“The Time Bullet”

Written by
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"THE TIME BULLET"

FADE IN:

EXT. GARDEN - 2016 - DAY

CHARLENE is walking through an endless garden, picking vegetables and placing them in a woven basket. She eats as she walks and listens to the BIRDS and the sound of the WIND as it gently blows across the garden.

From far above she looks like a doll in stop motion on an endless garden set in a fantasy world.

Something watches her through the corn patch as she takes fresh corn off the bush.

Something follows her as she pulls plump, fresh tomatoes and puts them in with the rest.

Suddenly she turns around but there is no one there and she turns back on goes on her journey.

EXT. COUNTRY ROAD - DAY

Charlene walks and kicks small pebbles with her shoes as she moves in the direction of the sunset on an old country road that weaves around blackberry patches and old, split wood fences now decaying back to the ground.

She hears PEOPLE WORKING and TALKING in the distance but there are no bodies around to wave at, just the birds and mountain animals.

EXT. WOOD FRAME CABIN - DUSK

Charlene walks slowly up the rock steps to her porch when she hears a SCREAMING, PIERCING sound. She turns instantly and the mountain lion is on her.

The basket is knocked down but lands on its bottom.

She is knocked down and as she turns over, the lion’s face fills her entire view.
The sound of an AMBULANCE screams through the mountain canyons. For a second she sees herself on an operating table with the surgeon approaching her with a long syringe and needle.

The lion licks her face with its long tongue and growls at her.

CHARLENE
Get off me you silly cat.

The lion licks her once more and then rubs her head up against Charlene’s face and chest and then rolls off onto the porch on her back.

Charlene turns over and rubs the lion’s belly up to her breast plate and then back.

CHARLENE
Miss Nabu, you incredible animal friend.

She sits up while rubbing Nabu and stares out into the darkening forest, looking for some meaning to these events.

Her perfectly shaped hands lift up the basket and she and Nabu walk through the screened front door into the living-room.

INT. KITCHEN - NIGHT

Nabu sits like a dog waiting for dog kibble while birds upstairs CHIRP away at the night.

The animal door at the bottom of the kitchen door, slams inward as MOREY the barn owl, flies into the kitchen and lands on the floor in front of Nabu.

The lion and the owl look at each other but are not friends. Finally, Charlene puts down the kibble in a stainless steel dog bowl and Morey flies up on her chest with open wings and hugs her with his face turned sideways.

Charlene strokes the birds back and along the top of his wing feathers and then holds out a large, wooden kitchen spoon and Morey steps on.
She carries him across the kitchen to a high, wooden perch where Morey jumps off the spoon and onto a larger branch supported by steels legs.

The owl turns around facing the kitchen and instantly closes his eyes and goes to sleep.

Charlene works at the little island in the middle and cuts up greens for a salad. She pours a glass of red wine and takes the salad and wine outside on the porch.

EXT. PORCH - NIGHT

The rocks creeks slowly back and forth as she eats the salad and drinks the wine. The night gets darker and darker and darker until she is gone leaving only an empty wine glass on the empty, fifty gallon, Jack Daniels, wood barrel table.

EXT. GARDEN - MORNING

Charlene is walking in a different part of the garden where the berry patches grow along with mint and some natural thistle.

She sits down on the base of an ancient oak, cut down long ago, with her legs dangling over the stumps edge when she screams and reaches up for the back of her neck.

Her body tosses back and forth until Nabu jumps out of the forest and leaps up onto the stump and catches her between the animal’s front and back legs.

CHARLENE
(whimpering)
What is happening to me?

She reaches up and grabs the lion around her waist and holds onto Nabu with all her strength.

INT. SURGICAL OPERATING THEATER - 2016 - NIGHT

An operating room with someone on the table with their face down in a small opening in the table so they can breathe.

The team is doing surgery on this person. The lead surgeon approaches the patient with a large syringe and needle.
He positions the needle, just above the base of the neck and in the back of the patient’s head.

An ALARM BELL goes off and a red light in the theater starts flashing.

The surgeon pushes the needle right up next to the patient’s head and starts to push it into the skull.

The patient screams and Charlene turns over and opens her eyes.

EXT. FOREST – DAY

She is on the stump looking up at several people, one of them has the lion on a rope leash.

CHARLENE
Take that leash off that animal.

The people seem confused but one woman obeys and removes the rope.

Nabu instantly runs off into the forest.

NEIGHBOR FARMER
You all right Ma’am?

CHARLENE
No. Yes! I mean, yes!!

NEIGHBOR MINER
What happened to you, do you remember?

CHARLENE
I – I was collecting berries and I must have fallen on this stump.

NEIGHBOR FARMER WIFE
Lucky to be alive is all I can say. And that lion – she a friend?

CHARLENE
Yes. Very dear friend.
NEIGHBOR MINER WIFE
So – you all need help now, getten home?

Charlene finally sits all the way up and brushes her hair off and brushes off her dress.

CHARLENE
No. I’m fine. I just live a few hundred feet over there.

Charlene looks down at her basket which is full of berries and she takes one and eats it.

She looks back up and everyone is walking away. Charlene skinnies herself off the stump with her basket and walks in the direction of her house.

Morey flies by her a couple of times and finally lands on her shoulder after she pulls out a piece of leather from the basket and puts it on her shoulder blade.

The woman and the owl walk off into the darkening night.

INT. LIVING-ROOM – NIGHT

The tea kettle goes off and pulls Charlene away from her book.

She returns from the kitchen and puts down her tea cup on a side table. She rubs Nabu’s stomach who is on her back tucked up next to the front of the sofa. Morey makes a mournful sound from the kitchen.

Charlene stretches out on the sofa and drinks her tea. She hears NOISES in the house.

She puts down the tea cup and slides forward on the sofa and stretches her head out to hear better.

She hears Nurses and Doctors TALKING during an operation.

Charlene stands and tries to search for the source of the sound.

The words slowly become clear until the doctor distinctly says something about the Epidural.
CHARLENE
(to herself)
Someone’s having a baby. But where?

She tries a few steps in one direction and waits.

She takes another few steps in another direction and stretches her head out to listen. Then she hears the scream.

Nabu comes up off the floor like an electric current turned the animal on. She freezes facing Charlene.

CHARLENE
So - you heard it too - didn’t you?

She looks at the front wall of the room and it instantly turns into a cityscape in the future that is chocked with dirty air, crammed living quarters and levels of living quarters with whole streets and blocks raised up above the lower living areas, whose homes and businesses are now in permanent shadow from the rich above them.

A woman in the lower quarters, steps out on her grey balcony and pins clothes to an old, dirty, white and sagging clothes line.

Charlene jumps off her couch, scares Nabu who runs, and runs up to the balcony and focuses on the woman’s face.

CHARLENE
It’s me!! She is me!!

EXT. FRONT PORCH - NIGHT

Charlene runs from the scene, out the front door and stops on the porch where she slows down her breathing as she hangs onto a post holding up the porch roof.

She turns around slowly but the scene in the future is gone.

INT. Medical Office - DAY

Dr. SAM SHEPHARD looks at Charlene as he moves the stethoscope across her lower back, up to her upper back, around to her stomach, to her lungs and heart.
DR. SHEPHARD
All sounds pretty good in there.

CHARLENE
Thanks for the good news doctor.

DR. SHEPHARD
When did you say this all started happening?

CHARLENE
I can’t remember any more. Maybe a year.

DR. SHEPHARD
And no other symptoms, ever, prior to this?

Charlene thinks about her visions or dreams and tries to see how far back they go in time.

CHARLENE
No.

DR. SHEPHARD
Well...

CHARLENE
...yes. I mean yes. Visions, I don’t know what else to call them.

DR. SHEPHARD
Okay, you can get off that and sit back down in your chair.

Dr. Shephard writes into the computer as he continues to ask questions.

DR. SHEPHARD
And - these visions - can you tell me about them?
CHARLENE
I don’t know if I can – they are so seriously science fiction and I don’t really know where that comes from.

DR. SHEPHARD
I am very, very interested, even though I’m finishing your Report while you talk, please.

CHARLENE
Sometimes, out of nowhere, I’m pulled into some scene in a world that seems similar in some ways to ours – but in other ways it – it is a grey and desolate place with a parched atmosphere, undrinkable water, filthy air and ground that is dry, cracked and porous so – any of the rain fall that does come – is completely sucked back into the ground. The cities are broken up into levels starting at the street and then climbing into the air until the highest level at the top almost stops the sun light. There is an entire culture that lives in the dark in the shadow of the towers and walkways above. Robots run everything inside. Houses, factories, air cars – all robots. There are no trees, no rivers or glens, just a dark cloud of un-breathable air.

Dr. Shephard watches her closely as she seems to come out of a trance of thought. She returns to the room and is surprised that he is there and looking at her.
DR. SHEPHARD
Did you fall recently and
hit your head?

CHARLENE
(cautiously)
No. Why? Yes, yes I did.

DR. SHEPHARD
I would like to just take a
couple of X Rays if you have
the time and we can do it
right here so you don’t have
to go anywhere.

Charlene is uneasy but she does not know why. She remembers
she has animals to feed.

CHARLENE
I have to go – I have other
things today, can I make an
appointment?

DR. SHEPHARD
Yes, but please, don’t wait
too long and if anything else
happens you must return here
immediately, is that a deal?

Charlene gets up and the Doctor opens the door to this office
and she walks out. He watches her for a long time and even
steps into the hallway to see her before she turns into
another hallway.

INT. CHARLENE’S CABIN – NIGHT

Charlene walks around her living-room with a cup of tea and
stops for a moment at each picture, lamp, photograph, candle,
book pottery item, food and finally Nabu who is scratching her
back on the carpet.

CHARLENE
How long have I had you Nabu?

Nabu growls and purrs at the same time. She licks her huge paws
and occasionally licks Charlene sitting next to her.
Charlene walks across and takes a cut branch off a pile and tosses it into the fireplace and then closes a screen over the fire.

Charlene walks upstairs and halfway up Nabu joins her.

INT. BEDROOM - NIGHT

Dressing in the corner with the moonlight dancing off her naked body, Charlene puts on a cotton night gown and sits at a table with a mirror and combs out her hair.

She looks carefully into her face until her face just begins to change in front of her and she pulls away.

The hair brush is tossed onto the wood dressing table as she lifts the comforter on her Queen size bed and pulls herself into a huddle in the middle of the sheets and pillows.

Nabu jumps up and curls into the fetal position and goes instantly to sleep, except for her tail and one ear which are constantly on guard.

Morey makes his nightly ‘hoot’ from a wooden, high perch made just for the bird.

From the outside, a watcher sees Charlene through the bedroom windows.

Moving around from one high window to the next Charlene is examined and photographed.

Quick, single frames of her on her bed - flash across a single window for a fraction of a second.

Nabu winks an eye open and her tail swishes through the air.

Morey’s eyes are staring into the darkness.

EXT. CHARLENE’S CABIN - CONTINUOUS

The sound of an AMBULANCE echoes through the canyons and reverberates off the side of her house until the red, blinking light is right at her front porch.

Charlene is rolled out the front door while a medic holds onto Nabu in the hallway just behind the door.
INT. AMBULANCE – CONTINUOUS

The rear doors close as one of the Medics pushes an oxygen mask over Charlene’s face.

She is struggling while another Medic holds her down. The ambulance lurches forward and they take off down the mountain with the siren blaring.

EXT. AMBULANCE – CONTINUOUS

The only visible part of the ambulance is the red blinking light which shows the whole vehicle for a second and then it is dark.

The red ambulance swings down and down through long ‘S’ curves and tight inside corners until it disappears.

INT. HOSPITAL – CONTINUOUS

Charlene is rushed down the corridor toward E.R. and just as the gurney passes into E.R., Dr. Sam Shephard steps out of the Men’s room and realizes that Charlene was on the gurney.

INT. SURGICAL THEATER – DREAM – CONTINUOUS

The surgical theater is full of nurses, staff, doctors, all working on Charlene. She is having the back of her head examined as other Doctor’s look at an array of X Rays, mounted along a light wall.

In a stainless steel tray on a stainless steel, rolling cart, is a large syringe and needle in one plastic compartment. In another is a small plastic capsule which holds an even smaller, electronic capsule that is about as thin as a very, tiny wire.

CLOSE UP – TINY CAPSULE

It has colored markings on its side like a bar code and magnified, it looks like a miniature submarine with letters on the other side like a model number.

A Nurse comes across the room and takes the syringe out of its plastic wrapping.
Dr. Shephard enters the doors and immediately sees the large syringe and then realizes that Charlene is being propped up so someone could work on the back of her head and neck.

Almost everyone turns and sees Doctor Shepard.

DR. SHEPARD
What, may I ask, is going on?

DOCTOR ONE
Excuse me sir, who are you?

DR. SHEPHARD
Dr. Sam Shephard and I work in this hospital and I don’t remember seeing...

DOCTOR TWO
(moving toward him)
...we are a special team, hired by this facility, to take care of extreme trauma patients.

DR. SHEPHARD
This woman is my patient and she does not appear to be suffering any kind of trauma no less, extreme...

NURSE ONE
...excuse me Doctors but we do not have time...

She moves the X-Ray machine in place and turns on the picture of Charlene’s head with an X on where the tiny wire will be placed.

DR. SHEPHARD
You will stop right now or I’ll contact the guards on duty who know me by my face.

Dr. Shephard moves toward Charlene who is trying to sit up.

He grabs her by the arm and lifts her to a sitting position.

The Nurse turns and loads the smaller capsule into the syringe and pushes it through the solution into the needle.
DOCTOR ONE
I’m sorry Doctor but this is none of your business.

DR. SHEPHARD
I couldn’t disagree more.

He reaches down to grab Charlene around the waist when the Nurse turns and pushes the needle into the back of Charlene’s head.

The needle appears instantly on the screen of the X-Ray.

She guides the needle up into the head cavity and pushes the plunger.

DR. SHEPHARD
Noooooo!!

He slaps the Nurse who falls, pulling the needle out of Charlene’s head before she hits the ground.

Sam pulls Charlene around so he can see her face. He looks deep into her eyes and then brushes her hair out of her face.

INT. DR. SHEPHARD’S OFFICE – A WEEK LATER

Dr. Shepard is holding Charlene in the exact same position as he was in the Surgical Theater.

Dr. Shephard goes over her head slowly from right to left and from top to bottom. He searches through her scalp so he sees every square inch.

DR. SHEPHARD
That, is quite a tale and - that I was in the dream is also telling somewhat, that this experience of dreams is including your very present life. Do you have family in the area, someone you could stay with if this continues to get worse? Husband, boyfriend?

CHARLENE
Nabu and Morey.
DR. SHEPHARD
Well, that certainly sounds cozy.

CHARLENE
Nabu is a rescue from the forest - Mountain Lion, female.
Morey is a large, gray barn owl, also a rescue.

DR. SHEPHARD
Well, that sounds fairly safe but could either of those animals help you in an emergency?

CHARLENE
Nabu has helped me a number of times - but, not like lately.

DR. SHEPHARD
You can stay here.

CHARLENE
No - I really couldn’t. I have to go back and take care of my life back there.

DR. SHEPHARD
I have to tell you that I am very concerned about your day Dream or Vision where I am in the dream. If you stay you can look at the X rays when they are finished.

CHARLENE
I can’t, I’m sorry. You have helped me a lot but I’m very claustrophobic in hospitals, Very. Can you call me about the X Rays?

DR. SHEPHARD
Sure. Of course. Of course. Listen - I don’t normally do this but, if you wouldn’t mind...
(MORE) CONTINUED:

DR. SAM SHEPHARD (CONT’D)
...I would like to come out and check up on you and I could also look at both of your animals...

He finishes writing his report and walks toward her.

DR. SHEPHARD ...since I started in this crazy business as a Veterinarian, not an MD.

CHARLENE I don’t really have people come out and – but the animals could use some help and that would be very useful.

DR. SHEPHARD It’s a deal. You can write me directions on this line tablet while I write a prescription for sleep and some vitamins that I feel you’re missing.

CHARLENE Okay, Doctor, since you’ll check Nabu and Morey.

DR. SHEPHARD Everyone around here really calls me Sam.

Sam walks out the door to get the prescriptions as Charlene climbs off the examining table and puts her shoes back on.

She stands up and puts her hand on the back of her head and then returns it with a slight smudge of blood on her fingers.

She rushes over to the sink and washes the blood off and then checks again but there is none.
The mirror in front of her shows dark circles under her eyes and a wearing on her spirit that is taking its toll.

Her hand traces the new wrinkles on her face.

**DR. SHEPHARD**

Did you have some difficult experiences in hospitals in your past?

She spins around to see Sam entering.

**CHARLENE**  
(without hesitation)

Yes.

**DR. SHEPHARD**

Where?

**CHARLENE**

I – can’t remember. I know that sounds silly but I can’t and I have tried on several occasions. I don’t even know how I know but – I have this feeling and – I see rooms in hospitals in my mind but I don’t know where they are. I am claustrophobic, did I sat that?

There is the sound of a huge car CRASH.

The scene goes black.

**INT. LIVING ROOM – DAY**

Charlene is standing in her living-room holding the prescription. She is exactly like she was only now in a different place – her home.

She looks around and sees her animals and her house and all is well except how she got there.

She rushes to a mirror on the wall and examines her face but it is the same.
CHARLENE  
(to herself)  
And sometimes — more infrequently,  
I can't remember the transitions in  
my life — from one place to another.

DR. SHEPHARD (O.S.)  
I might be able to help you  
in that arena.

Charlene turns around to face Sam. She holds up her hands in despair and the prescription is gone.

DR. SHEPHARD  
First, please sit down.

She walks to the sofa and sits as Nabu wonders in and stands up in front of Sam and licks his face.

CHARLENE  
Down Nabu, down.

The cat drops down and then wonders into the living-room and drops down below her feet and curls up.

DR. SHEPHARD  
Second, I don’t want to scare you but you demonstrate early signs of Alzheimer’s Disease, especially when you can’t connect the dots in your life and you start to rearrange time’s corridor to fit your own impaired understanding.  
No offense, I’m telling it like it is.

He comes further in and gives her a cup of tea.

Sam sits down in a stuffed chair that makes an ‘L’ in front of the coffee table with the sofa.

He puts a notebook down on the coffee table and then sits back and tries to find a place to begin.
DR. SHEPHARD
I wouldn’t be sitting here unless
I had some compelling interest
in your case. Which in many ways
is pretty easy because you are a
very pretty woman and obviously
quite smart. When you started
telling me about your dream or,
I guess you called it a vision,
it occurred to me that you were
describing – a state of our own
existence that happened – over a
hundred years ago. And since I
know you aren’t that old,
something inside of me wants to...

He stops talking for a moment and looks at her.

DR. SHEPHARD (CONT’D)
... know how that information got
in your head and why.

CHARLENE
The tea is very comforting.

DR. SHEPHARD
Cannabis has long shown an
ability to calm the inner
stress of daily life and also
bring into play, changes on
the conscious level that move
stress out of your life.

She laughs.

DR. SHEPHARD
Oh boy.

CHARLENE
It’s like being in the Dentist
Office.

DR. SHEPHARD
Yes, very similar to nitrous
oxide or happy gas.

She laughs again and then she tries to control it.
DR. SHEPHARD
Oh, don’t do that. Let it out.
My prescription for a better life.

Charlene laughs and her hand drops down on the back of her head to scratch herself but the hand comes back with another small patch of blood.

Sam gets up and moves across to her and examines the back of her head.

CHARLENE
What is it?

DR. SHEPHARD
I don’t know exactly. There seems to be one spot where you weep tiny amounts of blood right at the base of your skull.

She cuddles closer for protection and Sam holds her with his other arm.

CHARLENE
Well Doctor, you certainly have a great bedside...

DR. SHEPHARD
...there is an anomaly in your X Rays.

She separates’ herself and makes some room between them.

CHARLENE
What does that mean?

Sam stands back up and just walks slowly around the room looking at the many antiques, the pottery, the mystical amulets and books about mysticism. He puts his hands on the scented candles and smells them. He touches the feathers and many of the forest items she has collected while living here.

DR. SHEPHARD
The X Ray really doesn’t show it but an M.R.I., will show it for sure.
CHARLENE

What?

DR. SHEPHARD

Also, the X Rays do show that you were involved in some kind of accident that did severe damage to parts of your head and neck.

CHARLENE

Go on.

DR. SHEPHARD

And - it appears that about the same time - you received an epidural into the back of your head and that epidural was not just a shot - they left some - thing.

He walks back to her and sits on the couch.

DR. SHEPHARD

The only way we’ll know what it is, is with an M.R.I.

CHARLENE

What does it look like to you?

DR. SHEPHARD

It looks sort of like a tiny thin wire about three or four strands of human hair thick and about a half inch long and it is placed in the back of your head, in the Cerebral Cortex which is the sheet covering the cerebellum or the largest portion of your brain which is divided into the left hemisphere and the right hemisphere.

CHARLENE

And the Cerebral Cortex does what?
DR. SHEPHARD

Well, for one thing it controls your memory.

She puts her tea down and stands up and stretches. She makes the same journey around the room that Sam made only she moves each object back to its original place and then moves on.

CHARLENE

Should I be worried?

DR. SHEPHARD

Only if you’re an alien.

They both laugh.

She laughs until she sits back down on the couch laughing.

He starts laughing as Nabu stands up and leaves the room.

Morey Hoots away in the kitchen.

CHARLENE

All right Doctor, let’s schedule the magnetic demon and see if we can discover something about my anomaly. It couldn’t be bad, right?

DR. SHEPHARD

I did some checking before coming out here and there are no Medical Records for you here locally or within two hundred miles of where we are right now.

They both stop and look at each other for a long moment.

CHARLENE

I – only remember the crazy place in my mind. The disaster zone...

DR. SHEPHARD

...from a hundred years ago.
CHARLENE
I must have read about it –
at an early age so it left
a lasting impression.

DR. SHEPHARD
That is the curious thing.
You remember, vividly, a night-
mare existence but at the same
time you display the effects of
Alzheimer’s Disease that stops
your recent memories from
coming in. Other than that
you appear perfectly healthy.

Charlene looks at him, she looks off at Nabu who is on her back
scratching herself on the wood floor and she hears Morey busy in
the kitchen hunting mice.

CHARLENE
Well – Sam, I have to admit
that you display a pretty
solid picture of gorgeous
man, great job with fab,
personality. I find that
very attractive.

She leans across the couch and gives the good Doctor a kiss on
his lips.

She stops for a moment and then kissed him again and Sam joins
in with an embrace.

She slightly pushes him away.

CHARLENE
I don’t know if we’re going
to fast – I lose perspective
sometimes about what I should
and should not be doing? Are
you married?

DR. SHEPHARD
Yes.

She stops instantly and begins to move back.
DR. SHEPHARD
But, she passed on a couple of years back – breast cancer.

CHARLENE
Did you have children?

DR. SHEPHARD
No. Goldfish. No kids.

CHARLENE
Did you - want kids?

DR. SHEPHARD
Yes, very much.

He leans forward and pulls her back to him and kissed her while stroking her hair and her head.

He pulls his hand away, unseen by her, and sees the small patch of brilliant red blood.

SERIES OF SHOTS
A) Sam and Charlene making out on the couch while Nabu tries to play with them.
B) Charlene makes dinner while Sam pours some wine.
C) They are sitting on the bottom of the stairs drinking.
D) Their hands shuffle through CD’s trying to find the right music – they settle on Carol King.
E) Sam carefully removes her bra and then her underwear.
F) They physically love each other in every way they can.
G) Nabu sits outside the closed bedroom door scratching to get in.

INT. CHARLENE’S BEDROOM – MORNING
Charlene gets out of bed and opens the door for Nabu.

Morey flies out the bedroom door and sails down toward the dog door and then out.
Charlene screams and immediately reaches up and grabs her head as she writhes on the bedroom floor.

Sam jumps out of bed and rushes to help her but Nabu stands instantly between Charlene and Sam, growling.

He locates his cell phone and calls.

Charlene pulls herself up and then flops down on her stomach on the bed.

CHARLENE
I never told you but, in the vision - I see myself in the lower living areas of the city I always see. I saw myself down there in that sludge and I couldn’t help but pray that I never found my way back to that place. Who did you call?

DR. SHEPHARD
An ambulance but if you can walk we can just drive there right now. I’ll get dressed.

Sam throws his clothes on as he tries to call the hospital but the line is busy over and over.

INT. STAIRCASE - CONTINUOUS

They carefully come down the stairs with Nabu behind.

Sam guides her toward the front door.

EXT. CHARLENE’S CABIN - CONTINUOUS

Sam helps her out the door and Charlene closes it so Nabu is inside.

CHARLENE
Quick before she gets to the animal door - she’ll never let us get out of here.
They hurry across the gravel driveway and jump into Sam’s red, SUV and take off.

Nabu comes out as they are turning out onto a smaller lane.

She sits in the driveway and cries and then she takes off after them.

INT. SAM’S SUV – CONTINUOUS

DR. SHEPHARD
How are you doing?

CHARLENE
I don’t know. I keep seeing that same room, that same operating room that you came into and pulled me out of.

DR. SHEPHARD
Okay, just keep me posted on what they’re doing, please.

Sam guns the SUV and it almost squirrels off the highway.

EXT. HOSPITAL – CONTINUOUS

A group of Medics and Nurses help remove Charlene from the SUV and place her on a gurney.

They push here into the E.R. automatic doors and disappear down a long, lighted corridor.

INT. SURGICAL THEATER – CONTINUOUS

Charlene is pulled and pushed into the room.

She is immediately placed on an operating gurney and the empty is pushed back out the door.

Nurses and Staff help her pull off her clothes and dress her in hospital garb open in the back.

A set of Doctors come in and wash up while Sam stands in the background and watches.
One of the Doctors approaches Sam as he pulls on a pair of purple, latex gloves.

They speak for a moment and then approach Charlene who is getting sedated for an M.R.I.

DOCTOR ONE
Does she really need to be sedated for this?

DR. SAM SHEPHARD
She is extremely claustrophobic to the extreme.

DOCTOR ONE
Gotcha. Okay then.

Another team enters and pulls her bed out the door followed by Sam.

Sam walks right next to her and holds her hand as they enter the M.R.I. room.

INT. M.R.I. ROOM – CONTINUOUS

Charlene is carefully lifted onto the M.R.I. table.

A Nurse places a set of ear phones/mufflers on her head and adjusts them for her ears.

The TECHNICIAN slowly runs the table into the machine and then checks to make sure she is situated correctly.

Everyone leaves the room.

The Technician appears in the window of the Operations Room where he starts the magnets going.

The Technician stands for a long time watching behind the window.

The phone rings in the room and the technician turns away and answers it.

Charlene starts to become uncomfortable.

She tries shifting her weight but the machine is too small.
Confused and sedated she tries to pull her self into another position.

She screams.

Charlene starts kicking and pulling and screaming as she tries to wiggle out of the long, beige tube.

Sam walks into the Operations Room and looks out.

He instantly yells at the Technician and runs out of the room.

The Technician turns off the machine as Sam opens the door and runs in.

He is followed by several Staff members.

They grab Charlene who is hanging down toward the floor of the other end of the tube.

Her bed is pushed into the room and she is carefully placed on the bed.

She screams again and grabs her head.

Everyone pushes the bed out of the M.R.I. Room.

INT. SURGICAL THEATER – CONTINUOUS

Her bed slams into the E.R. Door and is pushed right into the arena where doctors and Nurses are waiting.

Staff members pull her arms and hands away from her head as she is turned onto her stomach.

The Doctors approach when a thin stream of blood shoots out the back of her head.

A Doctor rushes over to put pressure on the hemorrhage while others prepare to cauterize the wound.

NURSE ONE
Her blood pressure is dropping.

ANESTHESIOLOGIST
She’s all the way under.
Her heart vital signs are slowing on the graph.

DOCTOR ONE
We’re going to lose her.

DR. SHEPHARD
Prep her for Electric Shock.

Another Doctor rolls over the machine as Staff pull open Charlene’s gown to expose her chest.

A Nurse rubs on the electrolyte jelly and the doctor steps over with the devise in each hand.

DOCTOR TWO
Clear.

He shocks Charlene whose frame bounces on the white sheets of the bed.

DOCTOR TWO
Again. Clear.

They shock her again and again her body bounces on the table as her life slowly drains out of her and her life-line goes flat on the grid.

DR. SHEPHARD
Again, do it.

DOCTOR TWO
Clear.

They shock her again but it is only a lifeless body that bounces on the bed.

They try again and again as Sam slowly walks backwards until his back hits the E.R. doors and they open automatically.

INT. SURGICAL THEATER - CONTINUOUS

Sam keeps walking backwards until he hits a chair and falls backwards into it.

There is a loud, female scream from the E.R.
INT. EMERGENCY ROOM - 2116 - CONTINUOUS

Charlene is on the bed and a Doctor has just shocked her again and started her heart.

Charlene comes out of the anesthetic and screams.

Several Doctors and Nurses try and hold her down but finally just let her sit up.

She looks around and sees the large syringe and needle laying in a stainless steel pan next to her bed. In the same pan is a small, plastic tube with something in it too small to see.

Suddenly everyone in the surgical theater begins to applause Charlene and hug each other and hug her.

Sam does not come back in the room and Charlene looks for him.

She notices that she does not recognize anyone one even though she saw all of the staff that prepped her.

Across the room, hanging on a wall with other medical documents is a calendar showing the date as 2116.

The numbers become huge for Charlene as she tries to understand.

CHARLENE

Where is Sam?

Everyone stops and turns and looks at her.

CHARLENE

Where is Dr. Shephard? Dr. Sam Shephard?

NEW DOCTOR ONE

There is no one here by that name.

CHARLENE

Where are we?

NEW DOCTOR ONE

We’re in a hospital, in Los Angeles, in the state of California...
NEW NURSE ONE
...or what’s left of it.

CHARLENE
But - but, how did I get here?

NEW DOCTOR TWO
You have been here madam more than a hundred years. You never left, you have always been here - in mental sedation.

NEW DOCTOR ONE
You’re a hero. A Medical Pioneer and the first, to be brought back.

CHARLENE
Brought back from what?

NEW DOCTOR ONE
Well, you would be the only one here who knew the answer to that question. Wherever your mind sent you after the Epidural.

NEW DOCTOR TWO
This is way too soon for all of this. She needs rest and recuperation and then we can go back and bring her forward with the good news.

Everyone goes back to the duties of preparing for Charlene to leave and the cleanup of the surgical theater.

Charlene looks over at the calendar again and can’t believe what she is seeing.

A Nurse comes over and cleans off the jelly from the procedure.

NEW NURSE ONE
Okay dear, let’s get this sticky stuff off you and into some clean clothes.
She cleans off Charlene’s chest and sits her up and dresses her.

NEW NURSE ONE
…and a room is being prepared for just you. Now that is special.

CHARLENE
What year is it?

NEW NURSE ONE
What year? You don’t know the year? 2116. You were down for a hundred years. You’re really a modern day miracle. The press is going to have a day with you. Of course – there was another team before us that worked on you while you were still in suspension and they’re the ones who really repaired the damage from the accident. And now we brought you back to life.

CHARLENE
But – you don’t understand. I was already alive – I was already someplace. I was someplace else and it wasn’t here and it wasn’t a hundred years ago and I want to go back.

NEW NURSE ONE
All right, calm down, calm down or I’ll have to give you something so you will calm down. I am sure that this will all make perfect sense when the time comes.

Charlene looks down at the pan with the syringe and the small plastic tube.

CHARLENE
What is that?
NEW NURSE ONE
What? That? That is what saved you. That is what made history today and that is going into a museum as soon as we get this room cleaned up and you — the one — taken care of.

Charlene is just staring at the pan.

NEW NURSE ONE
It’s the epidural don’t you know? That plastic tube has the microchip — sealed in a tiny tube like a bullet and inserted in your head to give you memory and keep you alive until the medical profession figured out a way to fix you. And we did fix you and then...

CHARLENE
...what was wrong with me?

NEW NURSE ONE
You died dear, in a car accident. You were dead and they revived you just long enough to insert that time bullet into a place in your brain. It gave you memories and it kept you alive for a hundred years — it’s a miracle and you may have saved us all now.

CHARLENE
Why?

NEW NURSE ONE
Why? You mean why did we do that? So you could be alive. So you could live out the rest of your life — that was taken away from you by an accident.
CONTINUES:

NEW NURSE ONE (CONT’D)
I know it’s a hundred years later but you have a hundred years of medical research on your side that will probably keep us all alive for another hundred years.

The Nurse turns away for just a moment and Charlene reaches over and grabs the microchip tube and conceals it in her fist.

As the surgical theater is being cleaned, Charlene’s bed is pushed out the E.R. and down a hallway where she is left in the hall while her room is being prepared.

Charlene sits up and looks up and down the busy corridor but there is no one she knows.

She looks down and in her left hand in a closed fist is the small, plastic tube containing the epidural wire. She hides it in her clean clothes and lies back down and goes to sleep.

INT. PRIVATE ROOM – DAY

Charlene is in a futuristic hospital room that is boring in detail, stainless steel, plastic Service Modules, Robot in the corner, large window with a view from the top level.

She gets out of bed cautiously. One device on her side table reads, 'Music from 1970 - 2016'. She touches it and the SONG, “We May Never Pass This Way Again” by Seals and Croft, PLAYS.

Her eyes pull her to the window and she walks there with anticipation.

As she gets nearer and nearer, she gets previews of the scenery, her face closes up, her eyes tear up and she puts her hands up on her head and closes her head up in the cave of her hands.
EXT. LOS ANGELES - 2116 - DAY

She spreads her fingers to allow only small bits of the petrified landscape to pass her eyes. The bitter, tormented earth of her visions lay just outside her window.

Canyon after canyon and valley after valley are consumed with fire, smoke, dry unbreathable air and clouds of floating gas pockets.

Charlene falls against the steel window jam and leans just to one side of the window and peers down and down and down through layers of living quarters, stacked on top of each other in order to share gas, water and critical supplies.

She squints her eyes and way down at the bottom, the people get just a brush of sun light during certain hours.

NEW DOCTOR TWO (O.S.)

Is that the way you remember it?

Charlene spins around and then moves quickly back to her bed where she covers herself up.

CHARLENE

I never knew it like that. I don’t know what time period that is. I never saw it like...

NEW DOCTOR TWO

(enters completely)

...that, except in dreams, right?

CHARLENE

Yes. A vision.

NEW DOCTOR TWO

You died over a hundred years ago.

He takes a chair and pulls it across so he can sit and still see her.
DR. CARVER
My name is Samuel Carver and I work here primarily on a lab connected to this building but very high security. You may call me Sam.

CHARLENE
No I can’t.

DR. CARVER
Oh. Well. What about Samuel?

CHARLENE
Sure. I’ll try that.

DR. CARVER
A hundred years ago a very brave team of medical professionals from all over the world, had developed the idea of the Epidural Time Capsule. It was very simple on many levels and basically supplied the brain with memories and events and activities when the brain was in long sessions of inactivity, like in death or almost death as in your case.

CHARLENE
How do you know all this?

DR. CARVER
Oh Miss. Cameron, please. You are quite famous and you will only begin to realize this when you are released from here.

CHARLENE
Cameron.
DR. CARVER
Yes. Charlene Cameron, unmarried, Animal Relief Worker in Los Angeles, 2016, lived alone in Studio City with rescue animals and was killed in an auto accident, or car accident as they would say. You died and were revived briefly and when it was determined that you could possibly be repaired in the future, you became the first candidate for the Epidural Time Bullet and they inserted it in your brain and your brain survived all this time just from the memory banks and event banks digitized into that tiny spark of electronics.

CHARLENE
Did I give my permission for this procedure to take place?

DR. CARVER
No. No you didn’t. A very private consortium of Doctors and Medical Experts had privately developed the Epidural for old people who were afraid of dying. For them, for a price, they were guaranteed a permanent life as long as their brain remained in some state of suspended animation. And, the Cryogenic Industry had already solved that issue which left only the issue of where to store all these bodies in that suspended animation. So the economic wants of the world created Rent-A-Grave which has all the legal trappings of owning the air space inside a dwelling.
CHARLENE
The future storage industry
is storing us? Forever?

DR. CARVER
As the medical industry learns
more, more people will be
pulled out of suspended
animation and returned to the
work force, a few years or
hundreds of years later.

CHARLENE
You must be running out of space
and money and personnel?

DR. CARVER
Yes, but it is not what you
think. When you look outside
and see the carnage - that all
happened shortly after you
went into storage and since
you were really the grand
experiment, your storage area
was and still is, in the highest
secure area off earth - in a
state-of-the-art satellite
circling at a constant rate.

CHARLENE
So, you just pop up there and
check the hens nest and bring
down the fresh eggs.

DR. CARVER
I don’t find that amusing.

CHARLENE
Oops. Sorry. How many? How
many are there?

DR. CARVER
Very classified information.

CHARLENE
All thinking their someplace
else. Batteries not included.
Dr. Carver
Good day Miss Cameron, perhaps another time we will find you more receptive to your new, world responsibility.

CHARLENE
What about those people I left behind?

DR. CARVER
They’re not real!!

CHARLENE
(yelling)
How do you know?

DR. CARVER
Because where would they be Charlene? In the ethers? In the airspaces between electrons and protons? In the back of your grandparents dirty barn where you got laid the first time?

CHARLENE
(screaming)
How dare you!!!

DR. CARVER
How dare I not!!!

He stomps out and a Nurse comes in with an injection in one hand and a paper cup in the other.

STAFF NURSE
Which one?

CHARLENE
The cup.

The Nurse carefully hands her a tiny paper cup with one pill in it.

Charlene knocks back the paper cup like a whisky shot but drops the pill in her lap unseen by the Nurse.
They look at each other in mutual disrespect and the Nurse leaves.

Charlene rummages through the covers and finds the pill.

She rushes it into the bathroom and flushes it and returns to her bed.

She finds a comfortable place and closes her eyes.

A few moments later the door is unlocked and the Nurse looks in on her and then leaves, locking the door.

Charlene jumps out of bed and then slows down as she feels a hundred years of life looking for some strength.

Her hands go over the door, the handle and the hinges. She notices the hinge is the kind where you lift the door onto a protruding steel dowel on the bottom hinges.

She looks around the room and spots the stainless steel IV Stand.

She pulls the plastic IV bottles off and wheels it across the floor.

Carefully she pushes the top of the stand under the door and with one huge push down, the door lifts and she pulls the stand back toward the windows and the door drops on the floor out of its hinges and door lock.

She pulls the door carefully at the bottom so it begins to slide into the room making a large enough hole at the bottom, to crawl out into the hallway.

INT. HOSPITAL HALLWAY – DAY

Many staff members are walking in the transverse hallway next to hers so she sneaks out and runs down the lighted hallway trying the doors.

A door finally opens and she steps in and locks it.
INT. DRESSING ROOM - DAY

Behind her is a dressing room with lockers and benches, showers, toilets and a small kitchenette with food creating machines and drink dispensing spouts.

Quickly Charlene goes down the aisle until she finds an open locker and its female.

She removes a pair of white pants, a white blouse with cute trim. She puts on a pair of women’s flats and wraps her neck in a scarf.

She finds what appears to be money in both coin and paper form. She takes it. She finds a small bag of white powder which she sniffs and then tastes.

CHARLENE
It will be with us forever.

She folds the bag of cocaine into a pocket and then she finds a small hand gun.

Charlene sits down in a corner and examines the weapon. There are no bullets, no clip but still a trigger with sites on the barrel. There is some kind of closed container where the bullets should have been.

The weapon goes into a handbag with some strange looking food and more identification cards. Her legs barely hold her up as she approaches the door, opens it, looks out and then leaves.

INT. HOSPITAL HALLWAY - DAY

CHARLENE
(to herself)
No one is coming. Go now!!

She charges down the corridor looking for the elevators.

Charlene turns a corner and there are a crowd of people waiting.

She finds a queue and stands in it with her head down.
INT. ELEVATOR - DAY

The down elevator opens its doors and a crowd stampedes off as another crowd stampedes on and Charlene is pushed along like a leaf in a stream – to the rear of the car.

Suddenly the car drops and travels at a high rate of speed and then stops where everyone except one WOMAN gets off.

The doors close as Charlene stares dumb struck at the many holes and knobs and switches in the panel.

She holds up the cards she took from the locker.

The other Woman who is carrying many packages, becomes very irritated and reaches across and pulls out one of the cards and smashes it into one of the marked slots.

The card pops out and Charlene catches it as the elevator continues to move down.

    WOMAN
    Are you new?

    CHARLENE
    No. I mean yes, I am very new.

    WOMAN
    You can always tell. Never know what card goes in what hole. You wonder how they breed?

Charlene can only raise and lower her head in yesses and no’s.

Finally, the car stops the Woman steps out.

    WOMAN
    Remember, if you are going all the way down, it’s the orange card at the bottom that opens the door and don’t give the old asshole any credits.

Charlene pulls out the money and the Woman shakes her head yes.
WOMAN
Credits. Keep them hidden.

She leaves, the door closes and the car continues down until it stops and she opens it with an orange card.

EXT. LOS ANGELES - 2116 - DAY

Charlene gets off as an old man’s hand approaches her from the side.

HOMELESS MAN
Can I help you there Miss.

CHARLENE
No.

She passes him and he tries to reach out and grab her.

HOMELESS MAN
Need some C’s for food. Real hungry here - got any C’s? I know you do, right?!!

CHARLENE
(pulls away)
No.

Charlene bolts away from the door but as she is moving she realizes that the door is being charged by a ravaged group of people, living just above ground but not in the light of the sun.

She sees them, she sees their dwellings. They are pale, white and sickly. Their homes are a hundred years out of style and so is all of their life.

Charlene imagined she is in London in the days of Charles Dicken’s world with Fagan and his urchins.

She stays away from the people who wanted to touch her and moves along the sidewalk where it meets the street - even though there are no cars and no cars in sight. People travel on bicycles powered by improvised engines and power units.
The common taxi is a bicycle right out of nineteen century China.

She has to stop and take stock of here inventory and make a plan for the night.

A small café style store with other foods beckons her to stop and she does.

INT. SMALL CAFE - DAY

Charlene takes a chair at a small round table in a corner and orders coffee and some kind of pastry from a normal looking waitress.

Charlene

Coffee, another staple for the future and on. Thank God, wherever he’s hiding.

The sound of a SHREIKING AMBULANCE breaks her silence and she stands to watch the air/road machine, swoop down a few hundred feet from her.

A crew quickly get out and place a woman’s form onto a foldup carrying device that fits into a compartment in the craft.

The crew reloads and the craft goes straight up and into the light of the upper levels.

The waitress returns with her order.

CHARLENE

Where do they take them?

WAITRESS

Don’t know. Up there and none ever come back down.

Charlene goes through the credits trying to understand which one to give the waitress.

The Waitress looks down and sees the fortune in front of her and her eyes open up like she had seen a ghost.
She looks around quickly and then back at the credits and then finally back at Charlene.

WAITRESS
You can’t be here. You are in trouble if you’re here. Did he send you?

CHARLENE
Who?

WAITRESS
It doesn’t matter now, you have to go. Pick up your drink, slowly and follow me to the back. Don’t look at anyone – you are in trouble.

They walk casually through the crowd but Charlene thinks everyone is looking at her and she is partially right.

They reach a back door to the kitchen and take it.

EXT. ALLEY – DAY

They come out in an alley that is like a dirty street in old Los Angeles down off Broadway.

The women run quickly into the darkness and finally turn into a doorway with a solid steel door with no handles or keyholes.

The waitress removes a dog whistle from her uniform and blows it.

In a moment the door opens and they step in and the door closes behind them.

An alarm goes off in the city and large floating air-billboards flash Charlene’s face with a message that she is armed and dangerous.

The billboards float up and down between the levels as they move forward through the ruined city, pulling out their verbal message with a holograph face of the woman.
INT. LOS ANGELES LIBRARY – LATE DAY

In a dark hallway many people jostle around trying to move Charlene from one place to another until a door opens and light comes from a room.

INT. LIBRARY MEDIA ROOM – LATE DAY

The waitress is pushed into a room with several men, a large dark desk and chair, other room chairs and a scale model of Los Angeles a hundred years ago is on a large display table on one side of the room.

The MAN behind the desk comes forward and speaks loudly to the waitress. They talk for just a moment.

A man in worker’s clothes, a century old, escorts the Waitress out as Charlene is escorted in.

WAITRESS (O.S.)
Look in her bag.

The man leans back on the front of his desk as another worker in vintage clothes, pulls a chair up for Charlene.

RANCE DAHL
I have no idea why you were brought here, please forgive us. Will you empty your bag on the desk here, please?

He moves away as Charlene leans forward and empties the bag.

As soon as the Credits and the other Cards hit the table there is a small explosion of talking except for Rance who just keeps looking at the items.

He returns to his seat.

RANCE DAHL
That’s fine, thank you – you may reclaim your items.

He points to someone in the room.
RANCE DAHL (CONT’D)

Please, can we have some tea and
I would like a moment alone with...

Another worker rushes in and whispers in Rance ear.

He immediately turns on a large screen media device which shows the balloon alerts and the face of the person which is Charlene.

Rance turns to Charlene and then turns off the screen and sits back at his desk.

RANCE DAHL

Why – is the hospital looking for you? The hospital never, ever looks for anyone so – that makes you quite special.

CHARLENE

I don’t know.

RANCE DAHL

I doubt that. Who are you?

CHARLENE

Charlene Cameron, I’m from here, from Los Angeles.

RANCE DAHL

Rance Dahl – I am in charge of, the Library which is where you are, in the Media Room from a century ago so it is also a museum. Charlene, may I call you Charlene…?

He doesn’t wait for an answer but goes on.

RANCE DAHL

...good, we have a dilemma here and I do not personally have time to solve it right now.

(MORE)
CONTINUED:

RANCE DAHL (CONT’D)
The items in your bag, the Credits, the Info Data Cards, those all belong to someone up there and I know it’s not you. Also, they are looking for you so I can only assume that you are...

CHARLENE
...you can’t assume anything about me. These are my things and I demand to be released - from the Library.

She collects her things and stands up.

RANCE DAHL
Sit down!!

She sits down immediately.

RANCE DAHL
So, you are a native Los Angeleian - where in Los Angeles, exactly?

CHARLENE
I don’t remember, I haven’t been here for a long time.

She puts her hands up to her face and starts to cry.

RANCE DAHL
How long?

CHARLENE
(blurts it out) About a hundred years!!

Pause

Rance walks up to her and gets on his knees. He begins examining her, every inch that he can see.
RANCE DAHL
(to a worker)
Call the Clinic and tell them
to come here as quickly as
possible and bring the Machine.

One worker goes out a side door without comment.

RANCE DAHL
I will have that moment alone with
the young lady now.

Everyone leaves.

RANCE DAHL
You came back. Why did you
do that? How did you do
that?

She drops her things on the floor.

A worker brings in a tea service and sets it on the desk.

RANCE DAHL
Thank you Michael.

Rance serves her tea as she talks. She motions for either
sugar or cream but does not stop speaking.

CHARLENE
They brought me back. I was
a victim of an accident in a
car, in 2016. I was taken to
a hospital which had worked
on this procedure for a very
long time. I was going to die
so they gave me an Epidural
that deposited a tiny...

RANCE DAHL
...Time Memory Bullet – we’ve
known about the concept for a
long time but – now – you...

CHARLENE
I’m the first.
RANCE DAHL
How many more are there?

CHARLENE
Millions.

Rance slowly starts to laugh and then his laughs turn to tears and finally back to laughter.

RANCE DAHL
Modern Medicine takes the biggest leap in its short history and takes a chance that - in the end - would produce a new, work force, almost like slaves, that would work right next to the robots, for the rest of time - working for them.

He crosses the room and opens a cabinet with alcohol and pours himself a drink and then another.

Rance walks to the screen and finds a Digital File and installs it.

The screen shows a demonstration on how the Digital Time Bullet works in your head after insertion by an Epidural. There is no sound.

RANCE DAHL
2016 was the banner year for many different changes to our world. On one hand the Medical Industry discovers that people really die because of lack of brain usage. If the brain is not used it dies. They found a way to insert a memory component into the head of a dying person, that would take over and keep sending memory signals to the grey matter and therefore, keeping it alive until science, down the road, has caught up with death so these clients could be revived.
CHARLENE
And what happened to the program?

RANCE DAHL
Oh, it was an immediate, financial success and the bodies piled up, waiting for their individual life chambers but - there was no way to prove it worked until they brought someone home. And that's you.

CHARLENE
No. You're wrong. I was someplace. I had friends, I have memories now of that place and time.

RANCE DAHL
But those memories are not real!

CHARLENE
They are real for me. I can see them, taste them, feel them in other places beside my brain. I have scars from there. I have animals and a - and that is where I belong.

RANCE DAHL
There? Where was there?

CHARLENE
It makes no difference where the damn world is - what is important is that I was alive in that world - alive in a world of sensation and no one can take that away from me.

RANCE DAHL
Except they did.

There is noise and confusion in the hallway.
WORKER ONE
(bursts in)
They found us. They’re
forming up outside the main
doors. We only have minutes.

RANCE DAHL
You know what to do.

The worker leaves quickly.

RANCE DAHL
Charlene, 2016 was the year
you were placed in a Cryogenic
Habitat but, 2016 was also
the year of the annihilation
where ISIS and ISIL received
nuclear weapons from Iran and
used them in a terrorist
attack – in Los Angeles and
most other big cities. You
were asleep in a dream.

Others now come in and move to the screen where a secret
panel is opened and everyone in the room passes into it.

Only seconds later, loud weapons fire leads an army of
Hospital Guards into the room.

HOSPITAL GUARD
Tear it apart, down to the walls.

INT. LIBRARY TUNNELS – NIGHT
The small group rushes through dark tunnels using
flashlights.

INT. SEWER TUNNELS – NIGHT
They transition to the Sewer Tunnels and continue to wind
around, under the city, until they come to a concrete door
with no markings or handles.

Rance removes an electronic door opener from his coat
pocket and aims it at the door.

Nothing happens.
Worker One grabs the remote and opens the battery case, takes out the batteries and puts them back in different slots and then replaces the cover.

He gives it back to Rance who aims it again and the door slides open with a crushing, heavy GRINDING sound.

Everyone enters the doorway and the concrete door closes.

INT. MILLENIUM BILTMORE HOTEL – NIGHT

Through a wood paneled wall the group pushes a wood panel open and climbs into the dark but still intact, ballroom.

Quickly they pass through the ballroom into a hallway.

INT. HOTEL HALLWAY – NIGHT

They move cautiously down the hallway until they come to a real door that works and is locked.

Rance knocks on the door and everyone waits. He knocks again and is about to knock the third time when the door opens and they all move inside quickly.

INT. PRIVATE SUITE – NIGHT

There are many people crammed into a Private Suite owned by hotel management from a century earlier. Little cubbies separate people who work on computers from workers repairing electronics.

There are food cubbies, clothes, medical, security, transportation and on down the aisle until darkness stops a person’s vision. The cubbies are made from anything that survived the century in the building.

A restricted area put together like a living room from furniture all over the remainder of the hotel.

Everyone turns and watches the small clan filter through the room with Rance, Charlene, Worker One and a few others allowed into the Restricted Area.
INT. RESTRICTED AREA – NIGHT

Rance drops on a sofa and stretches out to relieve lower back pain. Charlene takes a stuffed chair and curls up in it. Worker One and others in vintage clothes, track the security of the area through many screens seeing many different angles of the hotel.

Rance watches her from the sofa as several Workers enter with bottled water and futuristic hand food.

RANCE DAHL
What are you thinking about?

CHARLENE
Who are you? Why would you risk all of this?

RANCE DAHL
Well, I could give you the smart answer and say we are that group of down trodden that you see in all of the old movies – the group that fights the villain.

CHARLENE
And is that what you are?

RANCE DAHL
No. We are so much more. First, we are not down trodden we are down – at the bottom of the living pyramid. And we are here to tear down those levels – all the way to the top so the sun shines on all of us, equally. And, we own this land. We own old Los Angeles and we will make this the city of angels, once again. And you, Miss Cameron?

CHARLENE
I am going home. I’m going back to where I came from.
RANCE DAHL
As much as I admire your desire, you cannot go back ever, without that tiny little devise that let you live there all this time.

Charlene reaches into her pocket and removes the plastic tube that holds the tiny memory capsule. She holds it up so he can see.

RANCE DAHL
Do you have any idea why the hospital would have spent so much time and money on bringing the dead back to life?

She puts the tube away and shakes her head no.

RANCE DAHL
Did you notice that all the people here are about the same age. Did you wonder where the children are? Our women are sterile.

She looks around the room and tries to remember if she saw children, anywhere.

RANCE DAHL
Do you really think they were so excited about a person coming back from a holiday in dreamland. No Charlene, you brought something back even more valuable than your life as a slave. You brought back human eggs and if you think anyone is going to let you skip out on that you are more naive than you really seem. You’re a baby maker and the alpha dog of the hospital upper echelon will have you first to bring his children into this world.

(MORE)
CONTINUED:

RANCE DAHL (CONT’D)

And then your eggs will be farmed out to other women after the eggs have been impregnated with more, upper echelon hospital sperm. Life will begin to return to a balance. It didn’t happen all at once. Slowly, as time went by from the disaster, we started to realize that one at a time, our women reached sterility from the poison in the air and water until we had no more baby makers. Our last human child was over thirty years ago.

CHARLENE
And you all – down here, are also waiting – for someone to be called back who carries human eggs, right?

RANCE DAHL
We will die out without more children. We are already generations behind.

CHARLENE
And your children, does your wife want children?

RANCE DAHL
My wife - is up there - on the top level. She’s a Pediatrics Specialist and she would die to have a child.

CHARLENE
(holds up the device)
Do you know how to use this?

RANCE DAHL
No. But - she does.
He points up.

CHARLENE
I need to go back up there and we need to find your wife - if you want a child Rance Dahl. If you want one of the new children of your time then you have to get me back up there and we have to find your wife and then...

RANCE DAHL
...we have to wait and see how badly Dr. Lauren Dahl wants a baby, Miss. Cameron. And beyond that I can do nothing unless you change your mind and stay here with us Miss Cameron.

CHARLENE
Charlene, I think it would be better now to call me Charlene.

An explosion rocks the library and knocks them both to the floor.

Workers rush in and gather them up and carry them out to an outer corridor.

INT. LIBRARY CORRIDOR - EARLY MORNING

Workers, guards, regular people move Charlene and Rance until they meet another group at a crossing corridor.

RANCE DAHL
Okay stop. The rest of you go to the top and find your way to the Sepulveda Dam and then find your way in to the den. Go now. All right Charlene you and I are going to try and get up to the hospital level.
CHARLENE
Are you sure your wife wants
to do this?

RANCE DAHL
My wife would take my life if she thought she would get a baby in return. But, it’s not going to be easy. We have to find her before they find us and - they do not like me up there and many would kill me on sight.

CHARLENE
That’s a powerful desire.

RANCE DAHL
Yes. Just as powerful as a person who wants to return to a home – even if...

CHARLENE
...yes, and I will go home, to the one I remember. It’s green, did I say that?

Rance walks away and she follows a few feet behind.

They come to stairs and walk up until they are outside.

CHARLENE
The water is clear in the creek and sweet/cold to taste. The air is like Jasmine and sweet. The land is covered with trees and shrubbery and there are wild berries by the roadside.

The sun light blinds them when they reach the last stair and step out onto a ruined sidewalk.

CHARLENE
It is not like this cesspool of filthy air and scorched earth. It’s green – did I say?
EXT. LOS ANGELES - 2116 - MORNING

The world around them is an apocalyptic disaster of immense proportion. Even though there is obvious life, the city buildings are torn and shredded for as far as you can see.

CHARLENE
I thought the sun didn’t come come down here.

RANCE DAHL
It’s artificial light from about three levels up, shooting down on day and night timers. Stop. Stop talking. Come up here with me, we’re being followed.

CHARLENE
How do you know?

RANCE DAHL
I can smell them.

Rance holds onto Charlene’s arm and they just walk into the crowd of people who all look like they were dressed in another century.

Rance pulls her but Charlene is so over taken by the site that she starts to turn off her motor receptors and faint.

RANCE DAHL
Don’t look at it. Look up and stay up with me.

They walk through several blocks of improvised stores and work places.

The world seems very real and not impoverished. There is a pale color in all the faces but no one is hurt or under fed - they are all just about the same age.

The world is gray. There is no other color but gray and the dry broken earth color of the ground and streets.

CHARLENE
How many died.
BILLIONS - WORLDWIDE. We became the natural disaster that had always been predicted as the planet killer. We did it in the name of Christ and Allah. Okay, now we go up. Keep your fingers crossed.

Rance walks to an area under a stairwell. A bright elevator with no dirt or marks waits in front of them.

Rance takes Charlene’s bag and takes a purple colored card out and passes it through the sensor and the doors open.

RANCE DAHL
I told you, there are items in your bag that no one else possesses. Whoever you robbed probably wants to kill you right now.

CHARLENE
I hope it’s not your wife.

Rance turns quickly at looks at her. The doors close.

INT. ELEVATOR - MORNING

They both sink slowly from the gravity as the car travels up at a super rapid speed.

Their bodies bounce back up when the car slows down and then stops.

INT. HOSPITAL 2116 - CONTINUOUS

The doors open and Charlene is just as shocked at the perfectly clean, antiseptic environment of a perfectly operational hospital in 2116.

There are green plants distributed around with green painted into the walls and flor patterns.

Charlene looks fine but Rance looks like he walked out of a diorama of the twentieth century.
People begin to stop and look but Charlene grabs his arm and forcefully pulls him toward a hallway.

INT. HOSPITAL HALLWAY – CONTINUOUS

They open the first unlocked door and enter it.

INT. CHANGING ROOM – CONTINUOUS

They are surrounded by gowns, outfits, workers clothes and accessories.

    RANCE DAHL
    I can see you have a gift for locating these places.

She hands him a Doctor’s smock and then takes off his coat and tie.

She puts on a pair of surgical shoes for him and he finds a digital clipboard and a modern day Medical Assessment Protocol Device, right out of Star Wars science fiction.

    CHARLENE
    Do you know how this works?

    RANCE DAHL
    No.

    CHARLENE
    Neither do I.

Rance walks to an Emergency Exit Diagram and finds the floor they are on and the floor they want to go to.

He pulls the diagram off the wall and folds it up and puts it in his pocket.

    RANCE DAHL
    I think we are set.

MONTAGE

A) Rance and Charlene walking past Medical Staff.
B) The couple walks through corridor after corridor.
C) They are running upstairs.
D) Rance and Charlene arrive at the Pediatrics Ward.

INT. PEDIATRICS WARD HALLWAY - CONTINUOUS

The Ward has no children but plenty of Staff and Nurses that work with women who are sterile but still trying to get pregnant through medical implants.

Rance and Charlene stand at the glass door while Rance searches with his eyes until he locates his wife.

RANCE
I have no idea what is about to happen.

CHARLENE
I completely understand. I have no idea about anything anymore - except - I want to go home. What is her name?

RANCE DAHL
Lauren Dahl, MD.

Rance opens the door and they both walk in.

INT. PEDIATRICS WARD - CONTINUOUS

Several people look at them with curiosity and then return to their own business.

The couple walks quickly across a lobby and into another glass door where Dr. LAUREN DAHL is working on a computer.

A male doctor watches them as they enter Lauren’s office. He moves away toward another glass door as he speaks into a device on his watch.

INT. PEDIATRICS INNER OFFICE - CONTINUOUS

Rance and Charlene enter and close the door.

Lauren looks up and then looks up again and then immediately stands.
She reaches under her desk top and pushes a button.

CLOSEUP - LAURENS FINGER

She pushes a red alarm button under desk.

LAUREN
Rance, you should have called first.

RANCE DAHL
Are you saying you would have answered?

LAUREN
No, of course not.

She turns to Charlene.

LAUREN
Hello, I am Dr. Lauren Dahl but you obviously know that already.

CHARLENE
Charlene Cameron.

LAUREN
And Miss. Cameron, are you aware that you are in the company of a person who has no legal right to be here.

RANCE DAHL
She is...

LAUREN
...shut up Rance. I know who she is and I know who you are, what I don’t know is what you are doing here and you only have about one more minute to explain it to me before hospital security arrives in full force.
CHARLENE
Do you want children Dr. Dahl?

Lauren turns and looks at her quickly.

CHARLENE
Because if you do, you better find a way to get us out of here, because, if you don’t...

She pulls the weapon out of her bag and points it at her own womb.

Rance backs up immediately along with Lauren.

RANCE DAHL
Careful. Do you know what happens when you pull the trigger?

CHARLENE
Yes, my eggs all die with me.

Rance looks quickly at Lauren who is looking out the glass door and windows of the inner office as people begin to congregate outside, looking in and discussing what is going on in the office.

CHARLENE
Last chance you two.

LAUREN
All right, all right. Put it down. What do you want?

CHARLENE
To go home.

RANCE DAHL
We don’t have time for this.

LAUREN
I don’t know how to help you do that.
CHARLENE
I do. I know how to show you how to do it. We need to be in a surgical room with the syringe, the X-Ray and needle that put this in my head.

She pulls out the small plastic tube with the Time Bomb in the middle of the plastic bubble.

RANCE DAHL
If they get here before...

LAUREN
Shut up Rance. Come with me both of you, quickly.

Charlene puts the weapon back in her bag along with the plastic tube.

Lauren opens a steel door and they all pass into the doorway and the door is closed behind them.

INT. HOSPITAL HALLWAY - NIGHT

Alarms go off as the three emerge through a door which opens into a hallway just outside of a Surgical Theater.

Slowly and carefully they walk toward the double doors which open automatically for them.

INT. SURGICAL THEATER - NIGHT

Lauren turns and removes an electronic door lock device from her pocket and she locks the double doors.

Immediately Staff and Nurses try and open the doors. They start pounding on the doors and screaming in the hallway for the people inside to unlock the doors.

CHARLENE
How much time do we have to do this?

LAUREN
Not enough.
RANCE DAHL
I am suddenly just thinking...

LAUREN
...impossible...

RANCE DAHL
...why don’t you just pull one of your bodies out of Cyro and take their eggs?

LAUREN
It doesn’t work that way. We tried. You don’t think we didn’t try that. It doesn’t work that way and we don’t know why. The eggs are just dead – no good. Dead.

There is a loud banging on the door.

LAUREN
Listen to me. We may be able to get one egg out of you right now and even that is a gamble. In a month, through a very old process called Hyper-Ovarian Stimulation, we could extract about a dozen – which is at least a start.

RANCE DAHL
We don’t have a month.

LAUREN
And then we will require sperm – which would have been from the upper administrators only – and after they were all milked, it would finally trickle down to someone like me. But now – you are offering me a chance – to have what I have wanted so dearly all my life and when I left Rance, I realized it...
CHARLENE
...what we need is a plan on how
to do this now!! What are you
suggesting?

RANCE
She doesn’t know. This is my
wife. The woman who knows
everything about everything
but doesn’t know how to get a
baby. We’re all going to die
in here if we don’t get a plan
together.

Someone is now striking the glass doors with a heavy, steel
object.

LAUREN
Do you know when your next
period is?

CHARLENE
No. But soon, very soon.

Lauren starts to frantically look for something.

She opens drawers, cupboards and more drawers until
finally, in a stainless steel cabinet, she removes a large
syringe and needle in their plastic wrappers.

She grabs a medical bag and places those things in it.

She looks for other materials which she also throws in the
bag.

Lauren turns to one of the Robots stationed in the corners.

LAUREN
RE-2, wake up – designating order
1161CVE.

The Robot turns on, stands fully erect and turns to Dr.
Dahl.

RE-2
How may I be of service?
LAUREN
Follow us, stop anyone who attempts to stop us.

RE-2
At your service Doctor Dahl.

The three of them move rapidly across the Surgical Theater to a hidden elevator, behind a set of wall mirrors.

Dr. Dahl pushes a release and two mirrors slide away to reveal the elevator doors.

RANCE
Where are we going?

LAUREN
This is an emergency elevator only and only goes one place. Straight to the bottom – that would be your floor Rance, as I remember.

RANCE
Yeah, before you decided to go up and forget you came from down there. And remember, I am not the one who is sterile.

She turns and gives him a murderous look.

They all get in the elevator and the doors close.

The mirrors automatically return to their original position.

EXT. LOS ANGELES – 2116 – CONTINUOUS

The door opens and Re-2 steps out and surveils the area.

Lauren comes next followed by Charlene and then Rance.

It is night, it is dark and it is cold. Rance takes over and leads them to an old, underground train line known as The Red Line.
They leave the street level and walk down stairs to the train platform below.

INT. TRAIN PLATFORM - CONTINUOUS

They walk out onto the dark platform where a train sits on the tracks that has not moved in a hundred years.

The dusty, dirty car is obviously home to other people who do not show themselves.

A voice rings out from down the tracks.

VOICE (O.S.)
Rance!! Rance, is that you?

A light is flashed on and off as the three move into the dark tunnel toward the light.

INT. TRAIN TUNNEL - CONTINUOUS.

They come upon an old style, hand operated, rail car, mounted on the tracks with a motor replacing the old up and down sea-saw manual operation. A figure steps out of the darkness with an M-16 old style Military Weapon.

HEYMAN
That you Rance?

RANCE
Yes, plus two women and a Re-2 Robot. We have to go quickly, we’re being followed.

HEYMAN
You want the bot to ride on the scoter with us.

RANCE
Yes, damn it, and I want it now, without question.

HEYMAN
Yes, sir. Everybody up.

The Robot helps the women ascend to the platform followed by Rance. Heyman climbs up the other side by himself.
He centers himself by the motor and turns it on.

HEYMAN

Hold on.

Faster than it looks, the scooter leaps down the tracks sounding just like a train without the engine.

In minutes they come up out of the darkness into the early morning light with the sun just coming up out of the east.

EXT. LOS ANGELES - 2126 - MORNING

The scooter bounces along heading into the Sepulveda Pass and towards the remains of the Sepulveda Dam just off the I-405 Freeway or what is left of it.

They come to an abrupt stop looking down into the remains of the dam.

EXT. SEPULVEDA DAM - MORNING

HEYMAN

This is the end of the ride.

Rance climbs down with the Robot and they help the women down.

HEYMAN

Good hunting Rance, glad I could help you all.

Heyman turns himself around on the platform and reverses the engine direction.

He hits the pedal and the scooter jumps like it did at the beginning and Heyman is on his way back to the tunnels.

Only forty yards away, the scooter blows completely up in a fire ball, sending Heyman’s body higher than the fire and then down, burning on the rocks next to the scooter remains.

RANCE

Run. down - toward the concrete tower.
They all run except Re-2 who takes long strides and is just able to keep up.

Some vehicle is coming from the direction of the train tunnel with lights blaring.

Lauren, Charlene and Rance trip over rubble, jump over concrete rocks and blocks and finally come to the crumbled, concrete tower on one side of the dam.

Re-2 catches up just as they drop down into a dark hole under the tower and at the same time, the vehicle drops onto the concrete remains of the dam, moving rapidly toward the tower.

The vehicle comes almost up to the tower when tracer rounds and large munitions are fired at the armed vehicle and destroy it utterly.

INT. SEPULVEDA DAM - MORNING

The group with Re-2 are sitting on hand-made furniture in an operations room for the old dam. The space is large and filled with mechanical and electronic equipment that operated the water system for the entire dam area.

A make-shift military operations room has now been built out of trash and throw away material. There are screens for small computers and one large array screen that shows all of Los Angeles in different areas.

Many people live and work in this area along with sleep and eat and washing facilities.

The group is served a hot beverage and some hand food.

Lauren walks to Re-2 and turns his power down. Re-2 slumps and then goes to hibernation but still lights flick on and off around his operational shell.

LAUREN
I guess it’s too late to re-think what we just did, all things considered.

RACINE
Why would you want to do that?
Lauren looks around at the dirt and filth and unsanitary conditions. She holds her arms out in front of her demonstrating that this is why she would reconsider it.

**RACINE**
You’re going to get what you have always wanted, along with the rest of the women on this planet...

He moves toward her slightly.

**RANCE**
...or what remains of it after the war. It’s just not going to be as clean and bright as the hospital.

**LAUREN**
How much time do you think we have before they know where we are exactly?

**RACINE**
Not a month. Not long enough for you to saturate Charlene with hormones so she produces twelve good eggs, thirty days from now. Can it be accelerated?

**LAUREN**
Yes, with the possibility of damage to the mother and the eggs.

**CHARLENE**
What are other possibilities?

**LAUREN**
Find someplace else, more secure, where no one knows where we are.

**CHARLENE**
Do we have everything we need?
LAUREN
Everything – but sperm.

She looks at her husband.

LAUREN
So, I guess you are the one.

RACINE DAHL
What if I decline?

LAUREN
Shut up Racine and do some thing good for once in your damn life.

RACINE DAHL
I am not sleeping with you so you can have it all just like you always have.

LAUREN
We’ll see about that. And you Charlene?

CHARLENE
I am going home – to my people and if this is the only way, then I’ll stay here for as long as it takes to get one egg or twelve eggs – but as soon as one comes out I am gone and that is the deal now so say yes and then let’s find a place and perform the procedure for God’s sake. I’m tired, I’m scared and I miss my friends – I miss my animals – I miss my God damn life you bastards.

A huge explosion blows away concrete in a wall and the light pours throw the hole.

RACINE
We don’t have a month.
We may not have five minutes.

She turns instantly and fires up Re-2. The Robot clicks on and life flows through him.

Re-2, emergency. Need immediate medical shelter and...

Re-2 turns and walks quickly toward a steel door chained to the concrete wall.

He pulls on the chain and breaks it like it was candy.

Follow.

Re-2 opens the steel door and the other three race past him.

Electronic Wave Rounds hit the walls blowing chunks of concrete in the room.

Re-2 closes the door as EWR’s strike the steel and melt it till a hole shows.

A small concrete room with a hole blasted in the back wall which leads to a small gage railroad track with a bullet shaped vehicle mounted on the tracks.

They all move quickly through the hole.

Re-2 sends a signal to the vehicle and the doors roll up and over the top.

Everyone jumps in and puts on seat belts.

Re-2 hits a switch inside and the doors close.

The steel door in the outer room blows open and through the smoke come Robot Soldiers.
Re-2 looks at his cousins and then slams the pedal to the floor and the vehicle hits 80 miles an hour in three seconds.

The Robots fire at the vehicle and then run as a group far behind.

INT. RAILROAD TRACK VEHICLE – CONTINUOUS

The passengers sit in a pair behind Re-2 and Lauren sits behind them by herself. The shape inside is round and see through.

The rock walls of the tunnel scream past them as the vehicle picks up speed.

Every small deviation of the track sends tremors into the interior of the car.

The wheels scream around tight bends as Racine and Charlene hold onto each other with Lauren behind them with her hands over her face screaming.

In a matter of teeth clinching minutes the vehicle air brakes hit and everyone except Re-2 are thrown forward and then bounce backwards in their seats.

Re-2 hits the button and the doors roll up and three jump out and stagger around until they regain their sea legs.

INT. GENERAL HOSPITAL – CONTINUOUS

In the basement of Los Angeles General Hospital, a huge hole in the concrete leads into the area where the tracks end – a small platform with a walkway through the hole and into the basement proper.

LAUREN
Where are we Re-2?

RE-2
Los Angeles General Hospital.

Charlene gasps.
RACINE
What is it?

CHARLENE
This - is where I was born and this is where...

LAUREN
...what?

CHARLENE
...I died.

RACINE
And - the procedure, was that done here also.

LAUREN
This could be the place if any of that room still exists at all.

RE-2
The Surgical Theater of which you speak - is intact on the top floor of this building in a restricted area long ago abandoned.

There is noise coming from down the tunnel toward them.

CHARLENE
Can we get in it?

RE-2
If that is what Doctor Dahl requests?

The noise is now FOOTSTEPS - running Robots, many Robots.

LAUREN
That is what the Doctor wants Re-2. Now!!

RE-2
Follow me.
The Robot starts out and everyone falls in line.

They make their way past a blown out elevator shaft to a concrete stair case with many steps missing.

The crew literally climbs up some steps when the Robots arrive in the basement and blow something up.

    RACINE
    Hurry, their right behind us.

    RE-2
    This way, this way.

INT. SHATTERED CORRIDOR - CONTINUOUS

The Robot leaves the main staircase for a shattered corridor that leads to a smaller staircase in much better condition.

INT. SMALL CONCRETE STAIRCASE - CONTINUOUS

Just as they all get past the first ten steps, holes are blown out of the corridor walls from the oncoming Robots.

They climb and climb, trying to stay ahead of the menace behind them but the bots are catching up.

They come to a door and Re-2 opens it.

They all file quickly through and the door is closed and locked.

INT. MIDLEVEL CORRIDOR - CONTINUOUS

They come through the door and they see an ocean of people who live in this part of the wrecked building.

Many people wave them on and then close the gap after them with small barriers, fire pits, dogs and armed citizens.

Weapons fire opens up behind them as the citizens of the hospital keep pulling them and pushing them through the corridors, lobbies and open areas.
INT. MIDLEVEL STAIRCASE - CONTINUOUS

They come to more stairs but both the women are exhausted.

Re-2 takes them both, one in each arm, and lifts them and starts to run up the stairs.

Racine races behind him trying to keep up.

Finally, Racine is running and does not see the Robot in front of him but hears the weapons fire continue below him.

He takes a few more steps and then drops to the floor in exhaustion.

A few moments later as Racine tries to stand, Re-2 lifts him from above and secures him in his arms and runs up the stairs.

Re-2 comes to a doorway which opens up in an elevator lobby where one elevator is working.

Charlene is holding the door and Lauren is sitting on the floor exhausted.

INT. ELEVATOR - CONTINUOUS

Re-2 rushes into the elevator and with a special adaptor on one of his fingers, he pushes it in the hole and the doors close.

The elevator starts up just as weapons fire blows small holes near the bottom as the car passes up into the concrete hole all the way to the top.

The car comes to a bouncing halt and the doors struggle open until Re-2 forces them the rest of the way.

They step out in the lobby of a Surgical Theater that is locked behind steel and concrete doors.

CHARLENE
What are we going to do now?

LAUREN
Don’t worry, I think I have a plan.
RE-2
It will take them some time now
to come up this high – but they
will come and soon.

LAUREN
Get us in the theater Re-2.

Re-2 walks to the steel doors and slips his adapter into
the key section and tries several ports until the doors
finally open.

The whole group walks through the doors and the doors close
behind them.

There is an explosion in the elevator shaft sending thick,
black smoke into the lobby of the Surgical Theater.

INT.  SURGICAL THEATER - CONTINUOUS

The room seems out of place and out of time. Only slightly
dusty with some things on the floor and some items turned
over on steel counters.

The automatic lights come on as soon as they enter the
room.

Lauren immediately pulls a machine out from the corner and
tears off its plastic dust cover.

LAUREN
Come here Charlene and stand on
the feet marks on the floor.

CHARLENE
What is it?

LAUREN
That is a long story, what it
does is tell you if you are
ovulating or it will tell you
if you are pregnant.

Lauren turns on the machine and suddenly Charlene grabs her
stomach in pain and screams.
Lauren turns off the machine as Racine pulls Charlene away and lets her sit on a chair.

LAUREN
The machine must have had a reaction to your uterus.

RACINE
Why?

LAUREN
Because she is ovulating, because her egg is sitting there waiting - now.

RACINE
So - we're going to remove it and impregnate it, right?

LAUREN
Wrong, we don't have time to go through that process. She has to be impregnated in her womb and then we take it out and place it in mine.

CHARLENE
And - you can do that?

LAUREN
No - but he can.

She points to Re-2.

CHARLENE
The Robot - is going to operate on us?

LAUREN
Yes, and right now because there is no time left.

RACINE
This all sounds just fine except for one salient point and that is the sperm.
LAUREN
Get your pants off Racine because you are going to have the most important sex since the divine birth of Christ.

RACINE
What are you talking about? I need time. I need some help and no audience and, crap Lauren, this is exactly why you took the up elevator out of our lives because...

LAUREN
...pants off now.

She walks over to her husband and helps him pull down his pants.

She leads him over to an examination table where he sits with his hands between his legs covering himself.

There are more explosions in the lower levels and elevator shafts.

RACINE
What are they doing?

LAUREN
We don’t care, think about what you need to think about so we can...

CHARLENE
...I’ll help him.

Charlene walks past Lauren to Racine and puts her hands between his legs.

CHARLENE
I need you to help so I can go home. What can I do? What do
you like?

LAUREN

He likes...

CHARLENE

Shut up Lauren. I suggest you find a place where you want to be to be impregnated with my egg and your husbands sperm. Oh, that worked a little. Is it nasty talk, is it?

Lauren walks away and preps an examination table.

LAUREN

Re-2, get the instruments you need to put her egg in my womb.

RE-2

Yes, Doctor Dahl.

Racine begins to moan and engages Lauren by opening her blouse and kissing her breasts.

Lauren turns and watches periodically and then quickly returns to her part of the task.

Charlene lifts her dress and pulls down her underwear.

She kisses Racine, she kisses his nipples and finally moves closer to him as he leans against the bed and lets him enter her while she is standing.

Racine is half crazed since he has had no sex for such a long time.

Charlene has to hold him and talk to him as he goes crazy inside her.

Lauren finishes, more explosions and a huge bang on the door to the Surgical Theater.

Lauren turns to Re-2.
LAUREN
I thought you said it would take them awhile to get up here?

RE-2
I am not perfect Doctor Dahl.

Racine cums and screams like a baby.
Charlene cums even though she keeps it almost to herself.
Lauren races to get the machine and drags it over to Charlene who is still holding Racine in a sexual position.
Charlene turns and gives Lauren a killing look.

CHARLENE
We’re not done yet.

LAUREN
We don’t have any more time!!

She sets up the machine and Charlene pulls herself away from Racine who immediately hides his gentiles.
Lauren turns the machine on and turns a dial. She aims a scope at Charlene’s stomach and a red light goes on with a buzzer.

LAUREN
Your pregnant. Probable the first sperm to the egg got in.

CHARLENE
And now, you want it.

LAUREN
That was the deal now get on that table if you still want a ride home.

Lauren walks her across the theater and she climbs onto the table.

Lauren lifts her dress and puts her feet in stirrups.
Then Lauren gets on a table right next to her and lifts her own dress and puts her own feet into the stirrups.

   RACINE
   Can I help?  
   LAUREN
   No!!

   CHARLENE
   Yes, you can hold my hand while I lose my first baby to your wife.

   LAUREN
   Re-2, its time.

Re-2 moves over to Charlene with instruments on a tray and his own X-Ray which operates from one of his arms.

He sees the egg on his screen as he pushes a metal capture device up into Charlene.

She winces and moves as Racine helps her with the pain.

Re-2 pulls out the capture device and lays it on the tray which he wheels over to Lauren.

The door is hit by some large object.

Re-2 hurries as he positions himself over Lauren and then does the reverse procedure until he is finished and Lauren turns over and stands up holding her stomach in slight pain.

Charlene just slides off the bed she was on and sits down holding her stomach.

Re-2 pushes the Machine over to Lauren and turns it on.

He positions the scope over her stomach and the light goes on and the tiny buzzer announces she is pregnant.

Lauren starts to cry and Charlene follows her lead.

The door is hit again and moves slightly in place.
Charlene
So – now am I the little girl
in the red shoes from the story
so long, long ago – with no
way home in a broken balloon.

Racine Dahl
The Wizard of Oz.

CHARLENE
How do you know that?

RACINE
Because my grandfather was
Roald Dahl, a writer of
children’s books in your
time.

Charlene
Oh my God, I have read your
grandfathers works. You are...

A slam on the door and one door breaks.

LAUREN
Come over here. Re-2 come.
Give me the bullet.

Charlene reaches in her pocket and passes the plastic tube
to Lauren who opens them both.

Charlene also gives her the large syringe and needle.

LAUREN
Very efficient of you.

CHARLENE
Yes, like fucking your husband
standing up. Now I wonder what
he would be like lying down.

Lauren grabs her roughly and places her on one of the beds
with her face down.

Re-2 comes up and gives her a shot in the lower head.
The Robot turns on his screen and sees the inside of her skull.

He starts the syringe in and she jumps slightly from the pain.

The door is blown completely open.

Re-2 shoves the needle up to the x point on his screen and pushes the plunger. Charlene screams.

A Robot fires a stun shot at Re-2 who ducks the shot and fires his own weapon to kill and two of the Robots fall.

Racine picks up the weapon that Charlene brought in and fires it and two more bots fall.

More bots enter as Doctor Dahl finally stands in front of them and tells them to stop on her orders.

LAUREN
Stop. I command you to cease this action, I am pregnant.

Immediately the Robots surround Lauren completely and lead her out the ruined door.

Re-2 takes Charlene’s body and pushes it into a Cyro Tube and seals the end and turns on the machine.

RE-2
Racine, follow me if you want to live.

Re-2 leads Racine to a room with an escape pod covered in dust and dirt.

Racine opens the door as Re-2 pushes buttons and toggles until the pod turns on.

Racine gets in quickly as Robots start to return to the Surgical Theater.

RACINE
Come on, there’s room for two.
Re-2 closes the pod door and sets more dials.

RE-2
I am bound to stay with Dr. Dahl and that is where I must go. But first I must send the Cyro Pod up to the satellite storage unit so she will survive.

He turns and looks at Racine

RE-2
Thank you for the offer – as a human I take pride you asked me.

RACINE
Well I...

Re-2 hits a button and the pod takes off.

RACINE
...am proud to have known you.

Racine looks down and sees Re-2 lay down on the concrete and play dead.

He sees more Robots enter who start firing on the pod immediately but Racine is too far away.

The pod streaks over Los Angeles and heads for the ocean.

INT.  HOSPITAL – 2016 – DAY

Dr. Sam Shephard is still sitting in the chair he backed into out of the Surgical Theater.

NURSE (O.S.)
She’s back. We got her back.

Sam jumps off his chair and races into the theater.

Charlene is just opening her eyes to see him enter the door.
INT. SURGICAL THEATER – DAY

He walks quickly over to her as the team takes off certain equipment pieces and a nurse cleans off the electrolyte jelly left on her from the machine.

She looks at him anxiously until the team is finished, leaving only a few Nurses to put her in a room.

Sam takes her hand and sits down next to the bed as the Nurse wraps Charlene up.

DR. SAM SHEPHARD
I thought you had left for good.

CHARLENE
It almost was for good.

DR. SHEPHARD
What happened, can you say?

CHARLENE
The anomaly in my head is still there.

DR. SAM SHEPHARD
How do you know?

CHARLENE
I saw it. I watched it be inserted.

DR. SAM SHEPHARD
Well, I don’t know about that but I do know we should take a look at removing it soon.

She reaches up and strokes his face. She uses one finger and traces out the lines of his mouth and his nose.

CHARLENE
You know, I think we will just leave it alone and go on with our lives without thinking about it anymore.
DR. SAM SHEPHARD
Are you sure?

CHARLENE
I am so sure Dr. that I know
I have never been more sure
of anything.

He pulls her up slowly and embraces her and kisses her.

DR. SAM SHEPHARD
Then – that will be what it is
unless the head aches and pain
return.

CHARLENE
They won’t.

DR. SAM SHEPHARD
You seem so sure.

CHARLENE
I’ll tell you sometime Sam, when
we’re older and wiser. If
you still want to know by then.

The couple grows smaller and smaller as we move away from
them into the eternity of darkness.

They grow so small they look like a small, thin wire bullet
with letters on the side.

Black Out.

FADE OUT.

THE END