

BLACK DOORS

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Based on, Present - Science Fiction

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Is it possible for a drop of water,
to hit the same exact spot where
the first drop landed?

If so, then all we know of in this
universe would be useless.

Chris Sorensen, Artistic
Philosopher. 2009

FADE TO:

INT. TEST LAB - BOSTON - DAYTIME

A team of scientists sit at their stations, yet one remains
standing, to over see a projects completion.

A woman with a stern look in her eyes.

An attractive woman, in her mid thirties. One who doesn't
dwell on self appearances. She wears conservative apparel
that is thrifty looking. So no expensive buying is needed to
heighten her status among her peers.

She gazes, as she orders a few other technicians to hurry
their work. Her name is Professor Marsha Crane . . .

MARSHA

Look we need those spires
calibrated, or we will never see
this project fire within the
deadline.

A voice calls to her from her left side . . .

VOICE

Professor.

MARSHA

What is it Devon?

DEVON

What if we could elevate spire ten?
About sixteen millimeters?

INT. TEST LAB - BOSTON - OBSERVATION WINDOW

Marsha looks out at the bay where a metal large ring is poised above ten massive equally metallic spires. Each one stands nearly fifty feet from the base upwards, and each one has a round angled shape which peaks to the inside of the ring.

She grabs the windows ledge and holds on tight as she speaks out loud, her malcontent . . .

MARSHA

Doing that, will mean another week of delays. We are already looking at ten more million or so dollars just to readjust the base. We can't afford to stop now and raise spire ten. We will fire on time or we lose the window when our satellite has reached its optimal point of orbit around Jupiter.

DEVON

I realize that, but we still have three days to go, and I got team twelve ready with their equipment. They assured me it would only take one day. Only one.

Marsha looks to Devon, she can burn a hole in his white jacket from her stare. His name tag is tilted, which means he is not a tidy freak. Her resolve lessens by his attitude of confidence as she says . . .

MARSHA

You had better be right about this Devon or so help me, you will be on the next unemployment line waiting for your food vouchers.

(CONTINUED)

CONTINUED:

DEVON

Not a problem doc, by using our pylon systems, the base can reach its elevated calibration by the end of tomorrow.

MARSHA

It better.

INT. TEST LAB - WENDY

Marsha then walks away and approaches another tech named Wendy Mason. She works endlessly tapping her keyboard as Marsha bellows . . .

MARSHA

Where are we for orbital insertion of the Kahn satellite?

WENDY

Just about at its meanest distance. The angled approach worked, I never thought of using Io as the slingshot.

MARSHA

Yeah well, for eighty million dollars you'd think it would make the path vector itself.

Wendy chuckles at the Professors humor.

WENDY

Now if only I can get men to do that when I call them.

MARSHA

Dream on.

INT. TEST LAB - MONITOR

Both watches the monitor which displays a red blip near the large planet known as 'Jupiter'.

(CONTINUED)

CONTINUED:

As it moves slowly around the circumference, a set of numbers flip by, and gives a detailed statement on the distance of the large Jovian body which reads . . .

ONSCREEN

'DISTANCE FROM JUPITER - 1,635,902 MILES AND CLOSING -
EQUATORIAL DISTANCE - LA GRANGE INSERTION TO 511,901 MILES.
TIME FOR WINDOW CO-INSERTION - TWO DAYS - 10:45:48:02...

The screen comes closer until it starts to fade away to stars and the blackness of open space.

EXT. JUPITER - KAHN SATELLITE

A small tiny speck floats around the massive planet, its shiny panels open to show a solar panel that extends on each side of the satellite.

Behind it, the atmosphere churns its tumultuous clouds with the odd flashes of lightening within the orange colored mists of Jupiter.

The giant red spot has also joined the scene giving its powerful presence known to open space or for those who watch.

EXT. JUPITER

The satellite coasts past the sun lit edge of Jupiter, only to disappear around the dark side, and cuts off any communications back on earth.

CUT TO:

INT. TEST LAB

Both Wendy and Marsha stare at the screen, as the signal quickly disappears.

WENDY

Well that's it, we won't see it
again for three days.

(CONTINUED)

CONTINUED:

MARSHA

Devon better be right. Or he'll be next to join that little piece of techno wonder floating out there.

WENDY

You know I have a good discount rate with the boys at the fueling station at cape Canaveral. Just a thought.

Marsha starts to laugh as Devon looks over asking . . .

DEVON

What's so funny?

WENDY

Oh nothing, just discussing your future walk in space.

DEVON

Huh?

Both women shake their heads as Devon tries to understand what is so funny.

Marsha walks to her station still laughing as Wendy cheerfully smiles like a kid causing trouble.

DEVON (CONT'D)

I'm working with total weirdo's.

INT. TEST LAB - MARSHA

At her station, she begins to tap keys still smiling. She wears glasses which accents her face with a graceful intent. Her hair is brown - near black and her features are without a blemish.

Behind her seat on a wall, hang various amounts of doctrines and masters degrees. Each with her name in bold golden letters.

DISSOLVE TO:

INT. BOARDROOM - TWO HOURS LATER

Among the various scientists, sit also Marsha, Wendy, and Devon. They seem somewhat nervous, but keep their cool despite the intimidating large seat awaiting for one important individual to fill.

Devon leans in to Marsha . . .

DEVON

(whispers)

Have you ever been to one of these meetings?

MARSHA

Twice, the last one I was in took me by surprise.

DEVON

What do you mean?

MARSHA

When one of our technicians had made a mistake on the diagnosis scan, the General had him taken outside and shot by a firing squad.

DEVON

(shocked whisper)

What?!

Wendy sits laughing to herself as she covers her mouth.

Devon looks to Wendy and hangs his head as a gullible teenager.

DEVON (CONT'D)

Very funny you - you

MARSHA

Uh uh, remember who you're working for.

Devon reaches for a glass of water and takes a sip with his hand shaking slightly.

(CONTINUED)

CONTINUED:

Upon setting the glass down, the door to the room opens, and reveals a tall standing uniformed man. His chest has medals pinned in a horizontal fashion which gives the room indication that this man is not to be toyed with.

A few other officers enter as he does taking a position near a wall, and stand at attention.

And as the General sits he begins . . .

GENERAL

Alright, so where are we for the firing sequence? Professor Crane?

MARSHA

Our window is three days away, and everything is on schedule. All pretests have been done to assure a perfect aligned shot to the Kahn satellite.

GENERAL

Good, very good. Anything else to bring to our attention?

Devon raises his hand.

GENERAL (CONT'D)

Yes Professor . . .

DEVON

Professor Devon McNeill. The only thing that is needed is a final alignment of one of the spires. Spire ten to be exact.

GENERAL

Will that present a problem?

DEVON

No sir, I have assured Professor Crane it will only take one day to get spire ten into position.

(MORE)

(CONTINUED)

CONTINUED:

DEVON (CONT'D)

It will not hinder the firing
sequence there after.

The general nods his head only.

GENERAL

Anything else?

DEVON

No sir.

GENERAL

Good, alright then, it seems that
the pentagon has agreed to allow
this team to continue because of
all the available data presented to
them. This will be the first time
in our space exploration history
that a faster than light
communication signal, will be sent
to determine whether or not instant
communications can be feasible out
in deep space. And if this works,
all of you will be recognized as
the most important scientists on
the planet. I must say I am very
impressed with your work and your
speedy construction leaving us in
the plus in our financial
standings.

All three gave their thanks to the General as the room starts
to clap for a job well done.

GENERAL (CONT'D)

(Hands together on table)

Now, what else do we have on the
agenda?

CUT TO:

INT. PUB - NIGHT TIME

All three sit at a booth eating and drinking their celebrations. Wendy gulps some nacho chips and then tilts her head back, as Devon takes a sip of beer watching her closely.

He can see her tongue sticking out which causes his eyes to widen slightly, yet his head seems to sway side to side because of his drunken stupor.

Marsha speaks loudly over the music . . .

MARSHA

So Devon, where is your tech team sitting at for spire ten?

DEVON

They're done.

MARSHA

(surprised)

Really?

DEVON

Yeah, I didn't realize they had it done so quickly, when I went down to see the progress, they were already putting their shit away.

Wendy finishes chewing her food and asks...

WENDY

So what does that say about your love life?

DEVON

Huh?

WENDY

Nothing!

DEVON

Remarks like that aren't going to get you any promotions.

(CONTINUED)

CONTINUED:

Marsha smiles watching the two.

WENDY

Well I say that when someone gets something done too quickly, it means some corners got cut. Somewhere.

DEVON

(more drunk)

Your - your saying I move too fast?

Devon looks to Wendy for a response, and all he can see is her chewing more nacho's. Yet without warning, she opens her mouth to let him see the contents.

DEVON (CONT'D)

Ah! Gross man, ugh!

Wendy laughs with her mouth closed.

MARSHA

You know if I didn't know any better, I'd swear you two were brother and sister.

Marsha takes a sip of her beer as the waitress comes over and asks . . .

WAITRESS

So how is everything here?

Wendy picks up her plate and swallows her food asking...

WENDY

Could I get this to go? But before they put it in a container, could the cook put some more cheese on?

WAITRESS

Sure thing.

Waitress grabs the plate.

(CONTINUED)

CONTINUED:

WENDY

Thank you.

WAITRESS

Anything else?

MARSHA

Just the check please. I have to take these kids home.

WAITRESS

Okay, be right back.

The waitress leaves the trio as Devon gets up and says...

DEVON

Well I'll just hit the head first,
be right back ladies.

Both girls watch as Devon stumbles as he walks to the bathroom, he passes a few tables, and grabs what he can not to fall over.

Marsha turns to Wendy.

MARSHA

Shouldn't tease him so much.

WENDY

Ah! He's easy. Now my brothers were something to behold, we had contests of all sorts. Muffins, nacho's, grilled cheese sandwiches. Hell even my parents got into one of our little battles and picked up the mustard and ketchup bottles with those squirt tops on them. Then they let the shit fly.

MARSHA

Did you ever have a normal childhood?

(CONTINUED)

CONTINUED:

WENDY

Not really, that's what makes it so interesting. Our parents always told us, 'Don't believe in the normal, because normal won't give your life the fulfillment it so desperately wants'.

Marsha stares at her beer glass and adds...

MARSHA

My parents weren't like yours. They were all sturdy with the - 'Don't get involved with the wrong crowd, if you do you'll end up in a women's prison calling your cell mate honey or yes ma'am.

WENDY

Wow, were they Mormons?

Marsha looks at Wendy and nods yes.

MARSHA

What about your parents? What religious background do they have?

WENDY

Had, they're both gone now.

Looking sad Marsha quips...

MARSHA

I'm sorry, I didn't know that.

WENDY

It's okay, they were hippies.

MARSHA

Hippies?

WENDY

(Air guitar)

Yeah you know the - All along the watch tower! Yeah!

(CONTINUED)

CONTINUED:

Wendy strums her air guitar as Devon shows up weaving and bobbing side to side.

Marsha laughs watching her friend wig out while singing her parents favorite tune.

As Devon sits back down, the waitress comes back over with the check, and also a wrapped up container.

WAITRESS

Okay here we are, one nacho to go
and your check.

MARSHA

Thank you, everything was great.

WAITRESS

Well thank you, and hope you come
back soon.

WENDY

For those nacho's, Oh yeah.

The waitress smiles and walks away attending to other tables.

Devon nearly falls and Wendy catches him just in time saying

. . .

WENDY (CONT'D)

You better not puke on me on the
ride home.

Devon looks up to Wendy's eyes and nods no with a drunk
expression.

MARSHA

Need some help?

WENDY

Yeah.

Marsha then reaches into her bag, and drags out some money to
pay for the nights festivities. Then gets up to help Wendy
drag out Devon to the car.

INT. PUB - NIGHT TIME

They pass the front desk as both Marsha and Wendy have Devon's arms wrapped around each of their shoulders.

MARSHA

Good night, and thanks a lot.

WAITRESS

You guys need a cab?

MARSHA

No I'm the desi-driver.

WAITRESS

Have a good night then.

EXT. CAR - NIGHT

All three reach the car, and both have Devon leaning against the cars back door. Marsha takes out her keys and clicks the little button on her remote.

Doors unlock.

WENDY

God he's heavy.

As Wendy opens the door, she shoves in Devon, and pushes his feet until his head nearly hits the other door on the opposite side.

She then closes the door, and breathes slightly heavy, and goes to the other side as Marsha opens her own door.

INT. CAR

Marsha and Wendy get in, put their seat belts on, and then starts the car.

WENDY

He's a real freaking drunk when he wants to be.

(CONTINUED)

CONTINUED:

MARSHA

Well he's been under a great deal of pressure, - - we all have. It's understandable he would want to get wasted, I was almost at that point of saying fuck it, I'm going to get pissed.

EXT. CAR

The car starts to pull away as Wendy gives her last input of the night . . .

WENDY (V.O)

You know the rumors are true, the more you drink, the better some guys look. I was nearly at that moment where I thought Devon might be a surprise in bed.

MARSHA (V.O.)

Are you serious?

The car leaves the curb, and disappears around a city block corner.

WENDY (V.O.)

Well I was until he passed out.

MARSHA (V.O.)

You need some serious help.

DISSOLVE TO:

INT. MARSHA'S HOME - MORNING

Devon lays on the couch, and snores his drunk away as Marsha comes in wearing a robe. She smiles looking at Devon who saws logs until Wendy enters the room all dressed and chipper.

WENDY

(loudly singing)

Good morning everybody!

(MORE)

(CONTINUED)

CONTINUED:

WENDY (CONT'D)

Devon, devon wake up. Hey you
little Irish wanna be. Time to go
to work.

Devon wakes up though keeping his eyes closed complaining in
his pillow . . .

DEVON

Hey, hey, hey! Please - not so
loud.

Marsha walks in her kitchen and pours herself a cup of
coffee.

Wendy begins to help Devon up, although his body weight seems
to be doubled.

DEVON (CONT'D)

I'm up, I'm up - Jesus.

His eyes are half closed looking at Wendy who is being so
cheerful.

DEVON (CONT'D)

What the hell do you got to be so
happy about?

Cheerfully she quips . . .

WENDY

I had great sex last night.

DEVON

I don't remember it.

MARSHA

I remember it - oops.

Suddenly he wakes up with a more alert attitude.

DEVON

(elongated)

No! You can't be serious?

(CONTINUED)

CONTINUED:

Devon looks behind Wendy to Marsha who smiles and nods no. He then gazes up to Wendy and states in his half sleep mode...

DEVON (CONT'D)

Your really are sick you know that?

WENDY

(gleefully)

I know, now go take a shower.

Heavily sighing, he gets up and walks to the bathroom, scratching his butt, and closes the door behind him.

INT. KITCHEN

Marsha sits at the kitchen table while sipping her coffee as Wendy unwraps her doggy bag, and slides it in the microwave. Pressing a 30 seconds, and then she presses start.

MARSHA

Your not really going to eat that are you? In the morning?

WENDY

Sure why not? It's just like pizza in the morning.

MARSHA

Ugh!

WENDY

Hey don't knock it til you try it.

Wendy sits down joining Marsha.

WENDY (CONT'D)

One more day to go. And we'll see if all of our work finally pays off.

(CONTINUED)

CONTINUED:

MARSHA

I feel it is. For once in my life
after all the continued support on
both ends, I really think it's
going to work.

WENDY

And if it doesn't?

A brief silence between them ensue.

Suddenly Devon jaunts out to the living room with a towel
wrapped around his waist complaining . . .

INT. LIVING ROOM

DEVON

Hey what happened to the hot water?

His towel drops suddenly with his front showing to the now
smiling women sitting at the table.

WENDY

Uh, Devon.

Looking down Devon sees what's wrong.

DEVON

Oh shit.

Both women giggle at the amusing sight.

Hurriedly he gathers up his towel, and covers himself, then
runs back to the bathroom.

WENDY

He's got a cute butt.

MARSHA

I'd better get ready too.

Marsha then leaves the kitchen as the microwave beeps
suddenly.

(CONTINUED)

CONTINUED:

Wendy opens the door to see a liquefied plate of nacho's. She scrunches her face as she holds out the plate away from her, and taps the garbage bin step and drops it in the waste.

INT. BIN

The lid closes.

CUT TO:

INT. BIO - QUANTUM INSTITUTE - PARKING LOT - MORNING

Marsha gets out of her car in the parking lot, just as a male approaches her asking . . .

He is not seen yet.

MALE

Got a few minutes?

Marsha looks over and frowns her looks replying...

MARSHA

What do you want Dale?

His looks are soft, yet chiseled with the attributes of a man who works out on a daily basis. Dale wears a suit which is colored with different aspects of material. Some expensive, and some cheap.

This look gives Marsha the idea of a swindler in action.

DALE

Oh just the usual, like your signature on the divorce papers if you remember?

MARSHA

Look I said I will get them to you. You know I thought you would be happy at the fact that you're free again.

(CONTINUED)

CONTINUED:

DALE

I would be if you just sign the god damn papers. Our lawyer wants it done as soon as possible so he can get the rest of the necessities out of the way.

Marsha shakes her head as she walks to the entrance of her building. Dale follows closely behind, and asks more curious questions...

DALE (CONT'D)

So, is the project going well?

MARSHA

What do you care? You left for some other hyped up gadget in some bumsville lab with more pay and more power.

DALE

Come on, you could have come along to join in as well. It was open to you.

EXT. ENTRANCE - CONTINUOUS

Both are now at the entrance of her building as Dale tries to talk with his ex-wife.

MARSHA

I didn't want it Dale, you knew this project was important to me. You of all people should understand that I don't quit for anything if it means advancing our technology.

DALE

Yeah I know all too well on how you put everything ahead of everyone else.

(CONTINUED)

CONTINUED:

MARSHA

Don't even start with that. You had just as much responsibility in completing this project, but you decided it's not enough. So on the only day we put our first spire up, you get a call from some quack claiming he's got the ultimate microprocessor, able to send communications in milliseconds to our astronauts. And low and behold, (Waves hands) it fails on the first attempt.

DALE

We've come a long way since then. After the first trial and the twentieth, we finally got it right.

MARSHA

(Surprised)

What?

Dale leans against the railing.

DALE

Oh yeah, after many trials we have the right frequency to send out to our astronauts with peak efficiency. Using the first nano microprocessor.

MARSHA

Your using nannites? At what impulse?

DALE

Three and half decahertz. With no blowouts.

MARSHA

But that's only close to mars.

Smiling, dale replies . . .

(CONTINUED)

CONTINUED:

DALE

So far.

MARSHA

Dale that's not even a challenge. Mars usually takes twenty minutes to reply back you know this. But since your signal can do it in a few seconds it still doesn't mean it's a breakthrough. Were trying for Jupiter, the ultimate test. Mainly because of all the variables involved including gravitational forces between Jupiter and its moons. How many does mars have?

DALE

Only two.

MARSHA

Yeah two, big deal, and next to no gravitational shears for you to deal with.

DALE

Look don't go getting jealous because were ahead of the game Marsha.

MARSHA

Oh for Christ sake. Look I don't have time for this, I'll get you your god damn papers signed tomorrow okay?

Without a second word, she enters the building letting the heavy doors close behind her.

EXT. ENTRANCE - CONTINUOUS

Dale is left standing alone with his hands in his pockets, while he watches Marsha disappear from view.

INT. ENTRANCE - A MOMENT LATER

Dale gazes down to the ground, then he walks away in a calm manner.

INT. BIO - QUANTUM INSTITUTE - AN HOUR LATER

Marsha walks down the hall with a frown upon her face. One or two colleagues pass her as they give their good mornings.

Marsha has no reply back, she just keeps walking while staring at the floor. Wendy appears out of nowhere and asks .

. .

WENDY

So what did the sleaze want?

MARSHA

Huh? Oh, just for me to sign the divorce papers. I keep forgetting.

WENDY

Look do him a favor, sign them, and then, I'll call up a few strippers for us to enjoy while we slam back a case or two.

Marsha smirks at the notion of them both watching male strippers at wendy's house.

Wendy nudges her arm and quips...

WENDY (CONT'D)

See? I knew it would work. Besides we need some good beefcake swinging their dicks around as a nice attraction. Spanking a few asses when they do that cool grinding with their hips kind of dance.

Marsha suddenly lets out a good laugh while picturing this in her mind.

(CONTINUED)

CONTINUED:

Both soon enter the test lab while giggling like school girls as they distract the few scientists who are doing their work.

INT. TEST LAB - 11 AM - MORNING

Wendy saunters to her station as Devon walks in with the final results from his construction team.

He approaches Marsha as he starts . . .

DEVON

Well Like I said, one day. They just completed the last adjustments.

MARSHA

(Chuckles)

I'll be damned, and you got the base at its highest point which is what we wanted. Fantastic work Devon. You came through.

DEVON

Told ya.

INT. TEST LAB - WENDY'S STATION

Wendy takes a sip of her coffee, and after swallowing she states . . .

WENDY

I say it was dumb luck.

DEVON

Up yours.

MARSHA

Okay you two, I'll keep you both after school if you keep that up. Let's get back to work.

Wendy and Devon stick their tongues out at each other.

(CONTINUED)

CONTINUED:

Marsha shakes her head watching the juveniles go back to their consoles.

INT. TEST LAB - MARSHA - CONTINUOUS

Tapping her keys on the keyboard, a few sentences of instructions are appearing which reads:

ONSCREEN

'INITIALIZE RESONATE MAGNETIC CORE - SPIRE TEN/> ENABLE FOCUSING RING/> 1.83 MEGAJOULES - INCREMENT DOSAGE OF NIADONE RADIATION AT 112 MILLION PARTS PER SQUARE MILLIMETER - INITIATE...

INT. FIRING FLOOR - SECONDS LATER

Within the large firing room, a female voice calls out to those still inside.

VOICE (V.O.)

All personnel are to evacuate the perimeter. Firing sequence will begin in 'T' minus five minutes'

INT. FIRING FLOOR - CONTINUOUS

A group of spires circle a ring from underneath. They point up as each tip intermittently glows a deep color of orange.

The ring above them is a shiny metal with a vast amounts of cable which spews from its hull top, it soon hums to life with an energy not felt by any living being. Yet the middle part of its body illuminates a blueish hue, it lights up the room as the power builds.

INT. PERSONNEL - CONTINUOUS

The crews, and other technicians then scramble out of the large room before the doors close on them permanently. Each take a route, and leave the bay as the voice calls over a second time . . .

(CONTINUED)

CONTINUED:

VOICE (V.O.)

All personnel are to evacuate the perimeter. Firing sequence will commence in 'T' minus four minutes, thirty seconds'

EXT. BAY DOOR - SECONDS LATER

The last of the crew then exit the room, and the large door then clangs shut, and engages the powerful locks within.

INT. TEST LAB - WENDY - SECONDS LATER

Wendy looks at her security screen to see the room empty. And then calls out to Marsha . . .

WENDY

Okay everyone is out. And the bay door is now locked and secured.

INT. TEST LAB - MARSHA - CONTINUOUS

MARSHA

What's the position of the Kahn satellite?

WENDY

(tapping her keys)

It is now, five hundred and forty seven thousand miles from the La grange insertion point.

Turning to Devon Marsha asks . . .

MARSHA

Devon?

DEVON

Were at 'T' minus three minutes thirty seconds. All spires are now at full power. And the ring has just peaked its threshold.

(CONTINUED)

CONTINUED:

MARSHA

Good, get ready to make history
people.

INT. FIRING FLOOR - SECONDS LATER

The room vibrates from the intense hum of the apparatus which displays a mixed color of light from each of the spires as well as the ring.

A sudden energy orb then begins to accumulate in the dead center of the rings empty space.

It is smooth yet yields a lacy white criss crossing strings of energy. They surround the orb with a grasping fashion.

INT. TEST LAB - WENDY - CONTINUOUS

Her face is white as she watches the orb forming. She stares at the screen, and then to the window where the orb is seen by all her crew.

INT. TEST LAB - MARSHA - CONTINUOUS

Marsha says nothing except to gaze at the phenomenon, Devon's voice hollers out...

DEVON

Is that the Niadone radiation?

MARSHA

(Amazed)

One molecule worth.

DEVON

A molecule? That looks like a
trillion - trillion molecules.

MARSHA

Yes but it's still a molecule on
its own.

(CONTINUED)

CONTINUED:

DEVON
Unbelievable.

Devon looks to his display and shouts...

DEVON (CONT'D)
One minute!

INT. TEST LAB - WENDY

Wendy also observes her screen and gives the last of the information...

WENDY
Position of the Kahn satellite,
five hundred fifteen thousand
miles.

INT. TEST LAB - DEVON

Watching his screen he gives the final countdown from twenty seconds...

DEVON
Twenty, nineteen, eighteen,

INT. FIRING ROOM

Devon's voice is heard as the spires begin to build up their power at their tips with a convalescent dance of light.

DEVON (V.O.)
Seventeen, sixteen, fifteen,
fourteen.

INT. MIDDLE OF THE RING

Energy starts to extend to the ring's inner surface, then mixes with electrical power as a pure white light as the countdown continues . . .

(CONTINUED)

CONTINUED:

DEVON (V.O.)
Thirteen, twelve, eleven, ten,
nine, eight, seven.

INT. TEST LAB - WINDOW

All watch the inner room as the final seconds are given . . .

DEVON
Six, five, four, three, two, one,
zero, initiating firing pulse.

INT. TEST LAB - DEVONS FINGER

His finger touches a control button next to his computer and
. . .

INT. FIRING ROOM - SECONDS LATER

The orb within the center suddenly blips out of existence.
Then with a large BOOM from the warbled wave of energy, it is
with a flash, hurled up and out of the rooms open ceiling.

CUT TO:

EXT. SPACE - JUPITER - SECONDS LATER

The Kahn satellite is silently wandering around the
circumference of Jupiter. Minding its own business until . . .
.

A bright speck of light appears out of nowhere, and hits it
without causing any damage.

The energy roams over the satellites panels and body, which
creates a cascade of dancing light.

Then as if by instinct, the satellite absorbs all of the
energy until it is just the satellite by itself once more.

(CONTINUED)

CONTINUED:

However, a new orb of energy is expelled from the tip of its communications spires near the side of its body. Yet with a new black spot in the energy itself.

Black, and small, but it soon starts to multiply to two, then three, then eighteen as it is being ejected back to earth just as quick as it arrived.

INT. TEST LAB - WENDY - MOMENTS LATER

She just sits, and waits for the few seconds until suddenly .
. .

WENDY

Alright we got communications.
Package is delivered, and were now
receiving.

MARSHA

What velocity?

WENDY

Point eight past light speed. We
made the target.

INT. TEST LAB - EVERYONE - CONTINUOUS

Everyone in the room claps, and cheers as their test is
successful.

INT. DEVON - CONTINUOUS

Devon cheers until he observes his monitor which displays a
blip coming back to earth at great speed. He interrupts
Marsha...

DEVON

Professor!

MARSHA

(giggling)
Yes what is it?

(CONTINUED)

CONTINUED:

DEVON

You better come look at this.

Marsha walks over as Devon stares at his screen.

MARSHA

Okay what's the problem? Did you
forget something?

Devon points to the screen, Marsha stands by also watching.

INT. WENDY - CONTINUOUS

Curious, Wendy begins to get up and walk over as she observes
both just staring at the monitor.

INT. DEVON - MARSHA

Marsha watches the odd blip as Devon, and the group quiets
down . . .

MARSHA

It should be here by now.

DEVON

It's slowing down as it grows.

MARSHA

What do you mean as it grows?

DEVON

This is where it started when we
fired the orb, and here's where it
is now.

The on screen display shows the dimensions of the orb, from
previous to now... It reads as:

ONSCREEN

DIAMETER OBSERVED BEFORE FIRING/> FOUR CUBIC INCHES - MINUS
TWO MOLECULE DECIMAL POINTS. NEW PARAMETERS SHOWN - INCREMENT
BUILD UP OF UNKNOWN ENERGY WITHIN NIADONE RADIATION/> NEW
DIAMETER - FOURTEEN FEET IN CIRCUMFERENCE.

(CONTINUED)

CONTINUED:

SPEED/> 197,344 MILES PER SECOND... TARGET OF IMPACT PERFECT
ALIGNMENT OF BIO-QUANTUM INSTITUTE. TIME TO IMPACT -
(hesitates) THREE MINUTES...

MARSHA

(yelling)

Oh my god. Everybody get out of the
building. As in now!

INT. TEST LAB - SECONDS LATER

Her team suddenly exits the room with no questions asked with
extra panic.

EXT. TEST LAB

The team files out one by one, quickly exiting themselves to
a near escape door. Some fall but other runners help them up.

INT. TEST LAB - CONTINUOUS

Within the room, Marsha, Wendy, and Devon just waits until
the blip is close enough. The screen displays a closed
distance from the earth which shows as:

ONSCREEN

DISTANCE FROM EARTH/> 463,907 MILES AND CLOSING - NEW
DIAMETER OBSERVED/> THIRTY ONE FEET EIGHT INCHES - BUILD UP
OF NIADONE RADIATION PAST TOLERANT LEVELS/> ANOMALY FORMING
OUTSIDE OF ORBS CIRCUMFERENCE - NO KNOWN OR PRESENT DATABASE
TO INITIALIZE RETRO COMMANDS...

TIME TO IMPACT/> TWO MINUTES FOURTEEN SECONDS . . .

MARSHA

Let's get the hell out of here.

WENDY

No argument here.

DEVON

Me three.

(CONTINUED)

CONTINUED:

All three turn to the exit door just as a sudden vibration is be felt within the building.

INT. MARSHA - DEVON - WENDY

They take a hold of something solid to wait until the vibration disappears. Yet - - it only gets more intense which causes all to high tail it faster.

EXT. TEST LAB - CONTINUOUS

Marsha leads her team as fast as she can. Wendy keeps up close to her as Devon falls behind a few feet. Wendy calls back as she turns once to see him trip and fall . . .

WENDY

Come on Devon, move your ass. Get
up!

Sparks fly everywhere as the ceiling lights start to explode in succession down the hallway. Pieces of debris fall to the floor, and crumble to smaller chunks.

INT. HALLWAY - CONTINUOUS

Devon gets back up and starts to run faster to the two women. His face fear ridden as the building shakes much more violently.

INT. HALLWAY - CONTINUOUS

All three now keep to the walls, hugging closely while trying to exit the building. Continuous sparks drop to the floor as well as some fluorescent lights that shake from their moorings.

Wendy screams at the sudden surprises.

DEVON

(panicked)
Jesus Christ!

INT. FRONT ENTRANCE - A MOMENT LATER

From outside, the three can see the entire staff including the upper floor technicians waiting outside for more escapees.

A bright blueish light suddenly lights up the area from above the building, and cascades down with intensity. The people look up to watch something coming in quickly.

EXT. ENTRANCE - SECONDS LATER

No one says anything, the light is bright, and mixes with black spots within the energy itself. Each one lay flat against the inner surface yet moves from one position to another.

It then hit the top of the building which caves in the roof.

The crash then sends glass, and pieces of rooftop flying in all directions to the city core.

EXT. ENTRANCE - THE TRIO - SECONDS LATER

Once they make it outside, all head for the stairs just as pieces of debris fall down, and hit the concrete steps. Devon flies out of the way as one piece ricochets up from the impact.

The building suddenly starts to collapse floor by floor from the rooftop.

EXT. STAFF AND CREW - BYSTANDERS - CONTINUOUS

All scatter, and scream as more debris is sent in all directions. Devon gets back up along with his cohorts and soon run as fast as they can away from their second home.

The city block shakes violently, and causes each to fall to the ground.

EXT. CITY BLOCK - CARS

Cars nearby swerve away, and hit light poles or drive into ground level store windows.

Fires break out instantly, upon the collisions of cars or exploding store fronts. The city now looks like a war zone instantly.

EXT. BIO - QUANTUM INSTITUTE - LEVELED - FRONT VIEW

Soon though, the vibrations begin to subside as the last of the scientific building falls to the ground in a heap of metal and concrete.

The ground is heaved up like a crater holding in its cradle an eerie blue glowing light.

EXT. CITY BLOCK

People are now recovering from their ordeal as each help one another to get up, and slowly approach the terrifying luminous pulsing glow.

EXT. A CORNER - MOMENTS LATER

Marsha and her team approach from around a corner of one building in tatters, they then walk side by side to the bright blue light.

Fires are in full force as the distant sounds of fire engines come from a distance.

Wendy holds Marsha's arm with wide eyes, and is frightened as they all slowly approach. Her voice quivers . . .

WENDY

Think it's over?

MARSHA

(whispers)

I don't know. Oh Jesus look at this place.

(CONTINUED)

CONTINUED:

DEVON

(Jokes)

There goes our bonus.

EXT. STREET - BEHIND VIEW - CONTINUOUS

Each continue to walk holding each other close as more people gathered near the building. Smoke and fires gut of what was the Bio-Quantum Institute, making it now just a dark shell which holds the new guest.

EXT. STREET - NEW SILENCE - CONTINUOUS

An odd silence wafts to envelope around the entire area, people try to speak, yet each one who try to speak begin shout louder to see if who they are talking to can hear it.

Panic overcomes the people as each try to shout louder.

Their faces go red in color as they shout with no volume attached.

Marsha can see the sudden change of events and nudges Wendy .
. .

MARSHA

(Panting)

What the hell is going on?

Wendy can only shake her head spouting . . .

WENDY

I don't know, I don't want to find
out either, let's just move back.

Each take exactly one step back when suddenly . . .

EXT. CRATER - A SECOND LATER

A new explosion erupts from the crater which sends out blue light mixing with black spots to every corner of the city.

EXT. TRIO - CONTINUOUS

The three duck and close their eyes as the blue light intensifies, and surrounds everyone in the city in just one quick second.

Black spots fly everywhere as if by their own means looking for something or someone.

Marsha looks up to see four or five coming for them, and yells . . .

MARSHA

Run!

EXT. TRIO - SIDE VIEW - CONTINUOUS

All get up quickly and start to run towards a building as two black spots fly down to meet them from behind.

Wendy shouts . . .

WENDY

Split up!

The three take a direction, and find solace in one of the buildings they enter.

INT. BUILDING - ENTRANCE - CONTINUOUS

As they pass the doors entrance, the two flying black dots suddenly rear up and stop in front of the doorway.

Marsha backs up holding her breath as the large black menaces just hover there, each one has a bright rim of energy which circles the outer ridge of the blackness.

Devon falls backwards, and stares wide eyed at the two anomalies yelling his obvious question . . .

DEVON

What the fuck are those?

(CONTINUED)

CONTINUED:

From behind the black ovals, Marsha can see the outside chaos become embroiled with more panic as people were now being sucked into the strange dots themselves.

One by one they are swallowed up, and disappear from existence. Yet the two dots remain waiting at the entrance where the group takes refuge.

EXT. CITY BLOCK- SECONDS LATER

People run in all directions trying to lose each black oval. Screams can be heard as one by one, the city people are enveloped by the blackness.

Two small girls stand huddling each other crying watching in fear as their parents are suddenly gulped down by the vile looking things.

But suddenly from behind them, two more ovals are now directly behind the girls.

EXT. KIDS ARE GONE

One child turns around to see the menacing dark and screams much louder than her friend.

Until only a space remains where two saddened little girls had once stood.

INT. BUILDING

They can only stare at them, wondering why they aren't moving. Each one just hovers, waiting, taking their time until one of the three makes a sudden move.

Devon gets up slowly, which causes the two ovals to stir slightly. This gave Marsha an idea . . .

MARSHA

(getting up)

Listen, it looks like they react to only movements.

(CONTINUED)

CONTINUED:

WENDY

(shaking)

What if they break through the
doors?

MARSHA

If they could, they would have done
it already. You both ready?

Both only shake their heads in response.

And soon very slowly they each take a step back, inch by inch
they cautiously watch.

EXT. BLACK OVALS- CONTINUOUS

From behind the black ovals, Marsha, Wendy, Devon walk
backwards to some stairs. Their eyes never leaving the low
humming blight.

INT. BUILDING

Devon's foot finds a step and whispers...

DEVON

Careful, there's steps behind us
leading down.

MARSHA

Then let's go downstairs. Easy,
easy.

INT. BUILDING ENTRANCE

As the distance starts to grow between the three and the
menaces, the two black ovals begin to stir slightly more
intense. A loud eerie hum is heard, and a bright light
surround their edges with more intensity.

They push against the entrance trying to get in causing
pieces of ceiling to fall. The door frame starts to buckle
under the pressure, and falls inward to the empty store.

INT. BUILDING STAIRS - CONTINUOUS

Marsha grows impatient and shouts...

MARSHA

Move - now!

INT. STAIRS

All three turn and run down the stairs to the lower levels.

INT. STORE - MOMENTS LATER

Racing to their prey, each oval find the stairs but can not follow for the entrance is too small. The diameter to each one is over twenty feet wide making it impossible for them to pursue.

Instead they give up the chase, and exit the building.

EXT. STORE - CONTINUOUS

On their edges, they float out of the stores doorway like two big black lifeless eyes.

They separate, and pick new targets, then they begin to clean up the city of the few left who has not been targeted.

EXT. CITY - FROM ABOVE

Screams are be heard from the streets below, as ovals fly around finding new victims.

Car alarms blare their shrieking alarms.

Fire engines which close in to store fires, are attacked without mercy.

The screams echo hauntingly in the distance as each oval now take flight to other parts of the country, finding new targets. Their blackness scatter like a plague against a blue and orange sky, spotting it like the measles.

INT. BUILDING - DOWNSTAIRS

Marsha sits on a chair while she listens to the vanishing voices above. Where as Wendy is curled up like a ball against a counter base.

Devon looks up to the ceiling, and also realizes the voices are disappearing. His fear can be heard in his voice as he speaks . . .

DEVON

My god all those people. What were those things?

MARSHA

I don't know.

DEVON

You got to have some idea.

MARSHA

If I had one I'd tell you.

Annoyed, Devon becomes uncomfortable with this new strangeness, and shouts his discontent . . .

DEVON

Fuck! We just saw the city getting eaten by some black shit right after we did the firing. Now if you know something, let us in on it.

42a. Marsha gets up to walk to Devon slowly as she gives her 42a. dissertation . . .

He can only stare in her eyes as she approaches. Marsha states . . .

MARSHA

Get this straight, If I knew what was going on I would most certainly tell you and Wendy. But since I don't, we are all to blame for this - this whatever!

(MORE)

(CONTINUED)

CONTINUED:

MARSHA (CONT'D)

You saw the readings as I did,
Wendy saw it too, everything was
going normal until it, whatever it
is, started some chain reaction
which then attacked the city.

DEVON

What about your ex? Wasn't he
working on some kind of similar
transmission?

MARSHA

Yes but just to mars.

INT. WENDY - CONTINUOUS

She has a fixed gaze listening to the two quibble until she
speaks her own opinion . . .

WENDY

What if this was already done
before?

Marsha turns around and looks at Wendy.

MARSHA

What are you talking about?

Wendy gets up.

WENDY

You say your ex did the exact same
experiment right? Well what if both
signals had similar patterns?

Confused, Marsha approaches Wendy asking . . .

MARSHA

Wendy, his signal only went to mars
and back again. It lasted for just
a few seconds, they didn't have
enough power to reach where we
could.

(CONTINUED)

CONTINUED:

WENDY

That's right, we used Niadone radiation, they simply used the regular nuclear plant for their power.

MARSHA

Look where are you going with this?

WENDY

What if a residual trail was left behind from his test? A kind of wet trail after a rainfall. And remember, our type of power was experimental.

DEVON

I see where your going with this. When we fired our test, we simply used their flight path, but not knowing there was any kind of residue left behind. And upon making contact with the Kahn satellite, the onboard computer couldn't extrapolate the multiple radiation signatures. It basically translated it to a new one.

Marsha sits down with a frightful look.

DEVON (CONT'D)

And when the Kahn sent it back to us like it was supposed to, we got a new form of radioactive isotope.

MARSHA

It's possible. A long shot.

WENDY

But why were those things attacking the people?

(CONTINUED)

CONTINUED:

DEVON

Think about it. What does radiation do on a constant level? It moves with a purpose, destroying any unknown and unfamiliar isotope in its path. Which is why most forms of radiation are lethal to us. But we also have a kind of built in type of isotope which is similar to the kind we use in power plants. To these things, we are simply just another obstacle to get rid of for them to move freely.

WENDY

You mean like a disease?

DEVON

(chuckles)

That's about a good a description as any.

MARSHA

No there's something else with these black ovals. It's hard to explain, I was watching what they were doing outside. When the people were running and escaping, it's almost as if they scrutinized who they picked.

Wendy walks around the room holding her arms across her chest.

DEVON

What do you mean?

Marsha squints her eyes and begins...

MARSHA

I don't know why I'm even thinking this, but, what it looked to me was each oval was trying to find their own targets.

(MORE)

(CONTINUED)

CONTINUED:

MARSHA (CONT'D)

The people numbered in the thousands fleeing the site. Why did they fly around most of them and swallow the ones which seemed more obscure? You would think there would be no pattern like when you explained about isotopes destroying anything in their paths.

DEVON

Like some sort of basic instinct to recognize their - what - prey?

MARSHA

Not prey, but someone familiar to them. A kind of memory, or a distant faded vision they only recognize close up. And when they find the one they look for, it takes them. Not to eat, more like to transport.

WENDY

To where?

MARSHA

Who knows, a dimension? Alternate place of existence?

All three stand in a semi circle, and keep quiet until Wendy looks up . . .

WENDY

Listen, it's stopped.

DEVON

What has?

WENDY

The screaming, everyone stopped screaming outside.

Marsha looks to the floor trying to concentrate on the surface.

(CONTINUED)

CONTINUED:

MARSHA

She's right. It's quiet now.

DEVON

Should we check it out?

Marsha only nods her agreement and starts for the stairs with Wendy behind her.

INT. STORE STAIRS - TOP STEP

Slowly they climb up the steps, and try to be extra quiet. It is dark in the stairwell, yet the outside light gives them some ability to see in the dark.

INT. TOP OF STAIRS - CONTINUOUS

All three peek up over the lip of the top stair.

INT. TOP OF STAIRS - BEHIND VIEW

They watch the windows, and the front doors for any activity. And when none can be seen or heard, they march up further huddling close together.

INT. STORE - CONTINUOUS

From the corner of Devon's right eye, he can spot a pulsing blue light.

As he turns his head slowly, he only sees a toy pulsing an annoying blue light, which gives him more room to breathe as he exhales nervously.

EXT. STORE - SECONDS LATER - DAY

Outside, the doors are smashed beyond repair, and the three exit the store while looking around for any signs of life.

Fires are everywhere, cars in store windows, and rig trucks on their sides.

(CONTINUED)

CONTINUED:

Wendy sees some people had been run over by the large trucks and are pinned down with expressions of horror on their dead faces.

EXT. STREET - FRONT VIEW

Marsha leads the two on further as she whispers . . .

MARSHA

Nobody, not one is alive or in this city.

WENDY

We have got to get a hold of Dale.

MARSHA

Against my better judgement, I have to agree with you.

Devon walks to a woman that is dead under a truck. His face gives a disgusted look as her torso is cut in half by the trucks carriage.

He pans his eyes around for some signs of life, yet only the light winds are their company.

EXT. STREET - PHONE BOOTH - SECONDS LATER

Marsha runs to a phone booth, and reaches into her pocket for a card.

She slides it in the card slot and then dials Dale's number.

Both Wendy and Devon stand beside her.

The receiver offers a ring once then twice and a few more times.

MARSHA

Come on come on.

A click and then a voice . . .

(CONTINUED)

CONTINUED:

DALE (V.O.)

This is Dale, I'm not in at the moment, but please leave your name and number so I may get back to you. If I don't right away, I'm either fishing, or in Vegas, take your pick. (BEEP)

MARSHA

Dale this is Marsha, look you better get a hold of me as soon as possible, something went wrong. Get a hold of me at home right away. Or at Wendy's, were close to her place so we'll go there first.

Devon can hear a small hum coming in from the distance. He taps Marsha's shoulder, and whispers . . .

DEVON

Let's move now.

Marsha hangs up the phone and begins to walk away with the two.

EXT. STREET TO SIDEWALK - CONTINUOUS

All three take refuge under a makeshift canopy built to a stone buildings structure. Under it, large stone columns are wide enough for them to hide behind.

From their left, a black oval is slowly hovering above the street, looking for more victims.

EXT. COLUMNS - CONTINUOUS

They stand fast and still, hugging as close as they can to the stone columns. The humming becomes louder as it begins to pass by the stone building.

EXT. COLUMNS FRONT - CONTINUOUS

The black spot slows down further, and quickly, it turns sideways to face the building itself.

It creeps between the columns, and give off a deep throbbing vibration which hurts Marsha and the others ears with raw energy.

EXT. COLUMNS SIDE VIEW - CONTINUOUS

As the oval makes its way between the columns, Marsha and the others round the stone poles until they are now away from the ovals senses.

As it sits there, Devon becomes more agitated, and feels his feet starting to move on their own.

He walks away from the stone column and keeps his body in front of the stone so as to make sure the oval does not see him.

EXT. END OF COLUMNS - CONTINUOUS

Suddenly he runs to the corner part of the building, and disappears around the edge of the structure. Marsha sees him, and nearly shouts out loud as the oval makes its move.

EXT. OVALS CHASE - A SECOND LATER

It suddenly retreats out from between the columns and starts to hum louder as it now gave chase to Devon.

EXT. CORNER OF BUILDING

Rounding the corner, its speed is incredible. Devon does not stand a chance from his pursuer.

EXT. OVAL CONFRONTATION - CONTINUOUS

Above Devon is the eerie dark patch, rimmed with blue light. His eyes water as it comes down closer to him, humming louder with each inch it moves.

Devon covers his ears.

EXT. CORNER OF BUILDING - CONTINUOUS

Both are nearly out of wind as they stand to watch poor Devon go to his knees because of the loud resonating sounds.

Marsha can only hold her hand on her mouth as Wendy is kneeling watching her friend being ravaged by this unknown phenomenon.

EXT. OVAL CONFRONTATION - CONTINUOUS

Suddenly the humming stops, and creates an odd disturbing silence. Devon looks up.

Then without warning, the black oval sucks up Devon to the black patch of night with one full inhale.

His atoms disassemble like a fine powder, swirling up like a mini twister into the dark door.

Devon screams with a blood curdling resonance.

EXT. OVAL - ABOVE - CONTINUOUS

It just sits there for a few moments, then with a graceful glide path, it picks a direction, and speeds off to the distance, and disappears in the clouds above.

EXT. CORNER OF BUILDING - A MOMENT LATER

Wendy can hardly say anything, she instead only starts to cry covering her face as Marsha kneels down to her, and holds her tight feeling the powerful heaves of her close friend.

EXT. CORNER OF BUILDING - BIRDS EYE VIEW

Both cry as they sit near the corner of the building, the streets are quiet, an odd bird flies here and there as freely as if nothing has happened.

Paper scatters everywhere.

Car alarms are heard through out the city.

Yet it is silent for no people are left alive.

EXT. CITY ABOVE VIEW - TWILIGHT HAZE

The buildings seem strangely hollow now that lights have been left on, yet no people are in each one to do their daily jobs.

DISSOLVE TO:

INT. WENDY'S HOME - 10:12 PM - NIGHT

Wendy is lying down on her sofa sleeping soundly as Marsha sits close to her on a comfortable chair. Her eyes are closing until . . .

57a. Phone rings loudly . . .

57a.

Marsha gets up to run to the phone as it rings again.

Clumsily, she picks it up with a hurried tone in her voice...

MARSHA

(whispering)

Hello?! - Hello?

DALE (V.O.)

Oh thank god, your still alive.

MARSHA

(panicked)

Dale? - dale everyone is gone.

(CONTINUED)

CONTINUED:

DALE (V.O.)

What do you mean everyone?

MARSHA

I mean everyone, the entire cities
population is gone. Nobody is left.

Her cries begin once again which causes Dale to loudly ask...

DALE (V.O.)

Tell me what went wrong.

Marsha tries to keep her composure but feels completely
useless as she tries to speak.

Her ex orders her with . . .

DALE (V.O.)

Look meet me back at the lab.

MARSHA

No, it's also gone. Demolished.

A large sigh on the other end gives Marsha the feeling of his
frustration.

Instead he asks . . .

DALE (V.O.)

Okay, then meet me at the cabin.
Can you get away?

MARSHA

I can try.

Wendy wakes up hearing Marsha's weak voice.

DALE (V.O.)

Alright then one hour.

MARSHA

Please hurry.

She puts down the receiver, and cries to herself as Wendy
meekly asks...

(CONTINUED)

CONTINUED:

WENDY

Was that Dale?

Marsha only nods yes with her hand on her forehead bent over slightly.

Upon taking a few much needed breaths, Marsha states . . .

MARSHA

We have to go, Dale is going to meet us at the cabin.

WENDY

We'll take our bosses car. He's got a porche.

Marsha smiles, but with a weak tearful grin.

CUT TO:

EXT. OPEN ROAD - NEXT MORNING

The car is kept straight on the highway, it curves round bends, and near ditches to take that extra edge off the speed.

EXT. CAR - SIDEVIEW WINDOW

Wendy drives the car like she's an experienced race car driver. The trees reflect off of the window as they rush by.

Marsha breaks the silence . . .

MARSHA

I wonder if Dale knows what's going on.

WENDY

If he doesn't then he is as dumb as you say.

EXT. CAR - FRONT WINDOW

MARSHA

I keep wondering why the army wasn't sent out to help us. Were hooked into their data base if something goes wrong. Their response time is next to legendary from what I understand.

WENDY

Maybe they got a kind of feedback loop when we went offline permanently.

MARSHA

That would alert them wouldn't it?

WENDY

Not necessarily, if it was an emergency code activation, they would be at our doorsteps with uzi's and grenade launchers. But since no code was activated, they would simply put it on the back burner and wait for further instructions.

MARSHA

Great, our tax money hard at work.

WENDY

Actually it's the FDA who pays their salary.

MARSHA

How the hell can you possibly know that?

Smiling Wendy adds...

WENDY

On the side I'm a conspiracy theorist as well.

(CONTINUED)

CONTINUED:

WENDY (CONT'D)

Did you also know that in the second world war, Nazi's were laundering money at the union city bank until they got busted by the Sheriff and the FBI? Guess who was the vice president of that bank?

MARSHA

(humored)

Who?

WENDY

Prescott bush.

MARSHA

Right. Georges grandfather?

WENDY

Look it up, and through all of that, he never once saw any treason charges or war crime charges either.

With a condescending smile, Wendy keeps an eye on the road.

Marsha squints her eyes and looks ahead to the road, in silence.

EXT. CAR - BACK VIEW

The tail lights are pulling away as the car picks up speed, then disappears around another bend.

EXT. DIRT ROAD ENTRANCE - SOME TIME LATER

The car then pulls off the highway to a dirt road. Dust is raised as the roadster speeds by.

Dust trails the back end as it passes a broken down fence line.

EXT. CABIN

Outside the cabin, another car is sitting close to the front steps.

Marsha breathes hard.

MARSHA (V.O.)

Good he's inside.

WENDY (V.O.)

Do I really have to come inside? I mean you have all the answers for him I shouldn't be a bother.

MARSHA (V.O.)

Would you relax? He'll want to hear it from you too.

WENDY (V.O.)

Are you two gonna have sex? Cause if you are, I can stay in the guest house.

MARSHA (V.O.)

Ah shit.

WENDY (V.O.)

What? He might.

MARSHA (V.O.)

Look I don't have those types of feelings for lower life forms anymore. Okay? He's a bug. Nothing more.

Wendy slows down near the other car and parks it.

WENDY (V.O.)

Okay, don't say I didn't warn you.

EXT. CAR - SECONDS LATER

Both get out of the car as Dale walks out of the cabins front door.

Marsha then approaches Dale and hugs him close as he asks...

DALE

Jesus Christ what the hell
happened?

They part, as Wendy comes closer.

Marsha quips . . .

MARSHA

Let's get inside, it's not safe out
here.

Dale moves out of the way as Marsha heads up the stairs first. Wendy however gives Dale a warning as she passes by him . . .

WENDY

Keep your hands off her, she's
mine.

Dale looks confused and follows the two women.

EXT. FRONT DOOR - CONTINUOUS

The door closes with a soft thud, causing the door knocker to click once.

DISSOLVE TO:

INT. CABIN - FIVE HOURS LATER - NIGHT TIME

Marsha sits on a chair giving the last of her explanation to Dale who seems to be in disbelief by his expressions.

MARSHA

And that's basically how it all
started.

(CONTINUED)

CONTINUED:

Dale gets up with his hands on his hips. Walking around in a sort of daze of this incredible news.

DALE

This is too strange for me to believe.

MARSHA

Look dale, the building is gone, destroyed. What was left was all that energy leaving the crater and releasing these things.

DALE

And you expect me to believe that - that - that these ovals are now roaming the earth?

WENDY

That's what she said bub.

DALE

(to wendy)

Do you mind?

WENDY

Eat me.

Dale scrunches his eyes and asks Marsha...

DALE

What's with your friend?

MARSHA

You. You never had an open mind about things like this. Weird phenomena and such. I mean look at the Bermuda Triangle, it always seems to act up now and again causing stories around the world to pop up in one way or another. And you were never that interested back then either.

(CONTINUED)

CONTINUED:

DALE

Look I'm just a realist, what I see
in front of me is all that I need
to believe.

Wendy stands up and quips...

WENDY

Oh you'll believe it soon enough.

She then walks to the fridge.

MARSHA

As far as I know, because of the
new radiation levels, it cannot be
detected by present means. We have
to create a new kind of field that
can spot them where they occur.

Wendy comes back with a beer in her hand.

WENDY

Yeah but to do that, the initiating
ring will be needed again to detect
the Niadone trails.

Dale sits back, and listens to the two converse.

He then picks up the remote and turns on the television while
mumbling . . .

DALE

Crazy frickin women.

Suddenly on the screen, a new cast report is loudly given by
a female reporter . . .

REPORTER (O.S.)

I repeat if you are in the area,
please evacuate from the city as
fast as possible. The black disk
shapes are very dangerous, if
anyone is close them, run and take
shelter in small facilities.

(MORE)

(CONTINUED)

CONTINUED:

REPORTER (O.S.) (CONT'D)
Their size prevents them from
moving to you.

In the background, the camera shoots a few people being
swallowed up by the black ovals.

The people scream only to vanish away.

Dale jumps up yelling...

DALE
What the fuck?

REPORTER (O.S.)
They started appearing about six
hours ago, wandering the city,
attacking whoever was in their way.
And in the distance we can see the
army finally approaching with tanks
and infantry troops taking position
outside the city perimeter

Tanks are shot as the camera pans to them.

Both Wendy and Marsha stand side by side watching the
television broadcast.

The television screen moves closer, and soon it dissolves to
the real picture.

DISSOLVE TO:

EXT. CITY - DAY

People run in every direction screaming as the black ovals
race around sucking up individuals, and then finding more.

EXT. BATTLE FRONT - ARMY - SECONDS LATER

The tanks stop close to the zone, and a captain shouts out
loud from the top of one tank . . .

(CONTINUED)

CONTINUED:

CAPTAIN

Make the range twenty eight degrees
by seventeen degrees steep incline.

INT. TANK

Another officer yells out to his superior...

SOLDIER

Twenty eight degrees by seventeen
steep incline.

EXT. TANK

CAPTAIN

(shouts)

Fire!

The front of the tanks gun muzzle shoots out a large plume of
smoke along with a loud bang that can be felt for miles.

EXT. OVAL

The projectile heads straight for the blackness which hovers
in front of the assault line.

EXT. OVAL SIDEVIEW

Upon the projectile's entering the black darkness. The Oval
suddenly spins around, sending back through the black
material the same shot to its source.

EXT. TANK

The captain spots in his binoculars the projectile coming
straight for them, and in a hurried tone he yells . . .

OFFICER

Evasive action!

EXT. TANK - FRONT

The tank begins to move backwards, but it is all too late as the shot hits the front of the tank with enough force to level it completely.

The explosion rocks the neighborhood sending pieces, and debris flying everywhere hitting cars, and people who are still running away.

A few people get caught in the cross blast and are evaporated instantly.

The black ovals start to disperse, and search for more targets, including the reporter who is now screaming her fear
. . .

CUT TO:

INT. CABIN

All three watch the television as the reporter runs with the camera man behind her while taping the recording. Once every so often he would turn back to see the black oval coming closer.

REPORTER (V.O.)

Hurry it up! We have to get in here
god damn it!

Suddenly the camera man turns again with the blackness right in his face humming a loud vibration. The entire screen is black as he screams with utter panic.

In a few seconds the screen clicks to a white noise.

Dale stands transfixed staring at the white pixels scramble across the television screen. Marsha speaks with a certain definite tone . . .

MARSHA

Now do you believe me?

(CONTINUED)

CONTINUED:

DALE

(awed)

Jesus Christ, Jesus Christ.

Dale's cell phone rings and then reaches into his pocket.

He flips it open and answers . . .

DALE (CONT'D)

(shaking)

Dale here. Yes General, I don't know where they came from. Marsha Crane is here as well, along with one of her team members. I understand. We'll be there.

Hanging up he looks to Marsha and Wendy . . .

DALE (CONT'D)

We have to go.

MARSHA

Where?

DALE

Back to my lab.

WENDY

What for? We can't stop these.

DALE

If what you said about the power ring is true, there may be that one chance.

MARSHA

Yeah but we have to construct another power ring for that...

Dale is silent as he stares at Marsha.

MARSHA (CONT'D)

You son of a bitch, you took my work and created a ring for yourself?

(CONTINUED)

CONTINUED:

DALE

That was after our initial test to mars. Once we set up the ring, we did another firing. The results were instantaneous.

Marsha paces the room and surmises her diagnosis . . .

MARSHA

We both overlapped the signal, what time did you fire the pulse?

DALE

Eleven AM.

MARSHA

How much in volume?

DALE

One hundred and twelve million parts per square millimeter.

WENDY

Identical signals, where was your satellite?

DALE

You mean the second satellite? Near Saturn.

MARSHA

And because of the second signal, ours, we both created a new form of energy. Possibly ripping open some kind of gateway or gateways because of how these black - doors react.

Dale now even more confused asks . . .

DALE

Doors? Did you say doors?

(CONTINUED)

CONTINUED:

MARSHA

Think about it, you watched how these things scrutinized their targets. It was like finding the right person to encompass. What if age and year they were born had some sort of factor?

DALE

I don't follow.

WENDY

You never could keep up. She's saying that these doors are finding the right one to an alternate reality for those who were born last to first. You did notice how the elderly were picked off right at the beginning leading down to the youngest? I guess you could say, a filing system in itself.

MARSHA

Exactly.

DALE

So we'll just have to reverse the output signal to . . .(Cut Off)

MARSHA

We can't. Ours was destroyed remember?

DALE

But you said you could stop . . .
.(Cut Off)

MARSHA

I said we could set up a field by use of another ring for detection. I never said I could actually stop them. Nobody can. They're pure energy.

(CONTINUED)

CONTINUED:

Wendy takes the last swig of her beer and places the bottle on the counter.

WENDY

So in other words we just sit and wait until everyone on earth is swallowed up by these things?

MARSHA

Right now these's nothing we can do to help them, they have to take their chances like we are.

WENDY

You know I believed in this project to send just messages to astronauts into space. But because of you two and your endless bickering of not being able to work together, and getting a divorce in the process. Most likely caused all of this to happen.

DALE

(Condescending)

How do you figure that?

WENDY

You doubled the signal strength from one hundred and twelve million to two hundred and twenty four million parts per square millimeter.

WENDY (CONT'D)

(voice raising)

You wanted to see if yours could get there first. You two have been in each others face since you left dale, and are never satisfied with just what you have in front of your face. You always got to have more.

(CONTINUED)

CONTINUED:

Dale can not say a word, neither can Marsha. Both feel as if they both knew the results of their fighting might have caused this anomaly in some small way.

Wendy starts to break down in front of them in tears because of what is happening. Yet still utters her angry explanations...

WENDY (CONT'D)

Why couldn't you two just work together?, It was so cool when you both had something to offer the world. Now it's just - look at me, look what I got before you did. Ha ha.

MARSHA

Wendy, I I'm sorry it wasn't . .
.(Cut Off)

WENDY

I know, the way I expected. Look
let's just go.

Wendy heads for the door as both Marsha and Dale looks at one another.

INT. CABIN - WENDY - CONTINUOUS

Upon opening the door, a black oval is hovering right in front while blocking the doors path.

Without a warning the sudden suction starts pulling Wendy towards the blackness. She grabs on to the door jam which is to her right that leads to the kitchen.

Dale and Marsha run out of the way as Wendy screams for help.

WENDY

Dale, Marsha! A little fucking help
would be nice!

Her body is horizontal to the floor as the suction gets worse.

INT. CABIN - LIVINGROOM

Both head to the kitchen via second entrance, and hug near the front door jam looking at the fingers of Wendy still holding on.

Dale peeks around the edge and stares right at the awesome black void with wide eyes.

He then grabs her wrists yelling back at Marsha...

DALE

Hold my belt!

INT. KITCHEN

Marsha grabs his belt and hangs on as tight as she can.

INT. CABIN - WENDY - CONTINUOUS

Her fingers starts to bleed as she is starting to slip to her attacker.

Dale holds her wrists shouting . . .

DALE

Hold on to me!

WENDY

What the hell do you think I'm doing?!

INT. LIVINGROOM

Pictures and other loose items begin to move to the doorway as dust, and small debris is sucked to the black void.

INT. WENDY

Wendy looks ahead to see the various items coming straight for her.

(CONTINUED)

CONTINUED:

She then let's go of dales wrists which causes her body to become heavy as dead weight replying . . .

WENDY

Fuck me.

Dale can not hold on any longer as his fingers slip from her wrists.

As she is released, her body turns to face the oval and then slips away into darkness.

EXT. CABIN

As she is swallowed, the oval then leaves the cabin with quick sudden speed to another target.

INT. CABIN KITCHEN

Marsha screams . . .

MARSHA

Wendy! No! No! God damn it, no!

She runs for the door as dale tries to stop her.

DALE

No! She's gone!

MARSHA

No she isn't! She isn't!!

Dale grabs her and hugs her tight as Marsha begins to break down and falls to her knees.

He follows with her to the floor until they both kneel.

EXT. CABIN - BIRDS EYE VIEW OF FRONT DOOR

The echo of her cries are the only thing heard throughout the woods.

DISSOLVE TO:

EXT. CABIN - ALTERNATE WORLD - WENDY

Wendy lays on the ground in front of a cabin. Her eyes start to open to see a wooded area as a familiar place.

EXT. CABIN SIDEVIEW

She gets up slowly feeling slightly woozy. And then begins to gaze around her surroundings recognizing the two cars outside the cabin. With a quizzical look she asks herself . . .

WENDY

What the hell?

She turns to the cabin and shouts . . .

WENDY (CONT'D)

Marsha? Dale? You in there?

With no answer given she approaches the open door.

INT. CABIN DOORWAY

Holding the doors edges.

WENDY

Marsha? Dale? You both getting it
on or what?

She coughs a few times and enters the cabin.

INT. LIVINGROOM

Wendy enters the livingroom and sees nothing out of place. Pictures as well as loose items are still in the proper place before her ordeal.

Her left eye catches something, and then stares at a picture, what she sees opens her eyes even wider as she picks it up.

INT. LIVINGROOM - PICTURE - CONTINUOUS

The picture reveals two figures standing side by side. Yet they can not be seen. Both are black as the ovals themselves. No clothes or eyes or mouth are evident, just two black silhouettes which stare back at Wendy but no features are apparent.

A sudden sound is audible behind her, but from a distance.

She puts down the picture, then quickly hops to the veranda doors.

EXT. VERANDA DOORS

She opens the doors and exits as fast as she can. Spotting the stairs, she heads down, and underneath the porch as strange voices come from the cabins interior.

EXT. UNDER PORCH - SECONDS LATER

Looking up she can see through the slatted wood - a foot steps out.

EXT. PORCH - DECK VIEW

A dark figure comes out, walking across the deck while scanning at the wooded area. No features are seen, a black void in human form walks back and forth from one end of the porch to the other trying to find the possible intruder.

Then a second one appears, just as black as the first. No mouth's or noses or eyes are there, just black forms which seem to emit strange noises.

EXT. UNDER PORCH

Her eyes are wide with fear as she sees a third one exiting the cabin to join the other two.

(CONTINUED)

CONTINUED:

The same sounds are echoing through the woods which give Wendy a headache. She grabs her temples trying to block out the ugly and vile sounds.

But she looks up to see something even more horrifying.

EXT. PORCH

The first black figure makes a few sounds then leans to the third one.

Without so much as a warning, the first black figure has his black like skin touch the other, and begin to suck up the third figure as if by second nature.

Like a large spaghetti noodle it is sucked into the first figure with ease.

EXT. UNDER PORCH - CLOSING UP

The terrifying vision causes Wendy to place her hand on her mouth to prevent screaming. She stares out to nothing as her right eye comes closer and closer, keeping her fear intact with her pupils dilating until it takes over her iris.

Soon her pupil covers the view and then . . .

CUT TO:

INT. CAR - REAL WORLD

Both Marsha and Dale remain quiet as they travel the long empty highway.

Dale turns on the radio only to hear empty white noise.

DALE

Nothing. Absolutely nothing.

MARSHA

Do you think she's still alive?

(CONTINUED)

CONTINUED:

DALE

I don't know, maybe.

Marsha looks out her window to see trees zip by, a few cattle herd together as they pass by a lonely farm.

EXT. CAR WINDOW - CONTINUOUS

The reflection of the cattle is seen on the window, her face is turned to look at the serene landscape, watching the smaller calves have their fun playing. None of which gives her comfort.

Suddenly she looks up, and spots in the far off distance a group of ovals shaped together like some intricate mosaic pattern.

In a hurried voice she warns Dale . . .

MARSHA

Stop the car! Stop the car!

EXT. CAR - FRONT

Dale then pulls over to the side of the road and stops.

DALE

What? What is it?

MARSHA

(pointing)

Look up there.

Dale sees where she points and notices the pattern moving very slowly across the skies.

DALE

(whispers)

What the hell are they doing?

MARSHA

(whispers)

I don't know.

(MORE)

(CONTINUED)

CONTINUED:

MARSHA (CONT'D)

Could be some larger version of
itself? Covering more ground I
guess.

DALE

Let's just wait until it passes.

Marsha leans back in her seat and thinks out loud.

MARSHA

Why haven't they come for you or
me?

DALE

It's like what Wendy said, Going
from oldest to youngest. Until it's
our turn.

MARSHA

I don't think it's that simple.
There is something more to what's
going on. How far are we from the
lab?

DALE

About another hour or so.

INT. CAR - MARSHA'S POINT OF VIEW

In the distance, the mosaic pattern then leave over a small
mountain along with the low hum it emanates.

MARSHA

Okay let's go.

EXT. CAR SIDEVIEW

Dale starts up the car and then pulls away.

(CONTINUED)

CONTINUED:

Yet just as they do, another oval hovers over the trees slowly, floats in a straight line, then disappears as it passes overhead.

CUT TO:

EXT. CITY CENTER - MANCHESTER - AN HOUR LATER

The town is empty, no living soul is seen or heard as they coast along.

Scattered amongst the littered abandoned cars, are children's toys or bicycles. A school bus sits empty with the engine running, and close to the curb of a corner store.

INT. CAR - BACKSEAT VIEW

Marsha can only observe the empty streets where life once bustled.

MARSHA

My god what have we done?

DALE

Don't short change us too quickly.
We may not have been the ones
responsible.

MARSHA

Really? And who else could it be
then?

DALE

After what Wendy said back at the
cabin, I've been doing some more
thinking.

Marsha looks at Dale with a raised eyebrow.

MARSHA

You actually think?

Dale looks at her with a dismissing stare.

(CONTINUED)

CONTINUED:

DALE

What if all of our realities were doing the same experiment at the same time? And right now they are probably trying to repair the damage done here. Or there or where ever.

MARSHA

That's feasible. A clean up crew in a sort of a weird sense. But why take the people? They're citizens of earth.

EXT. CAR

Dale drives past a laundrette, where steam seeps out of the doors path.

DALE (V.O.)

Not necessarily, remember when you fired that signal to Jupiter, you noticed a spike in the tachyon range surrounding Jupiter right?

MARSHA (V.O.)

But that was just an echo wave.

DALE (V.O.)

What if it wasn't? What if it was a new type of signal developed by both of our satellites? A dimensional signal.

INT. CAR

MARSHA

That's not possible. The immense power would be off the scale in every form known.

Dale drives on, and looks at Marsha with quick glances giving Marsha the conclusive expressions.

(CONTINUED)

CONTINUED:

MARSHA (CONT'D)

And it was wasn't it? Because of our combined pulses our power went completely off the charts.

DALE

Exactly. And when the tachyon wave hit Jupiter, it was then sent back as a new form of energy or radiation. And with the combined alternate realities doing the same experiment, the signal was boosted beyond all comprehension. For all we know, this is not our earth.

MARSHA

(looks up)

I'm getting a headache. Look let's stop for a minute and get something to drink.

CUT TO:

EXT. SMALL PUB

Dale parks his car at the front entrance of a pub. Both get out hearing nothing but a few vehicles run at low idle.

INT. PUB

Marsha looks around the empty bar room, gazing at just near empty glasses, and empty tables. A few ashtrays overflow with butts.

Dale walks to the bar and flips up the counter door.

Marsha approaches the bar and sits down still gazing around her environment.

DALE

So what will it be miss?

(CONTINUED)

CONTINUED:

MARSHA
Beer, whiskey chaser.

DALE
Got I.D?

Not impressed, Marsha stares down Dale.

DALE (CONT'D)
Okay, okay.

Dale reaches down and opens a cooler door to grab a beer. He opens it and hands it Marsha.

Dale then takes a few shot glasses, and grabs a whiskey bottle from behind him on a glass shelf.

Marsha takes a swig of her beer while Dale pours the two shots.

INT. PUB SIDEVIEW OF BAR

Dale raises his shot glass to Marsha.

DALE
Here's to whatever happens. - Yeah.

He tilts his head back and downs the bitter tasting drink.

DALE (CONT'D)
(coughs) (wheezes)
Whoa! Good stuff.

Marsha also tilts her head back and gulps down the whiskey. Though keeping her hand at her mouth while holding the glass.

MARSHA
How far are we now?

DALE
The lab's over the next ridge.

Marsha looks at Dale wondering to herself, then asks . . .

(CONTINUED)

CONTINUED:

MARSHA

So anybody you're seeing now a days?

DALE

I don't believe this.

MARSHA

What?! It's just a simple question.

DALE

Well it's not that simple to answer. And no I don't have anybody in my life yet. We still have to take care of our business if we're to move on.

MARSHA

(drinks beer)

Sorry, I thought you might have found somebody already.

Dale stares right into her eyes and quips . . .

DALE

Do you really think of me of being that low?

MARSHA

You took the job, I thought that was low enough.

Squints his eyes and gives his opinion . . .

DALE

Look you and I should never have gotten married in the first place. I knew in the back of my mind that something like this was going to happen.

(CONTINUED)

CONTINUED:

MARSHA

Are you saying that in your male chauvinist way that I should have come along with you? Or that you should have stayed because in your mind I say so?

DALE

No, that we should not have married because we were in the same profession. No agreements could ever be met between two people in the same field. It's like working for family, one has to be right and the other wrong. Which causes more conflicts and arguments and constant fighting. I should have married a florist.

MARSHA

(joking)

Well there is a flower shop down the street.

DALE

Thanks.

MARSHA

I'm just saying that, we could have had a joint venture. You know? Combined both labs in someway.

DALE

Except the General didn't want another entity to take away his thunder. No, we both wanted the same thing. It just - drove a deep wedge further between us. Which is why we should not have gotten married.

Marsha looks at the counter top and her glass, then raises it up as a signal for Dale.

(CONTINUED)

CONTINUED:

Dale pours one more shot for both of them and tilt their heads back gulping down the amber liquid.

INT. PUB

Soon both start to leave the pub, and head for the door until Marsha sees two black ovals outside across the street hovering vertically.

Quickly she ushers to the side of the door with a horrified look on her face.

Dale also uses speed to cover himself from the entrance looking at Marsha.

INT. PUB ENTRANCE

Like two big black lifeless eyes, they float to the entrance of the pub, while their vibrating hum gets louder with each foot they travel.

EXT. PUB ENTRANCE

The ovals hover at the entrance side by side as the blue rimmed light pulses around their edges. They soon begin to separate sideways, and cover the front of the pub. Both scan to find a target.

INT. PUB ENTRANCE

Marsha sees in a reflection, one moving across her way. She then slowly kneels down, and lays on the ground against the baseboard closing her eyes shut.

INT. PUB ENTRANCE - DALE

Dale also does the same thing, keeping a close eye on Marsha.

EXT. PUB

Both ovals move around the pub's entire exterior, and then move back to where they started. Both face the entrance humming the vile sounds, then turn to another location for a possible target.

INT. PUB ENTRANCE

Marsha lays against the wall shaking uncontrollably as Dale slowly gets up from his spot to help her.

DALE
(whispers)
Marsha, Marsha.

MARSHA
(stutters)
Those - sounds. Why do - they make
those sounds?

DALE
Who knows? Come on, let's get
going.

Dale grabs her hand and helps her to her feet.

As Marsha brushes herself off, she couldn't help but feel total fright emanating from her body. The shaking gives Dale the right idea, and hugs her close to calm her down.

Her body heaves as she cries in his shoulder.

DALE (CONT'D)
Hey, what is this? You're usually a
lot stronger than I remembered.
Hell I should know.

She chuckles at the small jab of humor, and wipes her eyes as she straightens herself out and calms down.

Upon taking a few breaths she insists . . .

(CONTINUED)

CONTINUED:

MARSHA

I'm ready, let's get out of here.

EXT. PUB ENTRANCE

Both stand at the entrance, then peek out to the lonely silent, and empty streets.

With no sign of the black ovals, they then make their way to Dales car which is no more than twenty feet away.

EXT. CAR

Dale uses his keys as fast as he can, and opens the door and unlocks Marsha's side using his panel.

INT. DALES CAR

As both get in, Marsha puts on her seat belt as Dale gets in his side and closes the door.

He then starts the car and places it in reverse.

EXT. CAR

Dale uses his right hand on marsha's seat to look over his shoulder while backing up and then hits the brakes suddenly.

MARSHA

What's wrong?

INT CAR

Dale then turns to sit straight in his seat holding the wheel with both hands tightly.

DALE

(whispers)

Quiet. We got two right behind us.

(CONTINUED)

CONTINUED:

MARSHA
(whispers)
Oh god, oh god.

She closes her eyes as the ovals are seen in his rear view mirror by Dale watching.

EXT. CAR

The black spots vertically hover, and float to the car humming loudly as each split up to take a side of the vehicle.

Suddenly from the front distance two more show themselves coming in fast also humming their vibrating sounds.

INT. CAR BACKSEAT VIEW

Marsha spots them right away and becomes frantic in her fear.

MARSHA
Oh god Dale, two more, two more
ahead of us.

INT. CAR - FRONT WINDOW VIEW

Like two menacing large black eyes, they creep closer to join the first two.

Dale looks around as Marsha's fear grows beyond reason.

MARSHA
(incoherent)
Dale! Dale! Do something! Oh please
- Please! Oh god!

Dale takes a chance and puts the car in drive and steps on the gas hard.

EXT. CAR

The car speeds away towards the two in front, raising smoke from under the tires.

INT. CAR FRONT WINDOW

The black ovals come even closer not moving.

EXT. CAR - DALE - FRONT WINDOW

Dale stares at the two ovals, their reflection overtakes the entire windshield.

EXT. CAR - FROM BEHIND

From the sides, the first two ovals keep pace as the car then careens into the front black spots.

Surprisingly, the front of the car smashes them both out of the way like two plates a gallery, yet both remain unscathed as they recover.

EXT. CAR

All black ovals soon gave chase as Dale pushes the car past tolerance abilities.

EXT. EMPTY CITY STREETS

The echo of Dale's car is heard as streets lay open and quiet. Children's bikes line the sidewalks as well as empty carriages for new born's.

Outside cafe tables display coffee cups still half full or ashtrays with butts still smoldering.

EXT. STREET CORNER

Suddenly Dale's car comes around the corner at breakneck speeds as two ovals give chase. One take each side of the open street, and move with a smooth gliding motion.

INT. CAR

Marsha grows more panicked as she babbles out...

MARSHA

Were not going to make it.

DALE

We'll make it, it's just over that small hill.

EXT. SMALL HILL - OPPOSITE DALES CAR

With a sudden thrust, Dale's car jumps over a hump and gains control once more to speed away faster.

EXT. SMALL HILL - FOUR OVALS

All four ovals are now in full pursuit behind them, each use different flight paths to try and cover better ground to cut them off.

EXT. CAR - ABOVE SIDE VIEW - SLIGHT DISTANCE

Alone, and speeding its way to the lab, Dale's car keeps good control as the four ovals begin to pick up speed and match their pace.

The front two float side by side about five feet away from the cars front bumper. One on each side like stationary lights. As well as the two in the back taking the back bumper also aligning the same pattern.

INT. CAR - MARSHA

MARSHA

Were trapped.

Dale only keeps his foot down until he notices the labs building coming into view.

DALE

(sullen)

Oh my god.

Marsha slumps in her seat as the car starts to slow down near the entrance gate. She then closes her eyes in defeat.

Dale just shakes his head in disbelief.

EXT. LAB - NO HOPE

The entire building is ablaze, fires reach out of the rooftop, and spewing black smoke and dust into the air.

EXT. LAB - POWER

Sparks fly everywhere as power lines fall from the roof tops. Their mooring post transformers break, and create more explosions.

EXT. PARKING LOT

Cars in the parking lot are also on fire, and some explode to add more carnage.

EXT. DALES CAR - FRONT WINDSHIELD

Both can only stare as their last hopes blow up in fire and smoke. Marsha looks to dale and grabs his arm.

MARSHA

I'm sorry.

(CONTINUED)

CONTINUED:

DALE

It was possibly our only way out.
Now we have nothing to work with.
Not like we had a chance anyway.

Outside the car, the oval's hum get louder as all four maneuver closer to the car.

EXT. CAR

Each comes to the driver and passenger side cutting off any means of escape including even the back hatch.

Suddenly they stop, and their violent hum gets even louder as shaking starts to bother the ground, and the cars windows which ripple like water.

INT. CAR

Marsha removes her seat belt, and slides to Dale holding him tight screaming her fear as the hum and vibrations become unbearable to the both of them.

Dale covers his and her eyes in synchro as the windows explode outwards.

EXT. CAR - DRIVERS SIDE

Both breathe heavy as a quick suction sound starts. Marsha screams and then . . .

HARD CUT TO:

INT/EXT - WHITENESS

Nothing but white surrounds Marsha and Dale as they stand side by side with their eyes still closed. No sound can be heard except their breathing.

INT/EXT - DALE

Slowly Dale opens his eyes and tries to adjust to the unusual brightness.

He looks around to see nothing but his ex-wife who still has her eyes closed.

DALE

Marsha? Marsha, open your eyes.

MARSHA

I can't, I can't.

DALE

Marsha look at me.

He grabs her cheeks as she shakes her head no.

DALE (CONT'D)

Marsha, open your eyes, you gotta see this.

She blinks a few times but keeps them closed timidly, until finally her eyes open up to see Dales face.

MARSHA

Where are we?

DALE

Don't know. I guess they took us.

MARSHA

Yeah but where?

DALE

Nowhere it looks like.

A voice calls out from behind Dale, which surprises both of them.

VOICE

Not true.

INT/EXT. OVER DALES SHOULDER

Marsha peeks over Dale's right shoulder to see Devon standing alone and smiling brightly.

She pops up suddenly shouting his name...

MARSHA

Devon?!

DEVON

It's me, or at least one of me. But relatively the same in any case.

MARSHA

What are you doing here?

DEVON

I'm here to help.

Without a second thought, Marsha let's go of Dale and jumps to Devon, and grabs him in a tight hug.

Dale is left feeling out of place as he watches both greet each other so warmly.

MARSHA

Oh my god! I thought you were dead!

DEVON

Far from it.

Marsha let's him go and stands aside to introduce Devon to Dale.

MARSHA

This is Dale . . .

DEVON

Crane, Dale Crane. I've heard a lot about you.

DALE

Hopefully some good points.

(CONTINUED)

CONTINUED:

Devon smiles at his juvenile attitude.

DEVON

Some good, some bad.

DALE

So how are you supposed to help us?

Devon looks straight into his eyes and begins his explanations . . .

DEVON

Right now, your standing in a preamble position. Like a processing room. All dimensions have some kind of ability to hone in to a persons thoughts, or choices.

DALE

I don't understand.

Dale crosses his arms and explains . . .

DEVON

Basically, every reality has another version of you. Or you - Marsha. What your here to do is try and understand the choice you could have made before the firing sequence even started. Every version has fired the sequence pulse which is why you are here.

MARSHA

So if we're here, where is Wendy?

DEVON

(hesitant)

She's in another reality. A very dark place. One of which cannot be mentioned in this realm.

(MORE)

(CONTINUED)

CONTINUED:

DEVON (CONT'D)

Because of her past choices in life, it reflected her nature or humanity to bring her to what is best for her environment. Though to her, it could be Wendy's worst nightmare.

MARSHA

So how do we bring her back?

DEVON

You don't.

Marsha stand transfixed on Devon's eyes knowing he could be telling the truth.

DEVON (CONT'D)

Once the transference has been made, it cannot be undone. Even by your own choice.

DALE

So if we're to make a choice of a place, we can make that transfer?

DEVON

To an extent, but it can't be back to the earth that you two know.

MARSHA

Why not?

Devon walks around both of them trying to be as careful as possible with his response . . .

DEVON

The signal you both sent out had created as you know, a new type of energy. Because of this and the destruction of your lab Dale and ours, there is no going back. To try and stop the black doors would be futile.

(CONTINUED)

CONTINUED:

MARSHA

So were stuck here in this place
for the rest of our lives?

DEVON

No, As I said, this is a pre
process for both of you. What you
have to do is create a vision of a
sort, to bring you to another
reality. But once that vision has
been made, it can never happen
again. You have to accept your
environment as it is, and the
situation that goes with it. No
matter the consequences.

MARSHA

This is all so - so . . .

DEVON

Unfair?

Marsha only nods in response as Dale pipes up . . .

DALE

Can we both try and make the same
vision happen?

DEVON

It is possible. From what I
learned, it's been done before.

DALE

Before? How many times has
something like this ever happened?

DEVON

Oh, about once every two billion
years. The universe has its own way
to balance things out on a minute
level. Even if it is too complex
for the human mind to understand.
Your accident was meant to happen.

(MORE)

(CONTINUED)

CONTINUED:

DEVON (CONT'D)

Which is why the universe is cleaning it up as best as it can. Once that delicate time has been reached, the both of you will be in your new home.

DALE

So how long do we have until we make that decision?

DEVON

That depends on the both of you. Do you want to start over with a new lease on life? Or brood about the old life you had before the accident?

Devon looks to Marsha then Dale while making this statement.

MARSHA

You know I still forgot to sign those papers Dale.

DALE

I know, I'm not surprised. But in some way I was hoping you wouldn't. I thought a lot about what you said before of me being too impulsive. And your right, I am. You know in some odd way, we wouldn't be here if weren't for me going off to some other lab and going the easy route.

MARSHA

I guess I didn't help either. I could have been more responsive to your impulses. Instead I just tried to chop your head off every chance I got. We both wanted the same thing, but faster in one sense and more conservative in another.

(MORE)

(CONTINUED)

CONTINUED:

MARSHA (CONT'D)

I just wanted to share the fame
with you, I just wanted - you to be
proud of me of accomplishing
something so important.

Tears form in her eyes as her voice speaks softly. She then placed her hands on her face crying as Dale walks to her with unsure steps.

MARSHA (CONT'D)

I'm so sorry dale.

Upon standing no more than a foot away, he grabs her gently, and hugs her close feeling the heaves of built up stress and long forgotten feelings both had for each other.

Devon smiles watching the beautiful reconciliation taking place.

He then interrupts . . .

DEVON

If you two are ready, I must now
tell you that once your mutual
choices have been made. You will
get three stages of where your new
lives will be.

Wiping her eyes . . .

MARSHA

Three stages?

DEVON

Yes, the first stage is what will
be known to you as the obvious.
What world do you both want to live
on? Or what possible technology
could make your lives easier or
better? Once that has been
established, the second stage will
begin, and you both will be carried
off together to pick what world you
both want to live out your lives.

(MORE)

(CONTINUED)

CONTINUED:

DEVON (CONT'D)

Then you will be brought to only three planets and only one must be picked. But you must keep your concentration at its best level, any wavering will result in both of you splitting up to alternate realities. And then third and final stage - - will be when the first two choices have been accomplished, your minds must be as concrete as possible for both to arrive on your new world. And remember, - what ever you see or hear you must learn to live with no matter the cost.

DALE

What if all those worlds are dark places?

DEVON

Then you must adapt to it.

Both Marsha and Dale stare at each other in an understandable fright.

INT/EXT. DEVON WALKS - SIDEVIEW

Devon begins to walk away from the two asking . . .

DEVON

Are you two coming?

INT/EXT. MARSHA AND DALE

Both look at each other once more, and then turn to follow devon.

Without a single word, she grasps Dale's hand and walks by his side.

DISSOLVE TO:

EXT. ALTERNATE EARTH NUMBER ONE - NIGHT

The globe is green and blue, still beauty, spinning slowly on its axis looking peaceful and serene. Devon's voice speaks out to both Dale and Marsha through their consciousness . . .

DEVON (V.O.)

Congratulations, this is your first world from the initial three. From here, you will get to see in your minds eye of what happens on the surface. Are you both ready?

MARSHA (V.O.)

I am.

DALE (V.O.)

Let her rip.

EXT. ALTERNATE EARTH NUMBER ONE - CLOSES IN

The new world starts to close in to the cloudy atmosphere until a massive landmark is seen on the horizon.

EXT. ALTERNATE EARTH NUMBER ONE

Mountains as high as thirty thousand feet tower above great lands and valleys, trees line the mountains with beautiful green shades of different tones.

Birds fly overhead, some birds as big as cars squawk their happiness as their freedom shows.

The birds have large beaks colored yellow with black tips. The wingspans reach as far as fifty feet in each direction that pick up great lift as they fly off in the distance.

EXT. ALTERNATE EARTH NUMBER ONE - ACROSS THE LANDS

Devon explains in detail of what this world can offer in one way as their consciousness moves across the lands at great speed.

(CONTINUED)

CONTINUED:

DEVON (V.O.)

This world is rich with such life.
Some as tall as skyscrapers.

MARSHA (V.O.)

Are there cities on this world?

DEVON (V.O.)

Oh yes, immense populations of
people. The technologies on this
earth rival most neighboring alien
worlds with their own technology.
Let's take a look.

EXT. CITY - ALTERNATE EARTH - GROUP APPEARS

As they appear, people do not see them. As if they do not exist.

All three stand close to a curb, and watch the variety of vehicles flying in the air. Skyscrapers that peak over three hundred floors are lit with bright windows which cast a glimmer across the city.

Marsha looks to her left and gazes down a street, where a large orb like building moves outward and places itself stationary above the busy traffic.

EXT. CITY - ABOVE VIEW

Her hand moves to touch Dale's arm, and grabs it tight which causes him to wince and gasp in pain . . .

DALE

Hey, what's the big idea?

MARSHA

Look at that.

DALE

(Annoyed)

What?

(CONTINUED)

CONTINUED:

MARSHA

That round building. It just moved
nearly thirty feet over the
traffic.

DALE

Holy shit.

DEVON

That's a colosseum.

EXT. COLOSSEUM - BEHIND ORB - BIRDS EYE VIEW

All watch as the roof opens up in a claw like fashion to
reveal a light pulsing outwards to the night sky. Suddenly
various ships rise, and take off into the black night while
honking horns for a great victory of the nights game.

EXT. CITY - DEVON

With a grin he adds . . .

DEVON

Incredible isn't it?

Marsha can hardly contain her breaths as she gazes at the
behemoth.

DEVON (CONT'D)

On this alternate earth, no crime
is evident anywhere on the planet.
It's a thing of the past. People
learn to live with one another in
total harmony.

All three begin to walk along the curb observing the workings
of this reality.

DALE

No wars or racism or the monetary
system?

(CONTINUED)

CONTINUED:

DEVON

There is some currency to work with, but only for the military in such dire emergencies.

MARSHA

Military? But you just said . . .

DEVON

That there are no wars, but there are a small contingent group underground who likes to cause mischief for the local governments. The penalty is immediate mandatory prison for twenty years.

DALE

Now I know why there's no crime.

DEVON

Exactly, the system works.

MARSHA

What about pro creation?

DEVON

That is also governed, one child per family and no more. The population constantly grows to a breaking point. Yet as with all contained life, it expires soon enough.

DALE

How soon?

DEVON

Sixty years. Or the individual can accept off planet accommodations to another world. Most just pick their expiration dates.

Marsha stands still to watch above her, a great building with hard angles shining like a beacon to the night sky.

EXT. BUILDING ROOF - ABOVE VIEW

The light then glows different colors from reds to yellows to oranges. People line the roof tops walking along railings while waving to the crowds below.

A horn distracts her, and makes her jump slightly.

DEVON

Shall we continue? Or have you seen enough here?

MARSHA

It almost seems to perfect here. A bit sterile in its makeup. I can see the people having fun living with the idea that growing to the age of sixty and passing on is - is -

DEVON

Acceptable? This is what I meant when I said you must pick one and live with the conditions it has been made with. No matter the cost.

MARSHA

It's a glorious world. But I don't think I could live in it.

DEVON

Dale?

Dale stares at a few vehicles as he scratches his head as Marsha asks . . .

MARSHA

Dale?

He turns to her and has a desperate look in his eyes.

DALE

I can't leave.

(CONTINUED)

CONTINUED:

MARSHA

(Shouts)

Dale, no!

Suddenly both Devon and Marsha disappear from Dale's view, leaving him stand alone amongst the technological wonders. He quietly calls out . . .

DALE

Marsha? - marsha?

EXT. CITY - THIRTY FEET ABOVE DALE

The traffic efficiently speeds in a stream line movement above Dales position. One lane passes another honking horns flashing lights as Dale's voice calls out meekly . . .

DALE

Marsha?

DISSOLVE TO:

EXT. ALTERNATE EARTH NUMBER TWO - NEAR DARK

Marsha loudly curses as the second world dissolves into view causing Devon to interrupt her . . .

MARSHA (V.O.)

That god damn prick! I cannot believe he did it again! That's the second time he's left me behind to some other fu . . .(Cut Off)

DEVON (V.O.)

Hey now, come on. It was his own decision to stay. You or I could not change his mind. You knew Dale better than anyone else, that technology ran his life.

(CONTINUED)

CONTINUED:

MARSHA (V.O.)

I should have known better, god
damn it I should have known better!
Well piss on him this time.

EXT. ALTERNATE EARTH NUMBER TWO

The second earth starts to close in as Marsha cools her heels
to ask . . .

MARSHA (V.O.)

So what does this one have to
offer?

DEVON (V.O.)

(cautiously)

Something very different. Are you
ready?

MARSHA (V.O.)

Yes.

EXT. ALTERNATE EARTH NUMBER TWO - BLEAKNESS - NEAR DARK

The landscape is jagged with rough terrain. Mountains high
with barren ranges. No trees are evident, and no wildlife to
speak of.

Yet in the far off distance, a small scatter of lights accent
the night with a low brimming phase of illumination.

Marsha quips . . .

MARSHA

What kind of a world is this? It
all looks so dark.

DEVON

That's because on this earth, a
final war nearly took every citizen
living on the surface.

(MORE)

(CONTINUED)

CONTINUED:

DEVON (CONT'D)

But before the great war, all nations pulled together to create the same signal you had back in your own lab. When it failed here, most of the worlds governments backed out causing an upheaval of violence that could not be calculated. Many cities fell to rubble, leaving a very few left to wander the open plains.

MARSHA

I suppose this could be an opportunity to try and create a kind of open dialogue to start over. I have the knowledge to give them a better idea of how to use more efficient power, or grow food in this wasteland.

DEVON

No food can. These lands and many others are so contaminated that it will take over five thousand years to regrow just even one tree.

EXT. OPEN PLAINS - NEAR A VILLAGE

The desert is scattered with various tent like groups as well as a high wall around a few more important looking cottages. All along the walls edge, people carry rifles or other forms of weapon for protection as Devon explains further . . .

DEVON (V.O.)

This world is so far beyond help that in the next eighty years, the atmosphere will be gone. All life will cease because of the lack of oxygen from the oceans wildlife of plankton as well as the dying trees.

(CONTINUED)

CONTINUED:

MARSHA (V.O.)

And you think there is nothing I
can do here?

DEVON (V.O.)

Unless you have a solution for
sterilizing or neutralizing the
radioactivity, - - no there isn't.

EXT. VILLAGE - NIGHT

A few plants can be seen colored with a brown sickly tone. Some of them are more black, and wilted as a few armed men walk around the top edge of the wall protecting them.

One man steps on a plant near his foot, it crunches with a gross sound, then sends up a black wispy trail of smoke like consistency to his nostrils.

EXT. VILLAGE WALL - WALKWAY

He coughs and gags as he breathes it in. A few other men see this, and sprint to his location, and shout their pleas for others to help.

MAN

(shouts)

Somebody! We need help!

EXT. VILLAGE WALL - WALKWAY - POISONED MAN

The poisoned man holds his throat with both of his hands with panicked eyes. His tongue sticks out with a gross display of black on the palette. Saliva gathers up and flows from his mouth as the others try to help him.

EXT. VILLAGE WALL BASE

Both Devon and Marsha just watch and listen to the poor soul dying of poison.

She covers her ears and closes her eyes asking Devon . . .

(CONTINUED)

CONTINUED:

MARSHA

Can we please leave?

Both disappear in a flash of light as the gagging mans voice echo's in her ears.

DISSOLVE TO:

EXT. ALTERNATE EARTH NUMBER THREE - A DECISION - DAY

The final alternate earth comes into view as Marsha broods her opinion . . .

MARSHA (V.O.)

I still could have helped those people.

The earth was bright, and blue with white clouds covering the surface in sparse locations. Devon retorts with a soft manner . . .

DEVON (V.O.)

You would have died too on that planet, and most likely within a few years.

EXT. ALTERNATE EARTH NUMBER THREE

The earth closes in to pass the clouds, as a few birds fly in the open skies.

Below, the land is green, and plentiful with life as their minds eye floats above the surface.

MARSHA (V.O.)

This looks exactly like home. And no kind of smog to be seen here.

DEVON (V.O.)

That's because there is no industry or any kind or mining to be had. In fact all kinds of such activities are illegal here.

(CONTINUED)

CONTINUED:

MARSHA (V.O.)
So how do people advance?

DEVON (V.O.)
You'll see.

They float on in their minds eye above great trees which tower with strength. A few nests can be seen on top branches as an eagle lands to feed the younglings.

FADE TO:

EXT. CITY - BOSTON - PARK

Both Devon and Marsha stand in the middle of a park where curved buildings stand tall which interconnect to each other like a massive mosaic puzzle.

Each have panes of glass interwoven to make new shapes and structures which hold firmly together in the event of the most intense winds or storms.

EXT. CITY BOSTON - MARSHA

Her eyes can not believe the sight of such a wonder. She holds her mouth open until Devon states . . .

DEVON
Careful, you might catch a fly.

EXT. PARK - MARSHA - SIDEVIEW

Upon closing her mouth, she walks around soaking the scenery which makes her smile. Devon walks beside her with his hands behind him in a comfortable stroll.

DEVON
This world has no dangerous materials Or weapons to create wars, and also, there are no sicknesses here.

(CONTINUED)

CONTINUED:

MARSHA

(gasping)

So how - how did they create those buildings?

DEVON

Out of the earth. But in a more efficient way. They use materials that can be grown back by nature. Most of these buildings are made of sturdy husks from ordinary plants like corn chutes or the husk. With a form of fusion they can create almost anything to give their lives the desired comfort most of the alternates strive for.

Shaking her head side to side she quips . . .

MARSHA

It must have taken years to build this society.

DEVON

Actually, to give you an idea, that building your looking at took about a month.

Marsha smiles still shaking her head in disbelief . . .

MARSHA

This is incredible.

DEVON

I know.

EXT. - PARK - TAKING A STROLL

Both walk on drinking in the sights of the beautiful landscape. The air is clear, and warm to her skin as the sun is shining above.

EXT. PARK - LIVELIHOOD

From the right, a group of parents walk by with children holding their hands gleefully as they play, and laugh as the parents chatter amongst each other.

Marsha can only envy them, looking at the happiness as she slowly develops a sad face.

MARSHA

I often thought about having my own kids someday.

DEVON

Well given time, you still can.

EXT. PARK - LIVELIHOOD - BEHIND VIEW

From behind both Devon and Marsha, the parents walk on as the kids run around laughing at their fun as Marsha comments . .

.

MARSHA

I wanted it with Dale. But he was always going after the quick fix to his problems. He never once asked me if I wanted kids.

Devon stood in front of her and calmly adds . . .

DEVON

Well maybe now you get your chance.

MARSHA

What do you mean?

DEVON

Don't you remember? In every reality another of you or another of Dale is in that version.

MARSHA

He's - here?

(CONTINUED)

CONTINUED:

She looks to the side quickly and adds . . .

MARSHA (CONT'D)

Then that means my other version is here too.

DEVON

No, you replaced her by coming here.

MARSHA

So where did she go?

DEVON

Who knows? As before, the universe balances out the odds and ends of itself. Where she went we can't say. Where she is, she will only know of as her own home now.

Marsha starts to breathe quickly giving her answer . . .

MARSHA

Then I'll stay here.

DEVON

Then my work is done.

Devon begins to walk away when Marsha shouts out . . .

MARSHA

Wait! What about you?

DEVON

What about me?

MARSHA

Don't you get to pick a world too?

DEVON

I already did. Or at least one of me did. I'm not going to go into the details, it's too hard to explain.

(CONTINUED)

CONTINUED:

MARSHA

I'll never see you again will I?

DEVON

Well not this me. But my other me
is at that building there. (Points)

He points and she follows his hand. And stops at a large building which towers in the skyline.

EXT. LARGE BUILDING

It stands tall with glass along the walls spiraling around the building like a corkscrew.

Birds fly over it chirping as Marsha asks while turning . . .

MARSHA

So if your other is in there, where
are you go - ing?

He is gone.

MARSHA (CONT'D)

Devon?

EXT. - PARK

She turns back to stare at the monstrosity which holds her new future. Then walks across the clean grass past families, and kids playing in the park.

EXT. - PARK - ABOVE VIEW

The view rises until the horizon can be seen breached by the tall standing skyscraper for which Marsha is walking to. A glimmer of sunlight strikes the panes of glass, and creates a bright shimmering point.

DISSOLVE TO:

INT. MARSHA'S BEDROOM - ONE MONTH LATER - MORNING

She sleeps soundly on her covers trying to remain cool from the heat of the previous day. It is quiet, except for the clock that ticks its time away one second at a time.

INT. FOOT OF THE BED

Suddenly a vibration shakes the bed which wakes up Marsha from her deep sleep.

Groggily she gets up feeling the bed shake more violently, then progresses to become more intense as she curls up against her headboard.

Wide eyes, she can hear the vile familiar sounds of the black ovals echoing in her ears until . . .

INT. BEDROOM - WALL

At the foot of the bed, the wall starts to warble with a ripple of energy, creating a bright blue rim phasing into the room from the walls surface, which has the same shape as the black doors.

INT. BEDROOM - MARSHA ON THE BED

Her eyes opened wider as the sudden appearance of a black oval causes her to scream.

MARSHA
(screams)

INT. BEDROOM - WALL - OVAL - WENDY

Winds flies in the room as pictures, and small collectibles fall off the night stand nearby.

Then with a quick flash, Wendy falls out of the Blackness onto the bed where Marsha keeps screaming her fright.

INT. BEDROOM - BED - WENDY

She lays there unconscious as the black oval disappears from sight, like someone switching off a radio. Marsha can only stare at her friend who sleeps until she gasps . . .

MARSHA

Wendy?

No reaction. Yet calls out louder . . .

MARSHA (CONT'D)

Wendy?!

A stir, and Wendy begins to wake up hearing Marsha call out her name repeatedly . . .

MARSHA (CONT'D)

Wendy? Oh my god, Wendy is that you? Oh god - wake up, wake up Wendy! Wendy!!

Wendy props herself up with her elbows just as Marsha careens in close to give her a tight hug.

MARSHA (CONT'D)

I was told you were at a dark place. And I thought I would never see you again.

INT. BEDROOM - BED - FRIENDS REUNITE

A confused Wendy tries to look around but can not because of Marsha's overbearing sense of sisterhood. Yet gasps out with . . .

WENDY

Uh, I need to breathe here.

Letting Wendy go, they both get up to see each others faces. Marsha is teary eyed as she smiles seeing her friend safe and sound in her bedroom.

(CONTINUED)

CONTINUED:

MARSHA

Are you okay? Devon said you were somewhere dark and couldn't get out.

WENDY

Well I was somewhere. It was like being on a soot covered planet. The people were all black almost lifeless, except they did live in some sort of way. It was a nightmare.

MARSHA

That's what Devon said.

WENDY

Said what?

MARSHA

That it was a nightmare for you.

WENDY

He was right.

MARSHA

How did you get away? And how did you know how to find me?

Wendy sits on her rear and sluggishly crosses her legs to face Marsha.

She rubs her temples.

WENDY

When I was at the cabin, I thought I was back where we all started before the black ovals came for us. Or at least for me.

Wendy looks at Marsha and starts her tale.

DISSOLVE TO:

INT. KITCHEN - MARSHA - WENDY - AN HOUR LATER

Wendy takes a sip of coffee and then finishes her story . . .

WENDY

And that's basically it, that's how I got here.

MARSHA

Jesus, to think that they were in control of those black doors. Devon didn't say anything about them being able to control the ovals.

WENDY

I guess he was only suppose to tell you the basics. But those people are the ones that do the actual transforming of the doors when they consume each other.

MARSHA

What did it feel like? To be consumed like that?

WENDY

Weird, really weird. Almost like being squeezed into a small tube.

MARSHA

But didn't you say that they only can consume each other to create the doors?

WENDY

They can also consume organic matter, any organic matter besides themselves. When I was eaten - per say, I just thought of being with my friends again. And here I am.

Marsha smiles with a brightness and lunges to Wendy giving her another close hug.

(CONTINUED)

CONTINUED:

MARSHA

It is so good to have you back.

WENDY

So I guess I'll have to learn what
this world is going to be like?

MARSHA

It's not that hard. Everything here
is so simple but it's so fantastic.

Marsha lets go and Wendy sits quiet for a moment, then asks
the obvious question . . .

WENDY

So what about Dale?

MARSHA

He's here, at least another version
of him.

WENDY

What's he like?

MARSHA

Quiet, but full of knowledge I
never thought he had.

Wendy then got up and places the cup in the sink, turning on
the water she rinses it off.

MARSHA (CONT'D)

I think Dale is gong to be happy to
see you. Though I doubt any of this
will sink in with him.

WENDY

That's dale.

Wendy comes back to sit down.

WENDY (CONT'D)

Where's Devon?

(CONTINUED)

CONTINUED:

MARSHA

He's here too, but not like you
would imagine.

Wendy scrunches her eyes trying to figure out that last
statement.

CUT TO:

INT. BIO - QUANTUM INSTITUTE - TEST FLOOR

Inside the large bay stands a tall towering structure,
pulsing with bright energy that emanates around the room.
People slowly walk around it taking readings with scanning
equipment.

INT. OBSERVATION WINDOW - TEST FLOOR

Above the floor, the observation window has all the key
personnel standing, and watching the procedures as Marsha and
Wendy stroll in.

INT. OBSERVATION ROOM

Wendy stands to gaze at the tower in her own unique fashion
stating . . .

WENDY

Holy shit.

A few of the scientists turn around to see her and Marsha
come in.

MARSHA

So what do you think?

WENDY

(hesitates)

This - isn't - the same thing we
were working on were we?

(CONTINUED)

CONTINUED:

MARSHA

No, this is something entirely different.

Both walk to the window, then watch it glow with a brilliant luminescence in two second intervals.

WENDY

Thank Christ. What's so different about it?

MARSHA

It can breach sub space.

Wendy looks at her while Marsha only nods.

WENDY

This can make contact to people while in light speed transit?

MARSHA

That's the idea. And this is the only one in existence on this side of the galaxy. The other is at a cluster called Tirasal being monitored by a neighboring alien world.

WENDY

Alien world? As in little green antennae like men?

MARSHA

Well not little, their race stands eight feet tall.

WENDY

Who are they?

MARSHA

Well their race is called the Asundrovak, a wonderful people.

Wendy grabs the railing to keep herself up hearing this incredible news.

(CONTINUED)

CONTINUED:

MARSHA (CONT'D)

Are you okay?

WENDY

Yeah - fine. Just getting my bearings.

MARSHA

You're going to have a lot more surprises by the end of the day.

WENDY

I'll bet.

MARSHA

Come on, let's go see Dale.

Both walk out of the room with Wendy looking back a last time. They pass one technician who asks . . .

TECHNICIAN

Professor Crane, when is the initial diagnostics going to be ready, so we can run a simulation?

MARSHA

I think in about another two hours.

TECHNICIAN

Excellent, thank you.

MARSHA

Your welcome.

A surprised look overcomes wendy.

WENDY

Wow, people seem nice here.

MARSHA

Nobody tries to out do the other. It's a society where coefficient attitudes work hand in hand.

INT. HALLWAY

Both walk side by side as they continue to talk, and pass offices hearing the odd beeping noises, or other electronic sounds which give an indication of a busy building.

MARSHA

Here you can do or make anything you want, provided it is screened by the guild first.

WENDY

Guild? Screened?

MARSHA

Yes, no dangerous equipment is allowed to be constructed. If a present idea has a risk of causing harm to others or others off world, then the idea is scrapped to create another.

WENDY

Well that's not really advancing is it? I mean there is always risk in new technologies. It's like second nature to us.

MARSHA

That's true, but look what happened to us when we created our own mess. The universe just cleaned it up, you were a witness to it first hand.

WENDY

Yeah, you're right.

A man comes out of a random office calling Marsha's name . . .

His face is not seen yet.

(CONTINUED)

CONTINUED:

MAN

Marsha.

MARSHA

Oh, hey dale.

Wendy stands looking dumbfounded as this attractive man comes walking to them.

INT. HALLWAY - DALE

He is dressed in a white uniform, has black hair with brown eyes that were starting to melt Wendy. He has a chiseled face that holds strength when he starts to speak . . .

DALE

So is everything in the green?

MARSHA

It will be in two hours.

Dale looks at Wendy and sees her just staring, then asks . . .
.

DALE

Wendy, are you okay?

WENDY

(dazed)

Huh? Oh yeah - yeah I'm fine.

(Chuckles)

DALE

(unsure)

Okay. Uh, Marsha can you make sure that the organic pool is brought online so we can do some monitoring on the nano containment units?

MARSHA

No problem.

Marsha looks back and forth to Dale and (Wendy) who seems star struck in her observations of Dale.

(CONTINUED)

CONTINUED:

DALE

Thanks I'll see you later.

MARSHA

Sure thing.

Dale walks away as Wendy gave a last meek goodbye.

WENDY

Bye.

Wendy takes a deep breath placing her hand on her chest.

WENDY (CONT'D)

Wow, what a hunk.

MARSHA

Careful, he's taken.

WENDY

You mean you two are...

MARSHA

No, he's married to a very nice woman. Her name is Grace. She works in a biology section of the building.

WENDY

That's too bad. I would have liked to have seen you both back together.

Putting an arm around her shoulder, Marsha states . . .

MARSHA

Well not everything in this universe works out the way you planned. Besides, I got one who is just as gorgeous and as smart too.

WENDY

Smart? He's smart?

(CONTINUED)

CONTINUED:

MARSHA

Big time.

WENDY

I think I'm going to actually like
it here.

INT. HALLWAY - BEHIND VIEW

Both walk down the hallway as people pass them in a rush going from office to office doing their chores of their daily routine.

DISSOLVE TO:

INT. TEST FLOOR - THE TEST - ONE WEEK LATER - DAY

All sat at their stations awaiting final confirmation from Dale who was also standing close to both Wendy and Marsha. He tapped keys on his board giving his instructions . . .

DALE

Okay people, one minute until we
find out if our work paid off.
Brian is Asundrovak ready?

Brian a technician stands to give his report . . .

BRIAN

Yes, and they also report that the
Brindal moons have begun their
final ascension to their highest
zenith.

DALE

Excellent. Stand by, thirty
seconds.

All the staff sit and wait for the final countdown as Wendy holds Marsha's arm tight.

MARSHA

What's wrong?

(CONTINUED)

CONTINUED:

WENDY

It just seems like dejavu all over
again.

MARSHA

Don't worry, we've taken every
precaution to make sure no other is
doing the same experiment.

Wendy let's go for just a moment when Dale counts down from
ten . . .

DALE

Ten, nine, eight, seven . . .

INT. TEST FLOOR - THE TEST

The tower starts to throb a loud energy pulse as the final
seconds are counted aloud . . .

DALE (V.O.)

Six, five, four, three, two, one,
zero, fire!

INT. OBSERVATION ROOM

Dale presses his finger on a console.

INT. TEST FLOOR - THE TEST

A sudden burst of energy from the tower only lasts a second
then shuts down immediately.

INT. OBSERVATION ROOM

All eyes watch the on the wall monitor, waiting for anything
to give them an idea that it worked.

Suddenly a message appears which looks like a garbled message
of symbols with numbers mixing in. The paragraph then
decrypts to english which reads as . . .

(CONTINUED)

CONTINUED:

ONSCREEN

'TRANSMISSION RECEIVED. ALL NECESSARY PARAMETERS HAVE BEEN ACCUMULATED AND ACCOUNTED FOR. NO OUTSIDE INTERFERENCE WITH STATION TWO... SIGNAL RECOIL WILL BEGIN IN FIFTY SECONDS... ALL OTHER... (Cut Off)

Both Wendy and Marsha stare at the screen in horror as the screen blinks off.

Marsha grabs Dales uniform and yells . . .

MARSHA

(In surprise)

What second station? All other what?

Dale looks at the screen, then asked Brian . . .

DALE

Brian, what happened?

BRIAN

I don't know, they were transmitting perfectly until -

MARSHA

Until what?

BRIAN

Until it was cutoff by some energy signature.

INT. OBSERVATION ROOM

Marsha let's go of Dale's uniform and looks into his eyes asking . . .

MARSHA

You built another station?

(CONTINUED)

CONTINUED:

DALE

(Annoyed)

We had to, it was a joint effort
between our worlds. What's the
problem?

Wendy sits down on the closest chair while holding the arm
rests.

INT. OBSERVATION ROOM - ALL STAFF SEEN

Alarms begin to sound as the room goes dark for just a
second. Then the emergency lights kick in flickering with
random pulses.

Marsha stands transfixed by the opening events and then
starts to shout at Dale . . .

MARSHA

Your second station, has caused a
rupture which will be here in about
twenty seconds.

DALE

A rupture? What kind of rupture?

MARSHA

You'll see. You really are an idiot
in any universe.

Wendy feels the vibrations start to become intense as she
states . . .

WENDY

Here we go again.

INT. OBSERVATION ROOM

All staff then scatter out of the building as the shaking
becomes uncontrollable. Pieces of ceiling fall to the floor,
and break into chunks.

Marsha, Dale, and Wendy remain behind as the lab falls apart.

INT. TEST FLOOR - THE TOWER

Sparks fly everywhere, creating a makeshift fireworks display hitting the walls and causes fires to erupt. The tower starts to topple over as the rumbles increases.

EXT. BUILDING - GROUND LEVEL - DOGS EYE VIEW

Outside, the people run for their lives while screaming as a large green translucent orb descends to the top of the building.

The energy in front of it causes the rooftop to shred to pieces before the impact, sending shards in all directions.

Glass blows out from their panes like miniature daggers in every point of the compass, hitting people in the back and heads.

EXT. BUILDING FRONT VIEW

The orb then hits the top of the building, which sends the sides outwards like a house of cards along with more glass. Cars fly along with the debris as one car flies in to block off the view.

INT. OBSERVATION ROOM

Inside all three stand together as the orb makes contact with the falling tower.

A ball of fire erupts, and sends it through the window to the three who stand side by side with Marsha who gives her last word of discontent . . .

MARSHA

Shit!

CUT TO:

Black.

THE END