

THE STORM

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FADE IN:

EXT. STREET-CAR-NIGHT

A slick, cute little car makes its way off the freeway. The tires buzz on the freshly wet pavement.

INT. CAR

A young, bouncy TEENAGE GIRL glances in the rear view mirror then looks forward as the wipers quietly toss the downpour off the glass. Annoying dance music plays on the stereo.

She slowly peers out and down the street and sees a speck of light in the shadowy distance as it grows brighter. It suddenly explodes into a painful brilliance that makes her squint.

In a hail of glass a figure, later known as MATTHEW, 20s, thrust out of the light, crashes through the windshield, and lands in the passenger seat.

The car erratically swerves across the residential street and plows into another parked car. The girl knocks her head against the wheel from the impact.

EXT. STREET

She claws for the door, pushes it open and dumps out to the pavement. Scampers to the curb on all fours, her breath hitched in her throat.

The girl, after a moment, picks herself up and cautiously inches toward the car, pants dryly as a trickle of blood travels down her temple. Stares at the motionless, battered man, crumpled in the front seat.

GIRL

Hey, are you alive?

Takes another step forward and freezes as the figure gasps for air. As he turns, a weathered, strange sword drops out of his hand to the concrete and makes her jump.

A robe clad WOMAN appears on one of the nearby porches.

WOMAN

Oh my god! George, call an ambulance!
There's been an accident!

A light rain begins and quickly turns into a downpour as the girl just stares at the strange man.

EXT. LOS ANGELES HOSPITAL-EMERGENCY-NIGHT

The scream of an ambulance siren cuts the peaceful night. Lights bounce off the white walls of the hospital emergency wing like colored balls.

INT. HOSPITAL

TWO PARAMEDICS (#1 & #2) barrel a gurney through the swinging double doors of the busy emergency room as a calm but battle fatigued NURSE appears.

NURSE

Over there!

Waves them to a corner area and they wade through the frantic sea of personnel. Both lift the battered patient onto the examination table.

A skinny intern, DOCTOR JOSEPH, steps around the curtain and looks them over.

JOSEPH

Hi guys. Whatta we got?

PARAMEDIC #1

Auto accident.

JOSEPH

Jesus, what hit him? A train?

INT. UPPER FLOOR-NIGHT

The unconscious patient wheeled down an empty hallway in the hospital by a stocky MALE NURSE.

INT. ROOM

The nurse puts the patient in a bed and then turns to leave.

EXT. ALIEN PLANET-DAY

The harsh grey metallic terrace of the enormous battle craft overlooks the swirl of colors of the alien skyline and the baffling surface, a mixture of several different terrains.

INT. BATTLESHIP

KELLAN, somewhat human and looks as if he was cut from stone, quietly stands and watches as a few small crafts swoop down to the planet. He steps back into the ship.

TELLER, an intelligent but equally ominous individual, walks into the palatial room and glances at his leader.

KELLAN

Teller. Good news I hope.

Well use to this, Teller studies, without emotion, a young HUMANOID WOMAN curled up on a couch-like chair. Partially clothed, she was once beautiful but now scared and shows signs of a beating.

TELLER

We think we have found him.

KELLAN

Earth?

TELLER

Yes?

Kellan smiles darkly.

KELLAN

As I thought. Da-vidé took a risk sending the boy without an Enhancer but he would not send him where he could not be found.

TELLER

Will he not be as dangerous in his old training ground?

Turns and steps inside as Teller follows.

KELLAN

An un-assisted transference is never done. He will be very weak now. Find him and kill him. I must prepare for my meeting with the Hellion.

TELLER

What of Da-vidé?

Kellan eyes two magnificent swords on the wall as he crosses to the woman who trembles at his touch.

KELLAN
Send Shal. I have work.

The minion bows his head and begins to exit.

KELLAN
Teller?

The leader turns.

KELLAN
You must find me more of these Bagillian woman. They are just my taste. Unfortunately, they have this terrible sense of honor. If they get around anything sharp, they kill themselves.

The lord smirks matter-of-factly as Teller gives her a long glance. Bows his head again.

TELLER
I will see to it, sir.

Turns and exits.

INT. HOSPITAL-6TH FLOOR-EARTH-NIGHT

Except for the light patter of rain outside, the midnight recovery ward quiet as a tomb.

A young woman, NURSE KISSAM, sits behind the main desk. Smiles as she listens to someone on the phone.

NURSE KISSAM
No you can't come here and play doctor. I have work to do. I'm hanging up now.

She hangs up, sits back in her chair, and sips a cup of coffee as The Tonight Show plays on her iPad.

A harsh moan faintly hits her ears which makes her lean forward and listen intently.

"Crash!" Drops the coffee all over a stack of charts and curses as she tries to clean it up.

A louder crash gets her attention again. Circles the desk and rushes down the hall.

Before room 666, the nurse hesitates momentarily as she absently fingers the Saint Christopher medal around her neck.

Cautiously pushes open the door of the darkened room.

INT. ROOM

Light from the hall splashes over the blackness. The nurse gasps as the door hits an overturned chair in the room.

Holds onto the door as she notices the silhouette of a man that stares out the window, something in his hand.

NURSE KISSAM

Hello? Are you okay? I'm here to help?

Matthew slowly turns and takes one step forward as the nurse flips the wall switch. As the lights come on she looks down to his hand and sees a glass jug a breath before he shatters it in his grip.

NURSE KISSAM

Oh my god.

For a long moment she watches his hand, the brilliant red of blood as it streams over the glass shard in his palm. Tries to take a step forward but begins to fall just before she catches him.

With blank eyes, stares up at her.

MATTHEW

They're all dead.

Like a switch, passes out in her arms as an elevator bell sounds faintly down the hall.

NURSE KISSAM

It's okay. You're okay.

Suddenly, ANOTHER NURSE appears in the doorway.

NURSE KISSAM

Get the doctor!

The nurse runs off.

Strokes his hair as if he were a frail little animal.

INT. ALIEN SHIP-CORRIDOR-NIGHT

Teller steps down a hall past several weird looking personnel to a door. Pushes a console on the wall and the door slides open. Teller enters.

INT. TARGET RANGE

Teller watches as a huge figure, SHAL, back to him, precisely blasts targets in an exotic shooting range with an elaborate gun. Harsh pulses of light replace bullets.

Shal has long hair and wears clothes not too far removed from your neighborhood Hell's Angel.

Back turned, Shal stops and speaks as he reloads.

SHAL

Who?

TELLER

Ma-teu.

The titan stops all movement before he lets out a sickening laugh.

SHAL

Oh, you are so kind to me, Teller. Where is he?

TELLER

Earth, somewhere. He was sent by an unassisted Enhancer transfer. It will probably be an easy kill.

Quickly fires off several devastating shots at the targets.

SHAL

I hope not.

EXT. FREEWAY-DAY

A little car caught in traffic.

INT. CAR

JENNY SMYTHE, late 20s, drives. A tom boy quality but pretty in her own right with pulled back, short cropped hair and an assertive look in her eyes.

A rock tune plays on the radio. Jenny taps the steering wheel. Glances down at a coffee nestled in the cup holder.

Before she can take a sip "HONK!" She holds up traffic. Quickly replaces the cup and pulls forward.

JENNY

All right. How 'bout a little curtesy.
I am an lady, after all.

EXT. HOSPITAL-DAY

Jenny pulls the car into the hospital parking lot. Steps out and puts the coffee on the roof.

An overflowing bag of papers and files from the car. A slam of the door and the coffee promptly takes a suicide plunge off the roof, spills its guts on the windshield and the cup rolls to the ground.

Jenny nudges the cup with her foot and sighs.

JENNY

Of course.

Into the hospital.

INT. HOSPITAL-HALLWAY

A nurse directs Jenny to a room.

INT. HOSPITAL-PHYSICAL THERAPY ROOM

Several mats, light weights and parallel bars scattered about.

Matthew gently practices a martial arts exercise. A couple kicks pass through the air as elegantly as a bird's flight.

Jenny reaches the doorway, quickly transfixed with this man.

Matthew smoothly back-flips and freezes in a handstand on the parallel bars. Slowly lowers to his feet then executes another precise back-flip to the ground, his back to her.

Suddenly, Matthew shoots a blank gaze to Jenny, their eyes locked for a long moment.

JENNY

Hello?

The young man slowly relents a weak smile, faces the woman.

MATTHEW

Hello.

JENNY

That was amazing. Where'd you learn that?

The smile replaced with doubt.

MATTHEW

I don't know.

An uncomfortable pause. Jenny extends an enthusiastic hand.

JENNY

Hi. My name is Jennifer Smythe. I'm with the Social Service Office. Do you know what that is?

MATTHEW

You're someone who wants to ask me more questions.

A smile at his candor, she sets the bag on a nearby table.

JENNY

You could say that. I am here to help you. The way I do that is to ask questions.

Jenny opens a thick, tattered file and mulls over the contents.

JENNY

You're a very interesting individual.

MATTHEW

That's what they tell me.

JENNY

You have had every test imaginable. A few even made up just for you. The psychiatrist says your mentally sound. Is it true you remember nothing before waking up here?

MATTHEW

Yes. That's right.

JENNY

But you have recurrent nightmares. Do you remember these?

MATTHEW

No. I just "feel" them afterwards.

Matthew returns to the bars, doing several basic but impressive moves.

Interest in Jenny's eyes toward this strange man and it makes her flustered when she realizes. Returns to the file.

JENNY

You speak fluent English with no accent and have college level academic scores on all the tests you've taken.

Matthew jumps back down.

MATTHEW

Is that strange?

JENNY

Actually, it should make my job easier. On the surface, you're an American with amnesia. It should be easy to find your identity.

MATTHEW

Why can't you?

JENNY

I don't know. We can't find you in any American or Canadian school records. Your prints don't match any juvenile or adult police files. I could go on for another page that all come up negative.

Jenny closes the file and looks at him sympathetically.

JENNY

Unless you are from outer space, I have
no idea who you are.

Stares at Jenny without an offer of an answer. Slowly, Matthew
tilts his head as he studies her features.

JENNY

What's wrong?

MATTHEW

You have green eyes.

Jenny resists the allure of his stare.

JENNY

Yes.

MATTHEW

It's a sign.

She smirks nervously.

JENNY

Really? A sign of what?

Confused with himself, Matthew glances away.

MATTHEW

What will be done with me?

Jenny shakes it off and puts herself back to business.

JENNY

Well, the doctors want you to stay for
a couple more days and then they'll have
to release you. We have a job set up and
a place to stay until we can find out
who you are. At least for a while. It's
now great but you know regulations.

MATTHEW

(bitter)

Should I be happy?

JENNY

You don't have to be sarcastic. You're getting more attention than most people.

A standoff as they stare at each other.

MATTHEW

You're right. I apologize.

Jenny drops her defensive anger.

JENNY

I'm sorry, too. You must be going through a lot.

Brushes his hand and a quick spark goes between them. Quickly collects her things.

JENNY

Well, I'll wish you a good day.

Begins to walk off, stops and turns back.

JENNY

Oh, have you decided on a name yet?

The young man thinks for a moment and looks up.

MATTHEW

Matthew.

Jenny nods approval and gives him a faint smile.

JENNY

Okay, Matthew. I'll see you soon.

Returns the smile and Jenny steps away. At the doorway, she glances back at him and then quickly exits into the hall.

INT. HALL

Jenny hesitates at a coffee vending machine. A handwritten sign says: OUT OF ORDER.

JENNY

(sighs)
Of course.

INT. BATTLE CRUISER-ALIEN PLANET-DAY

Teller and Shal step down the corridor of the ship. As a FEMALE ALIEN walks by, the monster glances back. Path widens slightly as he bumps into a large MENACING ALIEN. The alien begins to curse him out as it pushes Shal back a few inches.

A glance at himself, Shal blankly looks up to the creature, slaps him and gives the alien a broad smile.

Enraged, the alien throws a punch which the big guy counters with several effective martial arts moves. Leaves the creature gasping for air on the floor.

Shal looks down and smiles again.

SHAL
Excuse me. My fault.

Continues with Teller.

INT. TRANSFER CHAMBER

Shal and Teller enter a tiny room with a myriad of equipment that grows out of the walls.

A chamber sits in the middle of the room and Shal stands there. Checks his gun as Teller goes to THE OPERATOR, a hesitant alien with strange glasses.

OPERATOR
We have triangulated Ma-teu's position to one city area on Earth.

Shal looks at the contraption with spite.

SHAL
I hate this. It always makes me thirsty.

OPERATOR
Are you ready, sir?

Rolls his eyes.

SHAL
Oh very well.

The operator passes his hands over several controls and a violent barrage of light fills the chamber. As soon as it came, gone--along with Shal.

INT. HOSPITAL-INT. ROOM-EARTH-NIGHT

Matthew awakens and sits up with a gasp. A thunderclap pulls his gaze toward the window and a storm that rages outside.

Matthew catches his breath, pushes out of the bed and crosses to the bathroom.

The light comes on. He leans against the sink and looks into the mirror. Unnoticed, a single tile hangs loosely from the ceiling.

Splashes his face with water, dries, opens the medicine cabinet but finds it empty. Rubs his temple in pain and closes the cabinet as the tile falls.

Instinctively, Matthew whips around and catches the piece in mid-air. Looks at it before he realizes what he just did. As if it were hot, throws it in the trash and backs out of the room.

EXT. GOVERNMENT BLDG./CITY-DAY

The great beast of the city rumbles to life.

INT. SOCIAL SERVICE OFFICE-DAY

Jenny pushes out of the elevator and muscles through the dirty glass doors of her work.

Eases through the assorted applicants and up to TIFFANY, the frazzled receptionist, about 21.

TIFFANY

You're late.

JENNY

Traffic was hell.

TIFFANY

You have a ton of messages and cases on your desk. I'm not your secretary, you know.

Jenny gives her a raised eyebrow and lean forward. Very sarcastically she recites:

JENNY

What the world needs now. Is love. Sweet.
Love.

Jenny smiles, turns on her heels and walks to her desk near a back window.

KELLY, 20s and ditzy pretty, looks up from her desk.

KELLY

What kept you? Hiding out?

JENNY

You, too? I just got chewed out by the
teenie bopper. What's with this place
today? Was there another earthquake and
I slept through it?

As Kelley speaks, a neatly dressed man in his 50s catches Jenny's eye as he methodically thumbs through a drawer in a row of file cabinets. Later, this is DA-VIDE.

KELLEY

Your friend from the bureau of splotches
and garbage has been calling all morning.

JENNY

Hey Kel, who's that guy?

She looks over to the older but strong looking man.

KELLEY

I don't know. He was here at 8am and had
some kind of official papers he showed
Beatrice. Some kind of check up, I guess.

Jenny continues to study the man as Kelly answers her ringing phone.

KELLEY

Hey, Jen. Jenny?

Jenny blankly looks to her.

JENNY

Huh?

KELLEY

Line five. It's the weirdo.

Jenny punches the line and looks out the window as she speaks.

JENNY

Hello?

SOCIAL SERVICE OFFICE AND HERBERT'S OFFICE

HERBERT, 20s, ultra geek. A big Avengers poster behind him, a couple of computers around and a toy dinosaur looms over the phone.

HERBERT

Hi, Jenny. It's me.

JENNY

Hello, Herbert? Did you find anything?

HERBERT

Yeah, I think so. I was working on something else when I stumbled onto him. In 1986.

JENNY

Okay.

HERBERT

I was just researching a book I'm doing about famous landmarks of California when there he was. It's interesting about the architecture...

Jenny rolls her eyes.

JENNY

Herbert! Stay with me now.

HERBERT

Sorry. Well, I stumbled onto a photo of him, very young.

JENNY

That's great. He'll be glad to hear he has a past.

HERBERT

I don't think so. I have the one newspaper clipping of him dragging these people out of this old hotel downtown. He was apparently a hero.

JENNY

And?

HERBERT

Well, it became a mini mystery after that. When they tried to give him a commendation, he and his father disappeared.

JENNY

Father?

HERBERT

Yeah. Apparently the names they gave were faked because they never checked out. They never existed.

Jenny's eyes awash in thought.

JENNY

What were the names?

HERBERT

The father was David Blake. The guy was...

JENNY

...Matthew.

HERBERT

Yeah! How'd you know?

Jenny's eyes wander back to the file cabinets---but the strange man gone. A scan of the office but nothing.

Startled, returns to the conversation.

JENNY

Lucky guess.

HERBERT

Well, uh, good one.

JENNY

Can I come and see those photos at about five?

HERBERT

Sure, but what about our date?...

JENNY
(ignores him)
Five then. Bye.

She abruptly hangs up and rushes toward the door as Kelley watches her with a perplexed expression.

KELLEY
Where' you goin'? Donuts?
(to herself)
I wonder if they have diet donuts?

She shrugs and returns to work.

INT. HALL

Jenny searches up and down the hall but the mysterious man completely gone. Disgruntled, steps back into the office.

INT. OFFICE

Jenny stands over Tiffany.

JENNY
Who was that guy who was just here?

TIFFANY
The older guy? Said he was with the city.
Had to look at the files.

JENNY
The city? Do you know those files are
confidential?

TIFFANY
Look, I go to night school. I don't plan
to make this job a career.

JENNY
Best news I've heard all day.

She smiles and steps off which leaves the girl perplexed.

EXT. CORNER STORE-DAY

Several cocky college guys pull into the parking lot, ready for the beach. A few very curvaceous women with them in one of the two cars.

In Trans-Am, a muscular COLLEGE KID looks to his GIRL (#1).

KID
Wine coolers for you?

GIRL #1
Make it twelve.

KID
You got it.

He steps out of the car with his buddies and leaves the girls alone.

KID
She's gonna be easier than I thought.

The girls chat and fix their hair as the one looks out.

GIRL #1
What's that guy want?

With dread, they see Shal slowly step around the car. Leans over and takes a long, lustful look at the women.

KID
Hey?

The kid appears with his buddies. When he sees the stranger he hands the cases of booze to the friends.

KID
Hey! Get away from the car.

Tries to push Shal.

KID
Just get the hell outta here!

As the kid tries to bully again, Shal grabs his arm and twists it around. Another guy goes for him, and another.

Shal unleashes a devastating torrent of martial arts moves until the ground litters with groaning bodies.

The big man glances at the girls and frantically, and in unison, scamper out of the car and stand huddled together.

Curious, Shal steps toward them and smiles as they inch back in fright.

A struggle, a turn and hesitation as he picks up the case of beer before he climbs into the car. Turns the engine over, puts it in gear, and the car wildly flies into traffic. Disappears.

Another GIRL (#2) speaks up.

GIRL #2

Was that a car jacking?

Everyone glares at her.

INT. SOCIAL SERVICE OFFICE-DAY

Later, Jenny warmly says goodbye a black woman and her daughter as Kelley returns with a cup of coffee.

Jenny sighs and tosses a pen back on her desk and falls into her chair.

KELLEY

What's wrong?

JENNY

The lady who was just here? She's handicapped, husband was working at school to get a heating and air conditioning verification. They were finally getting stable. He was killed in a drive by this weekend.

KELLEY

Oh god.

JENNY

All I can do is give her a check, a lousy check once a month. They were good people, wanted the daughter to go to college. And they're only one of a hundred cases. It makes me feel so useless.

KELLEY

You know, I think it stinks, too, but what can you do? Save the world?

JENNY

I'd settle for an honorable mention.

Kelley shrugs returns to her work.

Jenny's hands find a photo in a file and pulls it out. A photo of Matthew. His deep sullen eyes burn even through the picture.

INT. HOSPITAL-MAIN LOBBY-DAY

Matthew, in t-shirt and jeans, looks over the first floor lobby and notices a cafeteria down a side hall.

NURSE KISSAM (O.C.)

What are you doing down here?

Turns to the grin of Nurse Kissam.

NURSE KISSAM

How're you feeling?

MATTHEW

Fine, thank you. I was just taking a walk.

Nods and smiles again, obviously taken by the mysterious young man. Gestures to the cafeteria.

NURSE KISSAM

Can I buy you lunch?

MATTHEW

I'm not hungry, thank you.

The girl loses her smile...

NURSE KISSAM

Oh, okay.

MATTHEW

But I am thirsty.

...but quickly regains it.

NURSE KISSAM

Then a soda, on me.

Matthew returns the smile, nods and follows her down the hall.

NURSE KISSAM

So, I heard you're getting discharged in a couple of days.

MATTHEW

Yes.

NURSE KISSAM

Do you know what you're going to do?

MATTHEW

Not really.

INT. CAFETERIA

Both ease through the line to the counter as Matthew's expression changes to extreme alertness, like an animal that catches a new scent. The nurse notices this.

NURSE KISSAM

Are you okay?

Glares at her with a smoldering coldness.

MATTHEW

(whisper)

Get down.

NURSE KISSAM

What?

Grabs her and they tumble over the counter and fall to the back as a shot rings out. The blast destroys a stack of plates they were just in front of a breath before.

People scatter everywhere as a single GUNMAN in green fatigues and mirrored sunglasses calmly reloads a shotgun. Fires again and clips a bystander.

Behind the counter, the nurse winces at the noise as Matthew searches a silverware dispenser. Stops and pulls out a large butcher knife. Frozen in fear, just a stare for him.

The gunman stands over the few people that cower on the floor. Cocks the gun again.

GUNMAN

Damn towel head cowards!

Matthew appears from behind the counter and hurtles the knife at the psycho. Barely misses and impacts in the wall.

The gunman whips around but no shots. Glares at Matthew's expressionless stare.

MATTHEW

Alar?

GUNMAN

I knew it! Damn towel-heads!

Begins to lift the shotgun as several shots ring out. The killer stumbles back through some tables, slams against a wall and collapses into a lifeless mess.

A look over to the doorway, sees a SECURITY GUARD with a revolver. Terror tortures his eyes.

The young man leans over and tries to help the nurse up but she pulls away roughly, just glares at him.

NURSE KISSAM

You knew! How?! How?

She stumbles away as he just stands there. A stunned chill polarizes him.

EXT. APT. BLDG-NIGHT

An apartment building sits on a tree-lined street as a light rain begins to fall.

INT. APARTMENT-BEDROOM

Jenny steps out of a shower, looks refreshed. Slips behind a desk and opens a manila envelope as a TV flickers to the side.

Several newspaper photos of Matthew, at about age 18, as he carries a child in his arms. Black soot covers them. A fire crew fights a blaze in a building.

Jenny can just make out, in the background--David! Eyes widen in shock.

EXT. BEACH-PARKING LOT-NIGHT

A lone patrol car slowly cruises across the glittering pavement of the rain-soaked parking lot. A brilliant thunder show slices across the sky which entertains the few cars lined up at the edge of the sand.

A cocky COP, 20s, looks out to the silhouette of the pier in the distance. The faint slap of aluminum against concrete catches his attention.

The car's spotlight swings around and finds the now battered stolen Trans-Am away from the cluster of other cars. A beer can flies out of the window and joins several others on the ground.

The vehicle into park, the officer puts on his plastic covered cap and steps onto the wet pavement. Country music blares out of the cars stereo. Then it changes to heavy metal.

The cop's voice crackles over the car's loudspeaker.

COP

You in the red IROC. Step out of the car. Now!

Sees Shal glance in the rear-view mirror. The figure pushes open the door as the cop pulls his gun. The music cuts off.

The monster keeps his back to the officer, long hair draped over his powerful shoulders.

COP

Turn around now...

Before he can finish, Shal spins around with his strange weapon in his hand. A crackle splits the air.

A beam vaporizes the windshield as the cop flails back onto the hood of another car like a limp cat.

The man-beast looks over the scene, re-holsters his weapon and approaches the officer, who tries to move but without much luck.

Shal leans over the man and looks into his delirious eyes. Takes out a clear piece of tubing from his clothing, reaches behind the man's neck and shoves it inside the cop's head. The human spasms from the pain.

Removes the bloody probe, lets the man's limp head fall to the hood and inserts the tube into his high-tech belt. Takes out an earphone and puts it in his ear. After a moment, a glance down at the body.

SHAL

What a strange language, this "English".

He turns away.

MOMENTS LATER

The sports car blasts out into traffic. Cars fish-tail wildly to avoid an accident.

INT. SOCIAL SERVICE OFFICE-DAY

Jenny's steps off the elevator. Eyes widen as she looks over the destruction.

Around an overturned soda machine, she passes through the now doorless entrance and looks over several workman clean shattered windows, broken desks and various papers strewn about.

At the back, Kelley fruitlessly tries to sort a stack of garbage that was once her desk.

JENNY

What the hell happened here?

KELLEY

Beats the shit out of me. Probably a dissatisfied customer.

Kelley finds a demolished baseball in the mess.

KELLEY

Oh shit! Not my Dodger ball! This was my dads!

JENNY

Girls aren't supposed to like sports.

KELLEY

They aren't supposed to like sex, either. Who knew?

Both hesitate, glance at each other and then break out in giggles. Kelley tosses the ball away.

Jenny glances around the mess as she settles on a co-worker pick-up a turned over computer monitor. The worker puts it on the hard drive. Curious, Jenny steps closer.

As she nears the computer, a record becomes clearer: NAME: JOHN DOE AKA--MATTHEW! Stunned, she turns, grabs her bag and runs out of the office. Kelly watches the exit, perplexed.

INT. HOSPITAL-DAY

In street clothes, Matthew steps off the elevator with a duffle bag. Eyes dart around as he crosses the lobby and walks out the automatic double doors.

EXT. HOSPITAL

He continues down the street and past several shops as Shal, disguised as a homeless man, approaches.

SHAL

Wanna buy a watch?

MATTHEW

What? No. No thank you. I have no money.

Shal pushes the watch into Matthew's face.

SHAL

But it's cheap.

He pushes away and begins to walk off.

MATTHEW

No.

SHAL

I know what you need, boy.

A sudden chill comes over Matthew, sees Shal reach into his filthy jacket.

Sun glints off a store window a breath before it sprays over the street as it carries the old man, Da-vide, with it. Grabs the barrel of Shal's weapon and pushes the muzzle away as it fires and destroys a stop light.

People scatter as the old man screams in pain like a wounded animal.

With the other hand, he connects against Shal's chin with bone-crunching rage. Da-vide picks him up and the assassin flies back and through the doors of a bus.

Flushed, David turns and stands over. Wide eyed, the kid just gazes up at the stranger.

DAVID

We must go.

MATTHEW

What's going on? Who are you?

David helps him to his feet.

DAVID

If you do not run, you will die.

The man shoves Matthew and pulls a much smaller gun of his own.

As they slip through the bumper to bumper traffic, Jenny's little car comes up from behind. Spots them and honks.

JENNY

Matthew! Over here!

The kid grabs David and gestures toward the vehicle.

MATTHEW

She's a friend.

With a nod, the runs to the car with him and climb in.

INT. CAR

Jenny's eyes widen when she looks upon David.

JENNY

It's you. You're the one from the photo.
And my office.

MATTHEW

Please go. We are in danger.

EXT. STREET

Shal pulls himself out of the bus.

SHAL

Good, Da-vide! A chase! Always the
sportsman!

INT. CAR

JENNY

What the hell was that?

A turn, Jenny notices Shal as he appears from behind the bus and sees the gun in his hand.

JENNY

Ho-ly shit.

DAVID

Go!

EXT. STREET

She pulls the car away as the beast fires and demolishes a mailbox.

INT. CAR

JENNY

What the hell was that?

DAVID

A very bad man. I suggest you keep driving.

JENNY

No shit.

Suddenly, another shot hits a parked car nearby and rains glass on them.

Jenny, wide eyed, glances in the mirror and sees Shal run after them. David quickly twists in his seat and prepares to fire.

JENNY

Who the hell is this? The Rock's evil brother?

EXT. STREET

With that, she yanks the wheel hard and they careen down another street. David loses the gun as it hits the edge of a truck Jenny narrowly passes.

On the next block, the car comes to a stop with gridlock traffic before it.

TWO GANG MEMBERS (#1 & #2) walk by. One picks up David's weapon.

GANG MEMBER #1

Man, look at this piece.

Out of nowhere, Shal appears, grabs the man's hand, twists it around and slugs him. The gang banger drops and leaves Shal with two guns to the shock of the other man.

SHAL

Guns don't kill people. I do.

Shal off again.

INT. CAR

JENNY

You've gotta be kidding.

EXT. STREET

The beast, not even winded, appears, leaps onto and over a parked car, fires as he goes. He touches cement as Jenny pulls the car into an alley, Shal's light pulses narrowly misses them. People in a panic.

The beast stops and quizzically glances at his weapons.

SHAL

I really have to get these checked.

Just then, two police cars whip around the corner, sirens in a blaze.

Expressionless, Shal twists around and fires two quick shots: one car hit in the engine careens through a storefront window and the other lifts up and tumbles a few times before it rests against a light pole.

Shal just rolls his eyes at the destruction.

SHAL

Idiots.

A glance at a nearby Corvette and the DRIVER that cowers behind the wheel. A big smile, approaches the terrified man and gently leans down.

SHAL
How are you this fine day?

The driver nervously nods.

SHAL
Good. Mind if I borrow your car?

Without an answer, pulls the driver through the window and drops him on the pavement like a sack of laundry.

Shal puts it in gear but hesitates. Picks up a CD in the center console and slips it in. Barry Manilow comes over the speakers, which brings a smile to his face.

SHAL
Now that's music!

The driver just smiles, scared as hell.

The 'vette streaks away from the stunned man.

INT. CAR

Jenny snakes through traffic.

MATTHEW
What about this "photo"? Did you find out who I am?

JENNY
Maybe you should ask him. I'd kind of like to hear it, too.

The old man looks back to Matthew.

DAVID
Do you dream?

The kid gives him and cautious look.

MATTHEW
What?

DAVID
Do you dream?

MATTHEW

(relents)

Yes.

David smiles.

DAVID

Then we have a chance.

Matthew seems at ease for the first time.

JENNY

Matthew, look at the file in the seat
beside you.

He opens the file and looks at the old press clippings. Jenny
glares momentarily at David.

JENNY

Is he the same Matthew?

DAVID

Yes, he is.

JENNY

Shit.

With a grimace, she cuts the wheel.

EXT. STREET

The little car's tires scream as it cuts sharply and snaps the
wooden bar of a parking structure.

INT. PARKING LOT-CAR

JENNY

My insurance agent's gonna love this.

Over the speed bump, the vehicle comes to a screeching stop on
the deserted roof that overlooks the city.

EXT. MALL-GARAGE

Jenny paces near the car as Matthew looks to David.

MATTHEW

What do my dreams mean?

DAVID

It means we have a chance.
(grimaces)
It will just take time. Time we don't
have.

Perplexed, gapes at the two men.

JENNY

Would someone explain what exactly is
going on? If I'm not asking too much.

The old man turns and warmly smiles at her.

DAVID

It is hard to explain. Thank you but we
must go.

He tries to lead Matthew to the stairwell as Jenny starts
toward them.

JENNY

Go? Go where?

Suddenly, in a flash of violence, the car rips into an
explosion. The concussion tosses Jenny against a wall and
knocks her unconscious. Matthew breaks away and runs to her.

Through the flames, the old man sees Shal beside the stolen
Corvette.

The young man leans over the woman.

MATTHEW

Can you walk?

Jenny looks at him through a haze of pain.

JENNY

Yeah, I think so.

Balances on wobbly legs as Matthew helps her toward the
stairwell, David close behind. The kid hesitates and glances at
him.

DAVID

Go! I'm right behind you.

The old man nods and disappears into the building.

SHAL (O.C.)

Da-vide!

David turns toward the flames and sees the silhouette of Shal grow nearer.

SHAL

Where are you, my friend? Come out and play! I like this planet! I see why you chose it!

A reach into his coat, David pulls out a colorful small cylinder, an Enhancer, and grips it in both hands. Instantly falls into a disturbed trance.

The burning wreckage abruptly spreads across the length of the roof and rises to a wall of flames.

The old man awakens with a gasp and then releases his grip as if he were clutching a team of horses. He ducks into the stairs.

SHAL

Good! I like your parlor tricks! Very entertaining!

Shal fires through the flames. A beam narrowly shears off the edge of the doorway.

INT. MALL

Matthew bursts through a top floor door and helps Jenny across the sparkling tile walkway.

JENNY

Whoa. Wait a minute.

Eases her down on a nearby bench as she tries to shake the explosion from her head.

JENNY

Matthew, is this real?

She looks into his eyes for answers but only finds more complex questions. David comes up behind and touches Matthew on the shoulder.

DAVID

We must go.

The old man helps him lift her off the bench as...

EXT. SHOPS

...two stairway doors blow open like a metallic thunderclap. Shal casually steps through.

SHAL

I'm enjoying this!

The shoppers scatter like scared rats.

SHAL

How does it go? "Come out, come out wherever you are!"

INT. SHOP

The three duck into an electronics shop and hide behind the rows of equipment as...

EXT. SHOPS

...the assassin paces the floor. He looks through a window of female mannequins as panicked patrons scatter to give him room.

SHAL

Pretty. The new summer fashions are here! Come and take a look, Da-vid!

INT. SHOP

David looks to Jenny.

DAVID

How're you feeling?

JENNY

Shitty. And you?

EXT. SHOP

Shal passes a newsstand and picks up a copy of Playboy.

SHAL

That's the best thing about this planet, Da-vid! The females are so unique!

Out of nowhere, TWO MALL GUARDS (#1 & #2) appear, revolvers on him.

GUARD #1 & #2

Freeze!

A glance at them, Shal matter-of-factly tosses his weapons away.

SHAL

Okay. You got me.

They close in as the beast, in the blink of an eye, grabs one of the guards .32 as he kicks the other man through a plate-glass window. A punch in the gut for the first, Shal lifts him over his shoulders and throws him through another shop window.

SHAL

Now where was I?

The beast shrugs, picks up his guns and steps forward.

INT. SHOP

The click of Shal's footsteps grow closer.

DAVID

There's no way out of here and he knows it. We must go but you cannot stay here.

MATTHEW

We can't leave her.

David takes out the cylinder again and stares into Jenny's eyes.

DAVID

You must let yourself go.

She stares up at Matthew's calm eyes as he lays his hand on the cylinder--and then sets hers on top of his.

EXT. SHOP

Shal stands before the electronics shop.

SHAL

Honey, I'm home!

As he steps through the doorway, a tremendous flash of light pours out of the store like a flood of water. The wide window panes of the shop blow out in a blizzard of glass.

EXT. MALL

Rain stirs up like a boiling kettle as a violent bolt of lightning rips apart the sky.

JENNY,

dazed, opens her eyes and sees a swirl of colors and distorted images streak by her: the universe in nightmare Etch-a-Sketch mode. Eyes roll back into her head and she passes out again.

EXT. ALIEN PLANET-BATTLE CRUISER-DAY

The ominous and almost disfigured battle cruiser hovers over the alien landscape.

INT. BATTLE CRUISER-CONTROL ROOM

Above the vast pit of activity, Kellan studies his people from an encased command center. Teller enters and looks up to him with a somber stare.

KELLAN

Why?

TELLER

They transferred before Shal could kill them.

Kellan looks away.

KELLAN

Where?

TELLER

Here. Exactly where, we do not know. The same anomalies that hide our ship from scanners hide them, too.

The boss maintains his stature but has a flash of uncertainty in his eyes.

KELLAN

Find them. I do not care what it takes.
This meeting with the Hellion is essential.

Teller studies his leader a moment before he nods.

TELLER

Yes sir.

Excuses himself from the room.

EXT. TERRAIN-DAY

The brilliant green of the valley sits under the strange maroon sky.

In a soft clearing, Jenny slowly awakens as a dull ache, which shows in her expression, comes to life with her. She stares motionless as a tree branch comes into focus.

Suddenly, eyes widen when she makes out a bird perched on the end of the branch, a combination of a pigeon--and a pterodactyl.

JENNY

Shit!

Upright, stumbles back as the bird spreads its bright red wings and flies off. David comes up beside her as she stares at the departing creature.

JENNY

Uh, do you know what I just saw?

He smiles, amused.

DAVID

Yes. Don't worry. It's very common here.
It's harmless.

Jenny takes a moment, glances over the strange terrain and back to him as he begins to walk off.

JENNY

Here? Where is here?

No answer, she follows him through the sea of trees.

JENNY

It's not that I'm nosy or anything. It just seems like an acceptable question, under the circumstances.

DAVID

It's hard to explain. We are not on Earth anymore.

Jenny stops in her tracks and smiles stupidly.

JENNY

Oh, that answers it. I feel a lot better.

She looks up as another strange bird flies overhead.

JENNY

I need an aspirin.

Into a clearing, Jenny stops as her eyes show the sudden awakening of her head as she looks...

...at Matthew.

Peaceful as the night air, he stands motionless as a faint light pulses around his form.

David walks up, gently waves the colored Enhancer cylinder around him and Matthew slowly awakens like a little child. Eyes settle on her, almost instinctively.

He smiles thinly and she returns it, a bit flustered. David notices this and his eyes flicker in confusion.

DAVID

(to Matthew)

Do you remember more now?

Matthew, his gaze doubtful, turns to David.

MATTHEW

I remember--facts. I don't feel all of what you need me to feel.

The man, introspective, just nods.

DAVID

It's there. We just have to find it.

MATTHEW

Are you sure it's in me?

No, not sure and it shows.

DAVID
Yes. Of course it is.

Matthew looks to Jenny.

MATTHEW
Shouldn't we return her now?

David grimaces.

DAVID
I cannot. The winds are blocked by the Alar.

JENNY
Winds?

DAVID
It's the "passageway" we travelled on.
Like a road.

Matthew worriedly looks back to her as she steps forward. David gropes for the words.

DAVID
It's hard to explain but I cannot return you to Earth like we came here. It would endanger your life.

Confused and disappointed, a sigh and throws her hands up casually.

JENNY
Great, and I have no more sick time left at work.

She steps off and sits on a nearby rock as David looks to Matthew, who smiles.

LATER

The three hike through the vast, complex terrain. David pushes ahead and disappears through a clump of foliage as they follow.

JENNY
I really think I should be freaking out right now. Being on another planet and all. I wonder why I'm not.

Matthew looks to her.

MATTHEW

Strength.

Looks at the kid and smiles.

Jenny first notices the old man and the regretful look on his face. Follows his gaze down to a valley and...

...the devastated ruins of a city, a victim of torrential battle on battle.

JENNY

It's a war, isn't it? This is some kind of war.

DAVID

We should go.

Jenny, a look back to David, sees him turn away. The vulnerability wiped from his eyes by his hardness.

INT. BATTLE CRUISER-TRANSFERENCE ROOM-DAY

The operator passes his hands over a few controls as, before him, the violent light in the chamber quickly forms. Out of the light, a figure begins to emerge as...

...the technician's eyes begin to widen. Shocked, he draws back as he looks upon...

...Shal, his face ravaged from shards of glass, his eyes ablaze with rage.

EXT. TERRAIN-DAY

The sun beats down on the three. Jenny ties one of her shirts around her head like a turban. Catches up to Matthew with David a little behind.

JENNY

So, are you feelin' better?

MATTHEW

It's hard to say.

JENNY

Do you remember who you are?

Matthew stops as she reads regret in his eyes.

MATTHEW

I remember--death. Pain.

He continues and leaves Jenny stunned. David steps up. He looks at her for a moment and they continue.

A stop in a clearing, a tiny lake to the side where Jenny takes a drink. She notices a small strange creature scamper across the stream and back up, her eyes wide as saucers.

David studies the young man. Crosses to Matthew and roughly slaps him. Matt and Jenny stunned.

DAVID

Do you feel anger? Do you feel rage?

Steps over to a tree, removes his Enhancer, and sets it against a thick branch. Eyes closed, his device glows and the branch quickly breaks off.

In both hands, he repeats the process and the whole branch envelops in light. The light disappears and it is two symmetrical staffs. David throws one to Matthew.

DAVID

Every creature is a beast. Somewhere inside, there is a monster that can do all that is wrong, all that is evil.

The old man lunges at him with the stick and Matthew deflects easily--but still perplexed. The man continues and the kid just defends.

DAVID

Some will taste of that beast with anticipation, some with regret. But no one can fight the beast without becoming one, too.

David gets in a few good jabs and corners the young man for a moment.

DAVID

Kellan tasted your father's blood when he killed him. Do you remember that?

Angrily, Matthew pushes him back and the tables turned. David's staff knocks away as the kid hits him in the gut. The young man grips David suddenly snaps out of it. Shock. Lets David go as he steps back, confused.

DAVID

You must let me take you back to find your beast.

MATTHEW

No.

DAVID

You must!

Matthew knows he's right but reluctant to do it.

MATTHEW

I don't know if I can control it.

With a sympathetic eye, David approaches him.

DAVID

You must.

The boy and man stare at each other for a long moment before Matthew nods "yes". David smiles proudly.

Jenny, wide eyed, just stares at this.

JENNY

And I thought Twilight was dramatic.

LATER:

Matthew sits stolidly on the log as Jenny steps up to them, concern and confusion in her eyes. David readies the Enhancer and prepares to enter one of his trances again.

JENNY

Uh, what's going on?

The man absently glances up at her but doesn't disrupt his procedure.

DAVID

I am going...

He searches for the words.

DAVID

...to operate.

Worriedly, she glances at Matthew who slowly looks up to her and smiles weakly. She returns a thin smile as the kid nods to David, a resolve in his eyes.

The man slowly waves the Enhancer. His movements become more pronounced as he grunts with them. Freezes. He slowly releases his fingers and the cylinder floats in air above Matthew's head.

A step back, David watches as Matthew closes his eyes. A sheet of light envelops him and lifts him off the ground like a rag doll. Jenny transfixed.

DREAMS/VISIONS

Quick burst of light, like a thunderstorm of the mind, then...

EXT. HILL-DAY-VISION

...Matthew atop a hill, peaceful and quiet except for the sounds of nature. Slowly, a smooth rumble heard as the sky dissolves to darkness with the arrival of a multitude of space crafts, like vultures from Hell.

His eyes follow them down to a city as the crafts attack and turns it into a torrential fireball. Terror fills Matthew's face as thousands of screams fill his ears.

EXT. PLAIN-REALITY

The young man's body begins to jerk erratically but remains in the air. Jenny worries and looks to David and his stone-cold expression.

JENNY

What's happening? You have to stop it.

DAVID

No. He is fine.

More blasts of light and...

EXT. HALL-VISION

Bodies litter the steps of a great temple as Matthew, a sword in his hand, steps inside. More death greets him in the corridors.

INT. HALL

The great hall looks like an elaborate alien church.

VOICE

Ma-teu.

Matthew whips around and stands ready with his weapon. David steps out of the shadows.

DAVID

Can you meet them, Ma-teu? You must lust for their death the way they lust after yours. The way they hungered after theirs.

He gestures to the dead. Suddenly, David gags violently as a sword rips through his front. Slowly, he drops to the ground as Shal appears behind with a smile. The bastard nods politely and begins to turn.

SHAL

Take him.

Out of the shadows, SEVERAL ALIENS of different shapes and sizes appear with swords in hand. Matthew's eyes frantic but he stands firm.

One alien charges and after a few blows, Matthew eliminates him.

Another comes quicker and the kid narrowly beats that one, too.

Two more approach and start to beat him. Matthew gets several slashes.

Kills one as two take its place.

Now overwhelmed as his own blood begins to flow.

JENNY (V.O.)

Stop this!

A brief pause as Matthew gasps.

MATTHEW

Help me.

EXT. PLAIN-REALITY

Still in a hover, Matthew flails around more readily. Jenny panics.

JENNY

Jesus, you have to stop this!

DAVID

No!

As she tries to rush forward, David grabs her firmly and she struggles. In the blink of an eye, the light explodes and Matthew tumbles to the ground. The Enhancer falls to the side.

David and Jenny freeze. Both stare at him for a moment as he slowly looks up.

MATTHEW

(weakly)

Get out of sight.

JENNY

What?

Matthew grabs the Enhancer as he comes to life. Jumps to his feet and looks to the man.

MATTHEW

Patrols.

David and Matthew pull Jenny, who protests, into the brush.

JENNY

What the hell's going on?

Both quiet her as a low humm breaks the silence.

A small craft slowly glides above the trees and hesitates for a moment. Jenny notices Matthew stare. Looks away nervously and turns her eyes to the ship.

The vessel shoots off and silence resumes.

JENNY

I guess they were the bad guys?

MATTHEW

Yes.

INT. BATTLE CRUISER-CORRIDOR-DAY

Face patched but still scarred, Shal steps down a corridor and through a large hatch.

INT. CHAMBER

The beast hesitates but doesn't flinch as he's greeted by a dozen or more soldiers, weapons on him. Behind, Kellan sits and glares at him. Shal gives him a raised eyebrow.

SHAL

You're angry, right?

Anger fills his eyes. Kellan steps through his subjects and up to the beast.

KELLAN

How could you fail?! He is just a weak boy!

SHAL

It was the old man, my lord. I almost had him. Please give me another chance to serve you.

Kellan turns and studies him. Whispers to the battered figure.

KELLAN

You truly do not fear me, do you?

The two study each other for a long moment. The boss' eye go to Shal's scars.

KELLAN

I guess you will not be as popular with the females anymore.

SHAL

It is my personality they love, my lord. Not my now-departed good looks.

Kellan smiles then begins to laugh wickedly.

KELLAN

Anyone else I would kill, Shal. But you are different. Bring me the boy's head.

Shal smiles and bows to his leader.

SHAL

Yes, my lord.

INT. CORRIDOR

The beast exits and meets Teller, gestures back into the chamber.

SHAL

He could really use a vacation.

Shal winks at him and steps off.

EXT. TERRAIN-NIGHT

Day relents to night.

Jenny looks weary and tired as they come out of the jungle to an outcropping of rocks spotted with caves. David studies them as he glances back at her and Matthew.

DAVID

We should rest now.

Nods as she bobs her head in exhaustion.

JENNY

I'd rather stay at the Holiday Inn. But I guess that's out of the question.

A look up to the caves.

JENNY

Look, it doesn't even have a pool.

INT. CAVE

To the top, they disappear into one of the caves.

Jenny falls to her ass in exhaustion as they begin to clear the area. She leans against the wall and shuts her eyes.

JENNY

Just give me a minute and I'll lend a hand.

LATER:

Jenny slowly awakens as her vision clears, makes out Matthew as he sleeps on the cave floor nearby. Stares at him for a moment before the crackle of cooking food catches her attention.

She turns toward the mouth of the cave to see David's back shroud a small fire, the strange night sky his backdrop. Picks herself up with a groan and slowly steps toward him.

David looks up and smiles warmly.

DAVID

Do you feel better?

Jenny grins sheepishly.

JENNY

Yes, I do. I'm hungry, though.

Eyes a piece of meat on the home made spit.

JENNY

What is that?

DAVID

I assure you that it's very good. But you don't want to know what it is.

Jenny lets out a smirk.

JENNY

Fair enough. Can I have some?

A nod, begins to cut her a piece as she sits across from him. Hands it over on the knife and, despite her hunger, she eats sparingly as a hesitation comes over her.

JENNY

Could you tell me what's going on?

Jenny meets his stern gaze, eye for eye. After a moment, he grins.

DAVID

Yes, I think you deserve an explanation. There is a man, if you will, named Kellan. He's the leader of a very powerful and very ruthless people called the Alar. They were once a very small planet but, over time, Kellan made them into an indestructible force. They've literally overrun this galaxy and have been held back by a league of a few planets. But our strength is weakening.

JENNY

It sounds like World War II. Hitler.

DAVID

But in that war, most of your planet had to join forces to defeat one small country. It takes every ounce of our strength just to hold them in this galaxy.

David sighs as he pokes at the meat.

DAVID

Soon it may be for nothing.

JENNY

Why?

DAVID

Kellan is soon to meet with the Hellion. With them, they could destroy my galaxy--and then enter yours.

Jenny glares at him with dread.

JENNY

Where does Matthew come in?

DAVID

The first planet Kellan took over was ours, Phal. It was the bloodiest of his victories. Before he was executed, the high priest of our race put a curse on Kellan. The son of our greatest warrior, Taen, will be the one to kill him. I was entrusted with him, to train him. As I did for his father.

She looks over to the sleeping Matthew.

JENNY

On Earth.

DAVID

Yes. When we returned, Kellan's men almost killed Matthew in a battle when we were ambushed. I was forced to send him back to Earth rather quickly.

JENNY

What was that thing you used at the mall?

David removes the Enhancer.

DAVID

We have a "power", if you will. We are like magicians. This simply magnifies and centers it.

A deadly silence comes between both.

JENNY

What's going to happen?

David looks to Matthew.

DAVID

We have to face Kellan and defeat him before he meets with the Hellion. His people are loyal but they are more religious, they believe in the prophecy. If Kellan is dead, his empire will fall.

JENNY

Matthew doesn't seem like any great warrior. He doesn't seem like he even wants the job.

The man leans into her.

DAVID

Evil and good are two sides of the same coin. He must fight evil with evil. But the pain of war that he must end overwhelms him. He doesn't want to become his worst enemy. Fear and rage are pulling him apart.

JENNY

I have become what I have beheld and I
am content that I have done right.

DAVID

He has to believe that.

JENNY

And if he doesn't?

DAVID

Many will die. Those who don't, will
wish they were.

Jenny sighs as her eyes wander out to the night.

INT. BATTLE CRUISER-HANGER-NIGHT

About two dozen soldiers prepare their uniforms and weapons.

To the side Shal checks his pistols before holstering the
weapons.

Takes a cigar out of a pouch, unwraps it and sticks it in his
mouth. A slick silver lighter. He thumbs the flame. Several
soldiers stare. Shal notices them.

SHAL

A souvenir. From Earth.

They don't understand. The beast takes another drag.

SHAL

It really is good.

The soldiers nod and return to their work. Shal takes a tiny
bottle of vodka out of another pouch.

SHAL

I love that planet.

INT. CAVE-NIGHT

All three sleep.

A low groan heard. Jenny slowly awakens. A glance around, she
watches Matthew, his back to her. A moan again and jerks
slightly.

JENNY

Matt?

The groans begin again and he twists and turns around.

JENNY

Matt.

She quickly scampers over and tries to hold him steady.

JENNY

Matt, it's just a dream. It's just a dream.

Abruptly awake, Matthew pushes away from her and gets his bearings. Anxiety softens at her gaze.

JENNY

It's all right. It was just a bad dream.
At least I hope so.

He nods.

MATTHEW

It was. A terrible one.

Matthew and Jenny at the lip of the cave, the midnight moon above.

JENNY

What was it?

A glance at her and then looks away.

MATTHEW

It was before I was sent to Earth the last time. We were engaged in battle on the fifth moon of Phal, my home.

He takes a moment.

MATTHEW

I've known war since I was a young boy. About ten years old, in your time. Death had always been a way of life.

A sigh.

Images that parallel Matthew's story flash into the scene.

MATTHEW

Either I had seen it or--had killed myself. Many times. But Da-vid and I were on this moon with an encampment of refugees. It was a short time but I grew fond of them. They seemed to escape the war and had--happiness in their lives. Da-vid and I were leaving. They were attacked. A detachment of Alar had come looking for me. We saw the fighting and returned but it was too late. They had slaughtered them because of me. I saw children killed. Children! My mind was stretched. I attacked alone, split up from Da-vid and killed twenty myself when they overwhelmed me. I would be dead if he hadn't sent me to Earth. But my line had blurred. They slaughtered children and I slaughtered them. Everything that seemed so normal seemed so horrible when it was happening.

Slowly, Matthew buries his head in his hands. Jenny steps over and comforts him.

JENNY

None of this is good but you didn't start it. Kellan did. You have no choice. You are not a beast, I know that. But you must not let him beat you.

Matthew looks up to her.

MATTHEW

Your eyes. They have--peace. Courage.

Flustered, eventually comes beside him and they sit quietly.

EXT. CAVE-DAY

The sun comes up over the planet.

INT. CAVE

As the strange morning sun washes into the cave, Jenny abruptly awakened by David who has a hand over her mouth. Pulls her into the shadows as a low humm reverberates through the walls.

DAVID

Don't struggle.

Jenny nods. David removes his hand.

JENNY

What's that noise?

DAVID

Patrol vessels. Common but not out here.
Not this far.

A quick searches of the cave with her eyes.

JENNY

Where's Matt?

DAVID

I don't know.

EXT. CAVE

From the cover of a tree, Matthew gazes down at two hovercrafts near the cave. The PILOTS (#1 & #2) go over their equipment. The voice on the radio reaches his ears.

RADIO VOICE

When you find them, kill them instantly.

Silently, the kid poises on the edge of the branch, pushes off and sails through the air like a dove. A turn into a somersault, he crashes into one of the pilots who tumbles over the side and lands on a patch of rocks.

Instantly re-balancing, leaps over the space toward the other craft. But the kid comes up short and dangles over the side.

The other pilot whips around and looks at the helpless attacker. A wicked grin and pulls out a knife.

PILOT #1

What do I have here? A bug?

Matthew frantically glances at his options: the rocks below, the knife above and a piece of equipment in his reach on the craft.

The knife nears as...

Matthew reaches out, grabs the piece of equipment and throws it into the turbine of the craft. The vehicle bucks and wavers as the pilot loses his balance and tumbles over the side. The craft continues out of control and Matthew loses his grip and falls through some foliage below.

Matthew gasps, climbs to his feet and finds himself stuck in a rather large ditch. The hovercraft still bucks above as it slowly loses altitude.

Out of the brush, the pilot leaps out and tackles Matthew. The two tumble across the ground as the craft nears.

The pilot gets several jabs in before the kid kicks him away. The two get to their feet and face off. Both exchange blows, the craft grows louder and nearer and the pilot grabs the upper hand with several quick martial arts moves.

PILOT #1

You'll be easier to kill than a Phal child.

With that, Matthew whips around with a devastating kick. Follows with several machine gun punches and the pilot stumbles back, dazed, which leaves a few feet between the two.

MATTHEW

No one dies today.

As Matthew takes a step forward, the craft careens across his path and impacts in the ditch wall. The pilot trapped in the flow of the out-of-control turbine and scratches frantically not to get sucked up into the engine.

Matthew tries to reach for the man without killing himself, too. The two touch hands then the pilot loses his grip and disappears into the engine without a trace.

The craft, due to the foreign intake, becomes more violent. Matthew quickly twists, turns and dodges the metallic beast as it slams against the dirt walls.

Suddenly, a rope drops down into the hole and our hero leaps of it. Sprints up as...

...the craft blows apart. The ditch overflows with fire.

INT. CAVE

Jenny takes a nervous gasp as the fireball crests the opening of the cave.

After a moment, the other hovercraft lowers to the entrance, piloted by Matthew. She lets out a relieved smile just before...

...several WEARY AND HARDENED MEN appear with strange guns in their hands. She glances at David as one of the men, BREN, steps up.

BREN

Da-vide?

DAVID

Bren

David nods and Bren grins proudly. The two men embrace.

JENNY

All right, where's the nearest Starbucks?

They all look at her.

JENNY

No pool and now no Starbucks? Geeze.

EXT. TERRAIN-DAY

The captured hovercraft follows another, more battered one across the flatlands of the plain.

INT. HOVERCRAFT

Expressionless, Bren watches Jenny as Matthew gazes out at the passing terrain. Smiles at him but he remains stolid.

With a sympathetic eye, watches Matthew as David steps over and sits beside her.

DAVID

Not a very good way to wake up.

Jenny nods.

JENNY
Who're these people?

DAVID
The Triallians. A peaceful people once.
Scholars, artists.

JENNY
Well, he doesn't seem to like me very
much.

The old man glances at Bren.

DAVID
Bren? No, he's just suspicious. Many
people are--because of this.

Jenny nods.

JENNY
So, what's your story? Do you have a
family?

DAVID
No.

JENNY
Not even a wife?

DAVID
There is no "husband or wife" in our
culture. Men and woman meet and they
know if they are compatible, if they
have love. If they do, they live as one.
Sometimes they even find their "one true
love."

JENNY
That's it? They just know? Is that part
of your magic power or something?

DAVID
Part of it, yes.

JENNY
Then what do women on your world have to
complain about? That leaves a lot of
hours in the day.

She glances at David's blank expression.

JENNY

Never mind.

A look out to the terrain.

JENNY

I wish my people had that gift.

DAVID

They do. They just haven't found it.

The old man smiles, stands and crosses to the front of the craft.

EXT. FOREST-TROOP CARRIER-DAY

A menacing vessel crosses the top of the trees.

INT. TROOP CARRIER

Soldiers armed and ready to go as the thin sound of music filters across the antiseptic interior. A glance over as...

...Shal listen to a tiny iPod.

SHAL

(in English)

Rooooxanne! You don't have to turn on the red light!

INT. FOREST-DAY

The rebel hovercrafts on the ground, covered by heavy foliage.

The Trillians watch, stone faced, as David and Matthew, with more staffs, in the middle of a fighting exercise.

Jenny watches intently. Muscles twitch to the action, like someone at a boxing match. But, all in all, no enjoyment from her.

A glance at Jenny, Bren steps over and stands beside her. A wary glances at him. He reaches into a pocket, pulls out a strange piece of food and hands it to the woman. She curiously looks it over as Bren takes out an identical one. With a bite, he gestures her to do the same and she does. Eyes light up.

JENNY

This is good.

Without a smile, returns a nod and they continue to watch the exercises.

David and Matthew exchange several eloquent blows before David twists around and trips him up. The kid falls awkwardly, angrily slams the staff against the ground and gets to his feet. David charges again and they lock up for a brief moment.

DAVID

You cannot let an opponent into your anger. When he has your rage, he has you.

Suddenly, a young TRILLIAN BOY stumbles out of the bushes, his eyes frantic, as the group whip their guns around in a harsh click of metal.

JENNY

No!

Jenny rushes forward as she waves her hands.

JENNY

It's just a boy!

DAVID

Do not fire!

The boy looks up to the woman.

BOY

They have my family.

EXT. FOREST-VILLAGE-DAY

The party rushes through the forest as the boy leads the way. All stay slow and stay silent as the boy gestures down a ravine.

Below lies a small village for about fifty people, the structures made of a mish-mash of wood and metal. A couple structures burn as the Alar troops corral the people, men and woman only, into the center.

The troop carrier to the side, a GUNNER at the ready on a turret on the top and trained at the people.

Above, the rebels assess the situation. Bren silently spreads his men across the edge of the forest. David leans over the boy and whispers. The kid answers frantically as Matthew's eyes widen.

JENNY

What is it?

DAVID

They're looking for Matthew.

Worried, she looks to Matt.

INT. VILLAGE

Shal appears and methodically picks up a chair. Sits and waits patiently as the screams subside.

SHAL

People, people, people.

Scared, all quiet and listen intently.

SHAL

I'm Shal of Kellan's Royal Force. I'm looking for the criminal Ma-teu. I would like your assistance in finding him.

No answer as the people nervously look at each other.

SHAL

Anyone?

Still no answer. The beast sighs as he drops his shoulders.

SHAL

I see. Separate the women.

Screams and struggle continue as the soldiers try to separate the women from the men.

EXT. VILLAGE

Jenny notices anger swell up in Matthew's eyes.

MATTHEW

We must do something.

DAVID
We're outnumbered. We can't.

MATTHEW
Then I die with them.

With that, Matthew silently slips into the brush. David hastily follows.

Frustrated, Jenny just watches them go as the boy looks up to her.

INT. VILLAGE

Matthew rushes down to the back of the village and cautiously ducks between structures as David comes up behind.

A stray soldier appears and Matthew, in one motion, grabs the troops' own knife and plunges it into his chest. Wipes it on the man's tunic and glances back.

David sees the rage in his eyes. In a flash, the young man disappears.

EXT. VILLAGE

Jenny's eyes glued to the situation and flicker in confusion.

JENNY
Where' the kids?

INT. VILLAGE

The soldiers finally get the men and women separated.

SHAL
Now! I will ask again, but only the men
this time. Who can tell me where Ma-teu
is?

No answer and Shal sighs again. With a twist, a glance up to the turret gun.

SHAL
Kill the women.

Screams as the gunner readies and moves the weapon toward the cowering women. A finger closer to the trigger as a "swish"

cuts the air. A knife impacts in his throat. A gasp and the soldier drops down from the gun.

Shal raises an eyebrow.

SHAL

I see.

From above the huts, Matthew leaps off into space as the soldiers fire at him. Shots narrowly streak by.

In mid-air, Matthew lands behind one soldier, promptly breaks his neck and uses him as a shield as he fires the alien's rifle. Several bad guys drop in the onslaught.

EXT. VILLAGE

Jenny spots another goon appear out of a hut and push a child back inside. Torn, glances from Matthew to the hut.

JENNY

The hell with it.

A slip out of their spot, Jenny rushes down to the village.

INT. VILLAGE

Shal pulls his weapon and ducks behind the shacks.

The soldiers back up in the blizzard of fire. Matthew's shield drops as he gets two guns in his hands and fires away.

Quickly, the village people pick up the dead soldiers' weapons and join the attack. Shots shortly come from Bren's men, too.

A soldier sneaks into Matthew's blind side and gets a bead on him. David appears, grabs the knife of a dead man and lets it fly. Matthew startled as the blade streaks past, strikes the surprise attacker and downs him.

Matthew shoots him a quick angry look before they return to the fight.

EXT. HUTS

As she sneaks down the huts, Jenny comes upon the one with the stray soldier. Her mind races and looks around for an answer.

INT. HUT

The soldier towers above about a dozen children. Suddenly, Jenny pulls open the door, glances around and smiles.

JENNY

Sorry, wrong address.

Slams the door as the goon goes after her.

EXT. HUT

The bad guy sees Jenny round a corner, follows her--and promptly gets a piece of metal in the teeth for his trouble. He drops and she picks up the gun.

JENNY

Geeze. That's the oldest trick in the book. Moron!

INT. HUT

Jenny flings open the huts door and looks in at scared kids as they stare at her.

JENNY

Stay!

Jabs her palm forward.

JENNY

Stay.

Jenny backs out of the hut.

INT. VILLAGE

Back at the fight, the village people win. A few of the soldiers barely make it back to the troop carrier.

Matthew spots Shal bark into a tiny head set, cut off from the ship as men drop around him.

SHAL

Get that ship in the air and get me out of here!

INT. TROOP CARRIER

A PILOT (#2) scampers into the cockpit and fires up the craft.

PILOT #2

Yes sir.

INT. VILLAGE

The ship begins to rise in the narrow area as the beast ducks down the side of the village.

EXT. VILLAGE

Jenny creeps down to the commotion. In one motion, a hand yanks the gun out of her hand before---Shal steps before her with a big smile.

JENNY

Oh shit.

SHAL

Say goodnight.

Lifts his gun. Matthew flies out and knocks it into a nearby lake.

Slugs Shal several times and the killer stumbles back, hardly affected.

INT. VILLAGE

The troop carrier raises as another soldier appears in the turret gun. David barks for the people to retreat as the cannon turns and blows out a hut. The people run as the weapon slowly follows them.

EXT. VILLAGE

Shal strikes back and knocks the kid away. Jenny grabs the gun but still can't make it work. Just runs up and hits Shal across the back with it. Without a look, slaps Jenny and she flails back, dazed.

The beast looks down and sees rage return to Matthew's eyes. A kick up and Shal stunned for a moment. The two men exchange devastating punches. Blood paints their knuckles.

INT. VILLAGE

The carrier corners the village people and readies to fire as, above, an explosion rips apart several boulders. The stones rain down on the craft. The gun tears off as the craft tries to dig itself out of its predicament. Bren's men appear where the rocks were and the village people fire back.

EXT. VILLAGE

With a surge of strength, Shal gets the kid up and above his shoulders and throws him to the ground as several village people, with guns, appear. A tense pause as Matthew gasps.

The beast sprints into the brush. The people fire as the shots rip apart the foliage.

MATTHEW

Stop shooting!

Confused, the gunfire ceases as Matthew stumbles into the brush.

INT. VILLAGE

The troop carrier frees itself but defenseless; slowly flies away.

EXT. VILLAGE

Shal breaks through the brush and stops, a drop-off before him. Turns to see Matthew and the armed village people.

A glance at them, the beast smiles as he runs toward a ridge and another drop-off, nowhere to go but down. Suddenly, the troop carrier appears with a tether line that hangs down. A leap out, Shal catches the line as the craft pulls away and down the plain.

Matthew watches him go with a stone-cold glare.

INT. VILLAGE

Matthew, confused, appears. Jenny gives him a worried look and he turns away from her gaze.

He steps forward and looks over the bodies. Bren and David watch the young man. With a wild cry, Matthew grabs a discarded

rifle and beats it against a tree several times. Throws it away and seems to draw his emotions back into himself.

A VILLAGE WOMAN with a child cautiously steps up to Jenny and says something to her in another language. Shakes her head and glances at David.

JENNY

What's she saying?

DAVID

She's thanking you for saving her son.

Uncomfortable, Jenny looks to her and nods.

JENNY

You're welcome.

The woman nods and then steps off.

DAVID

We have to leave.

Bren starts to lead them back to the hovercrafts as Jenny looks over the village.

JENNY

What about the people?

DAVID

They will hide again before the Alar return. It's their life.

Everyone continues as David steps over to Matthew and sets a hand on his shoulder. The kid looks up to him and the two bring up the rear.

EXT. VILLAGE

At the hovercrafts, they begin to load in. Bren stops Jenny for a moment and stares at her. Slowly, nods approval and lets her by. Jenny glances back at the strange man.

INT. FOREST-VALLEY-NIGHT

The sun crests the mountains.

Tired from the long trip, the woman's eyes slowly widen as the terrain begins to change.

Across the distance, she sees the burnt-out husks of a few scattered crafts claimed by the foliage of the jungle long ago. A weariness to this area, ravaged by the harshness of war.

The hovercrafts slow and begin to descend toward the blanket of trees.

INT. TUNNEL

Through the rows, they enter a long passage roughly cut into the mountain and pass a few equally battered guards. More travel down the narrow walls before they come out to...

INT. VALLEY

...a hidden encampment.

Rows of tattered little huts sit side by side with harsh, warlike equipment, everything concealed by massive overhanging foliage. A faint light filters in through the top, a few dim lights placed around the area.

In a clearing, the crafts come to a rest and the party climbs out. Jenny studies the area as David comes up beside.

Matches his gaze before he steps away. Eyes go to Matthew and she sees his anguish from all the pain.

Bren collects the weapons and then leads them into the village. The people notice them, a few in awe of Matthew. A few begin to follow him, then circle and touch him with a desperation that he seems to feel like electric shocks.

Bren parts the people and leads the man away.

INT. BATTLE CRUISER-KELLAN'S CHAMBER-NIGHT

Shal and his surviving men stand at attention in front of Kellan, angry as hell.

KELLAN

Tell me again.

SHAL

There were about one hundred of them, maybe one twenty-five. They took us by surprise. Heavily armed.

The beast glances at the pilot.

SHAL

Right?

The pilot nervous but nods quickly.

PILOT #2

Yes my lord.

Shal also nods matter-of-factly as Kellan stares at him. With a scream, the boss pulls a sword and quickly kills the men around the beast with swift motions.

Drops the weapon and walks off.

KELLAN

Now I feel better.

Shal, with raised eyebrow, watches him go.

INT. VALLEY-NIGHT

The village becomes more relaxed now as people cook and talk amongst themselves.

INT. HUT

Matthew awakens in a cold sweat, sits up and looks around.

EXT. HUT

A step outside and walks slowly down the huts to a clearing. The sound of children's voices brush his ears.

Stops. Matthew peers around one of the huts as...

...Jenny plays with some of the kids, happy and laughing. Matthew smiles at this--and her. She looks up and, although surprised to see him, returns the grin. A message goes between both.

INT. HUT-NIGHT

David stands before some salvaged equipment with Bren, who points something out on the maps on the screens.

BREN

They've been moving constantly. We cannot even tell if some of these sightings are real or just their phantom projections.

David sighs.

BREN

But the outpost said they were close to discovering where they will meet the Hellion before they went to radio silence. We couldn't even raise them if we wanted to. The Alar are using scramblers.

DAVID

Then we have to get to that outpost.

A turn and gives David a questioning eye.

BREN

Can Ma-teu do it? Is he ready?

David looks back to the soldier for a long regretful moment.

DAVID

We have to hope.

INT. BATTLE CRUISER-HALLWAY-NIGHT

Shadows criss-cross the empty hallway of one of the lower decks of the battleship.

An elevator slides open and A TECH steps out, warily looks around and continues down the corridor to a doorway. A glance around again and then enters the room.

INT. COMPUTER ROOM

The door shuts behind as the tech crosses to one of the main computers and takes a seat at a strange keyboard.

Types in a code word and then ACCESS TRAJECTORY COMPUTER. A computer wall comes up and he enters another code word. The wall comes down. A sigh of relief and types HELLION RENDEZVOUS LOCATION. The computer passes through several maps and then stops on AGIN DESERT.

The tech removes a tiny computer and enters AGIN DESERT. Pushes the transmit button as...

...the door slides open and a shot rings out that blows the tech's little computer, and part of his hand, into memory. A

drop to the floor, clutches the hand in agony as he looks up to...

...Shal and several guards.

INT. CORRIDOR-NIGHT

Kellan, accompanied by Teller, enters another room.

INT. CHAMBER

All looks upon the tech, strapped to a chair, sweats and in agony from his untreated wound. Kellan studies him blankly.

TECH

You might as well kill me. I'll tell you nothing!

The boss smirks.

KELLAN

You don't have to say a word.

Steps over to a bank of equipment and picks up a menacing needle, a larger version of the one Shal used on the police officer on Earth.

A turn and faces the tech.

KELLAN

I'll just pick it out of your mind.

INT. CORRIDOR

The tech's screams escape the sealed room.

EXT. TERRAIN-DAY

The sun returns to the area.

INT. VALLEY CAMP-DAY

People watch as the party loads one of the hovercrafts. Bren steps out of one of the huts and carries several weapons strapped over his shoulder.

Jenny glances around, Matthew and David to her side.

JENNY

Aren't we bringing more men?

MATTHEW

It would slow us down and make us more detectable. Besides, you're not going.

A look to David then back to Matthew.

JENNY

What?

DAVID

It'll be too dangerous. You'll be safer here.

JENNY

This is hardly Camp Kill 'em All. Besides, I don't know anyone here. What'll we talk about?

MATTHEW

You must stay.

JENNY

No!

A pause as they stare each other down. Matthew slowly nods.

MATTHEW

All right.

JENNY

Okay.

Still unsure, she shrugs and climbs into the craft with the others. Bren pushes one of the guns into her hands. He nods and turns as she examines the weapon.

JENNY

Do you have a manual for this thing?

No one answers as she studies the rifle.

JENNY

I'm not even good at video games.

The craft raises and goes back the direction it came.

INT. JUNGLE-DAY

A hand holds up an electronic map and projects a three-dimensional image into the air.

SHAL

We are near.

Shal looks back as several heavily-armed soldiers unload off a small troop carrier. A nearby SCOUT speaks up.

SCOUT

It's a two meter hike. None of our vehicles can get in.

SHAL

Let's get Ma-teu's head.

The scout returns the smile.

SCOUT

Yes sir.

EXT. BATTLE CRUISER-DAY

The ship hovers as the yellow sun begins to lower.

INT. BATTLE CRUISER

In the command center, Teller studies a screen as a fighter scouts the area. An OFFICER (#1) approaches him.

OFFICER #1

Sir, forgive me for saying but why are we dealing with the Hellion?

TELLER

Kellan believes we need an alliance with them. It's not your place to question.

OFFICER #1

I would not dare, sir. The men will give their lives for Lord Kellan. But they believe they can achieve victory alone.

From behind, a hand lifts the officer off his feet and pins him against a wall. With a murderous glare, Kellan pierces the man's terror. Speaks to Teller without averting his eyes from the officer.

KELLAN
Do we have the Hellion?

TELLER
Yes, sir. They are waiting.

KELLAN
(to officer)
Return to your duties, Captain.

Released, the officer drops to his feet and scampers away like a scared little animal. Expressionless, Kellan faces Teller.

KELLAN
Prepare the transmission.

Steps up to his command platform.

The distorted, insane image of an alien warlord appears on the screen. TRAAL.

KELLAN
Traal, good to speak to you.

TRAAL
Have you secured the meeting place,
Kellan?

KELLAN
Yes. We will be undisturbed.

TRAAL
What of the boy?

Teller's eyes widen as Kellan's shows his silent apprehension. A long pause before a smile.

KELLAN
Legends of a superstitious people. He's
just a child. A nothing.

Again, a tense moment as the creature contemplates the answer.

TRAAL
We will contact you during our approach.
If there are problems, we will not land.

The screen snaps to darkness and the boss motions his minion to his side.

KELLAN

I want the boy found. No more excuses.

He nods.

TELLER

It will be done.

INT. VILLAGE CAMP-DAY

Flames consume the area. Shal's men corral the people.

As he lights another cigar, the beast looks over the destruction as a CAPTAIN steps up.

CAPTAIN

Sir, we have something.

SHAL

Then lead away.

INT. HUT

A walk to Bren's hut and his equipment.

CAPTAIN

It's a tracer map but it's coded.
Definitely a location of some sort.

The beast smiles.

SHAL

The tide is changing.

Shal slaps the man on the back, which startles him.

EXT. TERRAIN-HOVERCRAFT-NIGHT

The sun begins to set.

The hovercraft descends toward the cover of trees.

EXT. JUNGLE

Bren, Matthew and David unload the weapons as Jenny steps through a thin line of trees. She stops abruptly at the edge of a cliff and gazes down into a cavernous valley of...

...destruction. The whole area littered with a graveyard of charred and burnt-out husks of crafts and fighters tangled in agonies of long ago.

David comes up behind her and snaps Jenny out of her gaze.

DAVID

It was years ago. The last great attempt
of the Trillion to defeat the Alar.

A look back, a hateful burn in her eyes.

NIGHT

The hovercraft sits under camouflage as David, Jenny and Bren sleep nearby.

Unable to sleep, eyes open and she sits up.

EXT. HILLTOP

Matthew, rifle in hand, stares down at the graveyard and then up at the sky. Jenny quietly inches toward him and begins to open her mouth as:

MATTHEW

Hello Jenny.

Initially stunned, she smiles.

JENNY

You heard me?

Matthew turns and smiles back.

MATTHEW

I sensed you.

Steps up beside him and looks down to the valley for a moment.

JENNY

It's terrible.

MATTHEW

Yes.

A silence.

JENNY

When I was nine my father died. My mother was all alone with me and my two brothers. She worked and raised us herself. I never saw her cry over his death until I was sixteen. It was on the anniversary of his death and I happened to see her in her bedroom. She thought I had just gone off to school but I had come back for a hat.

(smirks)

God, she was a strong lady. I think that's why I got into helping people. Kind of trying to pay her back. And prove myself.

MATTHEW

She must have been a wonderful woman.

JENNY

Yeah. If I only had half the strength she did.

Jenny startled by her own words. Glances worriedly to him.

JENNY

I'm scared for you, Matthew. I don't want you to die in vain. Hell, I don't want you to die at all.

MATTHEW

(sighs)

My future has already been decided. We all have our destinies.

Silence.

JENNY

Well, I hope it's not all inevitable. Because...

Looks to him with a raised eyebrow.

JENNY

...you can tune a piano. But you can't tune a fish.

Pause. Nothing from Matthew. Then cracks a welcome smile. Both laugh.

MORNING

Slowly, Jenny awakens and looks up to David with a rifle. A smile and nods as Bren, expressionless, walks by. Her eyes wander to Matthew, who eats something. Smiles and Matthew returns it as she stands.

A faint sound catches her attention. A turn and looks down an incline to a beautiful pool of water almost hidden by the foliage. Twists back and faces David.

JENNY

There's some water down there.

She hesitates.

JENNY

It's water, right?

He smiles.

DAVID

Yes, it is.

JENNY

I could really use a bath. Do you mind if...

DAVID

...go ahead. But don't go far.

JENNY

Yes, dad.

EXT. LAKE

Jenny begins to make her way down the incline and comes out to a secluded little lake, clear as a crystal vase. A glance back before she begins to take off her clothes.

EXT. CLEARING

Up above, David leans over Bren's shoulder as he calibrates a machine that flips through several maps.

BREN

For protection, they do not allow anyone to know where the base is because of the Alar's needles.

Pushes a few more buttons. The maps stop and pinpoints a definite location.

BREN

The Task Valley. If we are not there in a day, they will move.

DAVID

How long will it take?

BREN

Half a day, at most.

DAVID

Good.

Bren packs up the equipment as...

EXT. LAKE

...Jenny dives into the water. Emerges and looks much more refreshed. A little swim as a low humm barely catches her attention. Stops, listens and realizes a definite sound.

Quietly comes out of the water, sloppily puts her clothes on, forgets the shoes and follows the sound between a narrow passage in the rocks. Jenny suddenly pulls herself back as...

...she sees an Alar detachment on the other side.

Almost gasps as a SOLDIER appears above but doesn't see her. Pushes herself into the shadows as the troop just casually looks around.

Jenny bites her lip and slowly but surely inches back toward the lake. Comes out as ANOTHER SOLDIER grabs her from behind but suddenly stiffens as a hand wraps around his mouth. Slowly eased to the ground by...

...Bren, who hushes her as he retrieves his knife from the soldier's back. Suddenly, several piercing shots down him from above and her eyes raise in terror to the other soldier. He lowers the gun and glares at her a moment before...

... taken out by another shot and falls toward the detachment's fighter.

INT. FIGHTER

The PILOT (#3) watches the man fall and gropes for the stick. The craft turns in the narrow spot.

EXT. LAKE

Stunned, Jenny just watches as Matthew runs across the lake and after the vessel. David rushes down the hill to her.

INT. FIGHTER

The pilot fumbles for his radio.

PILOT #3

They're here!...

EXT. LAKE

On the rocks, Matthew eloquently raises the rifle and shoots the ship's antennae off the side.

INT. BATTLE CRUISER-DAY

In the command center, the pilot's voice comes over the command console monitored by an ENSIGN. Kellan steps up.

PILOT #3 (V.O.)

...They killed two men!

And the radio cuts out.

KELLAN

(to ensign)

Where's that ship?

ENSIGN

I can't get a definite fix because of the communications sweep that we have up.

Quickly goes over his equipment and then stops.

ENSIGN

But I have something else.

EXT. LEDGE-DAY

The fighter begins to escape as Matthew fires again and clips the engine. The craft putters, unable to rise.

INT. FIGHTER

The pilot curses and...

EXT. FIGHTER

...turns the ship. Matthew tries to shoot again but the weapon jams. Sees the guns on the side of the fighter, tosses away his and runs a moment before the ship lets go.

The bursts rip into the rocks underneath the kid as he leaps out and dives toward the trees below. Reaches for a branch, misses and crashes through the others to the ground.

A gasp, gets to his feet as the fighter twists around and begins to hobble away. Matthew starts to run after.

EXT. LAKE

Jenny grabs Bren's rifle and gives chase, too.

DAVID

Wait!

He follows.

EXT. FIGHTER

The fighter chokes and bucks as it nears a drop-off as Matthew gains. With all his might, leaps out again and barely catches the wing.

INT. FIGHTER

The pilot hears the thud as Matthew hits the hull and...

EXT. FIGHTER

...tries to shake him off as he climbs up the side.

Matthew reaches a panel, pries it off and finally rips out some wires.

One of the jolts tosses him onto an inescapable ledge on a steep cliff.

INT. FIGHTER

The pilot grins as he twists the ship, and the guns, around to his target.

EXT. LEDGE

Jenny arrives at the scene.

JENNY

No!

She fumbles with the rifle as...

INT. FIGHTER

...the pilot thumbs the safety on the ship's joy-stick.

PILOT #3

Goodbye, warrior.

The pilot's finger lowers as...

EXT. LEDGE

...a blast of violent light passes by her and...

...the ship suddenly swallowed in a blinding fireball.

EXT. NOOK

Matthew cringes from the heat. Jenny flails back as the concussion rolls over her.

EXT. SKY

The fighter slowly falls from the sky to the valley below. Matthew stands to watch it go.

EXT. LEDGE

Stunned, she slowly turns and sees David hold his rifle at the ready. She smiles thinly.

EXT. NOOK

JENNY (O.C.)

Hey!

Matthew looks up to the top of the cliff and to Jenny smile down at him.

JENNY

Now how am I gonna to get you up here?

Matthew and Jenny laugh as David hesitantly smiles.

EXT. LAKE

A squeeze through the rocks, they step back and regretfully look down to Bren, shot up and in pain.

David leans over him, his face full of resolve.

DAVID

How are you?

BREN

I cannot go on. I will only slow you.

The old man nods and stands.

DAVID

We must go.

JENNY

What do you mean? He needs help.

David looks at her with calm.

DAVID

We must go. He knows this.

Frightened, she looks at Bren.

DAVID

The Trillion are not a sentimental people.

With that, David and Matthew turn and step off.

Jenny helplessly looks at the injured man as he stares up and nods. Weakly raises his hand and opens it up to reveal a simple

pendant with a strange design. Jenny accepts it, Bren nods again and sends her after the other two.

EXT. CLEARING

All three climb into the hovercraft as, in the distance, the sky begins to turn black and rumble in preparation of a storm.

DAVID

We have to go out of our way. They'll have this area covered.

David raises the craft and...

...they head toward the blackness ahead.

INT. BATTLE CRUISER-DAY

Rain washes over the Alar cruiser as, on his balcony, Kellan watches as several fighters dispatch.

He steps back inside as his eyes go to two swords on the wall. Reaches up, takes one down, and studies it for a moment as the light catches its gleaming blade. It sails through the air as Kellan handles it like an old friend.

EXT. TERRAIN-INT. HOVERCRAFT-NIGHT

A warning light sounds on the control board. David begins to lower the craft toward the trees.

Out of sight, David shuts everything off as Jenny comes up beside him.

JENNY

What's going on?

DAVID

There's a patrol coming. We have to wait.

Hits a button and a faint light covers the craft.

JENNY

What's that?

DAVID

It will protect us from their sensors.

She smiles, turns, sits on the floor across from Matthew, and gives him a faint smile as the rain beats on the roof. He grins back as his eyes slowly close.

Like vultures, several fighters swarm over the sky as they scan the terrain below.

TIME PASSES

Jenny stares up through the trees as the fighters pass overhead, gives her a chill. A look back to Matthew, asleep, and then closes her eyes, too.

EXT. TERRAIN-DAY

The last of the rain drops off the trees as morning comes.

EXT. WATERFALL-DAY

As the brilliant sun burns off the end of night, a small but beautiful waterfall washes over the secluded valley.

A single SENTRY (REBEL #1) slips between the mountain and the wall of water and stands on the thin ledge.

As he glances over the valley, eyes show a sudden pressure on his senses. An effort not to show it, gently unclips his holster, suddenly draws his gun and whips around toward the top of the falls. A single shot impacts on his chest and collapses onto the ledge as his weapon sails over the side.

At the top, an Alar detachment looks down at their work.

From behind, another shot sends the sniper in a tumble down the falls. The remaining Alar twist around and send a barrage of fire into the tree cover after the unseen gunman.

The second REBEL (#2) retreats in a hail of light. A leap into a shrouded tunnel, he disappears.

INT. MOUNTAIN

On the other side in a tunnel, the rebel meets ONE OF HIS COMRADES (REBEL #3).

REBEL #3

What is it?

REBEL #2

Alar! They found us! Warn the commander!
Go!

Pushes him out into another tunnel.

An explosive off his belt, he tosses it into the tunnel. The concussion of the blast pushes him into the interior vein of the cave.

EXT. TUNNEL

The Alar soldiers knocked off their feet as the hole coughs up an intense fireball in their faces.

INT. MOUNTAIN

As the rebel picks himself up, a few more shot send him back.

Flanked by his compliment, Shal appears from another direction, kneels down, stares into the dead eyes of his enemy and then up at one of his SOLDIERS (#2).

SHAL

Incapacitate! Not kill! Kellan needs information.

SOLDIER #2

Yes sir. I'm sorry.

With that, Shal shoots the soldier dead.

SHAL

Apology accepted.

The beast motions them forward.

As they reach a fork in the cave, a goon beside Shal picked off. The rest retreat behind the bend and out of view of the REBELS.

Calmly, Shal positions himself at the edge of cover and, without a look, fires around the corner. The dust subsides, he peers around the edge and spots one dead rebel in the tunnel and one hunched over a computer bank in the interior vein.

SHAL

They are subdued. Go!

Motions them into the command center as he brings up the rear.

INT. CAVE

The soldier touches the one hunched over the console and he stirs slightly.

SOLDIER #2

This one is alive!

Suddenly, THE REBEL (#4) grabs the Alar with a bloody hand. The soldier looks down to contented eyes as his own eyes turn to terror when an explosive appears in the rebel's hand.

Like a thunderclap, an explosion consumes the cave.

INT. HOVERCRAFT-DAY

Matthew thrust awake.

MATTHEW

No!

INT. CAVE-WATERFALL-DAY

The thick cloud of dust and dirt begins to clear as Shal tries to casually wave it away. Studies the collapsing cave as his men retreat to his side.

SHAL

This is getting annoying.

EXT. MOUNTAIN

The Alar step out from behind the waterfall and up to the rim.

From a hidden nook, the first wounded rebel watches them as he bites back the agony.

INT. HOVERCRAFT-DAY

Jenny and David at Matthew's side.

DAVID

What is it?

MATTHEW

I'm not sure. Someone is in pain.
(thinks)
The outpost! We have to hurry!

DAVID

Calm down. We have to be careful.

MATTHEW

If we don't go, we'll lose everything.

David sees the fear in his eyes and sighs.

EXT. TERRAIN-DAY

The hovercraft speeds across the landscape, almost races with the sun.

MATTHEW

I just hope there's no more patrols.

JENNY

No, we'll be all right. We're the good guys.

Matthew smiles.

DAVID

I think you watch...what are they?

MATTHEW

Movies. Yeah, yeah, I know. It's the best morale booster I can do on such short notice.

EXT. OUTPOST-WATERFALL-DAY

A climb to the ledge. David turns to Jenny.

DAVID

I need you to stay out here and keep a watch for any Alar patrols.

Jenny confidently grips her rifle.

JENNY

Yeah, no problem.

Matt and David disappear around the water and into the cave as she awkwardly holds the gun, gives the terrain a wary eye.

JENNY

No problem at all.

INT. MOUNTAIN

Matthew and David slowly step through the caverns of the smoky and silent rebel tomb. They reach the collapsed command center.

DAVID

They were here.

MATTHEW

Kellan is frightened. Desperate. Any disturbance will upset the Hellion.

David turns to him.

DAVID

Do you feel anymore? Of you?

Confused, Matthew glances away.

MATTHEW

I'm not sure.

EXT. MOUNTAIN

Jenny paces and stops as the wounded rebel reaches out from his hiding place and touches her leg. Jenny screams, pulls away from the weak grip and instinctively whips the gun around.

INT. MOUNTAIN

David and Matthew snap into a run when the scream hits their ears.

EXT. MOUNTAIN

They burst out as the rebel weakly crawls into view. The two help him.

JENNY

He's one of your guys?

MATTHEW

Yes.

JENNY

Thank god. He scared the...

Trails off when she sees how close to death the man seems.

REBEL #1
 (smiles weakly)
 Ma-teu, you've returned.

MATTHEW
 Listen, my brother. Where will Kellan
 meet the Hellion?

REBEL #1
 The edge of the Agin Desert. They want to
 meet him alone, they trust no other Alar.
 That's the time to kill him. Save us,
 Ma-teu.

The rebel dies in Matthew's arms and he gently sets the man
 down. A somber silence as they stand.

JENNY
 What did he say?

MATTHEW
 Enough, I hope.

INT. HOVERCRAFT

A climb down the blown out stone that litters the valley, all
 three approach the hovercraft.

JENNY
 But even if we get there in plenty of
 time, will Matt be prepared?

DAVID
 I need to treat him one more time to be
 certain. His "essence" is still not
 fully reconciled.

David glances at Matthew as they board. The kid somber.

MATTHEW
 I will be ready.

JENNY
 Well, I don't like it. We're risking his
 life for nothing. What can he really do
 against these guys?

DAVID

If Kellan makes an alliance with the Hellion, we'll have no chance and no time. Life and death won't matter after that.

A try to stare each other down. David wins by a narrow margin.

JENNY

I still don't like it.

DAVID

Neither do I.

A turn, the old man activates the hovercraft.

As the vessel rises above the plain, a harsh blast tears across the hull and it begins to teeter like a ship in a storm. Jenny tumbles over the side and grabs on with one hand.

Matthew lunges for her but barely misses as she loses her grip and falls through the trees below.

MATTHEW

No!

The hovercraft accelerates away uncontrollably as...

INT. FIGHTER

...an Alar PILOT (#4) speaks on the radio to Kellan on a small screen.

PILOT #4

Shal was right to return. The Phal are here.

KELLAN

Kill them, if you would.

INT. HOVERCRAFT

David tries valiantly to control the bucking machine as the fighter comes up quick. Both crafts race away from the rebel base.

MATTHEW

Jenny!

DAVID

I know!

Matthew looks back as the fighter gets them in his cross hares. Both leap off either side as the guns tear the small craft apart.

EXT. TERRAIN

On different sides of a deep and wide ravine, David and Matthew pick themselves up.

DAVID

Ma-teu!

MATTHEW

Yes, I'm all right.

The one fighter shoots ahead and turns for a pass as another fighter appears. Each take a man.

Matthew sprints across the plain, one step ahead of the riot of the fighter's guns.

Disappears into a clump of trees at the base of a mountain. The ship circles the area like a vulture and picks apart the trees in a swirl of violence.

CAVERN

As David reaches the edge of a drop off, glances back at the fighter then across the crevice.

He backs up, runs, and throws himself across as the fighter opens up. The opposite side collapses and sends David into the river below. The water swallows him up and, unable to fit into the narrow space, the ship retreats.

TREES

The other fighter ceases its barrage, the area thoroughly engulfed in flames.

EXT. TERRAIN

Dirty and bruised, Jenny crawls out of a hole. Looks a few yards away to the wreckage of the hovercraft and to the smoke that pours out of the trees in the distance.

JENNY

Sure, everything will be just fine.

Jenny begins to trudge toward the wreck.

Over the scattered pieces, notices a weapon, like a flair gun, that lies on the ground. Leans over and picks it up as...

...another fighter emerges silently over the ridge behind her.

The weapons on the ship click into place. The sound reaches Jenny's ears.

INT. FIGHTER

The pilot's finger lowers toward the trigger as...

EXT. TERRAIN

...Jenny instinctively whips around and shoots her weapon.

The recoil throws her back as the fighter explodes and rains over the plain in pieces.

Stunned, she gapes at the gun in her hand.

JENNY

Rock 'n' roll.

Picks herself up and stumbles away from the destruction.

INT. CAVERN-RIVER-DAY

Far down in the gorge, the untamed river empties into a much calmer lake.

A burst to the surface, David swallows air like a starving man.

A crawl to the shore, collapses onto his back and gazes up at the high cliff walls that surround the lake.

After a moment, David slowly but surely starts to climb.

INT. TREES-DAY

The sun begins to set over the charred area of trees.

A push of a fallen trunk, a dirt and soot covered arm reaches out of a narrow cave and Matthew pulls himself into view, fatigued and beaten. Begins to limp out of the forest.

EXT. RIDGE-NIGHT

Jenny, weary and cold, reaches the top of a ridge and looks back at the vast plain just traveled. The pinch of nightfall gives her a chill as looks to the hilly terrain before her--and the peak in the distance.

Over the ridge, sees a myriad of lights and sand thrust up into the sky. A realization comes over her.

JENNY

A desert. The Abin Desert. Alin.
Whatever.

Looks back again.

JENNY

Dammit, where are you guys? A woman's
work is never done.

Warms herself and hikes down to the valley.

EXT. AGIN DESERT-NIGHT

The mighty Alar battle cruiser parts the bleak desert and digs and securing a position for itself.

INT. VALLEY-NIGHT

A reach over the top, David finally pulls himself over the cliff of the cavern. In exhaustion, looks up to the lights that cut over the distant peak.

DAVID

You are close, Kellan.

INT. JUNGLE-NIGHT

Jenny tightly pulls her jacket closed as she makes her way through a long patch of vegetation.

JENNY

They really have to put some street
lights out here. Someone could trip and
fall.

Suddenly a faint rustle, freezes in her tracks and haphazardly pulls out the flair gun. Hears it again and turns in the direction. Breath hitches in her throat.

JENNY

If it's those bad guys, they'd have killed me by now.

Thinks for a moment.

JENNY

Aw, why not.

Slowly, circles the area and disappears into the brush.

Jenny freezes when she sees part of a pair of legs pull themselves out of sight behind some more brush. Again, a circle around.

Jenny peers out from another vantage, right near a tough Trillion woman, AITA, who looks in her mid 30s and points a rifle in the opposite direction. Perplexed, Jenny inches out, the woman turns and Jenny pulls the rifle out of her hands.

With a look of fear in her eyes, Aita tries to crawl away. The human notices her hurt leg.

JENNY

Hold on. It's okay.

Aita runs out of room as Jenny approaches. Hands pat the air in an attempt to calm the woman. Although scared, the woman doesn't move as the stranger crouches down and studies her.

JENNY

You're one of those Trillion people, aren't you?

Aita confused by Jenny's speech. In awe of her features and clothes.

AITA

Trillion.

The woman hesitantly points to herself and then to the stranger.

AITA

Alar?

JENNY

Alar? Me? No, I'm not one of those
assholes.

Jenny waves her hands no.

JENNY

I'm one of the good guys. I'm with
Matthew.

Aita startled.

AITA

Ma-teu?

JENNY

Oh, you've heard of him. Me and him are
real close.

Jenny clasps her hands and she seems to understand. A look
down, tries to touch Aita's leg as she pulls away.

JENNY

Hold on. I just want to help.

Jenny calms the woman and checks her banged-up leg.

JENNY

Jeeze, what did you do?

Looks to Aita but she just stares back. Jenny points to the leg
again.

JENNY

What did you do to your leg?

The woman points to the top of a hill, makes circle motions
with her fingers, then a breaking motion with her hand.

AITA

Cha-ta.

Jenny nods and gestures to the leg.

JENNY

Cha-ta?

Aita nods.

JENNY

Well, girlfriend, you ain't goin' anywhere
under your own power.

The woman just stares.

JENNY

Never mind.

Aita gets her attention.

AITA

Wa bato la.

She points to Jenny, herself...

AITA

Alar pa-rotnal.

...then at the sky. Makes a waving motion. The girl gets the
Alar part.

JENNY

Alar?

Aita points to the gun, then at both of them again.

JENNY

If they're around, where do we go? Jeeze,
all the aliens on Star Trek spoke English.

AITA

Ma st-natur.

Points to herself then gestures out into the distance.

JENNY

What is that?

Aita sees the woman doesn't get it. Makes a half triangle with
her hands and puts them over her head. Then mimics eating, then
sleep.

JENNY

Oh. You have a place nearby.

Aita smiles and nods, signals Jenny to help her up, which she
does. The two begin to slowly move through the jungle.

JENNY

So, what happened on Game of Thrones?

No answer.

JENNY

I guess you don't get cable.

EXT. VALLEY-NIGHT

Matthew wearily hikes across the plain as he uses a thick branch as support. In the far distance the Alar cruiser, over a ridge of small mountains.

Slowly, begins to feel pain in his stomach, a tree the only thing that holds him up.

A pained gaze, Matthew startled to see a tall, stark figure, BRATON, in the distance look at him through large yellow eyes. A cloak drapes his shoulders and arms.

MATTHEW

Braton. Death.

Braton casually glances to the Alar ship then back at the kid. With a turn, a LITTLE GIRL appears behind Braton's cloak and looks at Matthew.

MATTHEW

No.

The little girl takes Death's hand, both begin to walk away and disappear before the man's eyes.

MATTHEW

No!

Rage begins to grow in Matthew's eyes. A red glow appears then disappears.

EXT. JUNGLE-NIGHT

Another part of the jungle.

Both tired. Aita gestures for Jenny to stop.

JENNY

Where is it?

The woman points down. With a wince, she lowers herself down, pushes away some brush and reveals a small control panel. Hits a couple of buttons.

A few feet away, a metal hatch opens in the ground. Aita turn and smiles. Jenny nods approval.

JENNY

How's the rent around here?

Jenny helps her to the hatch.

INT. CAVE

The underground space sparse with two rooms, a cot, cooking equipment and a variety of foods and belongings.

LATER

Aita sits on the cot as her new friend patches up her leg. A small lamp illuminates the area. The woman points to herself.

AITA

Aita.

Aita points to the stranger.

JENNY

Jenny.

AITA

Je-nay.

Jenny nods.

JENNY

Close enough.

She leans back.

JENNY

So, what were you doing out there? You know those guys aren't nice.

No answer, Jenny points outside and grabs the rifle she had. Aita turns somber and leans toward the girl.

AITA

Cha-ta Kellan.

JENNY

Break Kellan?

Jenny nods.

JENNY

Why Aita?

Slowly, the woman looks away, pushes off the bed and limps to a metal box. A few buttons, the box opens and she removes a thin, square piece of equipment with a small screen and few buttons.

A return to the bed and holds it up so Jenny can see. Begins to explain the pictures in her language as she flips through them.

The first a few pictures of Trillion before the war, bustling cities and peaceful people.

A few photos of the war and the destruction.

Now one appears of a man and a boy, Aita emotional about it. The man:

AITA

Haina. Aita lota Haina.

The woman smiles as she holds her hand to her heart.

JENNY

Your husband.

AITA

Hus-band?

Jenny gestures to the picture, puts a hand to her heart and then points to Aita.

JENNY

He's your husband.

AITA

Husband.

The woman gestures to the boy.

AITA

Aita. Haina. Dal.

JENNY

What happened to them?

She refers to the picture again.

AITA

Alar cha-ta Haina je Dal.

Aita somber and Jenny understands.

JENNY

They killed your family.

The woman becomes angry.

AITA

Alar pa-to Agin De-ta.

Gestures out again, to the desert.

AITA

Aita cha-ta Kellan.

Clenches her hands then looks into Jenny's eyes.

JENNY

I'm sorry.

Jenny consoles her.

LATER:

With Aita asleep, Jenny watches the little viewer again as she flicks through the pictures. A sigh, sets it down, leans back on a makeshift cot and fingers Bren's pendant.

LATER:

As Aita awakens, sees her friend prepare to leave.

AITA

Je-nay?

Jenny turns and smiles.

JENNY

Feelin' better?

The woman stares again.

AITA
Je-nay prnta jaw?

Jenny hesitates.

JENNY
Je-nay cha-ta Kellan.

Aita startled.

EXT. CAVE-JUNGLE-DAY

Above ground, Aita balances on a makeshift cane as she bids Jenny a farewell. The girl has the rifle on her back.

The woman shows a couple pieces of equipment and a belt to carry them with.

The first some food and water in thin, pen-like tubes.

JENNY
Do you have Big Mac flavor?

The next a small triangular scanner and map.

JENNY
Kinda like a tricorder, huh?

Aita, sorry to see her go, smiles and hugs the girl.

AITA
Aita lota Jen-ny. Aita lota Ma-teu.

Again, holds hands to her heart.

JENNY
I'll pass it along.

Jenny begins to walk away then turns.

JENNY
Stay off that leg and I'll be back. No shopping, no step class. Nothing.

A turn and disappears into the jungle. Aita returns to her shelter.

INT. BATTLE CRUISER-DESERT-DAY

From his balcony, Kellan watches his men work on the desert floor.

As they navigate monstrous vehicles and machinery, Alar techs clear and prepare a wide area.

Teller enters and respectfully interrupts the boss' thoughts.

TELLER

Sir?

Kellan turns his attention toward his minion but no change his somber expression.

TELLER

The Hellion are preparing for their final approach.

Kellan looks back out to the desert.

KELLAN

We are at the edge, Teller. Soon we will be gods.

TELLER

It was meant to be.

The boss smiles proudly--too proudly--and faces his right-hand man.

KELLAN

Then let up prepare for our friends.

A brief gasp of uncertainty crosses his face when he glances at the swords on the wall.

INT. VALLEY-DAY

At the top of a grassy hill, Matthew looks to the peak and sees his destiny rapidly approach.

A glance down to the bottom of the incline and a clear blue lake that sparkles in the sunlight.

EXT. LAKE

Matthew pushes through the strangely-colored foliage, kneels at the edge of the water and cups his hands. Drinks and splashes his dirty face.

With a relaxed air, Matthew stands and passively brushes back his soaked hair.

An explosion of speed sends him into a run. Leaps into a patch of foliage as laser fire pummels the area.

THREE ALAR SOLDIERS (#3, #4 & #5) appear and surround the area.

SOLDIER #3

A savior? Garbage, that was easy.

SOLDIER #4

Let's just be careful.

SOLDIER #5

Enough! Let's finish this.

The soldiers spray the foliage with deadly light.

SOLDIER #3

It's done.

Without a warning, Matthew appears behind two of the three. With one arm, he subdues one around the neck and elbows the other with effective force. He drops.

The third swings around, fires and hits his comrade that Matthew uses as a shield. In the blink of an eye, slips out the Alar's dagger, hurtles it and falls the final gunman.

With care, Matthew gently sets the dead Alar on the ground. As he removes the gun, another soldier climbs to his feet behind. He weakly draws the dagger.

Matthew finally senses the loose end, turns as the knife tears into his arm. Stumbles back as the Alar charges.

As he musters his strength, Matthew catches his arm and plunges the knife into the soldier. A hesitation, both fall, Matthew to his knees and the soldier to his death. From the side, a voice enters.

SHAL (O.C.)

The mighty Ma-teu, wounded by an average Alar soldier?

Startled, Matthew fumbles for a sword on the Alar's belt and faces Shal, who casually leans against a tree, sword in hand.

With sunglasses, he laughs wickedly.

SHAL

You have always preferred steel, my friend.

Shal studies the weakened prophecy as he removes the glasses.

SHAL

Out of respect, you shall die by it.

As he pockets the glasses, he lifts the sword and poises himself like a mighty gladiator, strong and intent.

INT. BATTLE CRUISER-COMMAND CENTER-DAY

Kellan watches the enormous Hellion vessel on the overhead screen. Teller steps up to him from a console.

TELLER

They've accepted the surface sweep and are on final approach.

The boss, relaxed, looks at him.

KELLAN

I should prepare.

EXT. VALLEY-DAY

Jenny trudges along the valley as she studies the strange electronic map. Opens and tastes one of the food pouches.

JENNY

Donuts. Kelley's gotta see this.

EXT. DESERT-CLIFF WALL

From a ledge, David watches the battle cruiser below as he tries to find a way in. As he rises, a gun presses to the back of his head.

SOLDIER #6

Stay very still.

The ALAR SOLDIER (#6) steps back and covers David like a blanket.

SOLDIER #6

Turn around slowly.

Still on his knees, faces the captor.

SOLDIER #6

Ah, the legendary David. Kellan will reward me handsomely for your head.

The soldier poises his weapon for one fatal shot. A crackle splits the air before the goon falls dead.

Stunned, David looks up to an overhead ledge and smiles.

Stiff as a statue, Jenny grips the rifle and glares down at her work.

DAVID

You are getting very good at this. Thank you, Jenny.

Jenny relaxes like a spring pulled to its limit and suddenly released.

JENNY

Don't mention it.

EXT. BATTLE CRUISER

Kellan appears. As he steps down the wide ramp, looks over his numerous troops. A confident power begins to flow over him. And blind him.

EXT. BATTLE CRUISER-BACK-DAY

From behind a rock at the bottom of the cliff, Jenny watches David as he nears a single sentry at the edge of an electronic fence. The old man appears behind as if he grows out of the soldier's shadow, subdues him and pulls the troop behind a rock.

JENNY

Is he dead?

DAVID

No. But he will sleep for a long time.

JENNY

What now?

David picks a key off the Alar's uniform.

DAVID

Cause as much damage as possible. It probably will do no good but I must try.

JENNY

Well, this might help.

Jenny hands the pistol to David as he notices her cachet of devices and weapons.

DAVID

Where did you find all this equipment?

JENNY

I've got connections.

Shrugs as he crosses to the fence and inserts the key into a post. One of the sections disappears. Stops Jenny from continuing.

DAVID

You have done enough. There's no need for you to continue.

JENNY

You can't take them alone. What do I have to live for anyway if Kellan wins?

(shrugs)

Besides, I promised a friend.

Stares him down and extinguishes all doubts.

JENNY

Let's rock.

No answer, brushes by him and into the compound. David pulls out the key and the section of the fence reappears.

EXT. BATTLE CRUISER-FRONT-DAY

Kellan steps to the edge of his army and looks down a long ramp to a vast, marked-off landing pad. In their military dress, the troops bake in the midday sun.

EXT. BATTLE CRUISER-BACK-DAY

Jenny and David pop a small hatch and enter the ship.

INT. CRUISER

Both scurry up a high ladder to a walkway.

INT. ENGINE ROOM

Down a hall and they find themselves a cavernous chamber which takes Jenny's breath away. Turbines as large a football fields, an endless maze of pipes and tubes and a reactor in the center that lets out a low "hummm".

The hatch clicks behind them. David pulls her into a shadowy doorway when an ENGINEER appears below as he checks equipment. Comes nearer and almost spots the intruders.

A reach behind, David tries the locked hatch. Grips the cylinder in his other hand and closes his eyes. After a moment the handle moves and then the door opens.

INT. HALLWAY

Both step out. Jenny notices the handle glows bright red a moment before it fades. A "ding" behind and they whip around with guns ready but...

... an open empty elevator car. They enter.

EXT. DESERT FLOOR

A low rumble catches Kellan's attention. He looks up at the distant skyline as the vast Hellion ship cracks the atmosphere and slowly approaches.

INT. BATTLE CRUISER

A single officer waits for the elevator.

The door slides open, he steps inside, begins to turn, and suddenly pulls his gun. A shot slams him dead against the back

wall. Jenny and David appear from either side of the door. Both scan the hall and slip out of the car.

JENNY

Maybe we should be a little more subtle,
huh?

EXT. BATTLE CRUISER

Out to a long outdoor terrace, a look down to the vast lines of troops.

EXT. DESERT FLOOR

Kellan watches as the Hellions grow closer. A proud grin, looks back at the soldiers spread out behind.

INT. BATTLE CRUISER

David looks to the side and a large turret gun.

DAVID

We may have a chance.

Jenny follows him to the cannon. Slips into the seat as a hand pass over the controls.

Kellan appears in the sights as David's finger wraps around the trigger.

Suddenly, a blast tears across the side of the gun and knocks David, unconscious, to the ground. Jenny looks up and instinctively shoots the soldier. Teller and the other two troops duck behind the corner. Return wild fire as she pulls the old man away.

INT. BATTLESHIP-CORRIDOR

Jenny revives David but just barely.

JENNY

Come on. Come on.

More soldiers appear but she surprisingly gets the jump on them as the elevator door opens. Pulls them both inside as the doors close.

Teller appears and steps over the bodies.

TELLER

Extra men! All levels! I want them found!

INT. ELEVATOR

Jenny slaps David hard across the cheek.

JENNY

(over dramatic)

Live, dammit! Live! Live!

Eyes fling open.

DAVID

I'm all right.

Gets to his feet and rubs his jaw.

DAVID

That really hurt.

Jenny smiles ever so innocently.

JENNY

Sorry. Saw it in a movie.

INT. ENGINE ROOM

The doors open on a quiet level and the disruptors cautiously exit.

Both step down a catwalk just before more soldiers appear and drive them into a corner. A valiant effort to hold the bad guys at bay.

JENNY

What now, Mister Warrior coach?

EXT. DESERT FLOOR

The Hellion cruiser closer.

INT. BATTLE CRUISER

A hesitation, Jenny notices a big turbine behind the growing swarm of soldiers.

She drops the pistol, quickly takes out the "flair gun", and fires it at the machinery. The shot rips into the hull and

coughs out a blizzard of fire and metal which makes a wall between the two sides.

EXT. DESERT FLOOD

A section of the cruiser buckles out and over the desert as Kellan whips around. The troops surge forward and all gesture out to the desert.

The boss looks back as the Hellion ship comes to an abrupt halt and hovers over the desert floor.

INT. BATTLE CRUISER

David nods approval at Jenny's ingenuity.

DAVID

This way.

Both run off.

EXT. DESERT FLOOR

The engines from the Hellion craft kick up the sand underneath into a blinding swirl.

Kellan's eyes flicker in confusion as...

...a figure begins to emerge out of the wall of sand.

INT. BATTLE CRUISER

Jenny and David run into a hanger full of fighters, transport ships and the like.

A few techs confused by the alarms going off, ignore the happenings on the desert floor that broadcasts on a few overhead monitors.

Quickly, all notice the figure approach and stop.

From behind a crate, Jenny and David watch their reactions.

JENNY

What now?

DAVID

If we can blow up one of these ships,
it'll make them vulnerable. Hopefully
they will be attacked later.

Looks at him intently.

JENNY

Let's do it.

David turns and begins to sneak around the hanger just before
Jenny notices the monitors.

JENNY

Matt?

Awestruck, she stands and David sees her.

DAVID

Jenny!

Suddenly, a shot impacts in the wall nearby and she dives to
the ground.

JENNY

Matt's alive!

EXT. DESERT FLOOR

Out of the shadow of the Hellion cruiser Matthew continues to
approach with the sword in his hand.

Sluggish but unwavering, his steps intent despite his battered
looks. A yard away, stops. The only sound the rustle of the
sand.

MATTHEW

It is time, Kellan!

Kellan glares at him then turns to a detachment of troops
nearby.

KELLAN

Kill him!

A harsh wave of metal jabs the air as the soldiers raise their
guns. From out of nowhere, a barrage of fire consumes the
detachment and they fall to the shock of Kellan.

Suddenly, an endless streak of shadows dance across the desert. In the horizon, a multitude of small ships of every size and condition appear and line up a few yards behind Matthew.

Bandaged, Bren looks out to the face off with resolve, the others regretful, outnumbered and ready to die.

A glance back at his troops, the boss looks up at the Hellion ship and then down at the boy. Removes his cape, approaches the young man and takes a sword from its sheath as he stops.

The two study each other intently.

KELLAN

So you have returned. Are you prepared to die?

Matthew eyes stay fixed.

MATTHEW

Are you?

A twitch of anxiety hits Kellan before a grin.

KELLAN

Yes, it is time.

Without a sound, the bad guy's blade flies toward Matthew, who blocks it with his own. Striking steel echoes across the desert floor.

INT. BATTLE CRUISER

A barrage of fire holds Jenny and David down.

JENNY

Okay, I'm getting a little pissed off!

She whips around and lets go with several precise blasts that take out a few troops.

EXT. DESERT FLOOR

Kellan's and Matthew's blades strike very close. A struggle, hand to hand, for a moment before Kellan drives the sword handle across the boy's chin. The young man stumbles back as Kellan burns with an insane confidence.

KELLAN

You are weak! You will be easier to kill
than your father.

Matthew strongly steps forward.

MATTHEW

I am not my father.

The kid returns a swifter and more calculated attack than before. The a'hole narrowly saves his head as the clash continues.

INT. BATTLE CRUISER

The hanger a blazing oven of fire as the soldiers fall back.

David urgently gestures to a ship.

DAVID

Over there!

The two run through the forest of flame to an open craft.

INT. SHIP

David jumps behind the control panel as Jenny watches the blaze close in.

JENNY

If you're gonna do something, I'd do it
now.

The controls stay idle.

EXT. DESERT FLOOR

Matthew strikes back with a smoldering rage. As the anger weakens his aim, Kellan's blade shaves deep across his opponent's side.

For a long moment, Matthew stumbles back to recoup from this hit as the bad guy regains his strength from the barrage.

As the power drains from him, the kid looks to the mass of Alar troops and then up to the Hellion cruiser.

Kellan, with an animalistic cry, charge like a steed as his sword makes its flight. A burst of strength erases Matthew's name from his blade. Another drives him back.

With each thrust, our hero becomes stronger and Kellan becomes weaker. A few slices cut him before one wrenches the sword out of a'hole's hand.

On one knee, Kellan gazes up the point of the sword to Matthew who, despite being ripped apart, holds the blade steady.

KELLAN

Finish me.

Expression calms as he lifts the weapon.

MATTHEW

You are dead already.

A glance at the polarized troops, then begins to turn and walk away.

Kellan musters his strength, pulls a small capsule off of his belt and stands on wobbly legs. A wicked smile.

INT. BATTLE CRUISER-INT. SHIP

David frantically goes over the frozen controls.

JENNY

Come on.

Jenny angrily kicks the side of the panel. Suddenly, they come to life and the ship locks in.

JENNY

About time.

INT. BATTLE CRUISER

A few small flames lick at their heels as they blast out through the bay doors.

EXT. DESERT FLOOR

Kellan twists the top of the capsule and it changes color with a hideous "click".

KELLAN

That may be but there are others to take my place. I have always been and always will be.

Matthew notices the capsule with a shocked expression. Looks into his insane eyes as...

...several shots drive Kellan back, out of range. The explosion from the capsule swallows up the evil leader as the kid gazes up to the menacing mass of the Hellion battle cruiser.

The ship swoops over the top of the soldiers and comes down near Matthew.

Jenny and David jump out to join him. She glances back at the other ships and Bren, gives him a smile.

The troops confused, a hostile mass of uncertainty.

JENNY

Did you ever see Butch Cassidy and the Sundance Kid?

MATTHEW

No.

JENNY

Too bad.

Slowly, some of the troops begin to merge forward but a cannon blast from above cuts a deep trench between them.

JENNY

I thought they were the bad guys?

DAVID

So did I.

Teller appears out of the troops, steps to the edge of the hole and pierces them with a cold stare.

TELLER

The legend is fulfilled! It is over!

The alien nods to David, who reciprocates.

TELLER

We shall return home!

With that, he turns and the soldiers slowly retreat back to the ship with him.

Without a word, a look back to the Hellions. The titanic war machine hovers like a preying leopard. The vessel begins to ascend into the sky and out of sight.

Matthew collapses in exhaustion as the two catch him. Jenny looks to David.

JENNY

Is it over?

DAVID

It's over.

A sigh and a smile from ear to ear as she cradles Matthew.

JENNY

Then let's make like a tree and get outta here.

The kid looks up.

MATTHEW

It's leave. Make like a tree and leave.

Both look at each other for a long moment before Jenny begins to laugh, followed weakly by Matthew. Then David.

They help him to the ship.

EXT. TERRAIN-DAY

The small craft slowly makes its way.

As she cradles Matthew, Jenny looks up to David and out to the ships that flank them, one being Bren's craft.

She wearily turns her attention back to the man.

EXT. JUNGLE-DAY

Jenny, Matt and David at the ship, rushes through the jungle to Aita's shelter. Smoke from the battle stretches across the sky.

A break through to the clearing, Jenny sees Aita, back to her as she stares to the sky and the smoke. The Earthling has a big smile.

JENNY

Aita?

A turn. Eyes streak with tears.

AITA

Je-nay cha-ta Kellan?

JENNY

Je-nay kicked their ass!

She smiles and stretches out her arms. After a moment, Aita grins through tears and hugs her friend.

EXT. CLIFF-DAY

Jenny stares down at a beautiful valley, her eyes enwrapped in the complex colors it contains.

Matthew comes up beside her and waits. She turns and warmly smiles.

JENNY

It's so beautiful. Even after what's happened--it's beautiful.

MATTHEW

Yes.

A silence comes between them as Jenny's expression turns somber.

JENNY

Is it time to go?

MATTHEW

For you--yes.

Musters a smile but her sadness shows through.

JENNY

Okay.

They start up a hill toward...

...a small shuttle that rests on a plain. Near two PHAL SOLDIERS, Aita, and David who studies Jenny with regret in her eyes. David steps into the ship as the two come near.

JENNY

How're you feeling?

Matthew nods.

MATTHEW

Okay.

Jenny nods back and glances away nervously. Looks back but both have nothing to say despite an obvious need to.

David returns, hands her a cylinder and holds up one of his own.

JENNY

I don't know about this. The first time wasn't too great.

MATTHEW

You'll be safe. I promise.

Jenny stares at him, a trusting look in her eyes as sarcasm disappears. Touches her shoulder.

Matthew takes David's cylinder and steps back.

DAVID

Hold it and concentrate. I will help you.

JENNY

Hold on.

A reach into her pocket, Jenny steps toward Aita and pulls out her car keys. Takes a plastic Mickey Mouse off the ring and hands it to Aita, who finds it an amusement.

JENNY

Thank you.

Returns the smile as Jenny turns to Matthew.

MATTHEW

Are you ready?

JENNY

Yeah. I guess.

Jenny grips the cylinder in both hands as she looks to the man one final time.

JENNY

I'll miss you.

MATTHEW

And I you.

Smiles and closes her eyes as a light begins to form around her.

MATTHEW

It will disappear once she returns?

DAVID

Yes.

EXT.-STREET-EARTH-BAR-NIGHT

The neon sign of a dive bar flickers over a deserted street as a single car ambles by.

INT. BAR-NIGHT

STAN and BILL, two trucker types, play pool and drink beer.

STAN

How's the wife?

BILL

Aw, she's givin' me problems. Says I never spend any time with her. She says I'll regret it if I lose her.

Stan laughs hoarsely at this.

STAN

They're always saying that. Don't sweat it.

BILL

Yeah. I need another beer.

Bill shuffles over to the gruff looking bartender, AL. To the side, a window overlooks the street.

BILL

Give me another Bud, Al.

As Al reaches into the cooler, a small light begins to form outside of the window on the street. Both turn toward the brightness with cautious looks on their faces.

The light suddenly expands and, with a clap, shatters the glass as it disappears.

Dazed, Jenny blinks before she smiles at the bar patrons that gape at her.

JENNY

Hi guys.

Notices the mess.

JENNY

Uh, sorry about that.

Jenny flashes a petite smile before she bows out of sight.

EXT. STREET

A sigh of relief, she rolls her eyes and rushes away.

INT. CAB

Jenny catches a cab at the corner and it pulls away. The CAB DRIVER gives her the once over.

INT. BAR

Bill hands the beer back to Al and nervously clears his throat.

BILL

I think I'll go home and see the wife.

He begins to step toward the front door but stops like a rope pulls him back. A glance at Al and a nod.

BILL

I think I'll go out the back.

Al's stunned eyes follow him out then return to the shattered window.

INT. CAB-STREET

Jenny remembers the Enhancer trapped in her hand. The cylinder sparkles like a rainbow. A giggle like a little girl before she hides it in the coat.

The drum of fresh rain on the windshield catches her attention.

CAB DRIVER

God damn rain. Uh, excuse me miss.

JENNY

(smirks)

No problem.

Jenny relaxes, looks out to the rain and smiles reflectively.