

"The Time Bullet"

Written by

Mark Mc Quown

Mark Mc Quown  
25933 Sandalia Dr  
Valencia, CA 91355

(661) 714-0976

[MarkMcQuown@ca.rr.com](mailto:MarkMcQuown@ca.rr.com)  
2016 ©

## "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 lions 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, gotten 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 choked 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. SHEPHARD

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 here 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

Noooooooo!!!

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. Shepard 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...

(MORE0

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 say 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 device 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.

(MORE0

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.

RANCE DAHL  
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 floor 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 damn, 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 he 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 through the hole.

RACINE

We don't have a month.

LAUREN

We may not have five minutes.

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

LAUREN

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.

RE -2

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.

INT. TUNNEL ROOM - CONTINUOUS

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.

INT. TUNNEL - CONTINUOUS

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. MIDDLELEVEL 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