

Preservation

By

Leo Birchley-Brun

an original idea by Leo Birchley-Brun

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INT. PARK DAY

A large green beautiful area, full of friends, couples, and families happily enjoying a beautiful sunny day.

It is the perfect picture of serenity.

PETER RUSHTON (V.O.)
On November 14th 2112, life on
Earth as we know it ended.

CUT TO BLACK

INT. UNDISCLOSED LOCATION TIME UNKNOWN

CLOSE ON TELEVISION SCREEN

Archive footage shown of people sweating profusely in a crowded city centre as they deal with what seems to be sweltering heat.

The people stagger around, their faces are a picture of stress, confusion, and helplessness.

PETER RUSHTON (V.O.)
Despite the many efforts made,
Earth failed to control the global
warming issue of the previous
centuries, ... and as the decades,
went on the situation only
escalated.

CUT TO MONTAGE OF NEWSREELS ON THE TELEVISION SCREEN

- Army heads and government officials heatedly argue with each other in a secluded meeting room.
- Various armed soldiers trudging into battle on city streets.
- Civilians on other streets fight with each other and against the soldiers.
- Fighter planes launch off into the sky.
- Missiles are launched from various military vehicles.
- A series of large powerful explosions in many different locations.

(CONTINUED)

PETER RUSHTON (V.O.)
Stress and confusion lead to fear
and anger. Countries turned on
their leaders, their armed forces,
... on each other. ... A war to end
all others.

CLOSE ON TELEVISION SCREEN

A few scarred and frightened looking people stagger around a
scorched waste land.

PETER RUSHTON (V.O.)
Less than 1% of the world's
population survived. ... something
had to be done.

CUT TO BLACK

INT. UNITED NATIONS CONFERENCE ROOM DAY

Various officials are in debate with what look like space
agency scientists.

PETER RUSHTON (V.O.)
What remained of the United Nations
decided to develop a large space
station. One big enough to hold
what remained of the world's
population.

INT. NASA PROJECT DEVELOPMENT ROOM NIGHT

Many space agency scientists look over blueprints for the
space station and its structural parts.

PETER RUSHTON (V.O.)
The aim would be to move the
worlds' remaining population to the
space station, while scientists
there would look for a new
habitable planet.

INT. PASSENGER SPACE ROCKET AFTERNOON

100 plus nervous looking people sit strapped into a large
seating area, as the sound of blasting rockets can be heard,
before causing vibrations throughout the area.

EXT. ROCKET LAUNCHPAD AFTERNOON

A rocket blasts off from the pad and up into space.

PETER RUSHTON (V.O.)

With the space station successfully completed, the first civilians were sent off to the space station. ... Thousands of more rockets would soon follow.

EXT. SPACE STATION NIGHT

A gigantic planet shaped space station slowly spinning on it's access.

It seems well lit from the outside.

PETER RUSHTON (V.O.)

By November 14th 2012 the last of Earths' population had been transported to the spaceship, leaving what was once their home, completely deserted.

INT. HALLWAY AFTERNOON

A long clinically clean passageway with various handle-free doors branching off from it.

Electronic control panels with scanning screens are situated to the side of each doorway.

Several groups of tidily and colourfully dressed healthy looking people walk along the passageway, deep in conversation with each other.

PETER RUSHTON (V.O.)

Even with a greatly reduced population, overcrowding was still an issue though. ... So the remaining members of the United Nations decided to put the population into different classes.

INT. OPERATIONS ROOM MORNING

A room full of various computing systems, including various interactive 3D projection systems.

Detailed maps and live feed screens of the galaxy adorn the majority of the rooms' wall space.

Smartly dressed men and women study the screens, computer systems and projection systems, talking to each other about what is being shown.

PETER RUSHTON (V.O.)

Those who primarily contributed to the search for alternate planetary resources and the maintenance of the space station lived in the top half of the space station.

INT. MASS POPULATION LIVING QUARTERS MORNING

A large plain living area.

A hundred plus beds, many of them bunk beds are tightly arranged next to each other.

The bedding seems to be of a low quality material. Something that can also be said of the desolate quality of the room.

Many hopelessly depressed looking people of all ages, many of whom look to have considerable health issues, are either shuffling in between the beds or lying on them, waiting for a release from their painful lives.

PETER RUSHTON (V.O.)

The rest of the population. Criminals and the less well educated, and those purely just unlucky in life. ... Those which make up 90% plus of the population. ... are confined to overly cramped living quarters in the bottom of the space station.

EXT. SPACE STATION MORNING

The station continues to spin. Seemingly alone in the vastness of space.

(CONTINUED)

PETER RUSHTON (V.O.)

To the privileged people on the space station, the search for other planets is one of wonder and excitement ... For the rest, it is a dwindling light of hope, that they believe will eventually die.

TITLE OVER: PRESERVATION against the back drop of the space station.

INT. CONFERENCE ROOM MORNING

A large well furnished meeting room.

In the middle of it is a long table which more than 20 smartly dressed people are sitting at, deeply in discussion with each other.

Victor Rosen, a slightly portly man in his mid 50s seems to be chairing the meeting.

VICTOR ROSEN

I think Luis, makes a good point. Those small bio farms do create more than enough food to sustain the population for a good while.

Victor starts to tidy away some loose papers in front of him into a small folder.

He quickly looks over at the rest of the people.

VICTOR ROSEN

Well then I think everything has been covered. ... I will let you know the date of our next meeting.

Victor and the others tidy away their notes, except for WALTER MARKS, a medium built man in his late 40s, who suddenly leans across the table at Victor, looking aggravated and upset.

Victor and the others appear surprised at Walter's sudden action.

WALTER MARKS

You're still pushing the bigger issues to the side though. ... We need more restraints in delta section.

Victor gives a frustrated sigh and looks over at Walter.

(CONTINUED)

VICTOR ROSEN

We've had this conversation before Walter. ... The inhabitants of delta section are closed away from the rest of the station, except for supervised public service.

WALTER MARKS

And that public service allows dangerous criminals to fraternise with the rest of our society.

VICTOR ROSEN

Former criminals, Walter. ... Former, criminals. ... They're rehabilitated and are no threat.

WALTER MARKS

But maybe that's what they want you to believe.

Victor rubs his head and gives another sigh, before looking back over at Walter.

VICTOR ROSEN

This body chose you because we believed you to be a strong willed man who believed in diplomacy Walter. ... Don't give us a reason to doubt you.

Walter gives an angered look at Victor then charges out of the room, slamming the door behind him.

Victor shakes his head in disbelief

VICTOR ROSEN

Every time it ends the same way with him.

INT. MASS POPULATION LIVING QUARTERS MORNING

The room is busy with people.

Some are sitting on their beds finishing off what is on a small breakfast plate. Others are getting dressed in their usual day well-worn clothes. The rest sit around each others beds, chatting amongst themselves.

TERRI GRAYS, a medium height slim built woman in her late 20s sits on a bed talking to a handful of other people.

She observes the environment in front of her.

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Terri gives a sigh.

TERRI GRAYS
Another fun day in the slums

FRANK BROWNING, a wisened looking man in his early 60s standing next to Terri turns to her with a knowing look on his face.

FRANK BROWNING
At least it keeps us safe.

Terri looks at Frank in disbelief.

TERRI GRAYS
Safe or controlled?

A look of slight frustration appears on Frank's face.

TERRI GRAYS
Plus I don't see how sharing the same quarters as convicted killers can be classed as safe.

FRANK BROWNING
They have no power down here Terri, there's no point in them doing anything. ... and as long as you don't rub them the wrong way, you'll remain safe from them.

Terri looks across the room as her eyes come to focus on the large built frame of PETER RUSHTON, a man in his mid 40s who is lying face up on a bed.

TERRI GRAYS
I don't feel safe around all of them.

Frank notices her looking at Peter.

FRANK BROWNING
Rush is not to be feared. He's just a man who wants to make amends for his past.

TERRI GRAYS
I'm not convinced. ... How can someone who blew up multiple people not at least be left with a few screws lost.

Frank leans in close to Terri and whispers to her.

FRANK BROWNING

If truth be told, he blew that
place up out of revenge for a loved
one.

TERRI GRAYS

Don't trust everything you hear
Frank.

A look of disappointment appears on Frank's face.

TERRI GRAYS

Well anyway. There are more
important things to be fearful of
anyway.

A questioning look appears on Frank's face.

FRANK BROWNING

Like what.

TERRI GRAYS

That new member of governing board,
Walter Marks. ... People say he's
not happy about us being here.

FRANK BROWNING

And where did that gossip come
from?

TERRI GRAYS

Chess has managed to access some
audio files from upstairs. His made
various negative statements about
us.

A concerned look appears on Frank's face.

FRANK BROWNING

You know you guys will be in deep
trouble if station security find
out that you've been eavesdropping.

A sly smile appears on Terri's face.

TERRI GRAYS

Some gossip is worth that risk. ...
Plus what makes you think they'd
ever be able to catch me. ... I am
a thief by nature don't forget.

A strong built uniformed PEACE OFFICER in his mid 30s is
escorted into the room.

(CONTINUED)

Terri, Frank and everyone else in the room look at him with great interest.

Peter takes a brief glimpse then lies back on his bed again.

FRANK BROWNING

Well at least community service gives you that bit of freedom.

Frank nods towards the Peace Officer.

TERRI GRAYS

As long as you go where they say,
and do what they want you to do.
... and accept who you're gonna be
forced to work with.

Frank gives him a convincing smile.

FRANK BROWNING

Only those on good behaviour do
community service. ... You really
do worry too much at times.

The Peace Officer pulls out a handheld electronic data device, and starts observing some information on its screen, before looking up at the room's inhabitants.

PEACE OFFICER

Here are today's community service assignments. Failure to accept your assignment will remove you from the following week's selection.

The Peace Officer taps the screen a few times then turns back to face the room.

PEACE OFFICER

Lower alpha quadrant heating pest control will be done by Terri Grays and Peter Rushton.

Peter looks over towards Terri.

A nervous look appears on Terri's face, before turning back to face Frank.

FRANK BROWNING

Nothing to worry about, eh?!

INT. HEATING DUCT LATE AFTERNOON

A long dark narrow tunnel lined with several pipes and valves.

Terri and Peter, soaked to the bone in sweat, but still having to wear protective coveralls, are spreading rodent poison around several of the pipes.

Peter seems to be doing the more challenging aspects of the job, mainly the actual sanitisation of the pipes, while Terri just seems to be in deep conversation with herself, hoping that Peter might respond.

TERRI GRAYS

I swear it's deliberate that they always pick me for the worst assignments. ... It's gotta be over 100 degrees in here.

Peter is thoroughly spray painting one of the pipes with the poison. He seems to be ignoring Terri.

Terri gives a sigh at Peter's lack of response, but carries on talking to him anyway.

TERRI GRAYS

But maybe that's part of the plan. They think I'm too much of a preacher, so stick me where the rest of the station don't see me. ... if not somewhere where an "accident" could happen.

Still seeming to ignore Terri, Peter reaches back one of his hands at Terri.

PETER RUSHTON

Pass me a chisel.

Terri's face is full of offence.

TERRI GRAYS

Would it really hurt you to take interest in someone else's opinions just once?!

Peter droops his shoulders and sighs.

TERRI GRAYS

I know you're "Mr Silent Type" and all, but we've got to spend all this time together. ... I think I

(MORE)

(CONTINUED)

TERRI GRAYS (cont'd)
deserve at least a little bit of
emotion from you!

Peter stops working away and turns his face round to focus on Terri. A look of annoyance appears on his face.

PETER RUSHTON
I don't like to share my opinions.

Terri doesn't look impressed by this comment.

TERRI GRAYS
Well I just thought that someone
who goes around blowing up
buildings might at least have
something to say.

Peter suddenly grabs Terri by the throat and slams her against the side of the tunnel.

A look of anger is on Peter's face as he stares directly into Terri's eyes.

A look of fear appears in Terri's eyes.

PETER RUSHTON
I don't talk about the past.

Peter lets go of his grip, and Terri, his body momentarily weak, drops to the floor. He gives a couple of raspy coughs.

TERRI GRAYS
Okay. ... Point taken.

Peter quickly checks that Terri is okay, then turns his back on her, as he returns to the job in hand.

PETER RUSHTON
Now let's just get on with this
job.

Some footsteps are heard on the outside of the tunnel.

WALTER MARKS (O.S.)
The people I have to keep in
contact with just to keep our
future in place. ... It can make a
man of power feel quite exposed.

A look of shock appears on Terri's face.

TERRI GRAYS

It's him. Walter Marks. ... This is better than anything Chess managed to get hold of.

Peter keeps turned away from Terri.

PETER RUSHTON

Just focus on the work Terri.

Terri ignores Peter and stays fixated on the conversation outside of the tube.

A door can be heard sliding open outside.

WALTER MARKS (O.S.)

There you are George. ... Won't you let us in?

After a moment the door slides shut.

No more voices can be heard.

A look of disappointment appears on Terri's face.

TERRI GRAYS

No!

PETER RUSHTON

And now you can get back to work.

Terri notices the entrance hatch above her.

A look of encouragement appears on her face.

Terri reaches over to the latch and starts unlocking it.

Peter glances back and watches as Terri is about to push the latch open.

A look of panic appears on his face as he quickly tries to stop her.

PETER RUSHTON

What the hell are you doing?!

Terri turns to him with a look of determination on her face.

TERRI GRAYS

I'm trying to find out what that son of a bitch's is really up to.

(CONTINUED)

PETER RUSHTON

And trying to get us both put in
solitary confinement?!

A defensive look appears on her face.

TERRI GRAYS

I was a thief. I do know a thing or
two about not getting caught.

INT. HALLWAY 2 LATE AFTERNOON

A long clinically clean curved passage way with sliding
doors leading off from it.

A panel in the floor lifts up slightly.

INT. HEATING DUCT LATE AFTERNOON

Terri looks around the passage way through the latch
opening.

A look of confidence appears on her face.

TERRI GRAYS

It looks safe. Now help me get
through the latch.

A look of disbelief appears on Peter's face at this comment.

PETER RUSHTON

I will not let you do this. ... I
am not gonna be part of this.

A cocky look appears on Terri's face.

TERRI GRAYS

Well you can either help me up, or
I'll just leave this latch wide
open and wait for station security
to notice it.

A look of frustration appears on Peter's face, and then he
moves over to Terri and starts helping her through the
latch..

PETER RUSHTON

This had better work.

(CONTINUED)

TERRI GRAYSS
Trust me. We'll be fine.

INT. HALLWAY 2 LATE AFTERNOON

Terri clears herself of the latch hole before cautiously scanning the surroundings.

She leans her face down to the hole.

TERRI GRAYS
You can come up.

PETER RUSHTON (O.S)
Are you kidding me. I'm staying here out of the way.

A bargaining look appears on Terri's face.

TERRI GRAYS
I need you up here to keep an eye out. This wont work otherwise. ... and if I were to get caught, you know I'd take you down with me.

PETER RUSHTON (O.S)
God damn it. ... Fine. I'll come up. ... Give me a hand.

Terri helps pull Peter through the hole and into the passage way.

A commanding look appears on Terri's face.

TERRI GRAYS
Stay watch over there, and I'll keep an eye from the door.

Peter cautiously moves over to the suggested look out position.

Terri examines one of the sliding doors closer, and then a confident smile appears on her face.

TERRI GRAYS
This looks like the place.

Terri pulls out what looks like a modified pair of earphones with a resonator attached to them.

Peter turns to face Terri and examines the headphones with a look of confusion.

(CONTINUED)

PETER RUSHTON

Where did you get them from?

A sleek smile appears on Terri's face.

TERRI GRAYS

A thief should always have a good pair of ears on them.

Terri stands next to the door, puts the earphones on, rests the resonator against the door, and listens intently.

INT. APARTMENT LATE AFTERNOON

A small simply furnished living room with adjoining doors.

The room has a medium sized projected tv screen which seems to be projected without a projector, a small kitchen area with motion controlled washing and cooking facilities, and a well worn armchair.

GEORGE PETERS, a mousy looking man in his late 40s, wearing an old jumper and T-shirt is speaking to Walter Marks, and ROB CALDER, a stocky built man in his early 40s wearing what looks like a Personal Security Guard outfit.

George appears nervous in front of a somewhat anxious looking Walter.

WALTER MARKS

And it's definitely been confirmed?

GEORGE PETERS

Yes. Our climatologists have confirmed that Irea could fully sustain human colonisation.

INT. HALLWAY 2 LATE AFTERNOON

A look of shock appears on Terri's face as he turns his head to face Peter.

TERRI GRAYS

They've found a new planet for the human race.

Terri turns back to face the door again

INT. APARTMENT LATE AFTERNOON

WALTER MARKS

And has this been made official
outside of the labs?

GEORGE PETERS

Not yet. They want to double check
some details, but it should be
officially announced next week.

Walter looks away from George with look of deep thought on his face.

Walter gives a knowing look to Rob before turning back to face George.

WALTER MARKS

Well this is definitely celebration
worthy news. ... You're work is
very much appreciated George.

Walter gives George a friendly smile which he returns.

But a look of concern then appears on Walter's face.

WALTER MARKS

And you're help towards our cause
wont be forgotten.

A look of confused panic appears on George's face suddenly.

Rob pulls out a pistol with a built in silencer.

George sees the gun and fear fills his face as he looks at Walter.

GEORGE PETERS

But. ... you said..

SOUND OVER: silenced pistol shot.

Rob shoots George in the heart.

George dies instantly and collapses on the floor.

INT. HALLWAY 2 LATE AFTERNOON

A look of fear appears on Terri's face as he quickly turns round to face Peter.

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TERRI GRAYS
Oh Jesus! They just killed a guy.

Peter looks shocked.

PETER RUSHTON
What?!

Terri turns back to the door.

INT. APARTMENT LATE AFTERNOON

Walter looks apologetically at George's collapsed body.

WALTER MARKS
We can't allow any leaks. No-one
can know about Irea until delta
section have been wiped out. ... We
have to act fast.

INT. HALLWAY 2 LATE AFTERNOON

A look of numb shock appears on Terri's face.

TERRI GRAYS
He's going to kill all of us.

The resonator separates itself from the earphones and
clatters on the floor.

INT. APARTMENT LATE AFTERNOON

Walter and Rob look panicked.

Walter gives Rob a commanding look.

WALTER MARKS
Check it out.

INT. HALLWAY 2 LATE AFTERNOON

The latch is opened and Terri and Peter are trying to get
themselves through it. A look of desperation is on their
faces.

TERRI GRAYS
Move quicker. ... Before its too
late.

The door slides open and the cautious looking faces of Walter and Rob catch sight of Peter and Terri.

Peter and Terri see them and freeze in place.

A moment of feint recognition is exchanged between Walter and Peter.

Rob flashes his holstered gun at Peter and Terri, and a commanding look appears on his face.

ROB CALDER

I think you guys had better stay
right there.

Peter closely examines Rob's posture.

Peter is holding the resonator in his hand.

Peter flings the resonator at Rob's hand.

The resonator smashes against his hand.

Rob winces in pain.

Peter charges at Rob and Walter.

He slams Rob against the side of the door entrance and knocks Walter back into the apartment.

Peter turns back to face a surprised looking Terri and dashes over to her. A look of urgency is on his face.

PETER RUSHTON

Well get back in there already.

Terri forces himself through the gap, and Peter follows after.

Rob regains his composure, notices Peter still working his way through, and reaches for his gun.

Walter, shaken but standing in the apartment doorway, looks at Rob with a look of hesitation in his face.

WALTER MARKS

No. Leave them.

Peter goes through the latch and closes it behind him.

WALTER MARKS

I'll make sure they can't cause any
trouble.

INT. MASS POPULATION LIVING QUARTERS LATE EVENING

The area is as busy as ever.

There seems to be a noticeable air of tension in the air now though.

Peter is back to lying on his bed, ignoring the rest of the people around him.

A panicked looking Terri sits on her bed talking to Frank.

TERRI GRAYS

I can't believe it. He's just going to wipe us all out. ... Like we're nothing. ... I can't let him get away with this.

A negative look appears on Frank's face.

FRANK BROWNING

I don't think one thief is going to be able to save delta quadrant.

A slightly positive look appears on Terri's face.

TERRI GRAYS

Maybe with the right support.

Terri glimpses over at Peter.

Frank notices Terri looking at Peter and shakes his head with a doubting look on his face.

FRANK BROWNING

If you want someone to help you save our population, you need to go for someone who actually wants to be saved.

One of the walls in the room starts to flash.

A look of uncertainty fills everyone's faces.

A large video screen materialises on the wall, and the Peace Officer who made an appearance before in the room appears on screen. He looks very serious.

VIDEO SCREEN

PEACE OFFICER

At 4pm this afternoon, George Peters, a member of the station's

(MORE)

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PEACE OFFICER (cont'd)
geographical research team was shot
dead. ... His killers, Terri Grays
and Peter Rushton, remain at large.

LIVING QUARTERS

A look of shock appears on many peoples faces. They then
turn to an equally shocked looking Terri and Peter.

VIDEO SCREEN

PEACE OFFICER
Governor Walter Marks has requested
the immediate capture of these two
people, dead or alive.

LIVING QUARTERS

The video screen disappears.

Everybody remains focused on Terri and Peter.

A lack of anger appears on Terri's face.

TERRI GRAYS
Son of a bitch!

A regretful looks appears on Frank's face.

FRANK BROWNING
Well I guess that means you're
gonna be stuck here then.

A determined look appears on Terri's face.

TERRI GRAYS
But I can't afford to be stuck here
. That son of a bitch is getting
away with murder, and soon he'll
get away with mass genocide.

FRANK BROWNING
Everyone's going to be after you
now. You wont get anywhere out
there.

TERRI GRAYS
Maybe with the right people behind
me I can.

INT. COMMUNITY TOILET EARLY MORNING

A poorly cared for area with only a few cubical toilets and urinals.

Peter, with a defeatist look on his face, washes his hands at a sink then walks away from it.

As Peter heads towards the exit, the entrance doors swings open and Terri walks in with a look of determination on her face.

Peter doesn't look overly enthusiastic to see Terri.

TERRI GRAYS

You have to help me stop him.

PETER RUSHTON

I don't have to do anything. ...
Ask someone else instead.

TERRI GRAYS

There is no-one else. No-one who
can get me to the governing body.

PETER RUSHTON

You've already got me a price on my
head. I'm not putting anything else
on the line for you.

TERRI GRAYS

There's nothing else to put on the
line. If we get caught, we get
caught. ... We wont be in any worse
a position than we are now, and
maybe we might be able to save
thousands of lives at the same time
too.

Peter sighs in frustration.

PETER RUSHTON

All I want is to be left alone.
That's all I've ever wanted.

An irritated look appears on Terri's face then she mutters something under her breath.

TERRI GRAYS

Well I guess that explains your
lack of family visits.

Peter is suddenly flushed with anger.

(CONTINUED)

He pins Terri to the side of the bathroom sink. His eyes burrowing into her.

PETER RUSHTON

You know nothing about my family!
My wife is dead! My daughter was
taken away from me! ... Just
because I tried to do the right
thing!

Peter steps back away from Terri. A level of calm returning to his face.

A look of determination returns to Terri's face.

TERRI GRAYS

Maybe this is your chance to do the
right thing again. ... But this
time it can work out.

Peter gives a defeatist sigh.

PETER RUSHTON

We wont be able win though ... All
we'll do is make things worse for
all of us. Maybe it's best that we
just accept the inevitable.

Terri gives a frustrated sigh and storms towards the bathroom door.

Before she reaches the door though she turns back around to face Peter.

TERRI GRAYS

Is that what your wife and daughter
would think of you? ... Someone who
would give up fighting for
something right, just because it
might not work out.

Terri walks out of the bathroom.

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

INT. MASS POPULATION LIVING QUARTERS MORNING

A down heartened looking Terri sits on her bed.

Frank looks at her sympathetically.

(CONTINUED)

FRANK BROWNING

For what it's worth, I'm sorry it didn't work out better. ... Maybe there are other ways to try to bring your case to justice though.

A sudden look of defiance appears on Terri's face

TERRI GRAYS

There isn't another way! ... I have to expose the situation, and the only way it can be done is to present the facts to the governing body.

A negative look appears on Frank's face.

FRANK BROWNING

You wont get to them without having someone covering your back.

TERRI GRAYS

Chess can tell me where I need to go.

FRANK BROWNING

And what about those physical obstacles that there isn't a route around?

A slightly reluctant looking Peter suddenly appears behind them.

PETER RUSHTON

That would be where I come in.

Terri turns around and sees Peter.

A look of unexpected surprise appears on her face.

TERRI GRAYS

Do you mean it? Really?

A small brief smile appears on Peter's face.

PETER RUSHTON

Let's just say that sometimes other people make more sense than you'd like to accept.

A small smile appears on Terri's face.

INT. RECREATION ROOM LATE AFTERNOON

A poorly furnished room scattered with several tables and chairs, some half full bookshelves, an old radio and an old TV.

In one corner, Peter and Terri sit with CHESSTER PARSONS, a medium framed bespectacled man in his late 30s.

The three of them are closely observing the screen of what looks like a makeshift laptop computer that Chester is using.

On the screen are various files showing blueprints.

PETER RUSHTON

This looks like its going to
be pretty complicated.

CHESSTER PARSONS

It's probably gonna be even worse
in reality. ... But it'll probably
still be doable with me guiding you
round.

An enthusiastic smile appears on Terri's face.

TERRI GRAYS

Especially now we've got you to
take care of anyone who gets in our
way too.

An argumentative look appears on Peter's face.

PETER RUSHTON

About that. ... I will only agree
to help you if you accept a certain
condition of mine.

An unsure look appears on Terri's face.

TERRI GRAYS

What condition?

PETER RUSHTON

I won't kill anyone.

TERRI GRAYS

But what about in self defence?

PETER RUSHTON

I will knock people out and injure
them.

(CONTINUED)

TERRI GRAYS
But they might come back.

A commanding look appears on Peter's face.

PETER RUSHTON
I've caused enough pain and taken
enough lives in my past. ... I
refuse to be the cause of anymore
deaths.

An unenthusiastic look appears on Terri's face.

TERRI GRAYS
Oh good. Another challenge to deal
with then.

Peter ignores this comment and returns to focus on the
screen.

A bemused look appears on Peter's face, as he watches
Chesster access various seemingly classified files.

PETER RUSHTON
I still can't figure out how you
even managed to get hold of this
machine Chess.

A smirk appears on Chesster's face.

CHESSTER PARSONS
Give a skilled computer hacker
customer service assignments with
access to a lot of electrical
systems, and I can cook up a little
system like this in no time.

Another screen flashes up showing thousands of tracking
signals.

A look of concern appears on Chesster's face.

CHESSTER PARSONS
I can get you guys to where you
want to go, but there is no way I
can block the tracker you have
attached to you.

A look of contemplation appears on Peter's face.

PETER RUSHTON
Well I guess we just have to find a
way to separate ourselves from them
then.

INT. COMMUNITY TOILET VERY EARLY MORNING

Peter, Terri, Chesster and WILLIAM BANKS, a slim built man in his late 20s, are huddled close to eachother.

A large first aid kit sits on the floor next to William.

A tense look is on all their faces.

TERRI GRAYS

I thought you said this was going to be an easy fix. ... This doesn't look this easy to me!

PETER RUSHTON

Well it is a quick fix. ... All Will needs to do is make a small cut in to our legs to remove the tracking device.

A look of uncertainty appears on Peter's face.

PETER RUSHTON

The problem is the place where the tracker is.

A nervous look appears on Terri's face.

TERRI GRAYS

I thought it's just between the calf and thigh.

WILLIAM BANKS

It is, but it is embedded in to part of the calf and thigh muscle.

A negative look appears on Williams' face.

WILLIAM BANKS

I'll have to damage both the calf and thigh muscle to remove it.

Peter butts in to the conversation.

PETER RUSHTON

Basically giving us both a handicap. ... While having to work our way to the governing body, and trying to escape security.

A look of panic appears on Terri's face.

(CONTINUED)

CHESTER PARSONS
It's definitely an effective
technique to stop anyone trying to
run for their life.

Terri takes a moment to conserve herself, and then looks at Peter with a less than enthusiastic look on her face.

TERRI GRAYS
Well I guess we'd better get on
with it then.

INT. PRIVATE OFFICE EARLY MORNING

A well furnished office including various bookcases, cabinets, a desk, and several chairs.

Walter sits behind his desk with a bothered look on his face.

He is busily both deleting files from a computer and saving them to an external memory.

Looking perturbed, Rob sits away from the desk while staring at a tracker screen on a portable data device.

Rob looks away from his device and over at Walter.

ROB CALDER
What if they say something to one
of the peace officers? ... About
what really happened?

A smirk appears on Walter's face.

WALTER MARKS
They're from Delta Sector. You
really think a peace office would
take the word of a criminal over a
government official.

ROB CALDER
I just think we need to make sure
every eventuality is covered.

WALTER MARKS
We've been planning to get rid of
Delta sector for years. ... Before
we all even moved up here. ... All
our bases are well covered.

Rob gives him a reassured smile.

(CONTINUED)

Walter gets off his chair and walks over towards Rob.

WALTER MARKS

How long have we known each other
Rob?

ROB CALDER

15 years.

WALTER MARKS

That is because we've always seen
eye to eye. ... we both know that
for this society to survive, we
need to get rid of those who have
the capability to spoil it. ... And
we will be respected for our
decisions in due course.

Walter looks at the portable data device.

WALTER MARKS

How are our little troublemakers
doing anyway?

Rob takes another look at the device screen and shows Peter
and Terris' tracker marks motionless in a closed off room.

ROB CALDER

They seem to be resting. ... No
movement for the last hour.

WALTER MARKS

Good. They're at least wise enough
to realise that any effort to stop
us would be a wasted effort.

A look of concern appears on Rob's face suddenly.

A perturbed look appears on Walter's face.

WALTER MARKS

What is it?

Rob points Walter towards the layout on screen, particularly
where a lot of tracker marks are.

ROB CALDER

According to the living quarters
layout, this is the main sleeping
and living area.

He then points to the area where Peter and Terri's tracker
marks are.

(CONTINUED)

ROB CALDER

But these two seem to be in the
toilet area. ... For the last hour.

WALTER MARKS

Well that doesn't make any sense.
... Unless if they've somehow
become detached from their track..

A look of panic appears on Walter's face.

WALTER MARKS

They're not in Delta squadron
anymore.

A look of command then appears on Walter's face.

WALTER MARKS

We need to find them immediately.

Rob frantically starts searching for some further
information on the screen.

Walter looks over at Rob

WALTER MARKS

They must have had some help ...
Fidn out who

INT. CORRIDOR LATE MORNING

A long poorly kept narrow pathway with some piping running
along it.

Despite both seeming in considerable pain, Peter and Terri,
limp along the pathway at a fairly brisk pace.

A look of determination is on Peter's face.

Terri's face is full of struggle.

TERRI GRAYS

Can we just take a break for a
moment. ... We've been walking for
three hours already and my leg
nearly reads a break.

Peter turns to Terri with a frustrated look on his face.

PETER RUSHTON

We can't take too many breaks, ...
We've got a long way to go, and we
(MORE)

(CONTINUED)

PETER RUSHTON (cont'd)
don't have a lot of time to get
there.

TERRI GRAYS
But surely 5 minutes wouldn't kill
us.

PETER RUSHTON
That doesn't sound like the
determined woman that convinced me
to go on this journey.

TERRI GRAYS
We're the same. ... I just have 3
hours of walking on a damaged leg
now.

Peter gives a little sigh before giving Terri an
understanding smile.

PETER RUSHTON
Well I guess we could take a short
break.

A look of relief appears on Terri's face.

SOUND OVER: message alert.

With a look of curiosity, Peter grabs hold of what looks
like a makeshift radio communicator that is attached to him,
and speaks into it.

PETER RUSHTON
Hey Chesster. Is everything okay
there? We haven't heard from you in
a while.

COMMUNICATOR

CHESSTER PARSONS (O.S.)
All is good here. I just had some
errands to sort out. ... but never
mind that. ... Those trackers I
gave you are showing that you're
right at an important route
junction.

CORRIDOR

Peter scans the area. Before returning focus to the radio
communicator

(CONTINUED)

PETER RUSHTON

Where?

COMMUNICATOR

CHESSTER PARSONS (O.S.)

There should be a sign on a door
that reads "S3-21A".

CORRIDOR

Peter sees the marking.

PETER RUSHTON

I see it.

COMMUNICATOR

CHESSTER PARSONS (O.S.)

To the left of it should be a small
access door. ... It connects to
a ventilation tunnel. ... Across
that tunnel is another access door
to a power supply room ... That
should get you of Delta quadrant.

CORRIDOR

PETER RUSHTON

Then I guess that's the way we go.
... Keep us posted.

Peter hits a call cancel button on the communicator and puts
it away.

He looks over at an exhausted Terri with a determined look
on his face.

PETER RUSHTON

I guess resting will have to wait
for a moment.

An unenthusiastic look appears on Terri's face.

Peter walks over to the access door, sees a handle on it,
and tries to open the door.

With a look of frustration he slams himself against the
door, trying to thrust it open.

The door starts to loosen and finally it swings open, taking
Peter partially forward with it.

INT. VENTILATION TUNNEL LATE MORNING

A long vertical reasonably wide shaft with various access panels and ladder rungs attached to the walls.

At the bottom of the shaft is a large fast spinning fan.

Forced by his momentum, Peter partially lurches forward into the tunnel, before slamming slightly against the shaft wall.

Peter catches sight of the fan and a look of unease appears on his face.

INT. CORRIDOR LATE MORNING

Peter pulls himself away from the access hole.

He looks over at Terri.

Terri looks a bit nervous.

TERRI GRAYS
What is it?

INT. VENTILATION TUNNEL LATE MORNING

Terri cautiously sticks her head into the shaft.

She catches sight of the fan, and a shocked look appears on her face.

INT. CORRIDOR LATE MORNING

Terri pulls herself back into the corridor.

A look of reluctance appears on her face as she looks at Peter.

TERRI GRAYS
No way. No how!

Peter gives her a less than convincing optimistic look.

PETER RUSHTON
It wouldn't be that big a jump. ...
And there is plenty of hand holds
on the wall.

A look of panic flushes across Terri's face.

(CONTINUED)

TERRI GRAYS

And there's a good chance that I might miss a hand hold and get diced up by that fan.

An argumentative look appears on Peters' face.

PETER RUSHTON

Well if we don't do it, we won't get out of Delta quadrant, and we'll all die.

An unenthusiastically accepting look appears on Terri's face.

TERRI GRAYS

I guess I have no choice then.

A commanding look appears on Peter's face.

PETER RUSHTON

I'll launch myself across to the otherside, open the other hatch and help get you across.

Peter moves over to the opened door way, grabs hold of the door, readying his body to launch itself, and with a look of determination on his face, eyes up the panel on the other side of the shaft.

Peter launches himself out of the corridor.

INT. VENTILATION TUNNEL LATE MORNING

Peter flies across to the opposite access panel.

He hits the opposite side of the shaft.

He drops a little down the shaft.

Despite a slight pull coming from the fan, he manages to grab a ladder rung.

Peter looks down at the fan with a look of unease on his face.

From the open access panel, Terri looks at Peter with a concerned look on her face.

Keeping focus on the access panel, Peter pulls himself up, wincing as he puts pressure on his damaged thigh, until he is squatted directly below the panel.

(CONTINUED)

He rests his feet on one of the ladder rungs, and while holding one rung tight with one arm, he uses his other arm to grab the access panel latch, and force the panel open.

Peter pulls himself through the opened access hole.

INT. POWER SUPPLY ROOM LATE MORNING

A large poorly lit room filled with many rows of power generators.

Peter slides into the room through the access hole.

Unknown to Peter, his movement sets off a laser sensor next to the access panel.

INT. PRIVATE OFFICE LATE MORNING

Walter is still deleting files from his computer.

Rob is observing his portable tracking device.

Suddenly a red warning flash comes up on the device screen, followed by a sensor indicator shown on a digital blue print.

An anxious look appears on Rob's face.

Rob grabs a radio communicator and speaks into it.

ROB CALDER

They're in the power supply room.
Echo team move in.

Hearing this, Walter turns to face him with a look of anticipation on his face.

INT. VENTILATION TUNNEL LATE MORNING

Peter appears in the access hatch. He has a beckoning look on his face as he looks at Terri.

He moves his body partly through the hatch.

PETER RUSHTON

All you got to do is throw yourself
through the latch and you'll reach
here no problem.

A look of doubt appears on Terri's face.

(CONTINUED)

TERRI GRAYS

I'm still just picturing that large spinning blade I've got to clear.

A convincing smile appears on Peter's face.

PETER RUSHTON

Well I'll be here as a safety net for you.

A not overly convinced look appears on Terri's face.

TERRI GRAYS

Oh fine then.

With a nervous look on her face, Terri braces her body.

She launches herself through the air.

She hits the other side of the wall.

She grabs a ladder rung.

She loses her grip on the ladder rung.

She drops down towards the fan. A look of panic on her face

She catches another ladder rung.

With a slightly calmer look on her face, Terri, wincing in discomfort, rests her feet on a ladder rung and starts pulling herself up towards the slightly anxious looking Peter.

Peter stretches his arm out to Terri.

Terri grabs his arm with one of hers while the other holds on to the rung.

The rung her foot is resting on breaks off.

Terri's feet drop.

Peter's body is pulled forward slightly

Terri shrieks out in panic. She takes a look down at the fan.

She looks back up at Peter.

Peter strengthens his hold and faces Terri with a look of determination on his face.

(CONTINUED)

PETER RUSHTON

Grab my arm with your other hand. I
can pull you up.

Terri shakes her head in disagreeance.

The rung Terri is holding on to starts to loosen.

PETER RUSHTON

You can do this.

Terri lets go of the rung and grabs Peter's arm.

Peter pulls Terri up and into the access room.

INT. POWER SUPPLY ROOM LATE MORNING

Terri collapses on to the floor, exhausted.

Peter lies collapsed on the floor equally exhausted.

PETER RUSHTON

Well, ... at least that's the hard
bit over.

Terri looks at him unconvinced.

INTERCUT ECHO TEAM

A door opens in the far end of the room, out of sight of
Peter and Terri.

A small group of men, consisting of an ECHO TEAM LEADER, and
3 ECHO TEAM GUARDS, all dressed in black body armour with
attached night vision lenses and holding enforcement
weapons, sneak into the room.

The Team Leader signals the Guards to spread out and
search the whole of the room.

INTERCUT PETER & TERRI

Terri regains her composure while observing the room.

TERRI GRAYS

So I guess we just gotta search for
the other entrance door now.

Peter observes the structure of the room.

(CONTINUED)

PETER RUSHTON

I guess so. Hopefully Chesster should advise us of the next step in a moment.

SOUND OVER: distant door creak.

Peter suddenly falls silent. A look of concern appears on his face.

A look on confusion appears on Terri's face.

TERRI GRAYS

What's wrong?

A cautious look appears on Peter's face.

PETER RUSHTON

We're not the only ones here.

TERRI GRAYS

Are you sure?

PETER RUSHTON

Definitely. ... and I don't think it's a welcoming committee.

A panicked look appears on Terri's face

TERRI GRAYS

Oh shit. What are we gonna do?

PETER RUSHTON

Well these generators will create too much interference for any body heat sensors they might have, but we are still gonna have to get past them. ... with nothing to protect us.

A confident smile appears on Terri's face.

TERRI GRAYS

Maybe I can set them up for you.

A look of confusion appears on Peter's face.

TERRI GRAYS

I made a career out of sneaking around people undetected. ... I'll find those guys and line them up for you, and then you just have to knock them down.

(CONTINUED)

A look of acceptance appears on Peter's face.

With a look of optimism on her face, Terri starts to head away from the access hole.

She turns back to face Peter.

TERRI GRAYS

Keep close.

Peter starts to follow her.

INTERCUT ECHO TEAM GUARD 1

Team Guard 1 slowly moves in between a couple of power generators.

He cautiously scans the area.

INTERCUT TERRI

Hiding herself behind a generator, Terri watches the unsuspecting Team Guard 1 from a slight distance.

She reaches into her pocket and pulls out a small screw head.

She launches the screw head at a power generator a little way from the Guard.

INTERCUT ECHO TEAM GUARD 1

Team Guard 1 hears the noise made by the screw head, and cautiously goes over to investigate.

The Guard reaches the generator.

Suddenly Peter blindsides him, slamming the Guard against another generator.

Peter is overpowering him but suddenly the Guard kicks him away.

Peter smashes back against another one of the power generators.

He winces in pain.

The Guard removes his goggles and moves over to Peter, reaching for a handgun from his outfit.

With a look of discomfort on his face, Peter gets himself back on his feet.

(CONTINUED)

The guard reaches Peter, aims the gun at him, and puts his finger on the trigger.

Peter catches sight of the gun, and with a look of urgency on his face, reaches out for the gun to deflect it.

Peter and the Guard wrestle over the gun's control.

The gun gets pointed at an upward angle, and a shot is fired.

SOUND OVER: gun shot.

The bullet is fired diagonally, but a large sound wave follows it which creates a dent in one of the power generators.

Terri looks at the effect of the bullet's path in surprised shock.

INTERCUT ECHO TEAM GUARD 2

Standing by another power generator, they respond to the sound of the bullet.

INTERCUT ECHO TEAM LEADER

Standing by another power generator, they also respond to the sound of the bullet.

INTERCUT PETER AND THE GUARD

Peter headbutts the guard.

He follows this with a kick to the thigh.

Before slamming the guard against the side of one of the power generators.

Dazed, the guard tries to recover himself, turning back to face Peter.

Peter hits him in the jaw with a right hook.

Finally beaten, the guard collapses to the floor.

A concerned looking Terri looks at Peter.

TERRI GRAYS

They're not all gonna be that much
work are they?

Looking exhausted, Peter looks at Terri.

PETER RUSHTON

I hope not.

A focused look returns to Terri's face.

TERRI GRAYS

Well I think that gun shot would've definitely brought us enough attention so we'd better get moving.

Peter gives her a nod of agreeance.

PETER RUSHTON

I think we might need to amend our tactics though.

A look of uncertainty appears on Terri's face.

Peter reaches down to the guard's body and retrieves the handgun and what looks like a taser.

Peter examines the gun closely.

Terri observes Peter's actions.

TERRI GRAYS

What the hell is in that gun?

Peter stays focused on the gun.

PETER RUSHTON

They're pulse bullets. ... They were being developed 10 years ago. ... If you miss your target, the pulse range from the bullet would be strong enough to cause major damage to anything in the near vicinity.

Terri gives him a small smile.

TERRI GRAYS

Well if it can give us extra support, it's definitely worth holding on to.

INTERCUT ECHO TEAM GUARD 2

The Guard moves cautiously around the power generator, seemingly moving in the direction of where the gun shot was heard.

(CONTINUED)

Moving round the side of the generator they catch a glimpse of a seemingly lost looking Terri.

A confident smile appears on the Guards face.

Staying unnoticed, he sneaks up behind Terri, the gun pointing at her head.

ECHO TEAM GUARD 2
Don't make a move.

A commanding look appears on the Guard's face

ECHO TEAM GUARD 2
Now put your hands on your head and
turn round slowly.

With a look of compliance on her face, Terri does as requested.

The confident smile returns to the Guard's face.

ECHO TEAM GUARD 2
You know, the way people had been
talking about you, it sounded like
catching you would be a bit of a
challenge. ... But I guess you're
just two idiots who got lucky once.

A pleading look appears on Terri's face.

TERRI GRAYS
Please don't hurt me. ... I never
wanted any of this to happen.

INTERCUT PETER

Peter watches from a distance as Guard 2 moves to get a better shot of Terri, unaware that Peter is watching him.

Terri makes subtle eye contact with Peter.

A small smile appears on Peter's face.

Peter grabs hold of the hand gun.

INTERCUT ECHO TEAM GUARD 2

Still unaware, the confident looking Guard's aim remains focused on Terri.

(CONTINUED)

ECHO TEAM GUARD 2
I won't hurt you. I'm just gonna
use you to hurt your little friend.

INTERCUT PETER

Peter aims the gun at the Guard.

A reluctant look appears on Peter's face.

He hesitates and drops the gun slightly

INTERCUT ECHO TEAM GUARD 2

ECHO TEAM GUARD 2
All you've got to do is tell me
where he is in the next 5 seconds
and I'll let you live.

A look of fear appears on Terri's face.

INTERCUT PETER

Peter regains his focus and aims the gun back at the Guard.

He moves his aim just to the left of him.

He pulls the trigger.

INTERCUT ECHO TEAM GUARD 2

Terri suddenly drops herself to the floor.

A look of surprise appears on the Guard's face.

SOUND OVER: gun shot

The bullet soars past the guard.

The pulse launches the guard head first into one of the
power generators, instantly knocking him out.

The guard collapses to the floor.

Peter cautiously walks over to Terri with a smile on his
face.

Peter removes the tazer from the guard.

He hands it over to Terri.

(CONTINUED)

PETER RUSHTON

A direct shot from this will target multiple pressure points on a body at the same, knocking out your opponent instantly.

Terri takes the tazer from him and examines it.

She doesn't look overly convinced.

Terri stands herself up and looks at Peter.

TERRI GRAYS

Well I guess I'd better flush out the rest of these guys then.

INTERCUT TERRI

Terri cautiously moves around a generator, looking for anymore guards.

Echo Team Guard 3 with a look of determination on his face, suddenly appears from nowhere and slams Terri into another generator.

Terri falls to the floor.

INTERCUT PETER

Seeing the action unexpectedly unfold from a distance, a look of shock appears on Peter's face.

INTERCUT TERRI

She quickly scrambles herself to her feet.

She grabs hold of the tazer and goes to aim at the Guard.

The Guard grabs her arm and slams it against the generator, knocking the tazer out of her hand and sliding across the floor.

Terri watches the tazer slide away with a look of helplessness on her face.

The Guard puts Terri in a tight hold.

ECHO TEAM GUARD 3

You and your friend are not gonna set me up.

The Guard quickly drags Terri away from the area.

INTERCUT PETER

(CONTINUED)

Terri moves quickly after them. A look of unease is on his face.

INTERCUT TERRI

Standing by another generator, the Guard keeps a tight hold on a panicked looking Terri.

The Guard scans the area with his gun. A highly alert look is on his face.

ECHO TEAM GUARD 3
Show yourself you son of a bitch.

INTERCUT PETER

Peter edges round a generator and catches a glimpse of the back of the Guard.

A look of relief appears on his face.

Peter pulls the gun out and aims it at the Guard.

TEAM LEADER (O.S)
Fire that shot and you and your
friend die.

A look of shock appears on Peter's face.

The Team Leader, with a controlling look on his face, moves behind Peter.

He has a gun pointed at the back of Peter's head.

TEAM LEADER
I knew we'd be able to catch you
out. ... You criminals are all
alike. So predictable.

A look of failure appears on Peter's face.

The Team Leader looks over at the direction of Terri and the Guard.

TEAM LEADER
We've caught the other one. Bring
the girl over here.

The Guard appears holding a defeated looking Terri.

He sees Peter and smiles.

The Team Leader moves around to look Peter in the face.

(CONTINUED)

Unknown to the Guard and the Team Leader, Terri manages to subtly get hold of the Guard's tazer and turn it round to face the Guard.

TEAM LEADER

When will delta section realise
that they have no power over this
station.

Terri fires off the tazer and several small sparks hit the Guards' torso.

The Guards' body squirms in sudden pain and lets go of Terri.

The Guard's unconscious body collapses to the floor.

Hearing the commotion, the Team Leader turns around to face the Guard and Terri.

Seeing the collapsed body, the Team Leader reaches for his gun and points it at Terri.

Peter wrestles the Team Leader for control of the gun.

A shot is fired. It just misses Terri, but the shock wave sends her flying through the air.

The Team Leader elbows Peter in the stomach.

Peter doubles over in pain.

The Team Leader front kicks Peter into one of the generators.

Peter arches his body against the generator.

With a look of frustration on his face, the Team Leader moves over to Peter with his gun raised at him.

Peter reaches for the gun and slams the Team Leader's hand against the generator, causing him to drop the gun from his hand.

The Team Leader, wincing, rubs his hand.

Peter rams into the Team Leader and slams him into another generator.

The Team Leader drops to his knees.

Towering over him, Peter watches the Team Leader intently.

(CONTINUED)

The Team Leader stands himself back up. A look of annoyance on his face as he looks up at Peter.

TEAM LEADER

You and that girl. ... All you're doing is delaying the inevitable.

The Team Leader suddenly charges at Peter, stamping down on his wounded leg.

Peter yells out in agony and collapses to the ground.

The Team Leader watches over Peter as he struggles to get back to his feet.

TEAM LEADER

We know your weaknesses. ... We know how to stop you. ... So just let us finish our job.

The Team Leader steps towards Peter, pointing his gun at him.

Peter swings his bad leg towards the Team Leader, sweeping him off his legs.

The Team Leader slams down on the floor, dropping his gun. A look of agony is on his face.

Peter further hits the Team Leader in the chest with a drop kick, causing him to further wince in pain.

Peter gets himself back to his feet.

He picks up the gun, and then positions himself over the Team Leader.

He aims the gun at him with a look of intent on his face.

The Team Leader looks at Peter.

TEAM LEADER

Go ahead. ... Kill me. ... We'll only keep sending more till we finish the job.

A look of hesitation suddenly appears on Peter's face.

He starts to lowers his gun.

Despite still being in pain, a slight smile appears on the Team Leader's face.

He starts to lift himself up off the ground.

(CONTINUED)

TEAM LEADER

This is priceless. ... You can't
even bring yourself to kill me. ...
You may aswell give up now, it'll
be less embarrassing.

The Team Leader reaches out for the gun.

SOUND OVER: electrical buzz

The Team Leader's body briefly spasms then goes still. A
look of shock is on his face.

Peter looks equally shocked at the situation.

Standing behind Peter can now been seen Terri. An aimed
tazer in one hand, and a focused look on her face.

Terri looks over at Peter.

TERRI GRAYS

Someone had to shut him up.

Peter remains in a state of surprise.

TERRI GRAYS

Let's get out of here before any
more come.

INT. PRIVATE OFFICE LATE MORNING

Rob is intently observing the portable tracking device
screen.

Walter anxiously walks back and forth past Rob.

WALTER MARKS

What's taking so long. ... They
should've caught them by now. ...
Get a status check.

Rob picks up the radio communicator and speaks into.

ROB CALDER

Echo Team. Advise of your current
status.

RADIO COMMUNICATOR

The line seems dead.

OFFICE

(CONTINUED)

A worried look appears on Rob's face.

He looks over at Walter.

ROB CALDER

No response from anyone. ... That's not good.

A look of anger appears on Water's face.

WALTER MARKS

Shit! ... We can't have them free.

Walter stops walking and seems to ponder the situation.

After a moment an alert look appears on his face.

WALTER MARKS

They're gonna be searching for whatever they can find about our plans for delta section. ... We've got to get there first.

A look of agreeance appears on Rob's face.

ROB CALDER

I'll contact Charlie Team.

A questioning look appears on Walter's face.

WALTER MARKS

I also want you to look over anything I've been involved in the last 10 years. ... Names, places, events.

ROB CALDER

That's a lot of information. ... Am I looking for anything specific?

WALTER MARKS

Peter Rushton

A look of confusion appears on Rob's face.

ROB CALDER

The fugitive we're hunting?

WALTER MARKS

There's something about him. ... I feel like I know him from my past. ... I want to know why.

INT. CORRIDOR 2 EARLY AFTERNOON

Another poorly lit pipe lined tunnel.

Peter and Terri walk briskly along. Peter has a look of determination on his face, but Terri looks irritated.

PETER RUSHTON

Chess said that this should lead us
to the records hub entrance. ...
Hopefully we'll be the only ones
there.

Terri suddenly comes to a halt.

Peter looks at her in surprise.

PETER RUSHTON

What's wrong?

Terri's face turns to anger

TERRI GRAYS

What's wrong?! How about you almost
letting me be shot by that guard,
because you wouldn't shoot them
yourself?! ... How about you almost
getting shot with your own gun by
their leader because you froze
still when you aimed your gun at
them.

PETER RUSHTON

I couldn't kill them. ... I won't
let anyone else die.

TERRI GRAYS

Well we came pretty damn close to
death.

Peter looks apologetic.

PETER RUSHTON

I'm sorry.

TERRI GRAYS

Sorry is not enough!

Peter drops his head.

TERRI GRAYS

I know you have this whole thing
about not killing people. ... I

(MORE)

(CONTINUED)

TERRI GRAYS (cont'd)
know you have this whole thing
about not wanting to talk about
your past. ... But you better start
talking about it because I'm not
gonna put my life on the line
because of your decisions anymore!

Peter looks up at her flustered.

PETER RUSHTON
Not talking about my past is the
only way I can deal with it. ...
You'll just have to accept that.

TERRI GRAYS
Not while it could put our future
at risk I wont!

Peter drops his head and gives a defeatist sigh.

PETER RUSHTON
Fine. I'll tell you. ... I'll tell
you everything.

Terri looks at him with great interest.

BEGIN FLASHBACK:

EXT. PARK LATE AFTERNOON

A large open area surrounded by Trees.

In a cordoned off area, a military ceremony seems to be in progress.

What looks like a HIGH RANKING OFFICIAL pins a medal to Peter, who is wearing a military dress uniform. He seems to be in his late 20s.

PETER RUSHTON (V.O.)
I was a soldier once. ... I loved
and fought for my country ... Being
the best I could be. ... But I soon
came to feel that my life needed
changing.

INT. POLICE OFFICE EARLY MORNING

A busy office.

Many uniformed policemen and policewomen populate the area. Working at desks, speaking to the public, speaking to each other.

Peter, now in his mid 30s and dressed in a police uniform, and with an empathetic look on his face, sits at a desk as he talks to a civilian woman in her late 40s.

PETER RUSHTON (V.O.)

I left the army and became a member
of the police force. ... I felt I
could do more good helping people
that way, than trying to solve
crises with more killing.

INT. KITCHEN LATE AFTERNOON

A warm looking well furnished kitchen.

Peter sits at a table with ISOBEL RUSHTON, a young girl with long brown hair.

They are working through what looks like school homework together.

ANNE RUSHTON, a medium sized woman in her mid 30s, walks into the kitchen.

She notices Peter and Isobel, walks over to them, observes what they're up to, and with a smile on her face, gives both of them a kiss.

PETER RUSHTON (V.O.)

It gave me the opportunity to be a
father too.

END FLASHBACK

INT. CORRIDOR 2 EARLY AFTERNOON

A sorrowful look appears on Peter's face.

PETER RUSHTON

But it seemed that trouble was
waiting for me ... ,and before long
it found me.

BEGIN FLASHBACK:

INT. POLICE RECORDS OFFICE LATE EVENING

A medium sized room with many full looking filing cabinets in it.

A uniformed Peter sits at a small table.

With a focused look on his face ,he carefully scans through documents from a large opened folder.

PETER RUSHTON (V.O.)

I was investigating a complicated case, when I came across some small details of what seemed like a plan to develop a substance that could wipe out thousands of people in a very short period of time.

INT. CAPTAIN'S OFFICE EARLY MORNING

A small moderately furnished room with a desk and a few chairs.

Peter with a look of frustration on his face is in a heated argument with CAPTAIN GRAVES, a slightly overweight man in his early 50s.

Peter is pointing to various printouts lying in front of the Captain on his desk.

The Captain leans back in his chair with a look of hopelessness on his face.

PETER RUSHTON (V.O.)

I brought my findings to my superiors but they said there wasn't enough evidence for a case, and I should just leave it. ... But to me it felt like something was being ignored.

INT. POLICE OFFICE LATE EVENING

Amid the usual hustle and bustle of the office, Peter is busily working at his desk.

He is speaking on the phone to someone heatedly while reading from a printout and looking back and forth at his computer.

(CONTINUED)

PETER RUSHTON (V.O.)
I took it upon myself to dig deeper into the situation. Determined to resolve the case myself. ... It turned out that someone in the government was responsible for the plot, but I couldn't find a name.

INT. KITCHEN LATE AFTERNOON

Peter sits at the kitchen table, anxiously scanning over further paperwork as if hoping for more answers to appear.

SOUND OVER: telephone ring

With a look of curiosity on his face, Peter picks up the phone.

Peter speaks into the phone but soon his face changes from curiosity to distress.

PETER RUSHTON (V.O.)
Then came the call I never hoped would happen.

INT. ACCIDENT SITE LATE AFTERNOON

A haze of flashing emergency lights.

Police officers and paramedics are getting statements from various civilians. All with looks of shock on their face.

With a look of deep sadness on his face, Peter examines the bloodied and bruised body of Anne.

A paramedic comes over to Peter with an apologetic look on his face and forces him to move away from Anne.

Peter keeps looking back at Anne. A look of deep loss is on his face.

PETER RUSHTON (V.O.)
It was a hit and run. ... Anne was killed instantly. ... The police had no luck tracking down the other driver.

INT. DINING ROOM EARLY MORNING

A homely looking room with a large table and various family photos on display.

A saddened looking Peter searches through a pile of paperwork.

A sad looking Isobel comes into the room and gives Peter a tight hug.

SOUND OVER: mobile phone

Peter picks up the phone and answers it.

A look of uncertainty appears on his face.

PETER RUSHTON (V.O.)

Then I got told the truth about my wife's death. ... It was no accident. ... She was killed because I asked too many questions. ... And now those who killed my wife, we're threatening my daughter if I wouldn't back down.

Peter ends the call.

He looks at Isobel with a worried look on his face.

Peter looks away from her and anger fills his face.

PETER RUSHTON (V.O.)

Those who plotted to kill thousands of people, had killed an innocent person, and now threatened to kill another to hide their crime ... They had to be stopped.

EXT. STATELY HOME LATE NIGHT

A large manor house surrounded by a wooded area.

Various lights seem to be on in the house, and a few cars are parked outside the front of it.

By a nearby bush, hidden in the shadows, a camouflaged Peter observes the house.

PETER RUSHTON (V.O.)

The information I had pulled did not say who was in control, but it

(MORE)

(CONTINUED)

PETER RUSHTON (V.O.) (cont'd)
did suggest where they were
located.

Peter pulls out a small detonator switch.

PETER RUSHTON (V.O.)
I wired their location with
explosions. ... If I wanted to stop
them effectively, I had to make
their end instantaneous.

Peter presses a button on the switch.

Several simultaneous explosions go off, destroying the house
completely.

INT. COURTROOM EARLY AFTERNOON

A plain hall full courtroom.

A guilty looking Peter stands in front of a judge. He is
dressed in a prison uniform and his hands are cuffed.

PETER RUSHTON (V.O.)
Unable to hide what I'd done, I was
charged with 6 counts of first
degree murder. My daughter was put
into care.

INT. PRISON CELL EARLY EVENING

A bare looking cell except for a single bed, sink, and a
toilet.

Peter lies on the bed, his face full of sadness as stares up
at the ceiling.

Prisoners hollering can be heard outside of the cell but
Peter ignores it.

PETER RUSHTON (V.O.)
My wife was dead. I had lost my
daughter, and I had murdered 6
people. All because I tried to do
what was right. ... From then on I
decided that the best thing I could
do for anyone was stop trying to
change situations, and just let the
world swallow me whole.

INT. MASS POPULATION LIVING QUARTERS EARLY AFTERNOON

The area is as busy as usual.

Peter lies on his bed in the same position as he was in his prison cell.

END FLASHBACK

INT. CORRIDOR 2 EARLY AFTERNOON

Peter looks full of sorrow.

Terri looks at him with a face full of pity.

PETER RUSHTON

And that's why I can't bring myself to let anyone else die by my actions.

TERRI GRAYS

I'm so sorry. ... I had no idea. ... none of us did.

PETER RUSHTON

That's how I wanted it to be. ... The less people that knew. ... The less people asked questions. ... The less I had to remember what happened.

A look of curiosity appears on Terri's face.

TERRI GRAYS

Have you had any contact with your daughter since?

PETER RUSHTON

I've heard nothing. ... I think it's the best thing. ... If I tried to get in contact with her, those who threatened her life might act on their threat.

TERRI GRAYS

And those behind the plot. ... Was their leader killed?

PETER RUSHTON

They couldn't identify the bodies. ... But nothing seems to have happened since. ... So maybe I did

(MORE)

(CONTINUED)

PETER RUSHTON (cont'd)
manage to help. ... I still wish I
knew who was behind it all though.

A look of regret appears on Terri's face.

TERRI GRAYS
I'm sorry I forced you into this.

Peter gives her a slight smile.

PETER RUSHTON
I'm not. ... You were right. ... My
wife and daughter would have wanted
me to do the right thing.

Terri returns him a smile.

PETER RUSHTON
So I guess we should be getting
back on with saving some lives
then.

INT. RECORDS ROOM MID AFTERNOON

A small room full of various computer systems.

In a top corner of the room, a ventilation shaft entrance
door is slammed hard with a hand.

Eventually the entrance door swings open wide.

Peter appears in the shaft and observes the area.

He slowly maneuvers himself out of the shaft.

With his body almost out he reaches up to a vertical pipe
above the entrance and grabs hold of it tightly.

He swings his body out and gently lowers himself to the
ground.

He quickly sneaks around the area, and sees that no-one else
is around.

He calls up to the ventilation shaft.

PETER RUSHTON
It's clear.

Terri appears head first in the shaft entrance. A look of
annoyance is on her face.

(CONTINUED)

TERRI GRAYS

Is Chess sure there wasn't an easier way to get here?

PETER RUSHTON

Not one that wouldn't get us caught.

Terri cautiously moves her body out of the ventilation shaft.

Peter helps her down to the floor.

Peter moves round the computer systems before coming across a computer screen attached to a wall with a touch pad below it.

Terri walks over to Peter.

Peter presses what looks like a computer power switch.

Another screen comes up, but is prompting for both a password and retina check.

A look of annoyance appears on Peter's face.

PETER RUSHTON

Ah shit! ... Where the hell are we gonna get a retina scan.

Peter grabs his radio communicator and speaks into it.

PETER RUSHTON

Chess, we're in the records room but we got a problem. The database needs a retina scan.

COMMUNICATOR

CHESSTER PARSONS (O.S.)

Give me a moment. I should be able to get you round that issue.

RECORDS ROOM

Peter waits several minutes with an impatient look on his face,

Suddenly a scanned retina image flashes up on the screen and a password is typed in without Peter touching the touch pad.

A look of shocked amazement appears on Peter's face.

(CONTINUED)

A message on the screen says "Access Granted" quickly followed by "Welcome back Walter" , then a load of folder shortcuts appear.

PETER RUSHTON

You got past a retina scan?

COMMUNICATOR

CHESSTER PARSONS (O.S.)

Hackers can access a hell of a lot if they've got the skills. ... Now it's up to you two to find that evidence.

RECORDS ROOM

The communicator cuts out, and Peter puts it away.

Peter starts searching through the folders.

Terri stands next to him, observing the file titles in the folder.

After a while, a file called "Preservation" is noticed.

Looking Intrigued by it's title, Peter opens the file to find several documents included in it.

As they start searching through the documents, it becomes clear that the file has plenty of proof of Walter's want to get rid of delta sector and how he plans to use a bio-engineered chemical called Cyrlis which would be pumped through the air conditioning unit to kill it's population before a new planet can be populated.

Peter plugs a small device into a USB socket.

A message comes up on screen saying that it is downloading the file.

An unimpressed look appears on Peter's face.

Terri looks at Peter confused.

PETER RUSHTON

This confirms what he's up to, but it's not gonna be enough. ... We're gonna need something more concrete.

A look of thought appears on Terri's face.

(CONTINUED)

TERRI GRAYS

Well this a Record Room. ... I reckon somewhere around here are some files on him.

A determined look appears on Peter's face. He removes the device from the USB socket and then starts searching round the room for filing cabinets.

Terri starts searching too.

After a while of searching, Peter comes across a cabinet labelled "M".

With a look of determination on his face, Peter starts searching through the cabinet.

He soon comes across a couple of box files labelled as Walter Marks.

Peter removes the files and starts searching through one of them.

Terri comes over to Peter and starts searching through the other file.

After some detailed searching, Terri closes the file with a look of disappointment on her face.

Peter closes the other file. A look of frustration is on his file.

PETER RUSHTON

Damn it! There's nothing here. ...
How can there be nothing here?!

A look of consideration appears on Terri's face.

TERRI GRAYS

Perhaps any incriminating evidence has already been removed from the file.

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

PETER RUSHTON

But he would still want that information kept secure.

Peter heads over to the C section of the cabinets.

He starts searching through the cabinets intently, but nothing seems to be listed under Cyrlis.

(CONTINUED)

A look of defeat appears on Peter's face.

He closes the cabinet draw and turns himself away from it, but suddenly a look of curiosity appears on his face.

He opens the cabinet again but probes the back of the drawer where Cyrlis would be.

The back of the drawer feels loose.

He feels around the back panel and finds a finger grip.

He pulls at the grip and the panel comes away.

Several unlabeled files can be seen.

A sly smile appears on Peter's face.

PETER RUSHTON
That sneaky Son of a Bitch.

Peter pulls out the files.

A smile appears on Terri's face.

Looking gleeful, Peter and Terri start looking through the files.

In a padded envelop Terri finds a vile.

She examines it.

TERRI GRAYS
We got a sample.

Peter is reading through another other file when he suddenly seems his name mentioned.

A look of concern appears on Peter's face.

Terri looks worried at Peter's change in expression.

TERRI GRAYS
What is it? What did you find?

PETER RUSHTON
I found me. ... I'm mentioned in
this.

Peter reads over the other documents intently.

As he works through the information details and words catch his attention, "chemical warfare", "police mole", "Anne", "Isobel".

After a while Peter stops working his way through the files. A look of hatred is on his face.

PETER RUSHTON

It was him. ... He was the one responsible. ... For everything!

A look of confusion appears on Terri's face.

TERRI GRAYS

What do you mean?

PETER RUSHTON

The figure behind the chemical warfare plan. It was Walter Marks. ... He ordered the death of my wife!

A look of shock appears on Terri's face.

PETER RUSHTON

And now he's trying to use the same chemical to kill off us.

With a look of determination on his face, Peter collects all the paperwork and the sample from the files and puts it into a shoulder bag.

PETER RUSHTON

I wont let him get away a second time.

A nervous look appears on Terri's face as she watches Peter become more and more frustrated.

TERRI GRAYS

Don't rush into things too much though.

A look of disbelief appears on Peter's face.

PETER RUSHTON

What?!

TERRI GRAYS

I just think that it's important that we keep our cool. ... If we want to out play Walter Marks, we've got to stay calm about the situation.

PETER RUSHTON

Keep calm! How the hell am I supposed to keep calm! ... He killed my wife! He threatened my daughter's life! ... They were innocent people!

An empathetic look appears on her face.

TERRI GRAYS

You told me before that you didn't want to get involved with this situation, because when you help, you only seem to hurt more people.

PETER RUSHTON

And?!

TERRI GRAYS

You then agreed to help because it was the right thing to do, that your wife and daughter would agree.

PETER RUSHTON

So?

TERRI GRAYS

The right thing to do still remains to not kill anyone. ... If you can't control your anger over the past, you will kill again, and that's not what they would want. Is it?

Peter drops his head. A look of regret appears on his face.

PETER RUSHTON

It isn't.

A commanding look appears on Terri's face.

TERRI GRAYS

Then let's get these files to the governing body, and make sure that Walter Marks pays for everything he's done, ... with interest.

INT. BOILER ROOM LATE AFTERNOON

A Medium sized dark and dirty looking room.

Pipes run around the room, and several large upright boilers are dotted around it.

Peter stands by what looks like a small cabin door which is slightly ajar.

Terri, stooping down slightly, comes through the door.

She looks around the room with a lack of enthusiasm on her face.

TERRI GRAYS

And we're in yet another dark and dank room.

Peter gives her a cheeky smirk.

PETER RUSHTON

The only way we're gonna stay undetected is if we go through the places no-one else wants to visit.

Terri looks unfazed by this response.

They start moving around the room cautiously.

Terri suddenly stops for a moment.

Peter looks at her confused.

TERRI GRAYS

Did you hear that?

A nonchalant look appears on Peter's face.

PETER RUSHTON

It's probably just the boilers. ...
Nothing to worry about.

Peter and Terri move around one of the boilers.

Suddenly CHARLIE TEAM GUARD 1, dressed similarly to the Echo Team Guards, appears in front of Peter and Terri with a gun pointed at them.

With a panicked look on their faces, Peter and Terri try to turn and run from the Guard but CHARLIE TEAM GUARD 2, dressed in the same outfit, blocks their other exit.

Terri gives Peter an unimpressed look.

(CONTINUED)

TERRI GRAYS
Nothing to worry about eh?!

ENTRANCE

Peter and Terri are forced around a boiler, and suddenly come face to face with a smirking Walter, guarded by CHARLIE TEAM GUARD 3, CHARLIE TEAM GUARD 4, and Rob.

A look of hatred appears on Peter's face.

He grabs his gun and without hesitation fires a shot at Walter.

The bullet is deflected by what seems like an invisible shield covering Walter.

A look of surprise appears on both Peter and Terri's faces.

All the guards and Rob quickly aim their guns at Peter and Terri.

WALTER MARKS
The latest in all over body armour.
Invisible to the naked eye.

A look of anger appears on Peter's face.

PETER RUSHTON
You son of a bitch! ... You
should've died 10 years ago.

WALTER MARKS
And you should've learnt to not
challenge those more powerful than
you. ... You've had more than
enough years to realise that.

A look of frustration appears on Walter's face

WALTER MARKS
I was forced into hiding for 10
years because of all your
investigating. ... All that
planning wasted because of you.

PETER RUSHTON
Good!

Walter ignores Peters' response.

A sly smirk returns to his face.

(CONTINUED)

WALTER MARKS

But that doesn't matter now. ... We still have Cyrlis. We can use it to get rid of all those who will damage our population's new home. ... And thanks to you, you've got hold of any incriminating files for me, and I can now get rid of them and get rid of you.

A look of failure appears on both Peter and Terri's faces.

WALTER MARKS

Oh and I guess you're wondering why despite all your efforts to evade our security, we always knew where you were.

A look of curiosity appears on Peter and Terri's faces.

SOUND OVER: message alert

Peter picks up the communicator with a look of surprise on his face.

COMMUNICATOR

CHESTER PARSONS (O.S.)

I'm sorry guys.

BOILER ROOM

A look of unbelieving shock appears on Peter and Terri's face.

COMMUNICATOR

CHESTER PARSONS (O.S.)

He promised me immunity from the virus if I helped control your movements. ... He said it was the only way I would be able to survive.

BOILER ROOM

A look of fury appears on Terri's face as she looks at the communicator.

TERRI GRAYS

You son of a bitch!

The communicator cuts out.

(CONTINUED)

WALTER MARKS

Mr Parsons made the right decision.
That is all. ... He realised that
yours was a losing a battle. ...
And now that he is working for us,
you must have realised it too.

Peter looks at Walter angered.

Walter ignores this.

WALTER MARKS

Well anyway. There's no reason to
digress anymore.

Walter turns to Charlie Team Guard 3 and gives him a nod.

He then returns his focus to Peter.

Peter subtly reaches for his tazer.

WALTER MARKS

We are going to dispose of this
incriminating evidence. ... And my
Guards will finally put the two of
you out of your misery.

The Guard reaches for the files.

Suddenly a blast from Peter's tazer hits him in the
shoulder.

The guard spasms in agony.

Walter, Rob, and the rest of Charlie team are temporarily
stunned by the situation.

Peter kicks the Guard, knocking him unconscious.

Guards 1 and 2 grab hold of Peter, holding him back.

Peter squirms, trying to get free.

Rob quickly marches over to Peter.

Without hesitation he punches Peter hard in the face.

Peter slumps down, his face slack and bruised.

Rob hurries Walter away from the others.

Walter with a disgusted look on his face looks over at the
Guards.

(CONTINUED)

WALTER MARKS

Do whatever you want with them. ...
Just make sure they don't leave
this room alive.

A look of unease appears on Peter and Terri's faces.

Walter and Rob, leave the area, closing the door behind them.

The Guards grab Peter and Terri and march them over to a corner of the room.

Guard 1 and Guard 2 pin Peter and Terri up against the wall.

With a look of determination on his face, Guard 4 pulls out a gun and aims it at Peter's head.

CHARLIE TEAM GUARD 4

Let's just end this now.

Peter kicks Guard 2 in the shins.

Guard 2 yells out in pain, and staggers backwards.

Guard 4 is quickly thrown back by the situation but then quickly re-aims his gun at Peter.

Peter grabs the gun.

The two of them wrestle for control of the weapon.

Peter forces the gun diagonally upwards.

The gun fires

SOUND OVER: gun shot.

The bullet tears through one of the pipes.

A jet of steam blasts out, hitting Guard 4 directly in the face.

Guard 4 yells out in pain.

Guard 1 goes to aim his gun at Terri's head, but Terri throws herself at him.

Guard 1 is knocked backwards.

The gun is flung out of his hand.

Terri reaches for his tazer.

(CONTINUED)

Guard 1 and Terri wrestle for control of the tazer.

The tazer fires and hits Guard 2.

Guard 2 spasms in agony and collapses on the floor.

Guard 1 kicks Terri backwards.

Terri slams against the wall, knocking herself unconscious.

Guard 1 sees his gun on the floor and dashes over to it.

He picks up the gun and turns back to face Peter.

Peter charges at Guard 1.

Guard 1 aims his gun at Peter.

Before Guard 1 can take the shot, Peter rams into him.

They slam into one of the boilers.

The Guard is still holding the gun but Peter forces his hand against the boiler.

The hand starts to sizzle against the boiler.

The guard gives an agonizing yell.

He drops the gun.

Peter punches the Guard in the stomach.

The Guard doubles over, grabbing his stomach.

Peter hits him with an uppercut.

The guard collapses to the ground unconscious.

Guard 4, partially recovered, now has his tazer aimed at Peter.

Peter charges at the guard, trying to evade the tazer.

The tazer fires.

It strikes Peter's arm.

Peter, still focused but seemingly unfazed by the tazer's effect, continues charging forward.

Peter slams into the Guard, knocking him to the floor.

The Guard tries to raise his body.

(CONTINUED)

Peter slams his head against the floor, knocking him out.

Terri, still shaken, stands herself up.

She examines the situation with a look of surprise.

Peter, slightly short of breath but looking focused turns to face Terri.

PETER RUSHTON

Time to move on again I guess.

INT. PRIVATE OFFICE LATE AFTERNOON

A anxious looking Walter paces around the room.

Rob watches him with a slightly frustrated look on his face.

Chesster, appearing somewhat nervous of the current situation, is busy using a portable single screen touch pad computer.

WALTER MARKS

Something's not right. ... I know something's not right.

ROB CALDER

You need to calm down. ... We're in control.

An angered look appears on Walter's face.

WALTER MARKS

Charlie Team have still not contacted us. ... One of this station's top Guard team's have gone AWOL. ... That doesn't sound like being in control to me!

ROB CALDER

Maybe they're disposing of the bodies.

WALTER MARKS

Or maybe the son of a Bitch who screwed me over once is about to screw me over again!

A look of defeat appears on Rob's face.

(CONTINUED)

ROB CALDER
I'll call them then.

Rob grabs his communicator, puts in on to loud speaker, and speakss into it.

ROB CALDER
Charlie Team, what's your position?

COMMUNICATOR

No noise is heard

OFFICE

A concerned look appears on Walter and Robs' faces.

ROB CALDER
I repeat. What is your position.

COMMUNICATOR

There is a wheezing sound

CHARLIE TEAM GUARD 4
Men, down. ... The prisoners have
escaped. ... Send reinforcements.

The communicator cuts out.

OFFICE

A look of annoyance appears on Rob's face.

ROB CALDER
Shit!

Walter's face fills with fury.

WALTER MARKS
"Shit!", is that all you can think
to say?! ... Who the hell trained
these Guards?!

Rob tries to confront Walter with a calm look on his face.

ROB CALDER
They have no map of where to go
anymore though.

He turns to Chesster with a demanding look on his face.

ROB CALDER

And you can keep an easy track on their movements with your video camera access. Right?

Chesster gives him a nervous nod, and then turns to face Walter.

CHESTER PARSONS

That's right and then you can get your Guards to home in on their direct location.

Walter looks at the two of them with a less than impressed expression on his face.

WALTER MARKS

You'd better be right. Both of you. ... Or you'll suffer the same fates as them.

INT. CORRIDOR 3 LATE AFTERNOON

Another long hallway. Unkempt and seemingly unoccupied.

Peter and Terri walk along, looking uneasy as they scope the area around them.

TERRI GRAYS

I can't believe that son of a bitch turned on us. ... He completely screwed us!

A look of disagreement appears on Peter's face.

PETER RUSHTON

Not completely.

A look of doubt appears on Terri's face.

TERRI GRAYS

How are we not screwed?! We have no map, and the one guy who was guiding us is now helping others hunt us.

Peter pulls out several folded sheets of paper from one of his pockets.

Terri observes the paper with a look of curiosity on her face.

(CONTINUED)

Peter unfolds the sheets and what looks like a hand drawn blue print is on the front of the first page.

A surprised look appears on Terri's face.

A slight smile appears on Peter's face.

PETER RUSHTON

As much as you feel you can trust a friend in Delta. It's important to remember one thing. ... You should never be too trustful.

A look of regret temporarily washes across Terri's face.

PETER RUSHTON

So why you and Chess were having a sleep, I logged on to Chess's device and noted down as much of this station's blue print's that I could. ... You know, just in case.

A look of enthusiasm appears on Terri's face.

TERRI GRAYS

This is great news! We can get back on track no problem!

An unsure look appears on Peter's face.

PETER RUSHTON

Not necessarily. ... With Chess now helping Walter, they're gonna track our every move on camera. ... They'll be waiting for us.

Terri closely examines the blue prints.

After a while a slightly cocky look appears on Terri's face, and she turns back to face Peter.

TERRI GRAYS

I've broken into my fair share of security guarded places. ... These blue prints should provide a clear idea of where Camera's could be. ... We can use it as a guide to avoiding them.

A slight smile appears on Peter's face.

(CONTINUED)

PETER RUSHTON

Then we've got the advantage again.

A worried look appears on Peter's face.

Terri looks at him concerned.

TERRI GRAYS

What is it?

PETER RUSHTON

I shot at Walter. ... I didn't even hesitate.

TERRI GRAYS

You didn't kill them though.

PETER RUSHTON

But I could've. ... I could've ruined everything again. All because I let my emotions take control.

TERRI GRAYS

The man is the devil. ... He's taken so many lives. He deserves to be shot. ... I would've shot him if I had a gun.

PETER RUSHTON

But I can't kill someone again. ... I don't have the control.

TERRI GRAYS

Sometimes there isn't always a need for control. ... Sometimes death really is the only choice. No matter how much you don't want it to be. ... What happened in your past, was unfortunate. ... But this time, you're doing the right thing.

Peter gives him a slight accepting smile.

PETER RUSHTON

I'll try to keep that in mind.

INT. PRIVATE OFFICE EARLY EVENING

Walter continues to pace around the room, looking even more frustrated than before as he clenches his fists tightly.

Rob and Chesster are continuously scanning the screens of their devices, with looks of confusion on their face.

WALTER MARKS

It's been hours. ... How the hell have they not turned up anywhere?!

CHESSTER PARSONS

I don't know. It doesn't make sense. I'm checking through the security cameras regularly. ... Maybe they're not all working.

Rob appears offended by this suggestion.

ROB CALDER

This station's security system is state of the art. There's no way the cameras aren't working. ... The only way they could possibly be avoided is if they knew where they were.

CHESSTER PARSONS

But they can't, because I'm the only one who knows the layout of...

A sudden worried looks appears on Chesster's face.

Walter notices Chesster's change in expression, and an anxious look appears on his face.

WALTER MARKS

What?

A nervous expression appears on Chesster's face as he looks at Walter.

CHESSTER PARSONS

When I went though the plan initially with Peter and Terri, there was a brief period when I was away from my computer.

WALTER MARKS

So?

(CONTINUED)

CHESSTER PARSONS

It might have been enough time for them to... log on to my computer and takes note of the map.

Walter's face suddenly fills with fury.

WALTER MARKS

You're saying that they could be walking around with the blue print of this station?!

CHESSTER PARSONS

Quite possibly.

Walter yells out in anger, throwing a listening device he was wearing at a wall hard.

WALTER MARKS

You idiot!! ... How the hell are we supposed to catch them now if we've already told them how to avoid our security?!

Rob nervously butts in.

ROB CALDER

We might still be able to get the drop on them.

Walter turns to Rob with a look of frustration on his face.

WALTER MARKS

How?

ROB CALDER

They're gonna need to eventually hit a direct line to the main area of the station. If we get guards there ahead of them, we should be able to catch them out.

An unconvinced look appears on Walter's face.

WALTER MARKS

That last comment does not fill me with confidence.

A look of regret appears on Rob's face.

Walter turns back to face Chesster.

(CONTINUED)

WALTER MARKS

Can you tell me where that direct line will be.

Chesster quickly checks through some of his files, until he comes across a specific blue print.

CHESSTER PARSONS

Alpha Central. It has several direct transport lines to the main station floor, and some emergency routes. ... I'm guessing they'll be chancing the emergency routes.

With a commanding expression on his face, Walter looks over at Rob.

WALTER MARKS

I want guard presence quadrupled at Alpha Central with plenty in plain clothes. ... I want Bravo Team there too. ... Everything must be done to stop them reaching the main station floor.

Walter quickly turns back to face Chesster with a threatening look on his face.

WALTER MARKS

Due to your incompetence, the most threatening members of delta section, have so far been able to evade us. ... If they reach the main station floor, you will be held accountable.

INT. VENTILATION SHAFT LATE EVENING

A narrow passage way, only wide enough for a crawl route.

At the end of the passage is a grating that gives a partial view of a large population transport area.

Peter, closely followed by Terri, drags himself through the passage way, before stopping at the grating.

A look of achievement appears on Peter's face.

PETER RUSHTON

We reached it finally.

A relieved look appears on Terri's face

(CONTINUED)

TERRI GRAYS

Thank goodness for those notes.

A look of concern appears on Terri's face.

TERRI GRAYS

Do you reckon the others are gonna
be waiting for us?

A concerned look appears on Peter's face.

PETER RUSHTON

Considering we've taken down two
groups of their guards, we're
holding vital information, and
they've got Chesster working for
them. ... I reckon yes.

A look of doubt appears on Terri's face.

A determined look appears on Peter's face.

PETER RUSHTON

But we've already got this far
undetected so maybe this won't be
too bad.

INT. ALPHA CENTRAL LATE EVENING

A large public transport station.

Various mass transportation vehicles move quickly in and out
of the station on tracks including multi floor elevators and
hover trains.

The station is busy with commuters either boarding
transportation vehicles or busying themselves in stores and
cafe's located within the station.

Several uniformed guards can also be seen patrolling the
station.

On a wall just in front of a hover train track, a grating
pops open and Peter starts to pull himself through, only to
suddenly realise he is almost on a train track.

A look of panic and shock appears on his face.

Getting himself balanced, he carefully moves himself out of
the ventilation chamber and rests against a long narrow
ledge next to the track.

He looks back at the grating.

(CONTINUED)

PETER RUSHTON

Be careful coming out. The last thing you want to do is take a wrong step.

Peter helps Terri out carefully.

Terri catches sight of the closeness of the track, and a frightened look appears on her face

She gives a nervous wobble and almost topples over the ledge.

She regains her composure and scans the area along with Peter.

Peter notices a large crowd of people waiting by the track

PETER RUSHTON

How do we get across without being noticed?

Terri notices at the far end of the track, a small gap between a barrier and the wall.

TERRI GRAYS

We should be able to squeeze through that gap.

Peter examines the track before looking back over at Terri.

PETER RUSHTON

We should be okay to walk along the track, just try not to get hit by a hover train.

Terri gives him a less than reassured look.

TERRI GRAYS

I'm glad we have nothing to be worried about then.

They both carefully move down on to the track and work their way towards the gap, crouching down to avoid the crowds.

They reach the Gap and and Peter starts to pull himself up on to the other side of the track.

A hover train pulls up on the track.

Terri nervously notices the train and then turns back to face Peter.

(CONTINUED)

TERRI GRAYS
We've gotta hurry.

Peter gets himself up on to the ledge.

He turns and notices the train.

The train door opens and commuters come out of the train.

Peter returns his focus to Terri.

PETER RUSHTON
Hopefully we've still got another
minute or two..

Peter reaches out, grabs hold of Terri, and helps pull her up on to the ledge.

The commuters waiting by the track ledge get on to the train.

Terri manages to get herself almost to the top of the ledge.

The train's doors close.

Terri gets on to the ledge.

She turns around to face the track.

A second later the train rushes past her.

She looks stunned.

TERRI GRAYS
Those two minutes were definitely
needed.

Terri turns back to face Peter with a look of relief on her face.

PETER RUSHTON
We gotta keep moving.

They move through the narrow gap.

TERRI GRAYS
All we got to do is keep a low
profile and we should be able to
get through this place quite
easily.

They both get through the gap and examine the rest of the area.

(CONTINUED)

Suddenly a large projected screen image appears in the middle of the area. It shows a news article advertising Peter and Terri as armed and dangerous criminals.

A look of worried surprise appears on both Peter and Terri's faces.

TERRI GRAYS

I think we need to change our appearance.

INT. CLOTHING STORE LATE EVENING

A medium sized clothing store with various fixed metal fully stocked clothing racks.

The view from a store front window shows that it seems to be attached to Alpha Central.

The store is empty except for a MAN dressed in a sales person outfit.

Peter and Terri, trying to be as inconspicuous as they can, sneak into the store, eyeing the MAN.

TERRI GRAYS

We want to check out your new fall line.

The Man nods his head and watches them as they move to the back of the store.

Terri and Peter standing next to each other start checking out the clothing in the back row.

Terri inconspicuously turns to Peter.

TERRI GRAYS

We'll go to the dressing room, slip into these clothes, and then we should be able to get out through the back.

MAN

While keeping a close eye on Peter and Terri from a distance, the Man reaches underneath a cashier desk and pulls out a hand-held communicator.

He speaks into it.

(CONTINUED)

MAN

The two fugitives are in the clothing store. ... I will stall them until you can get here.

The Man pulls out a tazer and moves away from the desk.

PETER AND TERRI

Peter and Terri are in a closed off dressing area getting changed into the new clothes.

TERRI GRAYS

These should blend us in to the crowd easily. ... We will slip into the crowds and as long we keep our faces out of sight, we should be able to slip past the guards.

A look of concern appears on Peter's face.

PETER RUSHTON

Unless if the sales assistant notices us.

Terri finishes getting dressed.

Peter's face is blocked as he pulls a sweater on.

TERRI GRAYS

We'll be gone before they can do any...

The Man pulls back the curtain, he is holding the tazer at them, and a look of determination is on his face.

Terri looks shocked by his sudden appearance. Peter freezes with the sweater still covering his face.

MAN

Don't take any chances, or I'll take you out in a heartbeat. ... My colleagues will be here to take you into custody any mo...

Peter suddenly swings his elbow at the Man.

The elbow hits him hard in the face.

Stunned, the Man stumbles back into a clothing aisle.

Peter pulls down the sweater, and turns to Terri with a look of urgency on his face.

(CONTINUED)

PETER RUSHTON

I'll sort this out. ... You find us
a way out of here before back up
arrives.

Terri gives him a slightly startled look of agreeance then turns back to a corner of the changing area.

Peter turns back to face the Man, only to see the Man charging back at him.

The Man slams headlong into his chest.

Peter is forced backwards but Peter guides him away from the changing area.

Peter is slammed and pinned against a wall. He winces.

Quickly regaining his composure, Peter kicks the Man in the chest.

The Man is flung backwards.

The back of his head slams against a clothing bar.

He topples backward through the clothes on the rack.

The Man slams against the floor.

Holding his head in agony the Man tries to get himself back to his feet.

Before he can do it though, Peter with a look of irritation on his face, appears in front of his face.

Peter punches him hard in the face. Knocking the Man out cold.

Peter turns back towards the dressing area.

Terri with a look of determination on her face, is kicking hard against the corner of the dresser, creating a slowly expanding gap at the bottom of the wall.

PETER RUSHTON

How's that escape route coming?

TERRI GRAYS

Almost there.

INT. ALPHA CENTRAL LATE EVENING

CLOTHING STORE ENTRANCE.

The BRAVO TEAM GUARDS led by the BRAVO TEAM LEADER, all in dress down uniform, are dashing towards the store.

A look of determination is on their faces, and there guns are in their hands.

BRAVO TEAM LEADER
If anything in there moves, shoot
it!

INT. CLOTHING STORE LATE EVENING

Bravo Team charge into the store quickly heading towards the dressing room.

Bravo Team Leader reaches the dressing room only to find Peter and Terri gone, and a wider hole in the dressing room corner.

A look of anger appears on the Team Leader's face.

BRAVO TEAM LEADER
Son of a bitch!

INT. ALPHA CENTRAL LATE EVENING

Peter and Terri make a beeline towards an access door at the other end of the station.

Terri looks over at the clothing store entrance, watching Bravo Team coming out of it and scanning the rest of the station.

Terri returns her focus to the access door.

TERRI GRAYS
We should make it over to the
access tunnel without any problems.
... We just gotta make sure
we don't bring any more attention
to ourselves.

MOTHER AND FATHER

What appears to be a MOTHER and FATHER talk to a uniformed member of STATION STAFF.

The Woman holds on tight to the hand of a YOUNG GIRL.

(CONTINUED)

The Young Girl frees herself from the Mother's hold and skips away with a content look on her face. The Mother seems oblivious to her action.

Distracted by the atmosphere of the station, the girl collides with a high piled luggage trolley.

The collision causes some suitcases to wobble a lot.

The girl does not notice this as she remains fascinated by her surroundings.

PETER AND TERRI

Peter catches sight of the girl, and looks on in panic as he watches the pile of luggage start to collapse.

He breaks away from Terri and races towards the Girl.

Terri looks at him in disbelief.

TERRI GRAYS

Don't!

MOTHER AND FATHER

Peter reaches the Girl and launches himself at her.

He knocks her out of the way of the luggage just as it smashes down where she had been standing.

What now seems to be The Mother and Father look over at the commotion in shock.

They both dash over to Peter and the Girl.

The Girl looks at Peter with a face full of shocked surprise.

The Mother, her face full of emotional relief, picks up the Girl, gives her a reassuring hug and kisses her multiple times.

MOTHER

My poor little Girl. ... Don't scare me like that again.

Terri cautiously approaches the scene.

The Mother turns to Peter with a look of gratitude on her face.

(CONTINUED)

MOTHER

Thank you so much. ... I don't know
what I would've done if you hadn't
been...

A look or realisation suddenly appears on her face.

MOTHER

Oh my gosh! ... You're him aren't
you. ... You're one of the
fugitives.

A look of panic appears on both Peter and Terri's faces.

Several commuters faces turn to shock as they stop and turn
round to face Peter.

BRAVO TEAM

Bravo Team Leader notices the commotion, and then a look of
realisation appears on his face.

BRAVO TEAM LEADER

It's them.

He picks up his communicator and speaks into it with a look
of urgency on his face.

BRAVO TEAM LEADER

The fugitives have been spotted.
... Don't let them get away!

PETER AND TERRI

Peter and Terri watch nervously as the Guards quickly start
closing in on them.

TERRI GRAYS

How the hell are we gonna get out
of this?

Peter scans the area for an exit route when suddenly he
notices a stationary multi-bin garbage trolley lined up
vertically opposite another hover train track which is in
front of the access tunnel.

He notices a hover train starting to pull into the track
stop.

Peter grabs hold of Terri's arm. He has a look of
determination on his face.

(CONTINUED)

PETER RUSHTON

Follow me.

Peter lets go of Terri's hand and races towards the trolley.

Terri chases after him with a look of hesitation on her face.

TERRI GRAYS

I'm not fan of this idea!

Peter leaps on to the front of the trolley and then dashes across the bins.

With an look of unease on her face and in her body movement, Terri follows him.

The nearby commuters and the Guards watch on, their faces dumbfounded.

TERRI GRAYS

This is not going to work.

PETER RUSHTON

Yes it will.

Noticing Peter and Terris' movements, Bravo Team charge towards the trolley.

Reaching the end of the trolleys, Peter leaps forward into the air.

He manages to land on the roof of the hover train.

With a little less finesses in her movements, Terri follows suit.

Peter reaches the edge of the hover train, and then leaps into the air again, this time in the direction of the access tunnel door.

Peter slams hard into the door, forcing it wide open.

INT. ACCESS TUNNEL LATE EVENING

A very long cylindrical vertical tunnel, with a long ladder running up it's entire length.

The tunnel is lit by small evenly placed lights in the tunnel's walls.

Peter's momentum causes him to tumble into the room, before eventually landing in a heap in front of the ladder.

Peter, looking out of breath, looks back at Alpha Central and gives a sigh of relief.

INT. ACCESS TUNNEL LATE EVENING

Terri leaps off the hover train towards the access tunnel doorway.

With a nervous look on her face, she closes her eyes tight.

She goes through the doorway.

INT. ALPHA CENTRAL LATE EVENING

Bravo Team led by the Team Leader race along the trolleys. A look of determination on their faces.

The hover trains doors close.

The Team Leader reaches the end of the trolleys.

He quickly leaps towards the train.

As he leaps the hover train moves away from the platform.

The Team Leader lands on the train but is unable to control his footing as the train moves away.

Unable to stay balanced, he falls off the train and down on to the passenger side of the track.

Another member of Bravo Team reaches the end of the trolleys but tries to stop himself from going any further when he sees the train gone.

Unable to stop his momentum, he falls off the trolley and lands on the track.

Slightly bruised, the Team Leader lifts himself up of the track floor. And looks over at the access tunnel opening.

A look of anger appears on his face.

INT. ACCESS TUNNEL LATE EVENING

Peter, still slightly shaken from his stumble, gets himself slowly back on his feet.

(CONTINUED)

PETER RUSHTON

I told you we'd make it.

Terri tries to stand herself up as well. She looks at Peter with a unimpressed look on her face.

With a look of urgency on his face, Peter starts scanning the area until he lands his eye on a large broken off wall panel lying against the side of the tunnel.

He closes the doorway and tries to wedge the door shut with the panel.

PETER RUSHTON

We've only bought ourselves a couple of minutes. ... We've got to keep moving.

Peter, with Terri close behind him, starts moving up the ladder.

Peter looks up the ladder and notices that the end of the ladder can't be seen.

A slight look of uncertainty appears on his face.

PETER RUSHTON

I'm sure it won't take that long to get up to the top.

An unconvinced look appears on Terri's face.

After a short while of climbing a clatter can be heard from the bottom of the tunnel.

Peter looks down at Terri with a determined look on his face.

PETER RUSHTON

Just keep going.

Peter and Terri continue to climb.

Suddenly some sound wave bullets pass by Peter and Terri.

They skim them but the force waves force them hard against the ladder.

Terri struggles to hold on against the force created by the bullets.

She gives a yelp of panic.

(CONTINUED)

PETER RUSHTON

Just hold on tight. They'll stop firing once they're closer to us.

A look of disbelief appears on Terri's face.

TERRI GRAYS

You're gonna let them get closer!

A confident smile appears on Peter's face.

PETER RUSHTON

If we're going to get rid of them, I'm gonna need them to be close.

Peter and Terri continue to climb, but now at a slightly slower pace.

SOUND OVER: distant clanking steps

Peter and Terri stop moving.

Terri looks down cautiously.

The Team Leader's face suddenly comes into view through the darkness below.

A panic stricken look appears on Terri's face.

TEAM LEADER

This is the end of the line for the two of you. ... You'll not reach the top of this Tunnel.

Peter looks down towards the Team Leader.

PETER RUSHTON

Never say never.

The Team Leader moves even closer to Terri.

PETER

Unnoticed by the Team Leader, Peter stealthily reaches down and grabs hold of a tazer.

TEAM LEADER.

Now directly below Terri, the Team Leader reaches up to grab her leg.

A tazer blast hits the Team Leader in his head, shoulders and back.

(CONTINUED)

The Team Leader's body spasms and he lets go of the ladder.

As he falls down the tunnel he slams into the rest of the group, breaking his fall but causing them all to fall off the ladder.

Bravo Team slams down in a pile at the bottom of the tunnel.

PETER AND TERRI

Peter, observes the resulting situation with a proud smile on his face.

Terri looks down the tunnel with a look of surprise on her face.

PETER RUSHTON

I knew we had nothing to worry about.

INT. TUNNEL HATCH ACCESS ROOM LATE EVENING

A small undressed cylindrical shaped room.

There is one access door, and on the floor in the centre of the room is the top of an access tunnel with a door in the middle of it.

A GROUP OF GUARDS, identically dressed in armoured suits and holding on to pistols, suddenly come charging through the door with a look of determination on their faces.

GROUP LEADER

Surround the access door! Guns at the ready.

INT. ACCESS TUNNEL LATE EVENING

Peter and Terri reach the top of the tunnel.

Peter observes the exit hatch.

PETER RUSHTON

Just one last door, and then we're on the home stretch.

A sudden look on unease appears on Peter's face.

PETER RUSHTON

Unless if someone's waiting on the other side of this hatch.

INT. TUNNEL HATCH ACCESS ROOM LATE EVENING

The Guards surround the access door. Their guns aimed at the door.

INT. ACCESS TUNNEL LATE EVENING

A focused looking Peter finishes unscrews a bolt holding the access panel to the top of the tunnel. The rest of the bolts already seem to have been unscrewed

A nervous looking Terri watches him closely.

Peter grabs a gun and points upward and at the centre of the access door.

PETER RUSHTON

No hesitation. Shoot anyone you see.

INT. TUNNEL HATCH ACCESS ROOM LATE EVENING

The Guards are still surrounding the access door.

GROUP LEADER

These guys can be tricky. Take them down before they can get a shot in.

SOUND OVER: muffled gun shot.

The access door blasts up in to the air.

The Guards look on in surprise, They are also pushed back slightly by the sound waves.

While the Guards are temporarily stunned, Peter and Terri appear through the access hole. Their tazers ready.

The guards quickly regain their composure, and noticing Peter and Terri re-aim their guns at them.

Peter and Terri fire the tazers quickly hitting all of the group.

The Group collapse on the floor.

Peter and Terri pull themselves out of the access tunnel.

They observe the situation.

Peter looks back at Terri.

(CONTINUED)

PETER RUSHTON

We gotta get moving. Marks
isn't gonna delay his plans
anymore.

INT. PRIVATE OFFICE LATE EVENING

An irate looking Walter has his tightly clenched hands on
his head.

Rob and Chesster stand near him with nervous looks on their
face.

WALTER MARKS

What sort of chicken
shit operation are you guys
running here?!

He turns to face them.

WALTER MARKS

You two were supposed to stop this
happening. ... Your specialist
skills should have been able to
stop a couple of low life
criminals.

Chesster butts in.

CHESSTER PARSONS

I did what I could. ... I didn't
think they would copy the
blueprints. ... You have to give me
another chance!

Walter grabs a holstered gun from Rob.

He aims the gun at Chesster's head and pulls the trigger.

CHESSTER PARSONS

Ple...

SOUND OVER: gun shot

Chesster's body collapses to the floor.

Walter turns to Rob with a commanding look on his face.

WALTER MARKS

No more failures.

Walter calms himself down then slides a communicator into
his pocket.

(CONTINUED)

WALTER MARKS

How long will it take to get Cyrlis ready for use?

ROB CALDER

An hour at most.

WALTER MARKS

Good. Get it ready and pumped into delta section's air supply. ... I have a meeting with the council about the incident, and I want to make sure delta section wont have a chance to be saved.

INT. CORRIDOR 4 LATE EVENING

A fairly uncharacteristic hallway with some closed doors leading off from it.

Peter and Terri quickly move along trying to look inconspicuous while also closely scanning their surroundings.

TERRI GRAYS

So what do we do now?

PETER RUSHTON

We've got to get to the Cabinet conference room and tell the governing board what Marks plans to do.

A questioning look appears on Terri's face.

TERRI GRAYS

Can you be sure that they are going to be there?

PETER RUSHTON

With two dangerous fugitives on the run, and a major incident caused in a busy public space, there gonna have a lot of decisions to make ... fast.

Terri doesn't seem convinced.

TERRI GRAYS

If they are there, and we manage to get past the many guards surrounding the room, can we even

(MORE)

(CONTINUED)

TERRI GRAYS (cont'd)
be sure they'll listen to the pleas
of two convicted criminals.

Peter comes to a halt and turns to face Terri with a look of determination on his face.

PETER RUSHTON
If we don't say anything, then all
of this will have been for nothing.
... The governing body may choose
to ignore the pleas of delta
sector, but we still have the right
to speak against injustice. ...
We're not just trying to protect
delta squadron, we're trying to
protect the human race too.

INT. CONFERENCE ROOM LATE NIGHT

A familiar scenario to the previous government meeting.

Victor once again heads the meeting, and Walter is present.

An air of general unease seems clear though.

A nervous Victor addresses the rest of the board.

VICTOR ROSEN
Walter has given me his assurance
that everything is being done to
catch the fugitives. ... And they
will be charged for the full extent
of their crime.

Walter appears disappointed by this comment.

WALTER MARKS
Charged for their crimes. ...
Victor I don't think you're fully
comprehending what has happened.

A defensive look appears on Victor's face.

VICTOR ROSEN
I am fully aware Walter. I'm just
trying to deal with this situation
as diplomatically as possible.

An irate look appears on Walter's face.

(CONTINUED)

WALTER MARKS

A convicted mass murder is lose on the station, with another death added to his crimes, and he is now invading public safety, ...and you think diplomacy is the key?!!

VICTOR ROSEN

They're still human beings Walter. They have rights. ... I will not issue their death warrants on a whim.

WALTER MARKS

We may as well sign our own death warrants then.

A frustrated look appears on Victor's face.

INT. CORRIDOR 5 LATE NIGHT

Another similar looking corridor.

Peter and Terri, while still keeping a cautious eye on their surroundings, move along the corridor at an accelerated pace.

A look of slight confidence is on Peter's face.

PETER RUSHTON

We've made good time. The board room should be just around the corner.

Peter and Terri move around a corner.

They are brought face to face with a steadfast looking Rob.

ROB CALDER

This is as far as you two go Rushton.

A determined look appears on Peter's face.

PETER RUSHTON

We're doing the right thing here.

ROB CALDER

You're going to undo everything we've tried to do to protect this society's future.

Peter and Terri move over to Rob.

(CONTINUED)

Rob reaches for his gun.

PETER RUSHTON
I don't want to fight you.

ROB CALDER
The only way you're getting to the
board room is over my dead body.

Rob pulls out his gun and aims it at Peter.

Unexpectedly Terri grabs the gun and tries to wrestle it
from Rob.

With seemingly no effort, Rob forces the gun away from her
and with his own free hand flings Terri hard towards a wall.

Terri slams against the wall. Knocked out cold, she
collapses in a heap on the floor.

Peter with a look of concern on his face looks over at
Terri's motionless body.

He then returns to face Rob.

A look of anger appears on Peter's face.

Peter charges towards Rob.

Peter slams Rob against a wall.

Before Rob can recover, Peter starts smashing Rob hard in
the face with his fists.

Rob grabs Peters' foot and flings it upwards.

His body unbalanced, Peter hops backwards a few steps.

Rob, his face bloodied, appears standing over Peter.

He grabs hold of Peter and swings him towards the corridor.

Peter slams into the side of the wall. A dazed look appears
on his face.

Rob quickly front kicks Peter in the stomach.

Peter doubles over in pain.

Peter looks up towards Rob.

Rob's fist flies towards Peter's face.

Peter ducks.

(CONTINUED)

Rob's fist slams against the wall, tearing a small hole in it.

Peter quickly gets to his feet and sends a roundhouse kick towards Rob's head.

The foot connects with Rob's head.

The force knocks Rob backwards as he spits blood from his mouth.

Rob collapses to the floor.

Peter, out of breath, looks down at a bloodied disheveled looking Rob.

PETER RUSHTON

Enough. ... Step aside and let us
do this no.

Appearing physically weakened, Rob lifts himself up off the floor. An angered look is on his face.

Peter studies Rob's face for a response.

Rob, with a look of angered determination, suddenly charges at Peter.

A look of surprise appears on peter's face.

Rob slams in to Peter.

The force of the slam sends them smashing through the corridor wall.

INT. LIFT ACCESS SHAFT LATE NIGHT

A large dark vertical tunnel, lined with various cables, wires and large electrical power conductors

Several lifts quickly move up and down the tunnel.

Peter and Rob fall through the gap created and slam up against a side of the tunnel.

Their bodies start to fall away from the wall.

They both grab hold of some loose cables for support, and gain a foot hold on a wall ledge.

10 feet below them is one of the electrical power conductors.

(CONTINUED)

They both look down hesitantly at the power conductors.

Peter takes a look over at the gap in the wall.

Rob suddenly loses his foot hold.

He slips a little further down the cable but fails to grab another foot hold.

Hearing Rob's stumble, Peter looks down and sees Rob dangling precariously on the wire.

With a look of empathy on his face, Peter reaches a hand out to Rob.

PETER RUSHTON

Take my hand.

Rob looks up at him with a look of deep thought on his face.

Rob manages to pull himself up the cable.

He reaches Peter's hand and grabs hold of it tightly.

Peter helps pull Rob up.

Rob reaches Peter's feet.

He looks at the feet resting on the ledge.

Using one arm to stay holding on to Peter, Rob reaches over to Peter's feet and pulls them off the ledge.

Peter and Rob drop several feet down the cable, before Peter manages to stop the fall.

Both of them are now dangling precariously from the cable.

A look of panic appears on Peter's face.

Rob tugs hard at Peter, trying to pull him away from the cable.

Peter looks at Rob with a saddened look on his face.

PETER RUSHTON

Your life is worth more than this
Rob. ... Don't sacrifice it for his
plan.

ROB CALDER

Don't try to persuade me. ... All
you'll do is guarantee our
society's failure.

(CONTINUED)

Peter gives a defeated sigh.

ROB CALDER

I might not be able to save myself,
but at least I can take you with
me. ... Maybe that will be enough
for our plan to succeed.

Rob keeps tugging at Peter.

Peter's hand starts to loosen.

Peter starts to kick Rob in the face.

Rob gets repeatedly battered but tries to keep going.

Suddenly Rob can't take anymore and lets go.

Peter watches Rob fall towards the power conductor.

Rob smashes into the conductor and is violently
electrocuted.

Peter looks away from the scene with a distressed look on
his face.

INT. CORRIDOR 5 LATE NIGHT

A now conscious, but dazed, Terri pulls herself up off the
floor.

She looks up and, and sees a bloodied and bruised looking
Peter limping his way towards her. He has a focused look on
his face.

A look of relief appears on Terri's face.

TERRI GRAYS

I didn't think I'd see you again.

PETER RUSHTON

Another life has been taken though.

A look of regret appears on Terri's face.

Peter stops in front of Terri

A look of determination appears on his face.

PETER RUSHTON

This all ends now.

INT. CONFERENCE ROOM LATE NIGHT

The entrance door is quickly swung wide open and Peter and Terri, both with a look of determination on their faces, storm into the room.

A nervous glance appears on Walter's face.

Victor and the rest of the board look at Peter and Terri in shock.

VICTOR ROSEN
What are you doing here?!

Peter looks at Walter.

PETER RUSHTON
We're trying to do the right thing.

VICTOR ROSEN
By killing an innocent person and repeatedly resisting arrest?!

TERRI
We were framed!! ... Framed for finding out the fate of delta section.

VICTOR ROSEN
What do you mean, its' fate?

Peter pulls out the Cyrlis files and points them at Victor.

Walter sinks down into his seat at the sight of the files.

PETER RUSHTON
This is proof. Proof of Walter Marks' development of a chemical weapon. ... One powerful enough to wipe out civilizations ... One powerful enough to reshape society before it populates an already discovered habitable planet.

Victor and the rest of the board look taken back by this comment.

Walter quickly butts in.

WALTER MARKS
This is preposterous! ... Do they really think anyone would be fooled by such blatant lies!

(CONTINUED)

Peter and Terri look at Walter with angered faces.

PETER RUSHTON

You know we speak the truth.

WALTER MARKS

All I know is that you are denying your inevitable fate.

A look of sly bargaining appears on Walter's face.

WALTER MARKS

And any further actions from you will only respond in you never being able to see your daughter again.

A look of surprise appears on Peter's face.

PETER RUSHTON

My daughter?! ... You know where she is?!

WALTER MARKS

The governing board have access to all biographical information for this stations' residents. ... I know she is alive, and I know where she is. ... But you will never see her if you do not end this charade right now.

Terri looks at Peter with a pleading look on her face.

TERRI GRAYS

Peter, please don't do this. ... Think of delta sector.

Peter places the files down on the table.

Peter faces Terri with a look of regret on his face.

PETER RUSHTON

I'm sorry. ... But I've already lost my daughter once, and I won't lose her again.

A look of loss appears on Terri's face.

Peter gives Victor a defeated look.

PETER RUSHTON

I give up. ... I accept full blame
for the death of George Peters.

A look of understanding appears on Victor's face.

Victor presses an intercom button on the conference table
and speaks into it.

VICTOR ROSEN

Guards, come in here.

The door opens and 3 STATION SECURITY GUARDS come in.

VICTOR ROSEN

Please arrest these two prisoners
and take them to a holding cell.

The GUARDS take out some lazer strapped hand cuffs.

Peter looks at the Guards.

PETER RUSHTON

You won't need them. We'll come
willingly.

The Guards march Peter and Terri towards the entrance door.

Terri suddenly turns back to look at Victor with an
inquisitive look on her face.

The Guards come to a halt.

A look of concern appears on Walter's face.

TERRI GRAYS

How long will Peter get to be with
his daughter.

A slightly uneasy look appears on Walter's face.

WALTER MARKS

Given the severity of his crimes,
their time together will of course
be limited. ... But we will give
them as much time together as is
possible.

Peter and Terri continue to be marched towards the entrance.

A look of deep thought has now appeared on Peter's face
though.

Peter suddenly stops moving.

(CONTINUED)

A look of uncertainty appears on Victor's face.

Peter turns to face Walter with a look of certainty on his face.

PETER RUSHTON

I think I'll change my mind. ... I think the truth does need to be known.

Terri smiles at Peter.

Walter looks at him with a convincing sneer.

WALTER MARKS

Is this so called truth more important than seeing your daughter again?

Peter looks at Walter.

PETER RUSHTON

I wish nothing more to see my daughter again, ... but I know that I will only get to see her long enough to make sure I must face the heartbreak of seeing my family taken away from me again.

A confident smile appears on Peter's face.

PETER RUSHTON

And I would rather her know that she can have a future that can not be ruined by people like you.

Walter clenches his fists tight together, and a look of annoyance appears on his face.

Victor grabs the files and takes a quick glance over them.

He turns to Peter with an intrigued look on his face.

VICTOR ROSEN

I will look over this information, and see if there is any truth in your and Miss Grays' story, Mr Rushton. ... But for now you will have to stay in a holding cell.

PETER RUSHTON

A couple more days wont hurt...

All of a sudden, Walter leaps up from his chair with a pistol in his hand.

Without a hint of hesitation in his face, he shoots the guards dead.

Everybody else in the room looks shocked by the sudden turn of events.

Walter quickly grabs hold of Terri.

He pulls her next to him, and points the gun at her head.

A look of fear appears on Terri's face.

Walter turns to face the governing board with a look of frustration on his face.

WALTER MARKS

You fools! ... You've ruined it all!

A look of disbelief appears on Victor's face.

VICTOR ROSEN

Walter what are you doing?!

WALTER MARKS

I'm doing what I've always tried to do! ... Keep the human race going by making sure that someone makes the right decisions.

A look of anger appears on Peter's face.

PETER RUSHTON

Like committing mass genocide in an effort to make a perfect world?!

WALTER MARKS

A world that won't destroy itself if controlled right. ... But no matter what happens now doesn't matter anymore anyway.

A look of confusion appears on Peter's face.

A sly smile appears on Walters' face.

WALTER MARKS

Cyrlis will be leaked into delta sector within the hour, and I'll be hailed as a hero because of it.

(CONTINUED)

A look of vengeance appears on his face.

WALTER MARKS

You see, I always win. ... No matter how hard people try to stop me, I will always find a way back. ... I'm too important for our societys' future.

PETER RUSHTON

And people will always do what they can to make sure you never succeed.

WALTER MARKS

Let them try.

Terri suddenly headbutts Walter.

Walter stammers backwards and loosens his grip.

Seeing an opportunity, Peter charges towards Walter.

Peter pushes Terri away from Walter.

He then launches himself at Walter.

Peter and Walter wrestle with eachother as the others watch on in suspense.

Peter pulls out his gun and shoots at Walter.

The bullet ricochets off Walter.

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

Walter grins at Peter.

WALTER MARKS

Bulletproof body shield, don't forget.

Peter throws a punch towards Walters' face.

The punch connects but only causes a slight shudder for Walter.

Peter winces and moves his fist away, nursing it.

Walter headbutts him.

Peter stumbles backwards, his forehead bloodied and battered.

(CONTINUED)

WALTER MARKS

Face it Rushton. You're not gonna
get the better of me.

Peter scans the room with a look of urgency on his face.

His eyes rest on an emergency escape bubble hatch.

He slams himself into Walter.

A momentarily stunned look appears on Walter's face.

Before he can retaliate, Peter slams into him again and
again, slowly forcing him towards the escape hatch.

Walter tries to block Peter, but Peter continues to
overpower him.

The others watch as they move closer to the hatch.

Peter and Walter reach the hatch.

Peter tries to hit a release switch while Walter tries to
wrestle him away.

Peter hits the switch.

The inside hatch door opens.

Walter and Peter try to wrestle each other into the hatch.

Peter eventually gets Walter into the hatch and closes the
hatch door.

With a look of desperation on his face, Walter tries to find
a way to open the inside hatch.

Peter hits a button called "external door release".

Peter gives Walter a sly smile.

PETER RUSHTON

Say goodbye Walter.

A panicked look appears on Walter's face.

The external door opens and Walter floats out of the hatch.

EXT. SPACE STATION EXTERNAL ENTRANCE LATE NIGHT

An unoccupied part of space near the boardroom area.

Walter, with a nervous look on his face, slowly floats further away from the boardroom.

INT. CONFERENCE ROOM LATE NIGHT

Peter, Terri, Victor and the rest of the governing board watch intently as Walter floats further away.

TERRI GRAYS

I guess that's the end of it then.

Victor turns to Peter with a concerned look on his face.

VICTOR ROSEN

Can we be sure he's really gone.

A confident look appears on Peter's face.

PETER RUSHTON

I don't know where else he can go.

VICTOR ROSEN

He managed to return to power before though.

PETER RUSHTON

But last time he didn't have a bomb attached to him.

A look of confusion appears on Terri, Victor and everyone else's face.

PETER RUSHTON

My armed forces training did teach me how to make makeshift bombs with easily accessible materials. ... All I needed was an opportunity to attach it. ... and that suit's only bulletproof.

Terri turns to Peter with a questioning look on her face.

TERRI GRAYS

Isn't that against your no killing clause?

A more serious look appears on Peter's face.

(CONTINUED)

PETER RUSHTON

Not if it's the only way to protect
our society's future.

EXT. SPACE STATION EXTERNAL ENTRANCE LATE NIGHT

While floating further away from the station, Walter with a focused look on his face, searches around his suit with his hands.

He locates a small switch on a small camouflaged panel on his back.

A sly smile appears on his face.

He presses the button.

The panel transforms into a small rocket pack.

Walter presses a button on a connecting joystick.

Two small rockets blast into life, allowing Walter to stop floating further away from the station.

Using another attached joystick, Walter starts to guide himself back toward the station

Walter opens up a small compartment on the rocket pack and pulls out a micro grappling gun.

He takes aim at an area far below the boardroom and fires the gun.

The grappling hook connected to thick wire blasts towards the station

It embedding itself into the ships' side.

WALTER MARKS

I'll get control of the whole
society if it's the last thing I
do.

Walter presses another button on the gun and the wire starts to retract, pulling Walter towards the embedded hook.

SOUND OVER: electronic beep.

Hearing the beep coming from his suit, Walter nervously searches around for it's source.

His hand comes to rest on a small black handmade electronic device attached to the top of the suit.

A look of shock appears on Walter's face.

INT. CONFERENCE ROOM LATE NIGHT

Peter, Terri, Victor and the rest of the governing board watch with concerned looks on their faces as Walter continues to move closer to the station.

SOUND OVER: alerter beep

Peter reaches down and pulls out a small handmade communicator.

Peter looks back at Walter.

PETER RUSHTON
End of the road.

The bomb explodes, wiping out Walter instantly.

Terri, Victor and the others recoil back from the scene with looks of shock on their faces.

A look of surprised realisation appears on Terri's face.

TERRI GRAYS
I guess it really is over now. ...
Delta sector are saved

A worried look suddenly appears on Peter's face.

PETER RUSHTON
Not unless we can stop Cyrlis being
released.

A panicked look appears on the faces of Terri and the others.

TERRI GRAYS
Oh god!

PETER RUSHTON
I think I know where it's gonna be
released from. ... I just hope I
can get there in time.

Victor turns to Peter with a look of concern on his face.

VICTOR ROSEN
I'll give you whatever support you
need.

INT. MASS POPULATION LIVING QUARTERS LATE NIGHT

The room is in complete darkness.

The beds are full of residents who are either asleep or trying to fall asleep.

INT. VENTILATION SHAFT 2 LATE NIGHT

Another long passage way, only wide enough for a crawlspace.

At the end of the passageway is a grating which looks over the delta sector living quarters.

Next to the grating is a device made up of a small electrical panel wired to a couple of gas canisters.

The panel has a small red light on it.

The light turns green.

SOUND OVER: gas whirring.

INT. MASS POPULATION LIVING QUARTERS LATE NIGHT

The lights come on across the whole room.

The residents squint at the sudden brightness with dazed and/or confused looks on their faces.

Peter, Terri, Victor and a group of STATION GUARDS, all wearing gas masks, charge into the room.

Peter appears to be in command as he orders the guards around the room.

PETER RUSHTON

The ventilation shafts are in the corners of the room.

The guards spread out and head over to each corner.

Peter, Terri and Victor keep a close eye on the Guards.

The Guards reach the ventilation shafts.

They quickly remove the gratings and look into the shafts.

Station Guard 1 turns around to face Peter, Terri and Victor.

(CONTINUED)

STATION GUARD 1
You were right Mr Rushton. There is
a gas canister device in this
shaft.

PETER RUSHTON
And the other shafts?

The Station Guard looks over at the other Guards.

The other Guards give nods of agreeance.

VICTOR ROSEN
And are they active?

STATION GUARD 1
They are, the gas is slowly being
released.

Gassp of shock come from the delta sector residents.

VICTOR ROSEN
How quick can you deactivate them?

STATION GUARD 1
Quick enough to stop them having
any lasting effect.

VICTOR ROSEN
I still want these residents kept
out of harms way until any traces
of the gas is gone though.

Victor removes his gas mask.

Peter and Terri quickly follow suit.

A relieved look is on all of their faces.

VICTOR ROSEN
Thank you Mr Rushton and Miss
Grays. You stopped a major
catastrophe. ... We are in your
debt.

PETER RUSHTON
Society is saved, that's all that
matters to us.

TITLE OVER: 1 YEAR LATER against a black background.

EXT. PARK 2 EARLY AFTERNOON

A park not unlike the one this story started with.

Individuals, couples, groups of friends and families are enjoying a clear warm day, by a small pond.

There are some unusual elements to the park's landscape though.

The sky has an orange hint to it, the ground seems to be made of a soft blue clay like material, and the animals in the pond seem to be of unknown origin.

PETER RUSHTON (V.O.)

And so our society really was saved. ... Development quickly began on Irea, and within a year, everyone had been successfully relocated. ... New homes continued to be built, as our society finally began to grow again.

INT. LIVING ROOM EARLY AFTERNOON

A modestly decorated living room.

Peter, dressed in well fitting clothes, sifts through some correspondence.

A regretful look appears on Peter's face.

PETER RUSHTON (V.O.)

... But despite everything that had worked out, sometimes I couldn't help but think of what it would've been like to be able to share it with Anne and Isobel.

SOUND OVER: door knock

Peter looks over to the door with a look of unexpectance on his face.

He walks over to the door and opens it.

Victor, with a friendly smile on his face, stands in the doorway.

A look of surprise appears on Peter's face.

(CONTINUED)

PETER RUSHTON

Mr Rosen.

VICTOR ROSEN

Hello Peter. May I come in.

Peter, with a humble look appears on his face, ushers him into the room, closing the door behind him.

Victor walks into the room.

He observes the room with interest.

VICTOR ROSEN

It looks like we've done quite a good job here.

PETER RUSHTON

The government have definiftely been more than generous. Especially after already clearing my name.

VICTOR ROSEN

Well it was the least we could do, after all you did for our society. ...Especially after what you had already suffered.

PETER RUSHTON

Thank you for reducing Terri's sentence too. ... And for looking into work for her when she gets out.

VICTOR ROSEN

Well despite her past, she did help us too.

A look of focus appear's on Victor's face.

VICTOR ROSEN

But back to more pressing matters.

A concerned look appears on Peter's face.

VICTOR ROSEN

I've come with someone, I think you'd like to meet.

A look of confusion appears on Peter's face.

Victor, with a friendly smile on his face again, opens the door, and looks outside.

(CONTINUED)

PETER RUSHTON

You can come in now.

A GIRL in her mid teens, nervously walks into the room, she looks at Victor and then Peter.

Peter looks at the girl, and a look of sudden recognition appears on his face.

An uncertain look appears on her face.

PETER RUSHTON

Isobel?

The girl is taken aback by his comment.

VICTOR ROSEN

Walter did have details on Isobel,
but he had kept it well hidden. ...
It took longer than we thought to
locate her.

A slight smile appears on Peter's face as his gaze remains focused on Isobel.

PETER RUSHTON

But find her you did.

Isobel gives him a slightly nervous smile.

PETER RUSHTON

Thank you so much for this.

VICTOR ROSEN

Well we just thought that everybody
deserves to be with their family.

Victor takes a quick moment to admire the reunion of father and daughter.

VICTOR ROSEN

Well I think I'd better give you
two some time to get acquainted.

He walks toward the door.

Isobel neverously watches him.

Victor opens the door and then looks back at her.

VICTOR ROSEN

Don't worry. I'll be right outside.

Victor closes the door behind him.

(CONTINUED)

Peter cautiously walks closer to Isobel.

She remains a little nervous.

PETER RUSHTON

I really never thought I'd see you
again. ... I thought I'd lost you

ISOBEL RUSHTON

I remember you slightly. ... But I
thought you'd just remain a memory.

A tear rolls down Peter's cheek.

PETER RUSHTON

And I thought you would too.

Isobel takes a step closer to Peter.

ISOBEL RUSHTON

Maybe you could help me to remember
more.

She gives him a slight smile.

He gives her a slight smile

PETER RUSHTON

I'd like that very much.