump engines check. Two burst capacity is at the ready. Two minutes, thirty seconds...

EXT. BEACH - SILO - INVADERS - DAY

A single CRAFT lands on the beach from the ocean. MASKED ARMED men hop out of the craft and head towards the silo stealthily.

They use foliage as cover.

EXT. COMMAND TENT - MAJOR KIRBY AND HIS MEN - DAY

Major kirby looks at a screen to see a number of MEN heading to the silo.

MAJOR KIRBY

God damn it.

GREAVES

I already have our troops ready
sir.

MAJOR KIRBY

Take a skif. Get there as fast as
possible.

GREAVES

Yes sir.

He heads out of the command tent.

EXT. COMMAND TENT - GREAVES - MEN - SKIF

All of kirby's men pile onto a flat surfaced vehicle. It
POWERS UP and then SPEEDS towards the beach, where the silo
sits.

EXT. SILO - INVADERS

Each men stop just shy of the SILO HATCH and start to place
EXPLOSIVES around its LID.

ALARMS begin to BLARE.

INT. SILO COMMMAND

Peter looks at another screen to see the unwanted guests.

PETER

Ah shit. We've got company. Hold
the countdown.

JAQUELINE

We can't. Once it's started it
cannot be stopped.

PETER

They're planting devices. I'm
guessing its explosives. If they go
off, the probe will be destroyed.

JAQUES

We have no choice. It's now or
never.

PETER

Shit!

Peter runs out of the room as the computer counts down the
CLOCK.

COMPUTER (V.O.)

One minute, and thirty seconds to
launch.

INT. SILO - HALLWAY

Peter runs as fast as he can to the silo tube through a corridor of IRON rails and gratings.

MEANWHILE...

EXT. SKIF

Greaves and his men ride the skif across the sandy beach toward the silo.

He can see darkly dressed men planting devices.

Greaves wields his weapon and starts to shoot at them.

EXT. SILO - INVADERS

Energy bullets riddle the area, and they duck and quickly return fire.

EXT. SKIF

PANELS are ripped apart. ENERGY blasts shear away pieces of the skif's HULL but does not slow it down.

His troops return fire.

A magnificent exchange of FIREPOWER.

EXT. SILO - INVADERS

An INVADER gets hit and falls to the ground dead.

WIDE AERIAL: The skif gets closer to the silo as the fire fight continues.

SMALL CRATERS from energy bullets form in the BEACH.

NEAR THE SILO HATCH: Peter sticks his head out to see the MASKED men fire back as the troopers inch closer.

He then spots the DEVICES on the hatch lid.

Carefully, he crawls out and moves hunched over and starts to grab each one carefully.

INT. SILO COMMAND

Computer voice WARNS...

COMPUTER (V.O.)
One minute to probe launch.

Wall screen displays FINAL SECONDS...

EXT. SILO - INVADERS

Peter works quickly to grab four, five, and six explosives when one of the invaders turns to see peter.

He points his weapon.

INVADER
Stop! Put it down.

PETER
Kiss my ass.

As the invader is about to shoot him.

His FRONTAL LOBE is blown out through the front of his MASK.
BLOOD AND BRAIN TISSUE spatter onto peter.

PETER
Ah shit.

He looks around to see no other device, and makes a run for it to the dense forest of leaves.

INT. SILO COMMMAND

The computer continues...

COMPUTER (V.O.)
Thirty seconds for probe launch.
Twenty nine, twenty eight, twenty seven, twenty six...

EXT. FOLIAGE - PETER

Peter runs as fast he can to a clearing through the thickets of the forest.

COMPUTER (V.O.)
Twenty five, twenty four, twenty three, twenty two, twenty one, twenty, nineteen...

EXT. LEDGE - PETER

Peter stops at a SHEER CLIFF and looks down to see a one hundred foot drop.

He tosses the devices over and runs back to the SILO.

Peter can hear the continuous weapons fire.

BEHIND HIM: All of the devices explode together. A PLUME of FIRE ERUPTS and takes out part of the cliff.

COMPUTER (V.O.)
 Eighteen, seventeen, sixteen,
 fifteen, fourteen, thirteen,
 twelve, eleven, ten, nine, eight,
 seven...

EXT. SILO - INVADERS

The HATCH opens quickly.

COMPUTER (V.O.)
 ... Six, five, four, three, two,
 one, LAUNCH!

The hatch way is filled with SMOKE and FLAME as the last of the invaders are gunned down by GREAVES and his men.

Peter arrives just in time to see A NOSE CONE exit the hatch as the probe's transports rocket LAUNCHES.

It rockets its way up into the atmosphere with a loud thundrous roar.

Peter ducks and covers his face from the heat as do the troopers.

When the coast is clear, he looks up to see the rocket leave the atmosphere.

Peter then walks over to an outside door.

He waves at a camera, then the door UNLOCKS and opens.

GREAVES
 We'll take care of this mess.

PETER
 Thanks for your help.

GREAVES
 Don't mention it.

Peter enters the silo.

INT. SILO COMMMAND

Peter walks in to see jaques and jaqueline look so surprised as do the other staff members.

PETER
 Well don't just sit there, give me some reports.

JAQUES
 Probe launch is successful.
 Serparation will begin in five minutes.

JAQUELINE

You could have been killed out there.

PETER

But I wasn't. Major has his men outside protecting this place as they said they would. So where are we?

JAQUELINE

We are fifty thousand miles above the earth's surface. Separation of the probe starts in four minutes.

PETER

Right on schedule.

JAQUES

Jump engines are online.

PETER

Start the cycle.

JAQUES

Starting... Now.

The wall screen shows a new entry...

JUMP ENGINES ONLINE - CYCLING POWER CELLS...

Peter sits down as he watches the countdown to rocket separation.

Jaqueline sits next to him.

JAQUELINE

Do you always have a death wish?

PETER

I did what needed to be done. I got the explosives safely away from here. Almost got my nuts roasted in the process.

JAQUELINE

That's is what I am saying.

JAQUES

Three minutes until separation.

JAQUELINE

You seem to put yourself in danger. Why? You're a scientist. Not a soldier.

PETER

I wasn't always a scientist.

JAQUELINE

I just...

JAQUES

Two minutes until separation.

PETER

Let it go. We got the probe launched. Now all we need to do is watch the results.

Jaqueline expresses disapproval, but relents on his bravery.

JAQUELINE

I guess you're right. But no more heroics.

PETER

I can't promise anything.

Jaqueline then moves over to Jaques and sits next to him.

Peter smirks then moves to a communications console.

INT. COMMAND TENT - MAJOR KIRBY AND HIS MEN - DAY

Peter is ONSCREEN as he speaks with Major Kirby.

PETER (O.S.)

Thanks for getting us out of trouble Major. Thank the guys for me too.

MAJOR KIRBY

Wasn't any trouble. We'll keep close by in case there's another attempt.

PETER (O.S.)

We've launched the probe. That's what they were after in the first place.

MAJOR KIRBY

Still, I'd like to remain behind for a couple more days.

PETER (O.S.)

Alright. Tell the guys I've got a crate of Style Gold Beer ready to be opened for them.

MAJOR KIRBY

Will do. Thanks Doc.

PETER (O.S.)

Thank you. Kyal out.

Screen GOES BLANK.

GREAVES

So, what was the launch all about?

MAJOR KIRBY

I suppose I can let you in on the secret. But first, you're all going to sign a waiver before I divulge of what I know to you.

GREAVES

You got it.

INT. SILO COMMMAND

Peter and his companions watch the screen as the countdown to separation begins.

JAQUES

Separation in five, four, three, two, one, separation enabled.

EXT. ABOVE THE EARTH

The rocket then splits into segments and the lower half falls back to earth.

The nose section ROLLS once, and the tip OPENS.

From inside, the PROBE is launched into space using thrusters.

It slowly creeps towards the emptiness, then PANELS open.

ON PROBE'S ENGINE PORT: The port GLOWS a DIM color of TURQUOISE as it powers up.

INT. SILO COMMMAND

Jaques keeps his eyes fixed on the SCREEN.

JAQUES

Engines are at full power.

PETER

Burn duration of jump?

JAQUES

Fifty seconds, then the probe will coast to the sphere adjusting for nearby gravity wells.

PETER

Okay.

JAQUES

Jump in five, four, three, two, one.

EXT. PROBE

The probe is suddenly launched into a JUMP STREAM to hurl it towards the SPHERE six point four light years away.

A TUBULAR pipe forms behind the probe as it speeds along its path as fast as the speed of light.

BESIDE PROBE: As the probe travels in space, STARS ELONGATE.

BEHIND ENGINE: The probe WHISKS into the dark regions of space and disappears the further it moves on.

Then... Nothing but stars.

INT. SILO COMMMAND

Jaques counts down the burn time.

JAQUES

... Ten, nine, eight, seven, six, five, four, three, two, one. Jump has been reached. Engines powering down.

PETER

Good. How long until the probe reaches the sphere's destination?

JAQUES

With its present speed, exactly four weeks.

PETER

Better than I'd hoped.

JAQUELINE

We can use the main hub back in Boston to keep track of its progress.

PETER

I agree.

JAQUES

Well done everyone. Bonus's all around.

Claps and cheers abound in the control room.

Peter looks worried.

Jaqueline senses his emotions.

JAQUELINE

What is it?

PETER

Nothing. Just thinking.

JAQUELINE

About what?

PETER

Once we see this thing up close.
What happens afterward?

JAQUELINE

If the sphere is the real thing,
we'll come to that road once we
enter inside of it.

PETER

What if we weren't meant to go
inside??

Silence between them as the staff continue to cheer.

FADE TO:

EXT. ARITU - SAREESH HOMEWORLDS - NEAR THE RIM

TEN LIGHT YEARS away from the SPHERE, FOUR PLANETS orbit
their TWIN SUNS.

THOUSANDS of SCOUT ships patrol the region close to their
worlds.

The Sareesh. A war-like race who consumes all they conquer.

Out of the four planets, the largest closest to the suns is
ARITU.

CLOSER.

Forward motion begins toward aritu. SCOUT SHIPS zip past.

FASTER MOTION to aritu.

TRANSITION through CLOUD COVER.

EXT. UPPER ATMOSPHERE - ARITU - NIGHT

BLACK CLOUDS separate.

City lights ILLUMINATE the cloud cover's underside.

MORE SCOUT SHIPS patrol through the air.

Forward motion to the capital.

EXT. CAPITAL CITY - NIGHT

In the midst of the complex buildings stands a SPIRE, TWO
THOUSAND feet tall.

MILLIONS of windows show the buildings' interior lights that
mock the stars.

CLOSER.

MID-SECTION of the SPIRE.

Motion gets nearer until a few SAREESH are seen walking by inside the building..

Creatures of war. TALL (8 feet). RUGGED, bulky humanoid like bodies that permeate strength, power, but also a sense of temperance.

TRANSITION through the SPIRE.

INT. SPIRE - CONTINUOUS

Motion heads down a LONG CORRIDOR under embedded lights.

The sareesh calmly stroll past. Their language is being spoken.

A GARBLED sound of quaint puffs of air mixed with POPPING chirps.

Motion slows to a stop in front of A large thirty foot diameter door.

A sareesh inhabitant stops in front of the door.

It opens like a CAMERA'S APERTURE.

The sareesh enters.

Follow the sareesh.

INT. WAR ROOM - CONTINUOUS

Sareesh heads in one direction, while the motion moves to another OVER THR FLOOR and workers.

HIGH TECHNOLOGY looms in the forms of LIQUID DATA BANKS that are built into every wall of the war room.

Those who face a wall adjust readings while others in the center of the room use different stations.

Motion stops and HOVERS over a single ROUND STATION where the room commander sits and observes his kin at work.

Hover drops slowly until eyelevel to the sareesh commander.

An INTIMIDATING figure, with a HARSH gaze with a set of TWO HORIZONTAL EYES, that are reinforced with six more that are smaller.

Three on each side of his face.

COMMANDER YIE LARU. (300+)

He touches his console.

A faint PING!.

YIE
(Subtitled)
Bring me Meni's report.

A few seconds pass, and a sareesh worker approaches his desk.

SAREESH WORKER
(Subtitled)
The report commander.

He hands it over to Yie in the form of an ORB two inches in diameter.

The sareesh heads back to his station.

Yie places the ORB above a small circular pad.

A LIGHT ENCOMPASSES his desk and forms a three dimensional image that rotates around him.

It is a report from one of his scout ships.

Image displays our SOLAR SYSTEM and a SMALL BLIP that is heading towards a rogue SIGNAL which BLINKS every second.

His finger touches the SIGNAL.

Image ZOOMS in.

A CIRCULAR OBJECT.

Image ZOOMS in further.

FURTHER.

Up close the image is made up of BLURRY sections.

Since he cannot make it out clearly, he uses his finger to move the image to earth's probe.

The probe's image is very clear.

UP CLOSE ON YIE: Both of his prominent eyes squint in anger.

Eyes only with A DEEP EXHALE from YIE.

YIE (VOICE)
(Subtitled)
Contact sub-quadrant eight.

FADE TO:

EXT. SPHERE

SPHERE is shown in its entirety in front of something bright.

The sphere's shape is DARK like a moon in front of a sun.
 A GLIMMER CRESTS the upper hemisphere, then disappears.
 Sphere blends with the DARKNESS of space.

DISSOLVE TO:

EXT. SILO - DAYTIME

WIDE AERIAL: Over the silo hatch as it slowly rotates clockwise.

HATCH WAY gets closer.

CLOSER... Until DARKNESS.

INT. SILO COMMMAND - FOUR WEEKS LATER = DAY

Peter sits with his friends and workers as they all watch the wall screen.

Their PROBE arrives at the sphere.

EXT. SPHERE

The PROBE remains on course above the SPHERE'S NORTH POLE from one hundred thousand miles.

Its PANELS extend outward.

INT. SILO COMMMAND - DAY

Peter, jaqueline, and jaques watches the screen in silence. HUMMING MACHINES replace the anxious souls' breaths as the probe gets closer.

JAQUES

Orbit has been reached.

PETER

Adjust its entry point by a factor of six degrees. See if we can, surf it down gently.

JAQUES

Adjusting... Now.

EXT. SPHERE

HIGH AREIAL: The probe VEERS downward.

MID-SECTION OF SPHERE:

From a DOG'S POV the probe GLIDES down smoothly. Its size dwarfed by the sphere by a few million times.

It looks like a SPECK of dust against a wall.

ON PROBE: Its body SWINGS around to face the sphere.

INT. SILO COMMMAND - CONTINUOUS

On the WALL SCREEN: Everyone sees the sphere's GIGANTIC structure as nothing more than a DULL GRAY with millions of perfectly seamed sections.

PETER

Jesus. Just one of those panels are about the size of our moon alone.

JAQUES

Density factor is normal. Gravity well is concentrated more to the equator.

JAQUELINE

What is that?

All eyes glare at the scene to see...

EXT. SPHERE

The probe SLOWS its descent until its body is in equal position to the enormous DIAMOND shaped ENTRY WAY.

INT. SILO COMMMAND - CONTINUOUS

Peter exudes curious wonder, awe, surprise.

PETER

Oh my god. Is that, what I think it is?

JAQUES

From its position, it is the only aperture detected. No other region resembles it. This, is the only one.

PETER

An entry point.

JAQUELINE

We don't know that.

PETER

I can safely bet, that this is the only way in.

JAQUELINE

How can you be so sure? It could be a weapon.

PETER

Possibly. But highly unlikely. What's the hatch's size range?

JAQUES

One million miles from tip to tip.
Inner edges shows a distinct groove
pattern inside the hull. It could
be a rail door system.

PETER

My thoughts exactly. Push the probe
closer.

JAQUES

Adjusting thruster bursts.

PETER

Make them five second bursts.

JAQUES

Understood.

EXT. SPHERE

The probe releases inner gas bursts. It moves closer to the
sphere.

MEANWHILE...

EXT. SPACE - SCOUT

An aritu SCOUT SHIP arrives.

It stops and holds position just ten million miles from the
sphere.

INT. SCOUT SHIP

The pilot MENI observes quietly as he adjusts his windshield
IMAGE SYSTEM with a finger.

Instantly, the sphere ZOOMS in.

From his perspective he can see the PROBE moving towards the
monstrous structure.

EXT. SPHERE

WIDE RIGHT SIDE: The probe stops five thousand miles away
from the sphere.

By contrast... DAVID versus GOLIATH on STERIODS.

INT. SILO COMMMAND

Everyone in the room remains still, silent, awed.

PETER

Do we have the deep space universal
language recording ready?

JAQUES
All set up.

PETER
Begin transmission.

JAQUES
Transmitting... Now.

EXT. PROBE

The probe faces the entry way as it releases the earth-bound signal.

NOTHING.

INT. SILO COMMMAND

Jaqueline watches but moves closer to the screen for any signs.

Peter watches her.

PETER
Up the amplitude.

JAQUES
Increasing signal.

EXT. SPHERE

The probe continues to deliver the increased signal.

NOTHING.

INT. SILO COMMMAND

Peter shows frustration as he too joins jaqueline.

PETER
What do you think?

JAQUELINE
We could be sending the wrong message.

PETER
Or, we could send something else.

JAQUELINE
Like what?

PETER
Jaques.

JAQUES
Yes peter?

PETER

Let's start with the basics. If language isn't the key, then it could be math. Start with Trigonometry and work your way up.

JAQUES

Condensed?

PETER

No. Consecutive. Begin with first year university trig and move on to more difficult tasks. Even holographic equations.

JAQUES

Okay. Starting, now.

PETER

This is going to take some time.

JAQUELINE

How long do you think?

PETER

Hard to say. A week, a month. Maybe never.

WIDE ON: Command room as peter and jaqueline walk back to their stations.

FADE TO:

INT. SILO COMMMAND - NIGHT

The room is quiet. A few workers are present along with peter who is sleeping at his station in the sitting position.

Jaqueline walks over and drapes a blanket over his body.

It wakes him.

PETER

Mm? What is it?

JAQUELINE

Nothing. You looked cold.

Peter glances at his blanket.

PETER

Oh. No. I'm fine. Thanks though.

She sits across from him.

JAQUELINE

If this works, what do you think the world government will do once we find out that it is habitable?

PETER

First, we see if the sareesh will allow us entry into their borders. Maybe work out a deal together and see if our two governments can come up with a plan. I'm pretty sure that they've discovered the sphere as well.

JAQUELINE

What if they won't?

A BEAT.

PETER

Then we'll know what their true intentions will be once they cross the rim.

JAQUELINE

It will be the like the thirty minute war all over again.

PETER

Yeah, but this time we have the Ugral. The Vorn, and the Qua len.

JAQUELINE

It would be wonderful if all our allies along with the sareesh can co-exist in one place. Under one roof.

PETER

It would be wouldn't it?

Peter wraps the blanket snugly around his body.

JAQUELINE

Jaques thinks that the sphere might be designed for one species only.

PETER

What makes him say that?

JAQUELINE

He explained that since the sphere was left outside of the sareesh rim barrier, that it was meant for them.

PETER

Maybe. Maybe not. Maybe it's a test.

JAQUELINE

A test?

PETER

To see who makes the first move. A move without violence. We all know that the sareesh can destroy our planet like they almost had done years ago. Luckily, a highly decorated representative from their council stepped in to stop the fighting. Which of course led to the peace accords a year later.

JAQUELINE

I remember that. I was only in my early teens then. What was his name?

PETER

Triu Vol. He was once an appointed general who was promoted to high councilman when the accords were voted in. After that, you never heard from him again.

JAQUELINE

I wonder where he is.

Both sit in silence amongst the HUMMING computers and servers.

DISSOLVE TO:

EXT. UNKNOWN ASTEROID - DEEP SPACE

A LONE ASTEROID drifts through space. Its POKED surface glistens from the nearby twin suns of the ARITU homeworld a few light years away.

Asteroid gets CLOSER.

From SPACE to the INTERIOR.

INT. UNKNOWN ASTEROID - SELF IMPOSED EXILE

Triu Vol. (500+) An Aritu high councilman walks alone in the dim passages of the asteroid towards a CENTRAL ROOM.

He enters...

INT. CENTRAL ROOM

Triu moves to a control desk and uses an advanced CONSOLE to observe space. His fingers quickly touch GEL-SENSORS.

Above the console, a 3D IMAGE POPS into existence.

It is the sphere.

He ZOOMS closer to it.

The image is perfectly clear.

His clothes are worn out, torn in some places.

Triu's face is hidden partially by a HOOD.

He uncovers the hood to reveal a handsome Aritu male.

Stoically he quietly watches the image and the EARTH probe that sits in front of the diamond shaped entry way.

He talks to himself...

TRIU
(Subtitled)
You are asking the wrong questions.
Use the old language as your
ancestors did.

IMAGE CLOSES in further to the probe.

ON HIS DESK: Triu's fingers rapidly tap SENSOR controls.

AT THE SAME TIME...

INT. SILO COMMMAND - NIGHT

As peter sleeps again, he is awoken from an ALARM from one of the computer stations.

PETER
What's going on?

TECH
I don't know. I was going through
my check list, and my terminal
suddenly started to buzz.

Peter walks over quickly.

PETER
Show me.

Both observe the wall screen as the tech tries to diagnose the problem...

TECH
Everything is working fine, but the
probe suddenly had a steep drop off
of information.

PETER
How much information?

TECH
Two terraquads.

PETER

What?

TECH

It's right here. See?

ON THE SCREEN: List shows a grace decline of missing information from the probe's data bank.

TECH (CONT.)

I think we were hacked.

PETER

By the sareesh?

TECH

No. The signal lead to an empty region of space two sectors from the Aritu homeworld.

PETER

Bring It up.

ON SCREEN: Signal leads to a desolate point of space two light years away from Aritu to a tiny rock that drifts on its own.

PETER (CONT.)

What the hell is that?

TECH

Looks like an asteroid.

PETER

Any life signs?

TECH

Not on the surface, but there is one lifeform deep inside the interior.

PETER

I'll be damned. Can you get a fix on the signal's theta band width?

TECH

I can try.

Both watch as the screen displays a SCROLLING list of frequencies from lowest to highest.

It stops suddenly...

TECH (CONT.)

Got it. It's fourteen hundred and seventy four point eight Tera hertz.

PETER

See if you can send a message to
whoever it is.

TECH

What's the message?

PETER

Do you come in peace?

Tech amusingly sends the message.

They wait a couple of seconds.

A SECOND LATER... A MESSAGE is shown on the screen in EARTH
LANGUAGE.

SCREEN

I DID ONCE, AND WAS IMPRISONED FOR
IT...

PETER

Type what I say.

TECH

Go.

PETER

To whom am I speaking to?

SCREEN

TO A LONELY OLD MAN... A ONCE SELF
IMPOSED SAVIOR THAT WAS BLINDED BY
HATE...

PETER

Did you hack the probe and if so,
why?

SCREEN

I DID. YOU ARE ASKING THE WRONG
QUESTIONS TO HAVE THE SPHERE OPEN
ITS CAUSEWAY...

PETER

How do you know what we are doing?

SCREEN

IT DOES NOT TAKE A GENIUS TO FIGURE
OUT THAT THE SPHERE WAS SENT HERE
FROM AN ANCIENT CIVILIZATION... YOU
ARE A PROFESSOR ARE YOU NOT?...

PETER

Looks like we met a comedian. Don't
type that. Um, what do you want?

SCREEN

I DO NOT WANT ANYTHING. ONLY TO
HELP YOU...

PETER

How?

SCREEN

YOU ARE USING MATHEMATICAL
EQUATIONS, YES?...

PETER

Yes.

SCREEN

THE SPHERE IS NOT ASKING FOR
PROBLEMS TO SOLVE. IT IS ASKING FOR
PROOF OF YOUR EXISTENCE...

PETER

What do you mean existence? You
mean by our DNA?

SCREEN

TOO RUDIMENTARY... DNA CAN BE
ALTERED. LOOK INTO YOUR EARLIEST
YEARS OF WHEN EARTH FIRST
EVOLVED...

PETER

How?

SCREEN

DEEP INSIDE THE EARTH IS A LAYER OF
BEDROCK, WHICH HAS SEALED THE FIRST
OF YOUR KIND. GO FIND IT, AND
DECIPHER ITS ATOMIC STRUCTURE. THEN
YOU WILL HAVE YOUR ANSWER...

PETER

Who are you?

SCREEN

IF I TOLD YOU, WOULD YOU BELIEVE
ME?...

PETER

I'd believe anything as long as I
know who you are.

SCREEN

I WAS ONCE CALLED.... TRIU VOL OF
THE ARITU HIGH COUNCIL...

PETER

(Surprised)

What happened?

SCREEN

IT SEEMS THAT MY SOLUTION WAS NOT TO THE COUNCIL'S BENEFIT. I WAS EXILED HERE UNTIL MY SENTENCE WOULD BE DELIVERED.

PETER

But that was over hundreds of years ago...

SCREEN

YES. IT DOES TAKE AWHILE FOR OUR LEGAL SYSTEM TO WORK EFFICIENTLY. UNLIKE YOUR WORLD...

PETER

So where would be the best place to start looking for this - atom?

SCREEN

THE MOST EFFICIENT PLACE WOULD BE THROUGH THE MOUTH OF A VOLCANIC MOUNTAIN KNOWN AS... KRAKATOA...

PETER

That's - going to be difficult.

SCREEN

I UNDERSTAND... BUT IF YOU WANT THIS JOURNEY TO WORK, YOU MUST ENTER THE MOUNTAIN INSIDE ITS THROAT.

Silence in the room.

Then...

PETER

Would you like some help to get you out of that place? I have people who could...

SCREEN

NO. IT IS NOT PERMITTED, NOR IS IT POSSIBLE. I MUST WAIT UNTIL MY SENTENCE IS HEARD. PLEASE RESPECT ME FOR THAT.

PETER

Alright. But when we do crack this nut open, I am going to try and get you a pardon to help us.

A BEAT.

A few seconds pass by...

SCREEN

THEN, I WILL WAIT UNTIL YOU DO.
GOOD LUCK...

SCREEN GOES TO BLACK.

Peter is beside himself in both wonder and slight confusion.

Jaques and Jaqueline enter the room.

JAQUES

Peter. I just heard from one of our
staff that you were talking to one
of the sareesh?

PETER

Not one. THE one sareesh.

JAQUELINE

Who?

PETER

Triu Vol.

JAQUES

Are you kidding me?

PETER

No. We need to go to Krakatoa.

JAQUES

What?

JAQUELINE

Are you insane? That place has been
cut off from the rest of the world.
We can't get in.

PETER

We have to try. We need to.

JAQUELINE

Why?

PETER

It's part of the problem that
concerns the sphere. Triu gave us a
small hint as to how to open it.

JAQUES

How to open the sphere? We decided
on mathematics.

PETER

No. Triu spoke of our earliest
ancestors which evolved to the
present time we're in now. He said
we had to go deep inside of the

(MORE)

PETER (cont'd)
earth to search for an atom that
was not altered from its original
helix state.

JAQUES
How deep?

PETER
He didn't say.

JAQUES
The theory is sound. Perhaps it's
what the sphere wants as proof.
What is our earliest moment on
earth before humans?

JAQUELINE
The Hadean Eon.

PETER
... And then came the Archean Eon
where life started to form. But
after so many asteroid hits and
tectonic shifts it's hard to
extrapolate all of the information
unless we head into Krakatoa and
deep into the earth's crust. After
each eon has passed, layers are
built on top of each other,
correct?

JAQUELINE
Right. But you're talking about
hundreds of layers deep inside the
earth. The pressure will crush us.

PETER
Not if we use one of the Ugral's
deep diving vessels. I heard they
can take the pressure of up to
twelve thousand pounds per square
inch. All we need is a diplomat's
signature.

JAQUELINE
I know who I can get to help us.

Jaqueline leaves the room.

PETER
Where is she going?

JAQUES
Don't ask. You'd only hurt yourself
in the end.

They join their staff to continue to work.

INT. SANLUD'S HOME - NEXT DAY

Jaqueline sits in front of Sanlud's family and fellow neighbors. The room is afixed with old rustic looking furniture, but only adapted to the ugral race.

Technology fills the darker spaces of the room when Jaqueline speaks to SANLUD'S GRIEVING FEMALE COMPANION... ALROKOVA in their native tongue.

ALROKOVA

(Subtitled)

What does a human need from us?

JAQUELINE

(subtitled)

Your departed companion helped with Peter Kyal's work and both discovered something wonderful.

ALROKOVA

(subtitled)

Yes. I know. The sphere, which got my husband killed.

JAQUELINE

(subtitled)

I am sorry. Even we did not know how far this would take us. But we need your help.

ALROKOVA

(subtitled)

My help? I do not have...

JAQUELINE

(subtitled)

I know... That your nest has a few deep diving vessels, which is what we need to use. Our earth based models would not survive the first ten thousand feet.

ALROKOVA

(subtitled)

What makes you think I wish to help you?

JAQUELINE

(subtitled)

Because your husband was a believer. In peter, and in their work. Sanlud was not a person who would quit because of a hidden danger that wanted to kill him and peter's friend in the process.

Sanlud's family murmors and chatters together. AlrokoVA raises a hand to silence them.

ALROKOVA

(subtitled)

My husband discovered something that was not meant to be found. Yet, its location is on the borders of the Sareesh, which makes it an obvious threat to this world if they should attain it first. I was born and raised on earth. I took a male, and had fourteen children who are all well educated and ready to face their destiny. If I was to help you, would you guarantee us safe passage into the sphere once it has been opened?

JAQUELINE

(subtitled)

Yes I can, once it has been deemed safe for any individual to enter.

Alrokovova thinks for a few moments.

ALROKOVA

(subtitled)

I will agree to your terms. Where shall I send it?

Jaqueline smiles.

FADE TO:

EXT. SILO - DAYTIME

Peter and company are outside next to the silo hatchway, which show rough SCRAPING and SCORCH MARKS from the previous firefight.

The staff enjoys the sun's rays as a few head to the ocean water to dance and cool off.

Then... From a distance away, A low RUMBLE of engine noise.

Everyone stops what they are doing to look up and see...

EXT. DEEP DIVING VESSEL

It is huge. TWO MILES LONG and A BULKY heavyweight in the Ugral science division.

INT. DEEP DIVING VESSEL

Jaqueline watches the HEADS UP DISPLAY which is a 3D IMAGE of the outside world.

She sees peter with jaques on the beach head as everyone waves up to her.

EXT. BEACH - DEEP DIVING VESSEL

A SHADOW is cast across the landscape as the ship's nose lines up with the coastline and then descends to the beach.

LANDING STRUTS EXTEND from under its belly along with MISTY BLASTS to slow its descent.

EXT. OCEAN - BELLY OF THE SHIP

When the underside of the ship touches the water, a WAVE rolls to the shore.

EXT. BEACH - PETER AND COMPANY

Everyone can see the wave coming in.

PETER

Run!

They all turn to run in the other direction.

The waves loses its strength by the time it hits the shore, but it was a nice wake up call for all present as the ship's BAY DOOR OPENS.

Ship POWERS DOWN.

EXT. DEEP DIVING VESSEL - BAY DOOR - BOW

Jaqueline walks out along with a few UGRAL CREW members to meet up with peter and everyone else who has just had the wits scared out of them.

PETER

What were you doing? We could have been drowned.

JAQUELINE

Well, then you shouldn't have been in the area right? I mean, it's a five hundred thousand ton ship. Of course there would be waves when we landed.

How obvious.

PETER

Yeah whatever. So, how do you manage to score this baby?

JAQUELINE

I spoke with Alroкова.

PETER

I see. That must have been difficult.

JAQUELINE

Not really. I did offer a safe passage into the sphere once it has been cleared of any danger.

PETER

A fair trade. Nice work.

JAQUELINE

Thank you. Now, shall we get on board?

PETER

Not yet.

Peter turns around to see Major Kirby and his men arriving on their hover skif.

JAQUELINE

Do we have to bring them?

PETER

Better to be safe than sorry. We need them. We're going deep in the earth's mantle so we'll need more hands.

JAQUELINE

Well, as long as they don't touch anything.

She storms off in a huff.

Major kirby arrives and hops off to meet peter.

MAJOR KIRBY

I take it she's not happy.

PETER

Cut her some slack. She did provide us with this ship.

MAJOR KIRBY

Ah yes. A - UGRAL deep diving ship? Where are we planning on going?

PETER

Major, have you ever wanted to go deep sea diving?

MAJOR KIRBY

Not the top of my list.

PETER

Well, we're not going deep sea diving, we're going by way of krakatoa's asshole.

MAJOR KIRBY

Huh?

PETER

You heard me. Can your men adapt to atmospheric pressure?

MAJOR KIRBY

They all checked out. Why?

PETER

Because we are heading into unknown territory.

MAJOR KIRBY

Is it got something to do with that sphere you all found?

PETER

Yup.

MAJOR KIRBY

By way of volcano. I have to say, you all are out of your god damn minds. Sounds like fun. When do we head out?

PETER

As soon as you get your men on board.

MAJOR KIRBY

You heard him you wretched shit stains. Load up!

MEN

Yes sir!

The major's platoon heads into the ship VIA open BAY DOOR.

Peter turns to Jaques.

PETER

Okay, we have the time line of entry. Did you speak with the polynesian president?

JAQUES

Yes. He said we have just three days clearance. After that, we will be called upon to face a tribunal. Then we will all be exiled permanently.

JAQUES

What about offering his people entry into the sphere?

JAQUES

Yes and he declined. I don't know why.

PETER

Can't blame them. Their beliefs outweigh any earthly politics or red tape bull shit.

JAQUES

I will monitor you around the clock.

PETER

Good. Well, I better get on board.

JAQUES

Good luck.

PETER

Thanks.

Peter turns to run up the ramp and enters the ship.

The bay door closes.

Once it seals with a HISS...

The ship POWERS UP.

UNDER BELLY: The ship separates from the ocean tides and rises into the air slowly.

Landing struts RETRACT.

EXT. DEEP DIVING VESSEL

JAQUES POV: He watches as the ship ROTATES CLOCKWISE as it passes cloud cover.

FROM ENGINE PORT: Once high enough, the engines blast a PULSE that propels the ship forward.

INT. DEEP DIVING VESSEL - BRIDGE

Jaqueline watches the SCREEN, when peter walks in to see incredible technology that lines all corners of the room.

PETER

Need some help?

JAQUELINE

No. I have it under control. (UGRAL TONGUE TO THE CREW) Change course to varsa mand four.

UGRAL HELMSMAN

(subtitled)

Understood. Changing course.

The ship veers right as peter watches the heads up display.

Major kirby enters the bridge.

MAJOR KIRBY

All men accounted for and gear is stowed.

PETER

I guess you guys can take it easy for awhile. We won't be at krakatoa for about two hours.

MAJOR KIRBY

Why so long?

PETER

Because of the ships' size. It's too big to use high speed travel while in the earth's atmosphere.

MAJOR KIRBY

Well, is there a mess hall on this tug?

Jaqueline turns to address the major.

JAQUELINE

Head down the hall to the last door on your left. Then go right, left, right, left and left again. Oh wait, that's the air lock. I mean...

MAJOR KIRBY

Forget it. I'll look by myself.

The major leaves the bridge.

PETER

What's with you?

JAQUELINE

What?

PETER

All that hostility to him? What did he ever do to you?

JAQUELINE

I don't like the military.

PETER

Why?

JAQUELINE

If I was to go into a rant about why, you'll only want to drop me off at the nearest port.

PETER

Does this have anything to do with the Common league scandal?

JAQUELINE

It wasn't a scandal. It was outright government involvement.

PETER

Oh come on. Not another conspiracy story.

JAQUELINE

It's not!

Ugral crews glance quickly then resume their duties.

PETER

Nobody proved it. It was all a made up lie to make it look like the government was involved. There was no evidence.

Jaqueline pulls peter by the arm to the exit.

They both leave.

EXT. HALLWAY

Jaqueline expresses slight anger as she wants peter to believe her.

JAQUELINE

I was part of the group that dug up the evidence. Nobody knows this. Not even Jaques.

PETER

What are you talking about?

JAQUELINE

I led a group into the central data storage unit that was based in Hawaii. We found hundreds of entries that were politically signed by officials from all sides. Sides who stood to profit. Guess who was close to the top of the list?

PETER

Don't tell me. The president?

JAQUELINE

Close. The chairman of the intelligence sector.

PETER

What?

JAQUELINE

His name is Mark. No last name. I ran a check to known officials that match his name, only one faction has it. The hidden ten.

PETER

So what happened?

JAQUELINE

When we tried to download the information, we were ambushed by someone on the outside. They deleted all of the files, figures, slush fund accounts, everything. We managed to get a piece of a file that had a few senators' names on it, but it wasn't enough to prosecute.

PETER

So what does the military have to do with all of this?

JAQUELINE

Where do you think the orders comes from? Certainly not the president or his aids. They come from the hidden ten. That's why I don't like the military.

PETER

I think major klrby has enough sense not to go to extremes.

JAQUELINE

Yeah? Tell that to the countless victims in other people's countries.

Jaqueline enters the bridge.

Peter stands alone, preplexed.

He heads for the mess hall.

EXT. DEEP DIVING VESSEL

SIDE VIEW: The ship soars in the air with authorative power. Clouds wisp off the hull and SWIRLS behind the rear.

CLOSER TO SHIP: FLIGHT MATCHES the ships course and flies alongside to krakatoa.

Deep ambient RUMBLES from the engine ports.

INT. MESS HALL

Peter walks in to see kirby and his men enjoy coffee, and poker.

He joins them.

PETER
What's the buy in?

GREAVES
Ten creds.

PETER
I'm game.

He sits down to play a few hands.

PETER
What's the ante?

GREAVES
Five creds to start. We're playing stud. Two card draw.

PETER
Cool.

Greaves starts to deal to his men and peter.

When all have their cards, peter picks up his.

His hand is weak.

One of the soldiers starts to bet.

TROOPER
I'll bet thirty.

TTOOPER #2
I'll see that, and raise another five.

PETER
I call.

TROOPER #3
Call.

GREAVES
Call.

MAJOR KIRBY
Call.

TROOPER #4
Call.

GREAVES

Cards?

TROOPER #2

I'll take one.

Greaves deals.

MAJOR KIRBY

Three.

Greaves deals.

PETER

Uh, two.

Greaves deals. An uneasy silence.

TROOPER #3

Fold.

TROOPER #4

Fold.

GREAVES

Your bet Grant.

GRANT

Fifty.

TROOPER #2

Raise ten.

GREAVES

And I'll raise another ten. It's on you doc.

PETER

Hm. I'll see that ten, and raise five more.

MAJOR KIRBY

He's got guts. I call.

Now it's between greaves, kirby, peter, and trooper #2.

PETER

Can I ask you something Major?

MAJOR KIRBY

Shoot.

PETER

Have you ever heard of the Common league scandal?

All the men eye one another uncomfortably.

MAJOR KIRBY

Yeah why?

PETER

Nothing. I just, heard some weird
shit from someone about it.

MAJOR KIRBY

That so called bluff case that made
the news?

PETER

Yeah.

Peter shuffles his cards.

His hand is still weak.

MAJOR KIRBY

I thought it was bull shit anyway.

PETER

Me too.

GREAVES

I call. On to you dean.

DEAN

Shit. I fold.

Between three now.

GREAVES

Show em'.

All turn up their cards.

Major kirby has a weak straight.

Greaves has four of a kind.

Peter has one pair.

MAJOR KIRBY

Seems you're not in the game
entirely.

PETER

Maybe not.

Men get up to leave the messhall.

Major kirby is alone with peter.

They eye one another.

MAJOR KIRBY

Make no mistake. I take orders from
my superiors. And no one else.

PETER
Who do they come from?

MAJOR KIRBY
From the highest chain of command.
Right from the oval office.

PETER
What if they didn't?

Major kirby squints as if in confusion, then leaves the mess hall.

Peter is alone as he gazes at the cards face up.

Nobody has taken their winnings.

FADE TO:

EXT. KRAKATOA - ENTERING THE MOUTH

WIDE AERIAL: The UGRAL deep diving vessel arrives just above the mouth of the volcano and HOVERS.

INT. DEEP DIVING VESSEL - BRIDGE

Jaqueline stands before the heads up display.

JAQUELINE
(Subtitled)
Altitude?

UGRAL HELMSMAN
(subtitled)
We are stationary at three miles
above the crater.

JAQUELINE
(subtitled)
Begin vertical descent.

UGRAL HELMSMAN
(subtitled)
Beginning tilt of ship... Now.

EXT. DEEP DIVING VESSEL

SIDE VIEW: Vessel starts to dip its bow nose downward to the mouth of the volcano.

MOUTH OF VOLCANO POV: SHIP'S NOSE points straight down and starts to dive.

INT. DEEP DIVING VESSEL - BRIDGE

Everyone present does not need to brace themselves from the steep descent.

ONBOARD INERTIAL and GRAVITATIONAL balancers prevent it.

UGRAL HELMSMAN
 (Subtitled)
 We are passing the Caldera and are
 now entering the vent.

EXT. KRAKATOA - SIDE VIEW

The SHIP dives faster as its two mile long hull sinks deeper into the throat.

INT. DEEP DIVING VESSEL - BRIDGE

All watch in awe as the LAVA FLOWS get closer.

Peter enters the bridge.

PETER
 Whoa.

JAQUELINE
 (subtitled)
 Temperature?

UGRAL HELMSMAN
 (subtitled)
 One thousand one hundred and
 seventy degrees celcius and rising.
 Hull temperature nominal and
 keeping steady.

JAQUELINE
 (Subtitled)
 Pressure to the hull?

UGRAL HELMSMAN
 (subtitled)
 Hull pressure is stable at twelve
 hundred pounds per square inch and
 rising.

JAQUELINE
 (subtitled)
 Good. Keep me apprised of it every
 five minutes.

UGRAL HELMSMAN
 (subtitled)
 As ordered.

INT. KRAKATOA

CLOSE ON: Deep diving vessel as it passes through the magma field. Charred remains of rock drift in the FLOWS.

Bits of LAVA sticks to the hull but does pose any danger.

INT. DEEP DIVING VESSEL - BRIDGE

Once the ship has passed the first layer, the lava thins to a fast moving viscous river flow.

The ship is now under the MOUNTAIN and inside the thin crust.

JAQUELINE
(subtitled)
Begin roll over.

UGRAL HELMSMAN
(subtitled)
Starting roll over.

EXT. DEEP DIVING VESSEL

The ship moves from its vertical position to a horizontal route as lava beats against the hull like ocean tides.

It then proceeds forward under a thousand feet of magma.

INT. DEEP DIVING VESSEL - BRIDGE

Jaqueline is pleased by the results of her crew.

JAQUELINE
(subtitled)
Fine work everyone. Now, let's begin by scanning the outer layer of rock and work our way in. Start with the thinnest layer and move your way to the thicker layers.

UGRAL HELMSMAN
(subtitled)
Understood.

PETER
Nice moves.

JAQUELINE
It's nothing really. It's a lot like diving in a deep sea bell.

PETER
Yeah, but the pressure is obviously different. The lower we go the higher the pressure. Are you sure this ship can take it?

JAQUELINE
The ugral assured me that this ship is the finest in the scientific fleet. I trust their word.

PETER
Okay. You hungry?

JAQUELINE

A little.

PETER

Want to join me for a quick bite?

JAQUELINE

Fine. (UGRAL TONGUE)... Keep scanning, I am stepping out for a few moments.

UGRAL HELMSMAN

(subtitled)

Understood.

Peter and jaqueline leave the bridge.

INT. MESS HALL - AFTERNOON

Both sit at a table to eat a simple meal of rations and coffee.

Room is empty of any other personnel.

PETER

So, what's your take on the hidden ten?

JAQUELINE

A highly motivated group of capitalists. They stroll in using their military might, and ravage anything they deem profitable.

PETER

Your group, what happened to them?

Jaqueline stops eating as she remembers a few details.

JAQUELINE

Some of them managed to hide from the authorities. Some were found and killed by assassins. Myself and a few of my closest aids were taken to be tried but my government stepped in to put a stop to it.

PETER

A negotiation. Prisoner exchange?

JAQUELINE

No. Just some...

OVER LOUD SPEAKER: UGRAL HELMSMAN.

UGRAL HELMSMAN (V.O.)

(Subtitled)

First scans are complete. Moving to the second layer.

JAQUELINE
(Subtitled)
Understood.

UGRAL HELMSMAN (V.O.)
(subtitled)
Hull pressure has increased to four
thousand pounds per square inch.
Hull is holding steady.

JAQUELINE
(subtitled)
Good. Out.

PETER
If you don't want to talk about
it...

JAQUELINE
I don't actually. I just want to
concentrate on our mission.

PETER
Got it.

Both eat quietly.

Mess hall echoes the RUMBLING of the ship's ENGINE along
with the outside volcanic activity.

INT. TROOP BARRACKS

Kirby and his men sit on their bunks and shine shoes, or
polish weapons as they listen to the outer layers of LAVA
SPLASHING across the ship's hull.

GREAVES
Sir.

MAJOR KIRBY
What is it private?

GREAVES
Assuming we make it out of this
alive, what's going to happen once
we find this... Element?

MAJOR KIRBY
We do what we're told. Take command
of the ship and detain both Peter
Kyal and Jaqueline Gagneux as soon
as we surface.

GREAVES
And if they fight back?

The Major simply glances to greaves with A GRIM STARE.

GREAVES

Understood.

MAJOR KIRBY

I don't like it either. I've grown accustomed to this guy. Seems like a good person. But our employers don't see it like we do. We get paid for our services and nothing more.

GREAVES

That's the problem. We lied to him when we said we get our orders from the oval office. Besides I would really like to see this - Sphere up close and personal.

MAJOR KIRBY

I would too.

DEAN

So would I.

COLT

Me too.

MAJOR KIRBY

So you all want to skip the pay and move on with his project?

MEN

Yes sir.

Major kirby thinks for a few moments.

MAJOR KIRBY

Well, there goes my retirement. Shit. Alright I'll let my superiors know and tell them to fuck off.

MEN

Yes sir!

Major Kirby leaves the barracks.

INT. BOARD ROOM - NIGHT

Major kirby's face shines on a HEADS UP DISPLAY in front of MARK who has the look of extreme anger and dismay.

MARK

You're what? Am I hearing this correctly? You're abandoning the mission?

MAJOR KIRBY (O.S.)

You heard me. We're out as in AWOL. Go find someone else to do your assassination dirty work. We took a vote and decided that your orders conflict with ours.

MARK

You lousy prick! I've invested millions into this! Don't think for one moment that I won't have you all hunted down and skinned alive!

MAJOR KIRBY (O.S.)

Up yours asshole. I'm not going down as some murdering thug for your investments. So, from all of us to all of you...

MEN/KIRBY (O.S.)

Fuck off!

SCREEN GOES BLANK.

MARK

God damn it!!

He then CLEARS his desk of everything in his rage.

His cohorts have nothing to say as he settles back into his chair and rotates a one eighty to hide his expressions from the group.

FADE TO:

INT. DEEP DIVING VESSEL - PETER'S QUARTERS

Peter sits in front of a TERMINAL as he reads reports of the daily scans when a KNOCK on his door sounds.

PETER

Come in.

Door opens to reveal Major Kirby.

MAJOR KIRBY

Have a minute?

PETER

Come in.

Major enters and closes the door.

MAJOR KIRBY

Uh. Your uh, intuition back in the mess hall. What did it tell you?

PETER

That you were on the take. Probably with the hidden ten.

MAJOR KIRBY

You're not wrong. We were hired to take over the ship once you found the element.

PETER

So what happened? Second thoughts?

MAJOR KIRBY

Yeah. I had a brief discussion with Mark, the head dick of the group and told him to fuck off. My men are with me as well.

PETER

And I'm supposed to take your word on that?

MAJOR KIRBY

I don't expect anything. I've been a career officer for a good part of my life now and have seen a lot of shit during my time in. I don't want to go out as some scumbag killer to taint my record.

Peter shows some gratitude. He stands up to meet him eye to eye.

PETER

Jaqueline is the one you have to convince first. She has the say on this ship.

MAJOR KIRBY

(Foreboding mood)

Yeah. Jaqueline.

PETER

Don't worry too much about it. If she takes your balls I'll have em' sewn back on.

MAJOR KIRBY

Gee, thanks a heap doc.

PETER

Come on. Let's go break the news.

Peter leads the Major out to the bridge.

INT. DEEP DIVING VESSEL - BRIDGE

Both walk in to see Jaqueline.

JAQUELINE
(Subtitled)
Hull pressure?

UGRAL HELMSMAN
(subtitled)
Ten thousand pounds per square inch
and holding.

A loud shiny PING SOUNDS.

JAQUELINE
(Subtitled)
Report.

UGRAL HELMSMAN
(Subtitled)
Tracking element. Dead ahead.
Sector four, at fifteen hundred
feet inside of the Hadean layer.

JAQUELINE
(subtitled)
Bring us in closer.

PETER
It's there. I know it.

JAQUELINE
What's he doing here?

Major looks out of place.

PETER
Easy Jaqueline, he's on our side.
He has been the whole time.

JAQUELINE
Bull shit. I just got a report back
from one of my sources that the
Major is working for the hidden
ten.

MAJOR KIRBY
Not anymore.

JAQUELINE
What?

MAJOR KIRBY
I just retired.

JAQUELINE
We'll see. If I order you to go
outside and fix something, would
you do it?

MAJOR KIRBY
In a heartbeat.

JAQUELINE
Fine. But I still don't trust you.

MAJOR KIRBY
That's fine. I'll work up to it.

UGRAL HELMSMAN
(subtitled)
Detecting element. Closing our
position to the layer.

EXT. DEEP DIVING VESSEL

The ship maneuvers through the magma to a THIN STRIPE of bedrock nestled inside a CLIFF FACE topped off with free flowing lava storms.

SIDE VIEW: The ship stops to hover.

INT. DEEP DIVING VESSEL - BRIDGE

Jaqueline walks to the UGRAL and stands beside him.

JAQUELINE
(Subtitled)
Begin excavation.

UGRAL HELMSMAN
(subtitled)
Powering up Psionic drill.

EXT. DEEP DIVING VESSEL - NOSE HATCH

A HATCH OPENS and a high powered boring MACHINE emerges from inside the nose.

A drilling BEAM BLASTS the bedrock and causes some rubble to fall onto the HULL from the cliff's edge.

INT. DEEP DIVING VESSEL - BRIDGE

THUNK SOUNDS echo inside of the bridge as the beam cuts the bedrock.

The heads up display shows chunks of rock, and multiple shards falling.

JAQUELINE
(subtitled)
Time for extraction?

UGRAL HELMSMAN
(subtitled)
One minute ten seconds.

JAQUELINE
(subtitled)
Widen the beam.

UGRAL HELMSMAN
 (subtitled)
 Expanding beam.

EXT. DEEP DIVING VESSEL - DRILL

The BEAM WIDENS. Then more material is cut away to EXPOSE an inner layer of bedrock, which is more refined than the outside layer.

INT. DEEP DIVING VESSEL - BRIDGE

UGRAL HELMSMAN
 (subtitled)
 Beginning extraction.

The heads up display switches from the outside view to a NEW SCREEN.

Everyone watches as the image changes to a SCHEMATIC POV to show a single ATOM being drawn into the ship's DATA BANKS.

A MESSAGE FOLLOWS:

SCREEN
 ANOMALY DETECTED... UNKNOWN ATOMIC
 STRUCTURE. PRELIMINARY SCAN RESULT
 SHOWS SINGLE HELIX ONLY... PREDATED
 TIMELINE OF ATOMIC MAKEUP AT FOUR
 BILLION YEARS OLD... NO KNOWN
 SUBSTRUCTURE IS DETECED WITHIN ITS
 MATRIX... END TRANSMISSION...

JAQUELINE
 That's it. We found it.

EXCITEMENT in the air.

PETER
 Run comparative scans against it.
 Use all known records.

UGRAL HELMSMAN
 Running now.

JAQUELINE
 (Subtitled)
 Contact Jaques.

H.U.D: Jaques elderly face pops up.

JAQUES (O.S.)
 Well?

JAQUELINE
 We found it.

JAQUES (O.S.)
Excellent. Now bring it back so we
can start to upload to the probe.

JAQUELINE
On our way.

SCREEN GOES BLACK.

MAJOR KIRBY
I'll go tell my guys to stand
ready.

JAQUELINE
I want you to assure me that you
will fight for us when we get back
to base. No more of this cloak and
dagger shit.

MAJOR KIRBY
(Salutes)
You have my word as an officer
Ma'am.

JAQUELINE
What did I tell you?

MAJOR KIRBY
Sorry. Jaqeline.

JAQUELINE
You better be. Go and get them
ready.

MAJOR KIRBY
Understood.

The major leaves the bridge.

PETER
He likes you, you know.

JAQUELINE
I know that. It's part of my french
upbringing.

PETER
Nice work if I say so myself.

JAQUELINE
You... I want on that terminal.

PETER
Why?

JAQUELINE
I need your expertise on how to
decipher the atom's nucleus before
(MORE)

JAQUELINE (cont'd)
 we send it to the probe. Once we
 have that, then, you can praise
 some more.

PETER
 You got it.

Peter moves to sit at a DATA BANK STATION and works on the controls to decipher their find.

JAQUELINE
 (subtitled)
 Is the atom safely onboard?

UGRAL HELMSMAN
 (subtitled)
 Yes. It is held inside an intrinsic
 field and it is stable.

JAQUELINE
 (subtitled)
 Then get us back to the surface.

UGRAL HELMSMAN
 (subtitled)
 Re-positioning the ship... Now.

EXT. DEEP DIVING VESSEL - SURFACING

The drill RETRACTS and the NOSE CLOSES. The ship moves to a VERTICAL position.

A BLAST from the engines.

Ship propels upward and weaves and swerves around LARGE CHUNKS of debris.

Debris PASSES the ship harmlessly.

EXT. KRAKATOA - EXITING THE MOUTH

WIDE AERIAL: Diving ship exits with a FEROCIOUS BLAST that sends TONS OF lava into the air. FIREBALLS drop into the water below as the ship ROLLS back over to a HORIZONTAL position.

Then it flies home to the silo base.

A FEW HOURS LATER...

EXT. SILO - DUSK

Ship arrives and lowers to the ocean water. In front of the ship, JAQUES exits the silo doorway and rushes over to meet with them.

EXT. DEEP DIVING VESSEL

STRUTS extend, and touches the water sending mist into the air because of the lingering heat.

Ship POWERS DOWN. RAMP opens in front and out comes peter and crew.

JAQUES

Peter. Jaquel...

AN ENERGY SHOT RINGS OUT.

IN SLOW MO: Jaques is struck on the right temple.

His body slumps sideways and falls to the ground as BLOOD EJECTS from his wound from the LEFT SIDE.

ON THE MAJOR: He and his men scatter and pan out to search for the hidden gunman.

Peter and Jaqueline rush to Jaques.

JAQUELINE

Jaques!!

Both kneel on the beach to see if they can do anything.

Sadly he is dead.

PETER

Oh god. Oh jesus.

JAQUELINE

No no no no. NO!

PETER

Come on. We can't stay here.

JAQUELINE

No! (Uses wrist comm device.) Where did it come from?

UGRAL HELMSMAN

(subtitled)

Half a mile to the west. A group of soldiers are moving in.

JAQUELINE

(subtitled)

Take them out. Use what ever weapons your ship has.

UGRAL HELMSMAN

(subtitled)

We cannot. Our treaty forbids any combat engagement. I am sorry. We must leave.

THE SHIP POWERS UP.

RAMP closes.

Peter looks back to see the ship rise into the air.

MIST AND WATER CASCADES all around them.

BLAST FIRE is heard in the background.

From peter's WRIST COMM-DEVICE...

MAJOR KIRBY (V.O.)
Found a squad heading in. We'll
hold them off as long as we can.
Get back in the base.

PETER
Understood.

Jaqueline cries over her mentor's body.

JAQUELINE
No.

PETER
Come on. We have to go.

He helps jaqueline to her feet and both head to the base as the fire fight becomes more intense.

Peter and Jaqueline dodge ENERGY BLASTS that hit near them as they head towards the silo doorway.

CRATERS form in the sand as dust and debris plume SKYWARD.

JAQUELINE
Ah! GOD DAMN IT.

PETER
Hurry up!

JAQUELINE
I AM!

CLOSER to the door.

INT. SILO - DOORWAY

They run through constant bombardment of FIRE POWER as sand FLIES UP and rains down as a misty spray.

CLOSER to the door.

No more than fifteen feet away.

Jaqueline is GRAZED by an ENERGY BLAST.

She falls to the ground in pain.

JAQUELINE

Ah! AUGH! It burns!!

Peter helps her up.

PETER

Come on!!

They run to the door as fast as their feet can take them.

From the east, a new group of assassins appear and start to fire a BARRAGE of energy blasts in the hopes of killing of either one.

EXT. SILO - DOORWAY - DUSK

Peter makes it to the stairs and sees Jaqueline closing in. He sticks his hand out.

She reaches to grab his hand.

ON ASSASSIN: He aims his WEAPON at her head.

ON TRIGGER FINGER: His finger FLEXES on the trigger. He is about to shoot when...

An unseen SHOT RINGS OUT!

FROM THE FRONT: The assassin's head is hit on the FRONTAL LOBE.

BLOOD and BRAINS exit behind him.

At the same time, Peter grabs Jaqueline's hand and pulls her inside.

He shuts the door and locks it.

FADE TO:

INT. SILO COMMMAND

Jaqueline sits alone sobbing for the loss of Jaques.

Peter stands by when Major Kirby walks into the command room.

MAJOR KIRBY

Killed the rest of them. Area is clear. For now.

PETER

Right. Where are your guys?

MAJOR KIRBY

In the common room. Lost dean though.

PETER

I'm sorry.

MAJOR KIRBY

Yeah, me too. I'll keep on the look out.

PETER

Thanks.

The major wants to say something to jaqueline, but decides against it and leaves the command room but only makes it to the exit when Jaqueline stands up and wipes her face.

JAQUELINE

Okay. Enough of this crying shit. We need to decipher the matrix as soon as we can.

PETER

It can wait.

JAQUELINE

No. It can't. Jaques wanted to finish this and he gave up his life for it. (Sobs begin) I want to finish his work.

Peter wraps his arms around her and hugs tightly.

Both stand together in the midst of their staff and HUMMING MACHINES.

LATER ON...

DISSOLVE TO:

INT. SILO COMMMAND

Peter sits in front of a terminal as he works out difficult numerical problems.

ON HIS SCREEN: CODES of quantum theories, atomic mechanics, celestial mechanics work together to form a partially built model of a NUCELUS.

He is tired and stretches.

Jaqueline walks into the room looking worse for wear.

JAQUELINE

Any progress?

PETER

God... This equation is beyond me. I'm not a professor of theoretical science.

JAQUELINE

Maybe I can have a go at it.

PETER

You? I thought you were an activist.

JAQUELINE

I am. But I am also well educated in theory equations.

PETER

Knock yourself out.

Peter stands and lets jaqueline take his place.

JAQUELINE

Let's see now...

She taps the keyboard sensors.

PETER

Ah god. Is this what old age feels like?

JAQUELINE

Not enough fiber in your diet. Have you had any bowel movements?

PETER

Uh... Yeah. I can shit pretty much like anyone else.

JAQUELINE

What about exercising?

PETER

What are you? My physician?

JAQUELINE

No. But people who don't exercise tend to have problems with their health later on.

PETER

Remind me not to sign up with your health club.

Jaqueline taps faster.

Within a few moments... A break....

JAQUELINE

There.

PETER

What?

JAQUELINE

Take a look.

ON THE SCREEN: Model is rendered as an OVAL NUCLEUS that ROTATES 360 degrees clockwise.

PETER

How the hell...

JAQUELINE

Just added in a few time stamps from the moment the nucleus was created. Then I adjusted the yearly growth and worked my way backwards.

PETER

Holy shit.

Jaqueline is proud of herself.

JAQUELINE

Now we upload to the probe's data core.

PETER

Yeah. Yeah. Get everyone in here.

Jaqueline touches an ALARM SENSOR.

A few moments later, the staff walk in. Some groggy from lack of sleep.

PETER (CONT.)

Start the calculations. Bring up the probe.

TECH

You got it boss.

EXT. SPHERE - PROBE

The probe sits alone in front of the CAUSEWAY awaiting orders.

FROM BEHIND THE PROBE: A squad of SAREESH fighters close in quickly.

EXT. SAREESH FIGHTERS

They come into range. Close enough to fire when from their immediate right...

A ROGUE SHIP enters the field and FIRES upon them.

The fighters scatter as the rogue closes in and struggles to hold them back.

IN THE MEANTIME...

INT. SILO COMMMAND

Workers toil to create orders for the probe when Kirby walks in to see them all in action.

MAJOR KIRBY
Need any help?

PETER
No. We got it.

JAQUELINE
Base code fixed. Uploading encryption.

PETER
Second base line afixed into the computer. Ready to send the package.

TECH
All data nodes standing by.

PETER
Upload.

EXT. SPHERE - PROBE

As the fighters continue in the background, the PROBE moves closer to the CAUSEWAY and transmits the signal.

BACKGROUND NOISES DIM.

Probe and sphere are speaking to one another.

In seconds: The great diamond hatch OPENS.

A FLASH of light ejects from its interior through a SLIVERED GAP at the center of the door.

The LIGHT EXPANDS as the door YAWNS open.

MIST and dust escape into space.

Probe moves ahead and inside the sphere.

INT. SILO COMMMAND

All watch in awe as the interior is shown in all its glory.

Peter is wide eyed to see such GREENERY on the far right walls and ENORMOUS vegetation.

INT. SPHERE

WIDE AERIAL: The probe moves ahead across the WIDE EXPANSE of land below.

CLOUDS are scattered about above continents the size of earth.

TO THE RIGHT: A magnificent round structure sits alone lifeless it seems but exudes intimidating from its size.

INT. SILO COMMMAND

PETER

What the hell is that?

JAQUELINE

Maybe, a storage container? Power cell?

MAJOR KIRBY

Could be a fuel depot.

JAQUELINE

No. The sphere is powered by the star in the center. It doesn't need fuel or fuel cells. It could be a conduit to transfer radiation from the star to useable power sources.

PETER

A transformer.

JAQUELINE

Yes. Just the size of it. It must be two times that of our planet.

PETER

The work it must have taken to build this thing. How many years?

TECH

Judging by the structure's weak points and strong points, I'd say construction must have taken ten million years. But that's just my guess.

JAQUELINE

You could be right.

PETER

Get the probe to head towards the star. I want to see how big it is.

TECH

Moving it now.

INT. SPHERE

SIDE VIEW: The probe moves ahead toward the radiant star in the dead CENTER of the structure. Yet just as its initial journey begins...

The door starts to CLOSE behind it.

INT. SILO COMMMAND

WHITE NOISE CLOUDS the screen.

PETER
What the hell is going on?

TECH
I think the door is closing.

PETER
Well, stop it.

TECH
I can't. I sent out the signal
again, but the sphere is ignoring
the order.

PETER
Shit. God damn it.

JAQUELINE
At least we know we can get it open
again.

PETER
How?

JAQUELINE
We take a trip.

Room is quiet.

Major kirby is not surprised.

MAJOR KIRBY
Looks like the wrong week to quit
drinking.

Screen shows white noise clearing, then a new MESSAGE.

All turn to see a face.

TRIU (O.S.)
Professor Kyal?

PETER
Triu?

TRIU (O.S.)
Yes. I have eliminated a squadron
of fighters who were sent out to
destroy the probe. I see you are
successful in opening the causeway.

PETER

Yes, but it closed again cutting off from the probe.

TRIU (O.S.)

I would have expected that. It needs live people inside to shut off its automatic systems.

PETER

Would you be able to do it from your end?

TRIU (O.S.)

No. My fight is with my people. It seems that the council has seen fit to commandeer the facility in their name only. I think, I can help to bar their way for a small amount of time.

PETER

Won't you be killed?

TRIU (O.S.)

Possibly. But that's never stopped me before.

MAJOR KIRBY

He talks like a rogue.

TRIU (O.S.)

You must be Major Lee kirby I heard so much about.

MAJOR KIRBY

Sorry? I don't think we've met.

TRIU (O.S.)

It doesn't matter. Your exploits are quite the reading material on our world. I know you will do the right thing.

MAJOR KIRBY

Thanks. I think.

TRIU (O.S.)

I must go now. I will let you know of my progress when it is all over. Just make sure you get to the sphere first. Good luck. Oh, and I have sent an envoy to your world in the hopes that our people can work out a proper negotiation. He is my adjutant. Expect him by tomorrow in the city of Bern Switzerland.

PETER
What is his name?

TRIU (O.S.)
Nadris.

PETER
We'll expect him then. Try not to
get killed.

TRIU (O.S.)
Likewise.

SCREEN GOES BLACK.

MAJOR KIRBY
An ally?

PETER
Yeah. Albeit from our enemy
homeworld, but I think we can trust
him.

JAQUELINE
Are you sure?

PETER
Yes.

JAQUELINE
Then let's get started.

FADE TO:

EXT. MARK'S MANSION - RAID - DAYTIME

Mark is being hauled out of his mansion bound in extra
secured RESTRAINTS along with the other nine members of the
HIDDEN TEN.

News reporters are having a field day as they bombard them
with vulerous questions.

REPORTER
Is it true that your faction signed
an agreement with the sareesh?

REPORTER #2
How do you feel now that you and
your dark posse have been caught
after so many years of evading the
authorities??

On and on they drone. Mark is not happy as he is being
placed into an awaiting FLYING LORRY.

Police have cordoned off a WIDE AREA.

DOORS SHUT with a HARD SLAM!!

EXT. WORLD GOVERNMENT BUILDING - BERN - SWITZERLAND - NIGHT

In front of the building, THOUSANDS have flocked in from all over to see A SAREESH cruiser land on a pad gently as SWISS ARMED guards stand ready close by.

FLASHES of CAMERAS begin as the ship's ramp opens.

NADRIS exits the ship wearing traditional REGAL GARB from his homeworld.

He has an imposing stare as he stops at the foot of the ramp and gazes at the quiet audience.

Four aged OFFICIALS (60's +) approach him using proper protocol.

SWISS OFFICIAL

Nadris. We welcome you to earth.

A nearby TRANSLATOR speaks for the official.

SWISS OFFICIAL

Was your trip uneventful?

NADRIS

(Subtitled)

It was adequate. My superior Triu Vol sends his regards. But as we speak he has taken a drastic measure to stopping our fleet from attaining the sphere.

SWISS OFFICIAL

Has he, spoken with the council??

NADRIS

(Subtitled)

Briefly. They do not wish to listen to his proposal.

SWISS OFFICIAL

I see. Then why are you here?

NADRIS

(Subtitled)

I wish to address the other races if I may.

SWISS OFFICIAL

To what end?

NADRIS

(subtitled)

To put an end to the bitter fighting. The - old world military regime is dying. We wish to further our future together rather than apart.

SWISS OFFICIAL
Do you wish for a translator?

NADRIS
(Subtitled)
No. I have one embedded inside of
my cerebral cortex. When I speak
they will all hear their own
languages.

SWISS OFFICIAL
Then by all means.

Swiss official gestures Nadris to a podium.

Nadris approaches the podium while the four officials stand
behind him.

The people quiet down.

A few seconds roll by.

Then...

NADRIS
(subtitled)
... For the last few millenniums,
our races have fought against each
other for territories. At first it
had become a necessity, then, it
had become a thirst for our people
to war. My mentor Triu Vol was
imprisoned because he wanted
something better. Something he
could be proud of when seeing our
young play under the twin suns.
Lately however, our people have
become passive during the last two
centuries. Most of our populace
have wanted to dismantle the
military for good but the council
has sought to use it in full force
to attain a mysterious sphere close
to our borders.

WIDE LOW AERIAL: Crowds listen intently to Nadris as he
delivers his speech in a calm manner.

BACK TO NADRIS.

NADRIS
Your world and its scientists
unravelling the riddle that plagued
our own colleagues to the point of
giving up the venture. Instead, the
council decided to use force to
open the sphere and take it
unfairly. I am here to ask the rest
(MORE)

NADRIS (cont'd)
of the allied worlds to let go of
the bitter hatred, and join us to
stop our council from making a
grave mistake.

ON AUDIENCE: Many alien members chatter and mumble along
with humans hearing what could be the most important message
of their lives.

ON NADRIS: He waits patiently as his eyes gloss over ready
to weep if their response is a negative one.

IN THE FRONT ROW: A VORN ALIEN steps forth.

VORN ALIEN
(Subtitled)
If that is true, then you will be
branded a traitor to your people.
Can you live with that?

NADRIS
(Subtitled)
I have chosen a path to stop the
needless blood shed. So does my
superior Triu Vol. We both wish it.
And if it means I must leave my
world to attain a peaceful end then
so be it.

ON AUDIENCE: More chatter and mumbles.

BACK ON THE VORN ALIEN.

VORN ALIEN
(Subtitled)
Then you shall have my support.

UGRAL SPECTATOR
(Subtitled)
And mine.

QUAL VA RACE
(Subtitled)
WE shall help you as well.

Soon, many other races show their support.

The humans stands alone, but begin to clap their hands,
which starts a chain reaction through the thousands present.

CHEERS, WHISTLES, LOUDER CLAPPING.

ON NADRIS: The four officials behind him also clap with
bright smiles as Nadris steps aside from the podium and BOWS
to everyone.

CHEERS GET LOUDER.

CUT TO:

EXT. HAWAII DOCKS - DAY

Peter, Jaqueline and company unload their transport alongside the ENORMOUS BATTELSHIPS that are ready to depart earth.

WORKERS buzz like bees as they load up each of the SIX SHIPS.

DOCK LEVEL: Peter watches Jaqueline quietly as she holds a picture of Jaques.

He decides not to interfere.

MAJOR KIRBY

All set?

PETER

Just about.

A DEEP THUNDEROUS RUMBLE from above.

Both look up to see the many different allied races hovering above the ocean water.

MAJOR KIRBY

Wow. I never thought I'd see the day when every species gathered in one place.

PETER

You guys are gonna have your work cut out for you.

MAJOR KIRBY

Tell me about it. I just got my pilots license and I'm about to test it out in deep space. God, I feel like puking right now.

PETER

Well, make sure you don't puke on jaqueline.

The Major fake pukes in front of peter.

He pats peter on the back and chuckles as he walks to his assigned ship.

PETER (CONT.)

Asshole.

JAQUELINE

Are you ready yet?

PETER

Yeah I was just waiting for you.

JAQUELINE

You make it sound like I was in the bathroom preening myself.

PETER

Habits die hard don't they?

JAQUELINE

Shut up. Let's get on board.

Both walk side by side to the open bay door.

PETER

Yes Ma'am.

Jaqueline SWATS the back of his head, only to miss as Peter DUCKS out of the way and runs onboard with Jaqueline chasing him.

JAQUELINE

Get back here you little bastard.

EXT. DEEP SPACE NAVAL VESSEL - USS. FRESCO

They enter the ship and the bay door closes.

All ships POWER UP.

A DEEP RUMBLE from engine noise.

ON WATER: RIPPLES SHIFT AND MIX together VIOLENTLY.

The ship lifts and rises out of the water.

EXT. USS. FRESCO

The ship leaves dockside and rapidly starts its ascent to the UPPER atmosphere.

Ahead of them are the ALIEN RACES who go first into space followed by the earth FLEET.

EXT. SPACE - FLEETS

Each ship rotates to point in the direction of the SPHERE'S LOCATION.

The USS. FRESCO joins them and moves ahead to lead the others as five naval vessels bring up the rear.

INT. USS. FRESCO - BRIDGE

Rustic atmosphere, new technology, many stations for crews.

Jaqueline is on the bridge alongside a COMMANDER who gives his orders to the bridge crew.

COMMANDER DENTON WALSH (40's) A rugged seaman has command.

COMMANDER WALSH

Break arcs.

HELMSMAN

Arcs extinguished.

COMMANDER WALSH

All sections report for readiness
to jump.

OVER LOUD SPEAKER: Various stations report in... Male to
female voices.

LOUDSPEAKER (V.O.)

Weapons ready. Engineering ready.
Navigations ready. Medical ready.
Cargo ready. Infantry ready.
Fighter bay ready.

COMMANDER WALSH

Divide control set batteries one
through four and stand by.

DIRECTOR CONTROL (V.O.)

Standing by.

COMMANDER WALSH

Engineering.

ENGINEERING (V.O.)

Yes commander.

COMMANDER WALSH

Begin power down of plasma coolant
and cycle the Omni-drive.

ENGINEERING (V.O.)

Yes sir.

COMMANDER WALSH

Have the other ships reported in?

HELMSMAN

Yes sir. They're just waiting for
your command.

ENGINEERING (V.O.)

Omni-drive is online.

COMMANDER WALSH

Ready to jump, in five, four,
three, two, one... Jump!

EXT. ALL VESEELS - JUMP

Three dozen ships POWERS UP their jump drives and one by
one, ZIP ahead with a BLINDING FLASH.

All that is left are SOFT LIGHT trails that vanish to nothingness.

MEANWHILE...

EXT. SPHERE - TRIU

Triu's damaged ship takes refuge at the southern most point of the sphere.

He has his ship hidden between a CREVASS'S shadow as his fellow Airtu fighters FLY OVERHEAD searching for him.

INT. TRIU'S COCKPIT

His front panel SPRITZ'S SPARKS and flashes of light as he tries to fix it in a hurried state.

Triu can see the fighters getting closer to his position from the cockpit window.

As he fixes one of the NODES in his control panel...

WHITE NOISE OVER HIS COMM SPEAKER: Nadris tries to contact him.

NADRIS (V.O.)
(Subtitled)
Vashul Vol do you read me?

VASHUL - (High Commander)

NADRIS (V.O.) (CONT.)
(Subtitled)
Vashul Vol. Please come in.

TRIU
(Subtitled)
Vashul Vol here. It's good to hear your voice. My ship is about to power down forcibly.

NADRIS (V.O.) (CONT.)
(Subtitled)
We are on our way. Can you hear me?

TRIU
(Subtitled)
Yes I can, but barely. Who is we?

NADRIS (V.O.) (CONT.)
(Subtitled)
The earth fighters and most of the allies worlds. Three dozen ships in all.

TRIU
 (Subtitled)
 That's enough to wipe out half our
 fleet. Time line.

NADRIS (V.O.) (CONT.)
 (Subtitled)
 At present speed, thirty two
 minutes. Can your ship hold out by
 then?

TRIU
 (Subtitled)
 I think I can manage the feat.

NADRIS (V.O.) (CONT.)
 (Subtitled)
 May Dru lye guide you.

TRIU
 And you.

EXT. EARTH FLEET - MID-WAY TO SPHERE

WIDE ON: Fleet as they keep in line but at a distance from
 one another.

USS. Fresco is in the lead.

LIGHT BEAMS from JUMP trail behind them.

INT. USS. FRESCO - MESS HALL

Peter is sitting with Kirby and some of his men as they eat.
 Some show nervousness.

PETER
 It's quiet.

MAJOR KIRBY
 Normally we tell jokes about this
 time. But since we're heading into
 the lion's den... It makes it
 slightly difficult to keep our food
 down.

PETER
 Yeah. You ever face the sareesh
 before?

MAJOR KIRBY
 Twice. Once at the Drall outpost,
 and the other at the edge of the
 rim.

Peter picks at his food.

PETER
How many, did you lose?

Kirby glances at peter.

PETER (CONT.)
Never mind.

MAJOR KIRBY
It's okay. I lost seven foot soldiers. But they lasted longer than most until the end. Normally a fight between the sareesh depends on the firepower they have. Luckily, we only faced off with a battalion of sixty of them against a hundred and ten on our side.

PETER
Phased weapons?

MAJOR KIRBY
Yeah. No... Advanced pulse rifles or any other kind of dirty trick to give them an advantage. It's almost admirable in the way they meet an opponent face to face.

PETER
Warriors code I guess.

MAJOR KIRBY
Yeah.

INT. USS. FRESCO - BRIDGE

BACKWARD MOTION: Across the field of bridge personnel as the commander walks among his crew. Jaqueline stands by a NAVIGATIONS TERMINAL to see a new set of BLIPS approaching the fleet.

JAQUELINE
Commander.

Commander walks over to her.

COMMANDER WALSH
What have you got?

JAQUELINE
Sareesh vessels closing in fast.

COMMANDER WALSH
From where?

JAQUELINE
Sector sixteen from the other side of the Varanak cluster.

COMMANDER WALSH
Time for intercept?

JAQUELINE
Three minutes.

COMMANDER WALSH
All hands, battle stations.

ALARMS BLARE as the bridge lights dim.

Commander takes the command seat and turns it to face forward.

COMMANDER WALSH (CONT.)
Send out a dozen reconnaissance
drones. I want to know exactly how
many there are.

HELMSMAN
Yes sir. Deploying drones... Now.

COMMANDER WALSH
Get us out of jump. Send word to
the rest of the fleet.

When the FLEET comes out of the JUMP...

EXT. USS. FRESCO - HULL

SIX PORTS open on the port side and release TWELVE DRONES.
All of them ZIP AWAY in the direction of the ARITU FLEET.

INT. USS. FRESCO - MESS HALL

As the ALARMS BLARE, Major Kirby and his men leave the hall
at top speed while Peter remains behind.

INT. USS. FRESCO - HALLWAY

HOVER AERIAL: All soldiers run by under SPINNING WARNING
LIGHTS.

OVER LOUD SPEAKER: A COMPUTER VOICE.

COMPUTER (V.O.)
ALERT... Enemy fighters closing.
Deploy all craft. Two minutes to
interception of fleet.

MESSAGE REPEATS...

INT. USS. FRESCO - FIGHTER BAY

WIDE AERIAL: All pilots rush in and move to their designated
fighter crafts.

ON FLOOR: Major Kirby heads to his own ship along with his preflight crew, while his men board A BATTALION ARTILLERY VESSEL.

AT KIRBY'S SHIP: He enters and a door shuts behind him.

INT. KIRBY'S SHIP

Kirby moves to the pilot's seat, and begins to CYCLE his engines for power up.

From his COMM SPEAKER:

COMMANDER WALSH (V.O.)
Major Kirby.

MAJOR KIRBY
Kirby here sir.

COMMANDER WALSH (V.O.)
I don't want an unnecessary
bloodbath out there. If we can
avoid a conflict I would welcome
it. Let them take the first shot.
Understood?

MAJOR KIRBY
Understood sir.

COMMANDER WALSH (V.O.)
Good luck.

COMM SQUELCHES.

INT. USS. FRESCO - FIGHTER BAY

All fighters RISE off of their pads, then rotate a one eighty to face the MASSIVE DOOR as floor personnel evacuate the bay.

After a few more seconds...

The LAUNCH BAY DOOR YAWWWNS open to reveal the COLD BARREN void.

Fighter groups BLAST ahead and into the fray.

EXT. ARITU FLEET

When the earth fleet is in position, The drones ZIP all around them taking an account of their numbers.

No FIRING has begun yet.

INT. USS. FRESCO - BRIDGE

Commmander walsh spins to face his helmsman.

COMMANDER WALSH
Anything yet?

HELMSMAN
Yes sir. Count of enemy vessels
are... Seventy fighters and ten
carriers.

COMMANDER WALSH
Makes for a good days start. All
hands stand by.

A LOW SHRILL of an ALARM sounds.

Red bridge lights ACTIVATE.

Commander turns his seat around to face the front.

Peter enters the bridge.

He watches as the H.U.D changes screens to show the fighters
outside of the fleet's perimeter.

EXT. ARITU FLEET - FIGHTERS

Fighters start to advance forward at top speed.

EXT. EARTH FIGHTERS

The count of ships... Sixty five. Five less than their
enemy.

Yet just behind them, are their allied forces doubling their
numbers..

EXT. ARITU FLEET - FIGHTERS

Behind the fighter crafts, four carriers break off two by
two to outflank the earth fleet.

INT. KIRBY'S SHIP

He watches cautiously at the incoming fighters, but also
sees the enemy carriers breaking away.

MAJOR KIRBY
Sir?... Commander walsh?

COMMANDER WALSH (V.O.)
Walsh here.

MAJOR KIRBY
You seeing what I'm seeing?

COMMANDER WALSH (V.O.)
We already picked it up on our
scopes. Just concentrate on your
objective. Walsh out.

MAJOR KIRBY

Yeah right. Tell these assholes that.

SUDDENLY: STREAMS of energy pulses WHIZ past his ship.

Kirby RETURNS FIRE.

EXT. DOG FIGHT - CHAOS

All ships engage for a HIGH VELOCITY fire fight.

EXPLOSIONS occur as a few nearby ALLIED vessels get hit.

OVERHEAD VIEW: TINY ships zip around the field in search of new targets while the bigger cruisers set themselves up to defend against the ARITU carriers which are coming in.

INT. USS. FRESCO - BRIDGE

Commander walsh observes the H.U.D, to see the four BULKY Sships slowly making their way in.

Jaqueline stands beside his chair also to see the terrifying EXPLOSIONS outside along with the deaths of those very same pilots from both sides.

COMMANDER WALSH

Jesus, this is a shit storm.

JAQUELINE

God... This is so - pointless. Why lose so many lives for something we can all share?

COMMANDER WALSH

You can't change the mind of a bureaucrat. No one can.

INT. KIRBY'S SHIP

From his POV he instinctively uses his skills to dodge out of the way from the intense exchanges of the dog fight as he tries to nail a target in front of him.

MAJOR KIRBY

Holy shit!

BESIDE HIM... He spots another aritu fighter hurling itself towards the enemy while RAPIDLY firing on its own kind.

It is Nadris.

MAJOR KIRBY

About god damn time Nadris.

OVER COMM SPEAKER...

NADRIS (V.O.)

Sorry that I am late major. I had to say a few prayers for my fellow kin.

MAJOR KIRBY

Don't take it personally, but that's usually saved until after the fight.

A BLAST closes in on his cockpit window.

Kirby veers EXTREME RIGHT to avoid it.

NADRIS (V.O.)

That is true. But I figured doing it now might save me some time until the end.

MAJOR KIRBY

On your left!

Kirby sees nadris break off, and heads over to the ARITU CARRIERS.

MAJOR KIRBY (CONT.)

Where the hell are you going?!

NADRIS (V.O.)

The fleet can be disabled if I get close enough to their power cores, which I can locate under the carriers.

MAJOR KIRBY

Has that ever been done before?

NADRIS (V.O.)

No. This is a first time.

MAJOR KIRBY

Good luck. You're gonna need it.

WHITE NOISE RESPONSE...

MAJOR KIRBY (CONT.)

Nadris? Nadris come in. Shit.

Kirby breaks off from an incoming line of fire.

EXT. EARTH FLEET - DEFENSE

Each cruiser point their bows to the enemy carriers that have begun to attack.

Commander walsh orders...

COMMANDER WALSH (V.O.)

Fire!

At the same time, both earth and ally ships start to exchange fire but also slowly TILT to avoid any incoming.

INT. USS. FRESCO - BRIDGE

As the barrage continues, their ships gets hit.

SPARKS FLY, a few terminals EXPLODE and IGNITE FLAMES.

ALARMS BLARE.

Personnel extinguish the fires.

Jaqueline holds onto the commander's chair for dear life when an overhead BEAM DROPS two feet away from her.

SHE DUCKS.

Peter grabs a nearby terminal and holds on.

COMMANDER WALSH

Damage report!

HELMSMAN

Lost navigations, lost forward shielding. Compensating the loss.

COMMANDER WALSH

Bring us portside, drag along the Ugral's starboard. Keep us in range and top over their hull and blast back a respose.

HELMSMAN

Maneuvering.

EXT. USS. FRESCO

Like a game of hide and seek, the USS. Fresco rides alongside the UGRAL cruiser, then RISES fifty feet above its rooftop.

From the PORT SIDE of the Fresco, weapon ports open and extend MASSIVE GUNS.

FROM THE MUZZLES: ENERGY beams blast their way to the first of two ARITU carriers, and broadside it with FEROCIOUS authority.

EXT. ARITU CARRIER

Upon impact, EXPLOSIONS and DEBRIS FLOAT away into space along with BODIES that get sucked out from the VACUUM of space.

The ship's INTERIOR LIGHTS dim and go out.

Power to the engines fail, and the carrier grossly tilts downward.

A second enemy carrier tries to hit a target in its place.

MEANWHILE...

EXT. TRIU'S SHIP

Triu LIMPS his ship to the battlefield using only one ENGINE.

From his vantage point, he fires off a barrage to the aritu fleet as a distraction.

EXT. NADRIS'S SHIP - COCKPIT WINDOW

He watches as the fleet turns TRIU'S WAY and fires back.

Nadris then SPEEDS his way to the underside of an aritu carrier.

EXT. ARITU FLEET - UNDERSIDE

As he BOBS and WEAVES side to side to avoid defensive ENERGY fire, Nadris begins his run and attacks the the HULL to clear a path towards a CENTRAL DOME.

Like a mouse in a maze he moves his craft with dextrous skill.

Once he has his bearings on his target...

INT. NADRIS'S COCKPIT

He holds his breath, and releases a RAPID series of fire power.

EXT. ARITU CARRIER

The dome CRACKS and SPLITS OPEN. GAS escapes and ignites from SPARKS.

Then... A CONCUSSIVE explosion.

EXT. NADRIS'S SHIP

Nadris quickly vacates the field as continuous explosions produce an ENERGY TIDAL WAVE, which bleeds over to another carrier.

A CHAIN reaction develops.

EXT. TRIU'S SHIP

Triu leaves the area using only half power and gets caught in the wave's torrent pulse.

EXT. NADRIS'S SHIP

Nadris quickly maneuvers his ship when the WAVE passes over his vessel and THINS out the further it moves into space.

INT. NADRIS'S SHIP

NADRIS

Nadris to Triu. Are you unhurt?
Nadris to Triu respond. Tri...

TRIU (V.O.)

I am here. I just need some help.

NADRIS

On my way.

TRIU (V.O.)

That was excellent deducing on your part. I never would have thought of that. The other ships are heading back home.

NADRIS

What about the fighters?

TRIU (V.O.)

They will unfortunately accept their fate in battle rather than surrender.

NADRIS

I see. How much power do you have left?

TRIU (V.O.)

Enough to keep me breathing. I am on your starboard side two degree over from your position.

NADRIS

I see you. Heading over.

EXT. EARTH FLEET - DEFENSE

USS. Fresco is taking a beating from the other three carries. Ally forces try to keep them back but lose another of their own cruisers in a glorious display of FIERY EXPLOSIONS.

INT. USS. FRESCO - BRIDGE

Sparks and fires continue to spread. Personnel try to put them out but fail as more BEAMS fall from the ceiling.

Commander walsh squints to see his bridge become another statistic in the line of duty.

COMMANDER WALSH

CLEAR THE BRIDGE!

Everyone leaves.

Peter grabs JAQUELINE and then head out. He glances back to see the commander alone among flames.

As peter is about to call for him...

COMPUTER VOICE...

COMPUTER (V.O.)
THIS IS A SHIPWIDE EVACUTATION
ALERT. ALL ESCAPE PODS ARE NOW
ACTIVATED. YOU NOW HAVE FIVE
MINUTES TO REACH MINIMAL SAFE
DISTANCE...

Peter leaves with Jaqueline.

INT. USS. FRESCO - HALLS

Crew members race down the length of the corridors in a controlled panic.

Peter and Jaqueline make their way alongside other crewmen towards a Y-FORK in the hall.

They take the right fork.

INT. ESCAPE PODS

Upon reaching the pods, peter opens a hatch for Jaqueline and pushes her inside.

He closes the door.

JAQUELINE
Peter. You shit!

PETER
There's only enough room for one.
I'll take the next one.

Peter PRESSES a button on a panel.

INSTANTLY her pod is shot out into space.

Peter runs to the last pod.

INT. USS. FRESCO - POD

He climbs in, and the door shuts with a HARD CLANG.

It LOCKS.

INT. POD

He can hear the MUFFLED EXPLOSIONS getting closer to the pod bay.

FIRES break out and ENGULF some CREW MEMBERS.

OVER HIS POD SPEAKER...

COMPUTER (V.O.)
 YOU NOW HAVE FOUR MINTUES TO REACH
 MINIMAL SAFE DISTANCE...

A second later, his pod ejects.

EXT. USS. FRESCO - POD PORTS

WIDE AERIAL: Pod by pod, they hurl into space like loose pearl beads.

Each take a direction away from the USS. FRESCO as it starts to BREAK APART and EXPLODE to large fragments and loose debris.

Nearby aritu carriers are taken down by the allies and earth fighters VIA THEIR POWER CORES.

FROM A DISTANCE: Continuous explosions initiate until fianlly the last enemy carrier is taken out by the chain reaction.

PULSE WAVES cause the debris to spread out like opening FLOWER PETALS.

A few pods get caught and disintigrate instantly.

FADE TO:

EXT. SEARCH PARTIES - JUNE 14TH, 2,875 - DAY

In the aftermath all that is left is an empty space where a few ally and earth cruisers coast and search for possible survivors.

Aboard the USS. HONOLULU...

INT. USS. HONOLULU - MEDICAL BAY

Peter is helping some medics tend to the wounded. Jaqueline is nowhere to be seen.

Activity as nurses and doctors roam around checking patients.

He looks lonley.

Major kirby walks in to see him.

MAJOR KIRBY

Hey.

PETER

Oh hey.

MAJOR KIRBY

I did another sector search. No sign of her.

PETER

I figured as much.

MAJOR KIRBY

Don't give up. I'm pretty sure that french she-demon is fine.

PETER

Yeah I know. I just - miss her bitching.

Major kirby smirks as he rolls up some bandages.

MAJOR KIRBY

How many made it in here?

PETER

Out of four hundred and fifty... Only ninety two.

MAJOR KIRBY

God damn it. They really fucked us hard this time.

PETER

Where's our guests?

MAJOR KIRBY

Down in interrogation. I heard that Triu is being held on account of his past crimes. However, the world government I hear is going to grant him immunity for his help. Seems that he got some attention when Nadris gave his little speech in Switzerland.

PETER

At least we can come to a common understanding.

MAJOR KIRBY

Maybe. We'll see.

As the major is about to leave, he spots Nadris helping Jaqueline into the medical bay. A few CUTS and SCAPES along with a weak limp.

Kirby decides to play with peter...

MAJOR KIRBY (CONT.)

Say, didn't you - have feelings for Jaqueline?

PETER

What? Are you serious?

Nadris and Jaqueline is now about two feet away and helps Jaqueline onto an empty medical bed.

PETER (CONT.)

Feelings for Jaqueline? Maybe if its my last desperate attempt for a love life, but I think she's more like a sister to me. You know, the kind that always gets on your ass for just about anything. You know what I mean right?!

MAJOR KIRBY

Yeah. Yeah.

Jaqueline places her fingers onto her mouth in front of Nadris to keep him quiet as she LIMPS over to peter while he drones on...

PETER (CONT.)

Nagging about this, nagging about that. Do this, do that. It's funny you asked though she does tend to be a spinster hag to me more than anyone else.

By now, Kirby has a quipped stare, and expresses that he wants to laugh.

PETER (CONT.)

I mean, she did hack into my computer, crashed it, then - led me by the hand on a wild chase around the world so we can get inside of a....

Kirby smiles wide.

PETER (CONT.)

(Weak chuckle)

... And she's standing right behind me isn't she?

Kirby only nods in sympathy.

Peter turns around slowly.

Then...

SLAAAAAP!

He almost spins around.

Kirby winces harshly.

Nurses and doctors glance over to see them, but keep busy.

JAQUELINE

Spinster hag? Nagging for this and that? Is that how you think of me?

Tears form in her eyes as she stands there tilted and holds onto a cart for support.

PETER

I'm sorry. Ow! Holy shit. I was only saying those things because I admire you.

JAQUELINE

Really? I was out there for days until Nadris came and found me. Where were you? Huh?

Peter holds out his hands as a gesture to the wounded.

Jaqueline suddenly realizes her mistake. She then hobbles over to peter and hugs him tightly.

She breaks down and cries as Kirby approaches to pat peter on the shoulder.

JAQUELINE (V.O.)

And you...

MAJOR KIRBY

Not the face.

As she settles down a notch or two...

JAQUELINE

Would you like to have - dinner tonight?

She is still hugging peter.

MAJOR KIRBY

All three of us?

JAQUELINE

No you asshole. Just us two. Peter can make his own dinner.

PETER

Gee thanks.

JAQUELINE

All's fair in love and war.

MAJOR KIRBY

Alright. I accept.

JAQUELINE

Good. Now bugger off while I get patched up.

MAJOR KIRBY
Yes - - Jaqueline.

Jaqueline sits back down on her medical bed.

Peter and Kirby walk away as a nurse helps her.

PETER
That went over well.

MAJOR KIRBY
I love a feisty woman.

PETER
You have my condolences.

DISSOLVE TO:

EXT. SPHERE - A WEEK LATER - MORNING = THE BIG DAY

HUNDREDS of ships crowd together in front of the entry way..

All are spaced apart at safe distances.

They all come to a halt.

SIDE VIEW OF SHIPS: Each one look like pebbles compared to the monstrous appearance of the sphere..

INT. USS. HONOLULU - BRIDGE

Jaqueline and company stand in front of a H.U.D.

HELMSMAN
We are stationary at one thousand miles distance.

The onboard COMMANDER orders...

COMMANDER
Begin the transmission.

A nearby tech.

TECH
Transmitting... Now.

Everyone waits in anticipation.

ON JAQUELINE: Her eyes squint then sees a bright PINPOINT of light that PULSES as the causeway opens.

EXT. SPHERE CAUSEWAY

WIDE AERIAL BEHIND SHIPS: The entrance widens more exposing more of its interior illumination and cloudy atmosphere.

Soon, the door is opens fully with a SOFT CLUNG!

A barrier shield ACTIVATES inside of the causeway's THRESHOLD to prevent air from escaping.

INT. USS. HONOLULU - BRIDGE

CLAPS and CHEERS ring out on the bridge.

COMMANDER
Bring us in. Pulse bursts only.

HELMSMAN
Starting run at four second intervals.

Jaqueline's eyes gloss over as the entrance gets larger by the second.

EXT. SPHERE CAUSEWAY

The USS. Honolulu moves forward along with the rest of the fleets including the Aritu.

INT. SPHERE CAUSEWAY

USS. HONOLULU passes the threshold first and freely moves on while the other ships bring up the rear.

INT. USS. HONOLULU - BRIDGE

COMMANDER
Atmosphere readings.

SCIENCE CREWMAN
There is oxygen. But there's also pockets of a different range of atmospheric development.

COMMANDER
What do you mean?

SCIENCE CREWMAN
I mean for the other races. It's accommodating every race that enters the sphere.

Jaqueline is awed by such a marvel in technology.

Peter is beside himself.

PETER
Wow. They really thought of everything.

JAQUELINE
Whoever they are.

PETER
We'll find out once we get to a control center or bridge.

COMMANDER

We've got four hundred million miles of sphere to search. How long do you think that would take?

PETER

I'd say... Roughly forty seven years.

COMMANDER

Be realistic. We can do it in sections.

PETER

I am being realistic. And to do it in sections would take longer. I suggest we configure all of the sensors to look for high density information output. This sphere needs to continuously recalculate equations in order to keep the interior running at one hundred percent peak efficiency. We find the strongest source of that type of power, we find the control center.

COMMANDER

Sounds logical enough. Get to it then professor.

PETER

On my way.

Peter leaves the bridge.

JAQUELINE

Would it be safe to land?

COMMANDER

I don't know. We'll have to find some kind of barren landscape or onboard moorings for that to happen.

In the meantime...

INT. SPHERE CAUSEWAY

Once the last of the ships has entered the sphere, the door begins to close behind them.

INT. USS. HONOLULU - BRIDGE

HELMSMAN

The hatch is closing.

COMMANDER

Reverse view.

HELMSMAN

On screen sir.

SCREEN: Displays door closing.

COMMANDER

Well, looks like were stuck here.

JAQUELINE

We'll find the control center.

COMMANDER

And if we can't?

JAQUELINE

Then, we're trapped inside the sphere.

COMMANDER

See if you can get a message to earth. Tell them of our predicament. Ask if the science teams can come with an alternate plan while we continue our search for the main control room.

HELMSMAN

Yes sir.

JAQUELINE

That won't work. When the door closed so did any chance of us contacting the outside.

COMMANDER

Well, what about opening it again from another ship outside then?

JAQUELINE

Yes, but we can't continue to just open and close it like a regular door. It's millions of years old. An accident is bound to happen. Or the door might suddenly malfunction.

COMMANDER

I realize that, but we can't just stay in here the whole time.

JAQUELINE

I know. Let me think of something first. A - code to stop it from closing again.

COMMANDER

Yeah but isn't this thing on automatic?

JAQUELINE

Yes. But every computer no matter how fantastic always has a shut off or stand by command. I just have to figure out what that code is.

COMMANDER

Fine. I'll give you a couple of weeks to come up with it. If not, we - bide our time until someone outside opens it again.

JAQUELINE

Understood.

Jaueleine leaves the bridge.

COMMANDER

Continue the search.

HELMSMAN

Direction sir?

COMMANDER

Straight ahead.

HELMSMAN

Aye sir. Forward motion at four second bursts.

EXT. USS. HONOLULU

The ship ventures forth along with allied and ARITU cruisers.

In front of them, at a distance of Two hundred million miles, is a HAZY luminous star that is surrounded by a THIN MIST as a filter from the brightness.

A FIGHTER BAY DOOR OPENS: A single ship flies out from the Honolulu.

INT. FIGHTER SHIP

Peter and Kriby sit side by side.

PETER

Bring us down closer.

MAJOR KIRBY

Closer?

PETER

Yeah. We have to scan for any signs of power signals that have higher functions than what the sphere provides for everything else.

MAJOR KIRBY

It's like looking for a needle in a haystack.

PETER

Well, beggars can't be choosers.

MAJOR KIRBY

But I can. This ship has only so much fuel.

PETER

I know that. Come on, where's your optimism?

MAJOR KIRBY

Intact. But I'd like to keep a safe distance from the surface. Who knows what kind of defense system this thing has for alien races like ourselves.

PETER

The code worked. We've been recognized as the new owners. Come on, live a little.

MAJOR KIRBY

Fine.

PETER

Ah shit!!

Major kirby veers the ship downward in a steep dive.

Peter holds onto something or at least tries to.

EXT. KIRBY'S SHIP

His vessel speeds down close to the surface and ZOOMS across the landscape like a crop duster.

Various PLANTS, VEGETATION, WATER all ZIP by as the ship cruises at high speed.

FLIGHT STOPS as KIRBY'S VESSEL continues and vanishes over some tree tops.

FADE TO:

HOURS LATER...

EXT. KIRBY'S SHIP

WIDE AERIAL: Kirby circles a DOME like structure a couple of times.

INT. KIRBY'S SHIP

PETER

Nothing here. Just - intermittent signals that drift along the landscape. Probably some aqua control facility. Let's move on.

MAJOR KIRBY

I'm getting hungry.

PETER

Luckily I brought some ham and cheese on rye.

Peter opens a nearby compartment and grabs some sandwiches.

He hands one over to Kirby.

MAJOR KIRBY

Ah great, I need this.

Both eat heartily.

EXT. KIRBY'S SHIP

Kirby zooms away and searches over the forests.

NO WILD LIFE is seen or any other lifeform.

SOME MILES LATER...

EXT. ARC BUILDING - DAY

LOW WIDE AERIAL: Kirby's ship arrives in front of a GREAT ARC that bows to the ground and is permanently attached with WIDE BASES on each side of the arc as its foundation.

Kirby lands his ship in front of the arc right at the center point.

INT. KIRBY'S SHIP

Both men just gaze at its ENORMOUS size. Clouds drift through its open orifice.

MAJOR KIRBY

Whoa. That's humongous.

PETER

Yeah. Look, there's some kind of door in the background.

MAJOR KIRBY

Where?

PETER

(Points ahead)

There. See? That greenish glow?

MAJOR KIRBY
Yeah, okay I see it now.

PETER
Wanna check it out?

MAJOR KIRBY
Might as well. I need to stretch
anyway.

PETER
I need to piss.

EXT. KIRBY'S SHIP

A back hatch opens and both exit the ship to the open atmosphere wearing protective SUITS and HELMETS.

OVER A COMM SPEAKER:

MAJOR KIRBY (V.O.)
Okay. Looks like there's oxygen
here. I'm going to remove my
helmet.

PETER
I'll watch for color change.

Major Kirby then UNLATCHES his helmet from his suit.

A HISS of inner gas escapes.

In the open air, he breathes with control.

MAJOR KIRBY
It's good. Cold but good.

Peter takes his helmet off.

PETER
Ahhh. Nice. Excuse me while I whip
out my main vein.

Peter turns to relieve himself as Kirby keeps an eye on the distant door.

MAJOR KIRBY
What do you think we'll find in
there?

PETER
You asking me? We just got here. I
have no clue.

Peter shakes and does his suit up again.

MAJOR KIRBY
Okay. I got my rifle close by in
case we need it.

PETER

We won't.

Both begin to walk to the door.

EXT. ARC BUILDING - FOLIAGE

HOVER ABOVE THEM: Peter and Kirby pass strange plants that display very alien colors, textures and shapes.

Both move on another fifty feet until they reach the door.

EXT. DOOR

Both stop side by side to stare at the brushed metal surface. No DOOR HANDLES. But there is a control panel next to the round frame.

Mirby approaches it.

MAJOR KIRBY

Hey. I think I found the way in.

Peter joins him.

PETER

Looks like some kind of auto-lock.
Try and press one of the symbols.

MAJOR KIRBY

Yeah. Right. And then get blasted
back to the stone age by a stealth
weapon.

PETER

Come on. Don't be a pussy.

HESITANT... Kirby places one of his gloved fingers on one of the STRANGE looking symbols.

NO REACTION.

PETER (CONT.)

Hm. Try it without your glove on.

Kirby removes his right glove.

Takes a deep inhale, then uses his first finger on the same symbol.

The panel LIGHTS UP.

Kirby reacts and poises himself for an attack.

MAJOR KIRBY

Shit.

PETER

Hold on.

The panel goes BLANK for a second.

THEN...

It re-activates along with a VOICE...

PANEL (V.O.)
HUMAN RECOGNIZED... INITIATING
PROTOCOLS... ALL SYSTEMS ON STAND
BY... ENTER WHEN READY...

THE DOOR'S SURFACE VANISHES.

Both stare at the DARKNESS for a moment.

MAJOR KIRBY
Okay. You're the egghead professor.
Go on in.

PETER
Gee... thanks buddy.

MAJOR KIRBY
Don't mention it.

Peter takes a step forward and looks down at the door's threshold.

Right foot enters, then his left.

INT. UNKNOWN FACILITY

Peter enters first, then Kirby.

It is dark, cold, no lights.

PETER
Well so far so good.

INSTANTLY... Lights illuminate to reveal a much larger interior.

Walls are plastered with complex patterns of shapes, tube like appendages, and a SMOOTH ceiling.

Kirby looks as if he is about to drop a load.

MAJOR KIRBY
Holy shit.

PETER
Yeah. Come on. We got a hike to make.

INT. SCIENCE DIVISION - JAQUELINE

Jaqueline works at a terminal to figure out various codes to open the CAUSEWAY from the inside.

Her patience is running thin when she comes across a roadblock.

JAQUELINE

Ah shit!

Honolulu's Commander walks in.

COMMANDER

Troubles?

JAQUELINE

No. Not really, but some of these codes are very difficult to decipher. I've never seen such intricate equations before on this scale.

COMMANDER

Do you need any of my staff to help?

JAQUELINE

Thanks. But even with their help it will take us more than just a couple of weeks to work it out.

COMMANDER

So we're stuck here then?

JAQUELINE

Not for long. I said I will work this out, and I mean it.

COMMANDER

I'll take your word for it. But if you can't, we might have to abandon this place when someone else opens it from the outside.

JAQUELINE

I know. I realize that.

Commander exits the room.

Jaqueline continues to dive into her work.

INT. UNKNOWN FACILITY

Peter and Kriby enter a new area.

The room is so large that it can fill up with people that number in the tens of thousands.

MAJOR KIRBY

I just can't fathom it. How long did it actually take to build this fucking place?

PETER
Millions of years I guess.

MAJOR KIRBY
Yeah. So where's the nearest pub?

PETER
Back in boston.

Ahead of them, is a mysterious PEDASTAL that sits in the center of another room adjacent to theirs. Its edges PULSE a DIM WHITE LIGHT.

INT. UNKNOWN FACILITY - NEXT ROOM

HIGH AEERIAL: Peter walks in to see multiple ORBS TEN FEET TALL that surround the pedastal like a beaded necklace.

Kirby joins him.

Both can hear a pleasant HUM each time the pedestal cycles energy.

They make their way over, cautiously.

PETER
Wow. It's some kind of command terminal.

MAJOR KIRBY
How do you know that?

PETER
At the base of it, there's another panel like the one outside you touched.

MAJOR KIRBY
Oh yeah.

They get closer.

INT. PEDESTAL

Peter stands in front of it. LOOKS UP. It's height is one hundred feet tall and fifty feet wide.

As his gaze fixes on the panel, he reaches out to touch it.

Kirby stops him suddenly...

MAJOR KIRBY
Whoa. Hold on.

PETER
What? We're meant to be here.
That's how progress begins right?
If we just stare at the thing all day, we won't know what it does.

MAJOR KIRBY

My point exactly. We don't know what this thing is other than your simple explanation of it being a terminal. What if it's a weapon?

Peter thinks quickly... Then...

PETER

Look. When you activated the panel outside, it said... Human recognized. So it's something that's meant to be touched by us. Humans.

Kirby releases his hold on his arm.

MAJOR KIRBY

Be my guest. But if it tries anything funny, I'll blast this thing out of existence.

PETER

Fair deal.

Peter reaches and touches the panel.

It ACITIVATES along with another voice...

VOICE (V.O.)

HUMAN RECOGNIZED... SYSTEM PROTOCOLS NOW TRANSFERRED TO THIS TERMINAL... ALL AUTOMATIC PROGRAMS ON STAND-BY... DO YOU WISH TO PROCEED WITH MANUAL CONTROL?...

MAJOR KIRBY

... Shit. You got lucky.

PETER

Yes we do wish for manual control.

On the panel a FLASHING sensor pulses a GREEN COLOR.

Peter touches it.

VOICE (V.O.)

COMMAND PROTOCOLS ARE NOW SET TO MANUAL... All SYSTEMS ARE NOW ENGAGED. CAUSEWAY CAN NOW BE MANUALLY OPERATED... ELECTRICAL STATIONS HAVE BEEN ACTIVATED, PLASMA RELAYS HAVE BEEN ACTIVATED... DEFENSIVE BARRIER IS NOW ONLINE...

As the voice continues to drone on with protocols, peter uses his helmet mic to contact the USS. Honolulu...

PETER

Kyal here.

OVER PETER'S HEADSET...

COMMANDER (V.O.)

Go ahead.

PETER (CONT.)

We just found the main system relay. Has the front door opened up yet?

INT. USS. HONOLULU - BRIDGE

The commander looks ahead to the VIEWING SCREEN to see that the sphere's door is indeed opening.

COMMANDER

Yes it is. What the hell did you do?

OVER BRIDGE SPEAKERS...

PETER (V.O.)

We activated the main systems for manual control. We now have full capability to run this thing on our own.

CLAPS and CHEERS ring out on the bridge.

Jaqueline enters the bridge.

COMMANDER

Congratulations to both of you. Oh someone's here to speak with you.

PETER (V.O.)

Who?

JAQUELINE

Me you little shit. How did you figure it out ahead of me? I don't under...

PETER (V.O.)

Save it princess. We'll be home to tell you all about it. For now, let's just keep the door open shall we?

The commander shows a whimsicle smile.

COMMANDER

Come on home boys.

PETER (V.O.)

Roger that. Out.

Jaqueline expresses jealousy, but also relief as she walks off the bridge.

INT. PEDESTAL

Kirby and peter let out a deep exhale as the VOICE finishes the check list...

VOICE (V.O.)
... COMMUNICATIONS ARRAY IS NOW
ONLINE... END OF MESSAGE...

MAJOR KIRBY
I thought that thing would never
shut up.

PETER
We did it. A new era is going to
begin with this place. Imagine how
many more races hear about it.
We'll be knee deep with new
contact.

MAJOR KIRBY
Yeah. Except now, we have keep it
from being stolen from another war
hungry species. The sareesh still
thinks it belongs to them.

PETER
Yeah, but luckily we have Nadris
and Triu to help with the
negotiations. I think we'll be
okay.

Both walk back to their ship together through the maze of shiny metal and lit orbs.

They EXIT.

EXT. ARC BUILDING - SHIP

Peter and Kirby make it to the ship.

PETER
Ah. Fresh air.

MAJOR KIRBY
I feel like a pizza when we get
back.

PETER
Me too.

Both enter the ship and the HATCH closes.

INT. KIRBY'S SHIP

They sit in their seats.

MAJOR KIRBY

What about the world government? Do you think they'll just keep the peace as if nothing happened?

PETER

Maybe. Maybe not. There's going to be heads rolling soon because of that prick Mark who confessed at his interrogation.

Kirby POWERS up his ship.

MAJOR KIRBY

Yeah like who?

PETER

Not you, if that's what you're thinking. But I know that a few key senators and political officials are going to prison for a very long time.

EXT. KIRBY'S SHIP

The ship rises off of the ground and rotates a one eighty to point at the USS. HONOLULU which sits in the far off distance.

A BLAST from the engine sends it home.

DISSOLVE TO:

INT. COMMAND OPERATIONS ROOM - CEREMONY - FIVE DAYS LATER - DAY

Major Kirby and Peter stand side by side in front of hundreds of onlookers and races as the Commander hands to them, a medal each for their work.

COMMANDER

On behalf of the world government and close allies I present to you both the medal of valor for outstanding bravery and ingenuity.

Commander pins a medal to Kirby's chest next to a few dozen other medals he has earned.

COMMANDER (CONT.)

Congratulations Colonel Kirby.

COLONEL KIRBY

Thank you sir.

They salute each other and shake hands.

Commander moves on to peter and pins his medal to his chest.

COMMANDER

Well done for a civilian Professor.
Outstanding work.

PETER

Thank you commander.

They shake hands.

Nearby, Jaqueline offers a grin when the room starts to clap and cheer.

Kirby and peter seem meek at this point when they turn to the audience.

Jaqueline approaches as the commander mingles with HIGH OFFICIALS from other races.

JAQUELINE

Nice work peter. I didn't think you had it in you.

PETER

What can I say? Between your constant insults and random physical battery on my body, I think all three of us did a good job.

COLONEL KIRBY

Speak for yourself. I just went along for the ride as your escort.

All three walk to a PORT WINDOW meant for them.

They stare at the many SHIPS that enter the sphere from the outside.

EARTH SHIPS, VORN, ARITU, UGRAL, and so on.

EXT. PORT WINDOW - USS. HONOLULU

All three stand side by side with proud expressions.

PETER

I wonder if this is the only sphere to be found.

JAQUELINE

You think their might be others?

PETER

Who knows? We are talking about the possible first ones to build it. To help bring together the many more alien races that could be in need.

COLONEL KIRBY
 And most likely, they'll need
 protection by people like us.

PETER
 Yup. So, Jaqueline you owe me
 thirty five thousand eight hundred
 and forty two credits.

JAQUELINE
 For what?

PETER
 For my computer you crashed.

JAQUELINE
 I don't believe this.

PULL AWAY SLOWLY...

PETER
 Well you did wipe out most of my
 data and...

JAQUELINE
 No way. I don't have that kind of
 credit.

AWAY FURTHER...

PETER
 Then, you can be my slave until you
 can pay it off.

JAQUELINE
 You bastard...

She tries to hit him, but peter runs away as Colonel Kirby
 just watches unphased as both run around the room like
 children.

Further away, then veer to the CAUSEWAY.

JAQUELINE (V.O.)
 Get back here!

Ships enter two by two.

VARIOUS DESIGNS, shapes and CONTOURS.

As they pass by...

Exit back into SPACE...

EXT. SPHERE

Flight ROTATES to show the open entrance as the last few
 ships entering inside the sphere.

Door starts to close behind them.

Once the door closes...

FORWARD MOTION: Flies ahead as the lonely looking sphere has become more lively inside.

FASTER... HIGH AERIAL over the sphere.

Once it has passed by,... Jump into HYPERSPACE to the unknown regions of the universe.

THE END

FADE TO BLACK: