

THE VISIT

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FADE IN:

Space.

(Dialogue meant to be introduced in an alien language and then transition to English to the audience.)

SAN (V.O.)

We ran. Ran for a very long time.

A ship appears. The craft large but battered and burned in places, fat in others. Hardly sleek.

INT. SCIENCE SHIP

Corridors that reflect the exterior. Utilitarian from the start and age not a help, either.

INT. COMMAND CENTER

Cramped with a few seats. Equipment boxed in like someone's otherworld closet.

A screen clicks on and percolates for a moment. The message reads something in an alien language.

INSERT: HABITABLE PLANET.

INT. CRYOGENICS ROOM

About a dozen canisters line the walls with humanoids inside. Close to human except for subtle facial features.

Another console clicks on and begins to run. The flasks begin to thaw their inhabitants. The doors raise and they awaken. When they open their eyes all have different color pupils.

PRAS steps out and shakes off the effects as he peels off a few wires pasted to his temple. Somewhat fat and seemingly young, late 20s comparatively. His hand passes over what looks like a tiny computer portal lodged in the back of his neck.

Next GAT, late 40s type. He, too, has a portal.

GAT

Meteors are not striking the hull this time. So it must be another planet?

Pras refers to one of the consoles.

PRAS

Yes.

GAT

How long was it this time?

A pause as Pras looks that up, too.

PRAS

Seventy-four years. Give or take.  
This equipment has developed a slip  
rate.

GAT

And surprisingly, I'm not hungry.

Others start to wake and step out. All males.

GAT

(to crew)

Let's get dressed and see what there  
is to see.

PRAS

What about Spel?

Gat gives a corner flask a glare. The faint outline of a man  
in his late 40s, SPEL, seen inside, still frozen.

GAT

No. Not unless necessary.

He hesitates.

GAT

Where's San?

Pras moves through the men to one open flask and SAN, large,  
mid-30s with his hair distinctively different than the  
others. Scars riddle his body.

Pras checks the adjacent panel and then reaches for the  
wires on his temple. Suddenly San's hand flies out and grabs  
Pras' wrist. Slowly eyes open and coldly stare at the kid, a  
voice like molasses.

SAN

I was resting my eyes. That's all.

Pras, frozen, starts to nod and step back as Gat appears.

GAT

Can you join us, Officer San? We may have found ourselves a new home.

SAN

Again?

The men step off and leave him alone.

Something in his breast pocket stirs. He reaches in and takes out a strange little creature the size of a mouse. Hairy and big bright eyes that blink from waking up. It looks up to San as he gently pets it.

INT. CONTROL ROOM

The men take their respective positions and the equipment comes to life. Some grainy and quick glances of a planet on their monitors.

INT. LOCKER ROOM

San alone and fully dressed. The tiny creature crawls around on the counter. Part of a candy bar of sorts crumpled up on the counter and the creature begins to eat.

San takes out an odd knife and easily twirls it around his hand and fingers. The blade slips into a sheath in his tunic. A handgun removed and dropped in a side holster.

Finally he hesitates at a small pen-like device. A button pushed and a film via hologram plays in a tiny area above the pen of a woman like him. He relents a quick smile and then summarily turns it off.

A look at the creature.

SAN

(sharply)

Pssst!

Suddenly the creature's fur stands on end and hardens. San pushes it with his finger and---like a rock.

SAN

Pssst!

The fur relents and the creature looks up to San.

SAN

Just wanted to make sure you're  
still healthy.

Picks up the creature and puts it in his pocket.

INT. CONTROL ROOM

Gat enters.

GAT

Raise it up. Let's take a look.

A blast shield raises up and a planet sits in space before  
them: Earth. San enters but does not take a console.

Pras refers to his monitor.

PRAS

Extensive man-made structures all over  
the surface.

GAT

Then it's populated.

PRAS

No. Not for such development. Actually  
very few life signs. Breathable air.  
Water. But some very violent weather  
patterns. Definitely not natural.

GAT

What's the cause?

PRAS

I don't know. Seemingly a result of some  
artificial force.

GAT

What happened to all the people?

EXT. SCIENCE SHIP

A damaged satellite makes its way around the orbit, the  
alien ship in the distance. But a strange anomaly trails the  
satellite, like smoke from a tailpipe.

INT. SCIENCE SHIP

San enters and looks around. Pras glances at him for a moment and then returns to his work.

A tech, DAG, notices him with a glare.

DAG

Must be hard for an Esso soldier on a science vessel. Doesn't quite make you feel useful, does it.

San leans in and crowds the man.

SAN

A soldier can always find a way to amuse himself.

The creature pokes its head out of San's pocket and hisses with long teeth at this jerk, too. Dag loses his smirk as the soldier steps away.

Another tech, ANTAL, notices the satellite on his monitor and punches a few buttons. The monitor targets the satellite and ESTABLISHING LINK appears (inserted over the alien language).

Gat steps beside Pras.

GAT

Let's take up orbit and do a thorough scan.

LINK ESTABLISHED on Antal's screen.

EXT. SCIENCE SHIP

The exposed computers on the satellite flash on a moment before it belches out a monstrous version of the anomaly. Like a tidal wave it charges toward the ship.

INT. SCIENCE SHIP

GAT

What's that?

SAN

Trouble.

As the wave hits the ship the hull rattles violently.

Console boards short out. A couple men blown across the room but pick themselves up with a groan. Warning bells go off.

The creature appears again and summarily changes to its armor before back into the pocket.

EXT. SCIENCE SHIP

The ship lists to the side as the anomaly cuts across the hull. The craft begins to sink towards the planet.

INT. CONTROL ROOM

The room tries to collect itself.

GAT

Get us on line!

PRAS

I can't!

San leaps over to one of the TWO injured TECHS. Straightens up and winces as he holds his arm.

TECH

It just my arm. Help Heit.

San crosses to HEIT on the ground with a piece of metal impacted in his chest. Clearly looks mortally wounded.

SAN

Hold on.

Heit smiles listlessly through his pain.

HEIT

It's okay. I'm happy. I can go home.  
No more running. I can go home.

San startled. And then Heit dies.

SAN

Tell them we're sorry.

PRAS

Balance engines gone! Main thrusters  
gone!

They start to pick up speed as they near the atmosphere; Pras wide-eyed at the big rock in front of them.

PRAS

Hold on!

All grip anything remotely solid as they hit the atmosphere.

EXT. SHIP

Like a hurricane, tornado and nuclear bomb all in one. The hull shakes. And shakes. Pieces rip off like paper cups.

INT. SHIP

Inside pipes and panels come loose.

On the monitor, quick flashes of Earth in the midst of torrential weather. Cities have been eaten alive. Nobody could live in such devastation.

Another jolt and everyone goes flying. San steadies himself as he grabs onto something. Pras gets thrown out of his chair as the ship lists. San catches him and narrowly saves Pras from being impaled on a piece of pipe that juts from the wall.

San pulls him closer and glares at the man.

SAN

I'm not dying like this.

Pras' eyes begin to show some realization.

PRAS

I can cross-patch the engines.

Pras thrown back into the seat and his fingers fly over the strange console. All the gauges level out---

EXT. SCIENCE SHIP

---and the engines fire.

INT. SCIENCE SHIP

They have control but the storm still bangs them around. San's hand slowly releases as Gat appears.

PRAS

We aren't going to crash but we need to set down now.

Pras' maps furiously slip by on his screen.

PRAS

There's too much weather. None of it's safe down there.

The map centers in on a portion of California. On the map a huge circle of relief.

PRAS

Wait. This is strange.

GAT

Can we land there?

PRAS

Yes.

San leans in.

SAN

Then do it.

EXT. SCIENCE SHIP-NIGHT

The ship haphazardly turns and blasts across the sky. It suddenly exits the storm area over a cityscape in the midst of a rain storm but much less than previously.

INT. SCIENCE SHIP

PRAS

There are people down there. I just don't know where. Should we land?

SAN

On one of the structures. Can it take the weight?

Gat looks at him.

SAN

If they're hostile, we want to be above them.

A few buttons pushed and:

PRAS

Yes we can. Captain?

GAT

On a structure. Put us on a structure.

EXT. SCIENCE SHIP

The ship twists and then begins to descend onto a roof. One of the landing gears crush an air-conditioning unit.

INT. SCIENCE SHIP

Red lights go off on Pras' console. He quickly powers down the system.

GAT

Damage report.

Pras sighs.

The creature pokes its head out for a moment then quickly retreats back inside.

PRAS

Whatever hit us affected just about everything. Engines. Computer system.

GAT

Can you repair it?

PRAS

I don't know. It'll take time. I need Spel.

GAT

No!

They all look at him. Gat realizes his outburst.

GAT

If we need him, we'll need him. Do you know what hit us?

PRAS

No. A weapon, maybe.

SAN

That was no weapon. It was the same thing that killed these people. But not a weapon.

DAG

This from the man who supposedly  
never saw the truth behind the war?

PRAS

Nobody did, Dag!

Pras realizes his outburst, glances at San and then shrinks  
back into his seat. Dag smiles and leans over Pras.

DAG

But we didn't have the benefit of being  
on the front lines.

GAT

Enough!

Dag steps back.

GAT

How's Heit?

DAG

Dead, sir. Dead.

(recites)

As we also inch closer to extinction.

Gat sighs.

SAN

We should send a party out, to understand  
the area.

Gat nods.

GAT

How are the conditions?

PRAS

Breathable air. Temperature cold but  
within normal parameters.

A light goes off. Pras sighs.

PRAS

The present conditions have isotonic  
subpulses.

Gat sighs.

SAN

What does that mean?

GAT

It's disruptive to our neurology. Slow acting but eventually fatal. Pras, how long does the computer give us?

Fingers fly over keys.

PRAS

It's not dangerous now. But we have to leave soon. If we stay, we would all be dead in about ten months.

GAT

Okay. Officer San, please lead a reconnaissance party. Pras, work on the system and try and find out what caused all this. I'd like to get out of here.

SAN

And go where?

Gat glares at him a moment and then exits.

INT. HATCH-NIGHT

Antal and Dag by the hatch with guns. San appears and glances at them. Antal uncomfortable with his weapon. San snatches it away, pushes a couple of switches and latches and hands it back. Antal nods that he now understands the gun.

SAN

Just keep your eyes open and watch each other. Don't shoot anybody unless you have to. Let's go.

He steps forward and, a few buttons later, the hatch opens up. They exit.

EXT. ROOF

They step down and Dag, with a hand-held device, directs them to the stairwell.

INT. BUILDING

All travel down a labyrinth of stairs, the only light from the powerful but small flashlights on their guns.

EXT. BUILDING

Everyone reaches the several front doors to the street, some smashed-out glass.

The street strewn with trash, too. Nobody around. The broken sign above them denotes STAPLES CENTER.

DAG

Very attractive. It really feels like home.

San glares at him.

SAN

Let's go.

They follow him. Dag adds at roll of the eyes.

Everyone studies the area as they walk. Antal notices a computer shop.

ANTAL

Stop.

A look to him.

ANTAL

We should look in here.

To the shop. Various old computer units around along with discs of every sort. Picks one unit up off the floor and sets it on a table.

ANTAL

Rudimentary artificial intelligence but it may have something interesting.

A small device appears from his pocket and he finds a port in the back. A light connects the two devices. Numbers and symbols streak by on the small screen. The light goes off. He checks his screen.

SAN

Anything?

ANTAL

The extraction of their language. I'll start a translation program.

He pushes a few buttons.

SAN

Anything else?

ANTAL

No.

SAN

Then let's move on.

An old newspaper on the counter reads the year as 2016.

EXT. STREET-NIGHT

All continue down another street in the middle of the clump of buildings. San puzzled.

Antal finishes the program on his tiny computer and angles the device to the small port on the back of his neck. Pushes the button and the pulse enters. A momentary wince but fine after that.

DAG

San, this is getting ridiculous. Let's go back to the ship.

ABOVE

someone watches these men. But this other person hears an alien language.

EXT. STREET

San stops in his tracks and turns.

SAN

Do you feel anything?

DAG

No. What should I feel? Are you having a breakdown?

The soldier glances around the street.

SAN

There was an operation on Rylis. We wiped out a whole platoon. As I was walking through the bodies I felt---

ABOVE

the mystery person trains a rifle on them.

EXT. STREET

DAG

What are you talking about?

Suddenly, a human woman, AMY, 30s, appears on one of the corners and fires a grenade launcher on her rifle over their heads. The result blasts out an overhead window and a man flies out and lands on the street. The same person that was watching them.

San raises his weapon to Dag as his eyes widen in terror.

But San angles the nose of the gun just past his head and fires. Another man behind becomes floored by the blast that resembles a light pulse rather than a bullet.

San whips around and trains his gun on the woman who does the same with him. The other two haphazardly collect themselves and try to anticipate an attack from any angle.

Although ruffled, she has a glare that doesn't waiver. Her clothes a cacophony of field gear. More salvaged than anything. More a curiosity between the two than caution.

AMY

Take it easy guys. I just saved you.

SAN

I don't understand.

Amy hears a different language through her ears.

ANTAL

She said she just saved us.

SAN

The program works?

ANTAL

Yes. I can't talk to her, though. We would need to give her a pin.

SAN

Get ready with one.

With that, San raises his gun and puts his hands up. Amy sighs. The soldier flicks a switch on the handle of his gun and a light jumps out and stuns her. As she begins to fall, San catches her.

SAN

Quick.

Antal runs over and scans the back of her neck.

ANTAL

She can accept it.

The woman groggy. Antal sprays the back of her neck with a tiny bottle. He produces a tiny port and positions it at her neck. It seemingly melts into her neck with the tip that protrudes out.

Antal then repeats the download for the language translation. As he pushes a last button Amy snaps out of it and reels back. She gasps and pushes away from San as she claws at the back of her neck.

ANTAL

No! Don't do that.

To Amy, Antal's vocal words increasingly understandable to her. The vocal words seem out of sync to her then click into place.

ANTAL

It'll be okay. We won't hurt you.

San gestures to the tech and the young man zaps San with the translation program. San steps up and extends to her the confiscated gun.

AMY

What did you do to me? Who are you?  
I was just trying to help.

SAN

We're grateful.

Amy hesitates for a moment and then takes her gun as Antal hits the other two with the program.

SAN

I am San.

Dag leers at the female.

DAG

(to Antal)

She seems genetically similar to our women?

This time Antal rolls his eyes.

Amy extends her hand and San looks at it for a moment. He catches on and shakes. A flicker of confusions with Amy about this.

The growl of an engine.

AMY

We should get out of sight.

She leads them off but the other three hesitate. The truck roars around the corner with a pile of men inside. One points them out and they train their guns on the strangers. The aliens tear ass and barely make it as bullets chew at their heels.

The truck gives chase.

Another truck with soldiers appears and stops at the two bodies. A COMMANDER steps up.

COMMANDER

Damn Scavengers! Fan out! Find them!

EXT. STREET

The chased run down another boulevard and then Amy stops them.

After a moment, a truck comes down the same, but empty, boulevard. It stops and FOUR SOLDIERS step out.

SOLDIER #1

(into radio)

We're on Spring. Got nothing here.

RADIO

Hang tight for a moment.

The four men scan the shadowy street. Two wander off together to the sidewalk and a storefront.

SOLDIER #2

I'll bet you it's Amy again.

SOLDIER #3

That's a nice one, I'll tell ya.

One lights a cigarette.

SOLDIER #2

I hope so. I can tell ya what I'd do to her.

Both giggle like little boys.

San appears in the shadows behind from the sign awning above. His feet silently hit the ground and he towers behind them.

Something catches their senses and they turn. One quick smile and then San unleashes a torrent of punches and kicks. One guy drops and another goes through a plate glass window.

All San gets is a sigh---before the third soldier fires and misses. San whips around and launches his knife into the air. It connects in the man's chest. He ducks behind a car as the last soldier fires.

SOLDIER #1

Good job! But you ain't getting' out of here!

The man fires again as the car turns into Swiss cheese.

San calmly focuses his rifle to the cement and changes a switch. Takes a deep breath and then fires. As the soldier's gunfire briefly ceases, San fires and launches twenty feet into the air towards the soldier.

Caught by surprise, he reacts slowly as San twists in mid-air and lands a boot across the man's chin. No more threat.

Amy, agape, and the others appear out of the storefront as San pulls his knife out of the other man. She can just look at the stranger as he snaps his wrist and the blood flies

off.

SAN  
You had a way out?

She snaps out of it.

SAN  
Oh yeah. Impending death.

She leads them to another corner shop. They disappear as another truck passes by, unaware of them.

INT. STOREFRONT

Amy takes that moment to study the visitors. The odd eyes. The hair.

AMY  
Come on. Let's get outta here.

She leads them to the back room and a trap door that reveals a ladder down to the sewers. They disappear as lights from the soldiers dance around the walls.

INT. SEWER

San stops Amy.

SAN  
We have other people with us. We have to get back to them.

AMY  
Where are they?

SAN  
On a round building. In our craft. About three scraggs that way.

A gestures in the rough direction they came.

AMY  
Scraggs? Where are you guys from?

San almost answers but hesitates.

SAN  
Will they be in danger from those men?

AMY

Yes, but there's nothing we can do about it now. It sounds like they're at the arena. We have to take the long way around. Can you contact them?

SAN

Yes.

AMY

Tell them to stay put and be very quiet.

San nods to Antal, who produces a communication device as everyone disappears into the shadows.

INT. SCIENCE SHIP-NIGHT

Pras at his console as Gat enters.

PRAS

Understood.

Pushes a button.

GAT

Well?

PRAS

Yes. They've met the natives.

INT. SEWER-NIGHT

They walk along. Amy studies San.

AMY

You didn't answer my question.

SAN

What question?

AMY

Where are you guys from?

The soldier hesitates.

SAN

Have your people ever had contact with-- extraterrestrial life forms?

AMY  
From another planet?

SAN  
Yes.

Amy stops in her tracks and looks over the three.

AMY  
You guys're from another planet?

Dag gives her a big smile. San on a different wavelength.

SAN  
Yes. Very far away.

She nods for a moment and takes this in. Touches the object in the back of her neck.

AMY  
Well, you look freaky enough. And stranger things have happened.

The aliens glance at each other.

SAN  
What did happen here?

Loses her good cheer and they continue on.

AMY  
I don't know. One day there was a light. Strange, colorful light. Like a tidal wave. I guess it spread all around the planet. Who knows? Then it hit LA and all the people disappeared.

Snaps her fingers.

AMY  
Just like that. Then the weather went to Hell.

They reach a turn and a large piece of equipment underneath a dirty tarp.

DAG  
What about now? Who're those men?

AMY

Get on. I'll show you my world.

They pile into an old maintenance cart and Amy begins to drive.

EXT. THE CITY

The craggy remains of the city humm in order. Some buildings with smoke stacks that oddly-jutt out. Others link together with a mish-mash of connections. Basically laborious work being done everywhere. And men with guns that hover here and there.

INT. AMPHITHEATER

People file into the large open-air amphitheater, the curtain drawn. Excitement in the air with most of the patrons with vapid, excited smiles on their faces. A single camera platform sets up.

INT. BACKSTAGE

More guards around. A door.

INT. DRESSING ROOM

The room reeks of self-indulgence. Furniture the best. A clear pitcher of water sits on the table.

A figure, DANIEL, sits slumped on one of the plush chairs. A cross around his neck that lies against a fine silk shirt. Something in his hand, a hand with a Rolex around the wrist.

DANIEL

Your will be done, my lord.

Daniel twists the thin flask around in his hand.

DANIEL

Give me the power to do what I have to do.

He hesitates.

DANIEL

Give me the power.

Then a knock at the door. The twirl of the flask ceases and he wraps his fingers around it.

DANIEL

Yes?

A STAGEHAND cautiously enters.

STAGEHAND

We're ready for you, Daniel. Whenever you are.

DANIEL

In a moment.

The stagehand nods then exits.

Daniel turns his attention to the flask in his hand. With the flick of a switch, a tiny needle appears. It plunges into his neck and sighs.

INT. SEWER-NIGHT

Amy stops the cart and gets out.

AMY

Let's go.

At an overhead pipe. Amy reaches above and connects a tiny pen light gizmo to some wiring.

AMY

He should be having his Friday pep talk soon.

DAG

Who is he?

AMY

(spiteful)  
Daniel.

She flicks on the device and a large, crystal clear image of the auditorium projects onto the wall.

EXT. AUDITORIUM

The lights go down and the show begins. The cadence of music thrusts out of the speakers. Sharply dressed guards line the stage. From below raises a platform with Daniel. The crowd erupts in applause.

EXT. STREET

Monitors part of the landscape everywhere but battered like a parking meter or street light. Work ceases as people look to them.

INT. AMPITHEATRE

Daniel finally seen. In his late 40s, strikingly handsome but with that glint of inebriation in his eyes.

Despite the pomp and circumstance, cool and smooth as he walks one end of the stage to another. A wrestling match. A rock show. A church service.

The mic appears in his hand amidst the chants of "Daniel, Daniel, Daniel." They subside.

DANIEL

My people. I have sad news for you.

An overhead screen clicks to the aftermath of the street fight previously.

DANIEL

They have struck again, within the past hour.

Gasps from the crowd.

DANIEL

The scavengers. They struck without mercy and slaughtered our brothers guarding our way of life. Ten dead. Just because they hate what we stand for.

Daniel catches a buxom beauty in the front row.

INT. SEWER

ANTAL

It didn't happen that way.

AMY

(sarcastic)

He exaggerates. Okay, lies.

San and Amy catch a look that lingers.

INT. AMPITEATRE

DANIEL

They steal from us, taking our hard work away. But we won't let them pull us down, will we?

A hearty "No!" from the crowd.

DANIEL

Those Godless bastards won't avert us from our path, will they?

Another "No!"

DANIEL

Then we will continue to forge a path to the promised land, a promised land on this Earth.

Cheers.

INT. SEWER

AMY

The reality is that he drove us out. We spoke of freedom. That didn't jive with his agenda. All he wants is for people to work and work to give him power and a paradise for himself. And a few others. We questioned him. Now he tries to kill us at every turn and then lies to his people about it. All he wants is power.

DAG

(to San)  
Just like home.

San glares at Dag. Amy recognizes the tension.

AMY

We should go, fellas.

She disconnects the mini-TV.

EXT. RAVINE-NIGHT

They emerge into a dark ravine with debris everywhere. Amy fingers the port on the back of her neck as she leads them

to a sedan under a bridge.

AMY

This is something like a computer port,  
right?

SAN

It allows information to be downloaded  
directly into your brain.

AMY

This ain't gonna hurt me, is it?

ANTAL

No. It's safe.

AMY

And you can take it out?

ANTAL

Yes.

She fingers the thing.

AMY

It's actually very comfortable. And  
the crimp in my neck is totally gone.

They reach the car and she hesitates. Looks them over.

AMY

And you guys are REALLY from another  
planet?

They glance each other, too.

SAN

Yes.

With the smirk, shakes her head and climbs into the car.

AMY

I'll be a monkey's slut.

After he absorbs this, the other three get in, too. But San  
hesitates and looks around the area with the same expression  
he had on the street.

AMY

(to San)  
What's wrong?

DAG

With him? Who knows?

San turns back to her.

SAN

Nothing.

He climbs inside and closes the door. She takes a moment to study him before the car drives away.

Above, a single soldier peers down at the car from the bridge above.

INT. CAR

AMY

You're a soldier. They're not.

SAN

Yes.

Dag finds his opportunity.

DAG

I am a Professor of Atmospheric  
Sciences.

Amy not impressed.

AMY

Wonderful for you.

Dag shrinks back into the back seat. Another glance at San.

AMY

You guys don't seem like criminals. Why  
so far from home?

San glances at her.

SAN

There' no more of our people, except us.  
We had to move on.

AMY  
That's terrible. War?

San sighs.

SAN  
You could say that.

San peers into the night. Obvious that he doesn't want to talk about that subject.

AMY  
Home sweet home.

EXT. RAVINE

The car slows when it reaches an imposing wall made of a mish-mash of pieces of steel, junked cars, large appliances, etc. Several men appear on the top with guns drawn.

The large sliding doors part slightly and MARSH, 30s, appears. He has a wide smile and mischievous grin.

MARSH  
Amy! So good to see you.

Amy rolls her eyes.

MARSH  
We were so worried about you.

AMY  
Well, I almost didn't make it. Open the door.

MARSH  
You always say that. You're such a drama queen.

As they talk, San looks at this man. But then something catches his eye from behind and looks into the darkness. He slowly unclips the scope on his rifle and thumbs a button.

Positioned to where they came from and, sure enough, he sees a figure hide in the shadows that watches them. Then the unknown man takes a tiny box out of his pocket.

MARSH  
Who're your friends?

AMY  
You're not gonna believe this.

SAN  
Out!

Marsh hears a strange language.

MARSH  
What's he sayin'?

AMY  
Get out?

SAN  
Leave the vehicle!

They all bail out as the creature pokes its head from San's pocket. It flicks back to its armor and disappears back inside.

SAN  
Run!

AMY  
Run!

They tear ass towards the double doors.

EXT. TOP OF RAVINE

The lone figure startled by their abrupt departure and fumbles with the box for a moment. He yanks out the antennae and thumbs the button.

INT. RAVINE

Most get through the doors as Amy brings up the rear, followed by San. She trips and falls.

The car erupts into a fireball and off the ground. It flips from the back and shoots straight for them. Then San turns on the speed, grabs her up and leaps through the narrow space a breath before the burning car slams against the double doors.

Fire splatters through the opening but San and Amy roll out of the way but she ends up on top of him. A moment between the two.

AMY

Thank you.

SAN

That's a gratitude?

She smirks.

AMY

Yes, it is.

He nods.

Suddenly Marsh and several other men surround the aliens with guns drawn.

AMY

Marsh, put the guns down!

MARSH

What the Hell happened?

San gets to his feet and the weapons lower. He crosses to the edge of the fire. With his scope he sees the figure run back towards a car. He adjusts his rifle and takes aim.

EXT. STREET-INT. CAR

The figure makes it back to the vehicle and starts the engine. He breathes a sigh of relief.

INT. RAVINE

San fires.

INT. STREET

The car pulls out but a moment later it explodes.

INT. RAVINE

They see the aftermath.

MARSH

Who was that?

SAN

I would guess it wasn't a friend.

But Marsh doesn't understand the language.

MARSH

What did he say?

INT. RAVINE-NIGHT

Gun emplacements everywhere. Very few men with weapons around. A former lower-middle class area. People work but it does not have the back-breaking look of Daniel's city. A sense of struggle with these people.

INT. OFFICE-NIGHT

Utilitarian looks.

San looks out the window to the people below.

Marsh sits at his desk with a smirk.

MARSH

Aliens? Please, Amy.

AMY

They look freaky enough. And this.

She shows him the fresh portal in the back of his neck.

Marsh studies it.

MARSH

What's that?

AMY

This thing that they gave me. I can understand their language.

AMY

Happened just like that.

She snaps her fingers.

Marsh loses his smart-ass smile.

San speaks to Antal in their language. Antal responds.

MARSH

What did he say?

AMY

Blood?

With that, San turns and pulls his knife. Marsh cringes a moment before San stands over his desk and cuts his own finger deeply. He bleeds a deep yellow as it drips on the papers on his desk. Marsh stands and studies the wound.

San speaks to Antal again and he throws the soldier the tiny bottle of spray. He squirts once and the wound heals instantly. San wipes the blood on his pants.

AMY

You buy it now?

Just then, the creature pops its head out of San's pocket and hisses at Marsh before it disappears.

AMY

Boy, that's a new one.

MARSH

Yes. Fine. You win.

The sun begins to come up through the window. This attracts both Dag and Antal.

AMY

What's with them?

SAN

We had an artificial sun for eons on my planet. Nobody remembers seeing a natural one.

EXT. SCIENCE SHIP-DAY

The crew on the roof as they take in the sun. Suddenly Pras appears and runs up to Gat.

PRAS

Captain, I think I found a way for us to get off the planet.

INT. BUILDING-DAY

A magnificent business building.

## INT. BUILDING-PENTHOUSE

The whole floor has been converted into living quarters fit for a king. Daniel stands at the window and surveys his kingdom as he sips a cup of tea.

"Ding!" and the elevator opens, two guards on either side. James, 30s, exits, dressed impeccably and very fit. A nod to the guards and continues inside.

DANIEL  
James. Good morning.

JAMES  
Good morning, Daniel.

DANIEL  
Yes, it is.

Daniel takes in the view.

DANIEL  
It is. We are on the cusp of a new day, my friend. We are the new Garden of Eden. We have a second chance to make a world that's right.

JAMES  
Yes. Yes, we do.

DANIEL  
Is the Professor up yet?

JAMES  
Yes, sir. He's always up.

## EXT. BEDROOM

James waits as Daniel finishes up in his suite. Through the door James can see a woman in the bed, on her side, the same woman that Daniel was eyeing from the speech.

She stares forward blankly and shakes a little. Slowly her eyes meet James' and he looks away. Daniel appears.

DANIEL  
Let's go see him.

INT. ELEVATOR

James and Daniel ride down to the 11<sup>th</sup> Floor. The doors part and they step off.

DANIEL

He says he's close, James. Soon we will have our staff and lay down justice to the Godless scavengers.

JAMES

I don't mean to speak out of turn but he's been saying that for months.

DANIEL

I know that. He's a lost soul. But he does have the key to our future. And we must have patience, my friend.

They round the corner and look upon a cacophony of computer equipment. Several old holes in the walls with burn marks around the edges.

A man, THE PROFESSOR, 40s, has his back turned and at a workbench. Pot-bellied and an old Iron Maiden T-shirt. A cigarette dangles from his fingers in one hand. No second hand, only a bandage.

Before him a shotgun but with a myriad of tiny attachments on it. To the side are four other similar guns.

A spider-web of wires attach to the gun in question that lead back to several monitors and gauges. The Professor deposits his cigarette between his cracked lips and fingers some keys on the computer as he mumbles incoherently.

DANIEL

Professor?

The Professor wheels around.

PROFESSOR

Daniel. Good morning.

DANIEL

Morning, Professor. So, how're we coming along with our little toy?

PROFESSOR

So close, sir. So close. There is a glitch in the sub-processor.

Daniel nods.

PROFESSOR

After that, they'll be ready.

The Professor relishes the weapon, a wicked glint in his eyes.

PROFESSOR

Then nothing can stop us.

DANIEL

Justice will be served.

PROFESSOR

Yeah. Sure. Why not?

EXT. STREET-DAY

San, Amy, Marsh, Dag and Antal come out of the building.

MARSH

Maybe they can help us. Do they have guns? Big lasers maybe? Like in the movies.

SAN

No, it's a science vessel. Just the ones we're holding.

AMY

No, dummy. None. They're doctors and such.

They come to a truck and begin to climb in.

Just then another vehicle appears with a man that struggles with two other men. San looks to Amy.

AMY

It's one of Daniel's workers. He uses mind control drugs on them. Tells them it's to ward off illness. We kidnap them one at a time and put them right.

San nods as they take the man into the building.

AMY

But don't worry about the two guys you killed. The soldiers are all assholes. It's amazing how many jerks survived what happened.

SAN

You don't have to take us. We can go ourselves.

AMY

Do you know how to drive one of these?

San looks at the truck.

SAN

No.

AMY

Do you have a map?

SAN

No.

AMY

Then get in. Besides, I owe you.

Another look between them.

MARSH

Try not to get blown up, huh?

Amy gives him a stink eye and then drives off.

EXT. STREET

They drive along. Amy eyes San.

AMY

Now were we. Your planet blew up. You guys didn't do it, did you?

San doesn't want to talk about this.

SAN

Yes, we did.

AMY

I put my foot in my mouth. Sorry.

DAG

We destroyed it. Extinguished our people.  
500 million.

San glares at Dag.

SAN

It wasn't all of us. It was one man.

Amy nods.

AMY

He must have had a reason.

San looks at her and doesn't like the answer about to come.

SAN

Because we weren't a good people.

Amy's eyes flash in confusion. And the end of it as far as  
the soldier sees.

EXT. STAPLES CENTER-DAY

They park on the side of the building.

INT. STAPLES CENTER

Their lights cut the darkness as they climb the stairs.

AMY

You know I saw Madonna play here once.

San hesitates. He doesn't understand.

AMY

I was young. So sue me.

They continue on.

EXT. ROOF

The sunlight splashes into the stairwell and momentarily  
blinds Amy. Her eyes adjust and she looks upon the alien  
space ship before her. Two techs with guns stand guard.

AMY

Whoa! This thing is ugly.

SAN

It wasn't built to be attractive.

AMY

Mission accomplished.

INT. SPACE SHIP

Pras, Gat, San, Amy, Dag and Antal in the control room.

Pras has a graphic on a big screen with the killer satellite they encountered. Between keystrokes he sneaks a peek at Amy.

As Pras continues, his explanations reflect in graphics.

PRAS

The satellite is one of six. They were apparently a system to correct weather patterns. But they caused a time flux spiral that threw the weather into the extremes and created the wave of energy that hit us.

SAN

What happened to the people?

He hesitantly glances at Amy.

PRAS

As far as I can tell, they were likely vaporized. With conditions like that, it seemed inevitable. Apparently there was an anomaly that allowed some to survive. I don't know why.

Dejected, Amy steps away.

SAN

Why's this area not really affected by the weather?

PRAS

That's a good question and the key to us leaving.

A few more buttons and up comes Daniel's area and his building specifically.

PRAS

Apparently they realized what had happened and created a weather buffer around this area. The control center is located here.

AMY

You're not getting' in there. That's Daniel's place. Security everywhere.

PRAS

No, we just have to get close enough to connect externally. It should be no problem then to re-configure it. Then when we fly up and create a temporary hole.

DAG

And go where?

They all look at him.

GAT

(somber)

We can't stay here.

Dag shakes his head.

AMY

Maybe you can fix it.

Amy and San's eyes meet.

SAN

Can the satellites be repaired? The weather be reversed?

Pras hesitates.

PRAS

No, not that I can see.

Silence for a moment.

AMY

You should go in at night. I can take you. I just need some sleep. Anyplace I can lay down?

GAT  
Yes. I'll show you.

INT. CABIN

Amy lies on a bunk, eyes wide open. She tosses and turns and then abandons any thought of sleep.

INT. CORRIDOR

Amy wanders the narrow corridors of the ship. She hears a metallic "thud-thud-thud" over and over.

INT. ROOM

San, alone in the storage room, uses a piece of metal as a punch and kick bag (but with thick gloves on). Very impressive.

Amy hesitates as she sees San's gun and gear to the side--- along with the creature as it eats some crumbs. But then she leans down and pets it with one finger and it begins to "coo".

Then the "thuds" stop. San turns around and gives her an expressionless look.

AMY  
What is this? It's very cute.

SAN  
I don't know. I found it on an Agillian moon. We seem to be compatible.

Amy stands and faces the big alien man with a half-smile.

AMY  
I was meaning to ask. What is it with you guys and your funny haircuts?

He touches his own hair.

SAN  
I was going to pose the same question to you.

She smiles and San relents a quick grin.

AMY  
So you do have a sense of humor.

SAN  
Sometimes it actually works.

He starts back on the piece of metal.

AMY  
You seem out of place with the others.

SAN  
I was just being transported, before---

AMY  
Before what?

San stops his workout.

SAN  
You have a lot of questions.

AMY  
Feel free to ask me anything.

The soldier at a loss for words as she gives him a matter-of-fact look.

SAN  
Okay, I'll show you.

INT. CONTROL ROOM

San sits her down in a seat and picks a tiny wire out of the seat. He inserts it into her neck port. He drops into the adjacent seat and does the same thing for himself.

A few buttons pushed.

AMY  
Is this going to hurt?

SAN  
Only me.

San pushes the last button and "FLASH":

EXT. CITY-DAY

An alien city with an unusual, yellow sun.

Amy gasps as she finds herself on a bluff that overlooks such. San comes up beside her.

AMY

What happened?

SAN

It's okay. It's my planet. Brel.

AMY

This is amazing. It feels so real.

SAN

Just images transmitted directly into your brain.

"FLASH"

EXT. STREET-DAY

They appear on a Brel street as people go by.

SAN

We thought we were a just people. Good people. Then we entered a war.

A building explodes; pandemonium.

SAN

It was blamed on Spras. That was an adjacent planet.

"FLASH"

INT. JUNGLE-NIGHT

Another city with a company of Spras soldiers, a large, muscular and dark-skinned race. Their imposing battle ship sits in the clearing.

SAN

We attacked them over the incident.

Brel soldiers overwhelm the Spras.

SAN

And then we were in a war, a war against people we were told are evil. People who wanted to wipe us out of existence. We had evidence that they committed one atrocity after another.

"FLASH"

INT. STADIUM-DAY

The huge arena and hundreds-of-thousands of San's people cheer a leader on the podium.

SAN

We were fiercely proud. I was proud,  
too, and served with honor.

INT. SCIENCE SHIP-SPACE

The same ship they're in but another image of the past.

Everyone works and the ship in much better condition. Another San tries to stay out of the way. A light goes off on Pras' console as a listless ship comes into view in the port.

SAN

I was being transported back home  
when we encountered a stranded ship.

INT. STRANDED SHIP

A party enters with face masks and sees dead Spras everywhere.

SAN

A hypon gas leak.

Pras steps over to the console and his eyes widen. He scrolls through the information. The others come over and look, too.

SAN

It was a Spras spy ship. And they did  
a very good job. It was all a lie.  
Our leaders had orchestrated the war.  
We were the aggressors. We were the  
ones that were evil. Just to get power  
and take their resources.

And then a device on the screen. A bomb depicted as it destroys a planet.

SAN

And they also found out something we  
didn't know. An attack that would  
decimate the Spras. Kill millions of  
innocent people very soon.

Then an alarm goes off and the ship begins to implode. They rush out of the airlock.

INT. SCIENCE SHIP

In the distance the ship explodes.

SAN

We had no evidence but know we had to stop it somehow. And someone had a way.

Spel looks up from a console.

"FLASH"

INT. SCIENCE SHIP

The ship orbits Brel.

In an adjacent compartment, Spel works on a console.

SAN

He told us that he could disable the power grid, give us time to tell everyone what was really going on. It would be devastating to our world but it would be the right thing to do.

Pras notices something strange on his monitor. He screams and everyone charges Spel's area but not before he locks himself inside. Then San helplessly watches as Spel pushes a button.

A pulse comes out of the ship to the planet below. After a moment, a spider web of electricity criss-crosses the planet before it begins to implode.

They all watch in horror as their home disappears.

SAN

He lied to us. He said it was the only way. He had to save his wife and child. They were Spras.

The ship narrowly pulls away as the concussion fans out across space.

INT. CRYOGENICS ROOM

They put themselves under in the canisters.

SAN

We couldn't stay there so we ran. We ran  
for a very long time.

San reflects for a moment.

SAN

It's not the way I thought my life would  
be. I became everything I despised.

INT. COMMAND CENTER-DAY

In Amy's eyes, the image falls away and leaves her back in  
the real world. The girl speechless for a moment as San  
removes the cable. They look at each other for a moment.

SAN

We should have something to eat before  
we leave.

She nods.

INT. GALLEY-DAY

A strange machine dispenses an equally strange block of  
food. Amy looks it over with a quizzical glance and then  
rubs her finger on it. Then she tastes. Her expression  
changes to delight.

EXT. CITY-NIGHT

The sun goes down on the remains of the city.

INT. COMMAND CENTER-NIGHT

San, in human clothes, eloquently checks his weapons as Amy  
speaks on a battered and mutated cel phone.

AMY

I know but---they need help---I do it  
all the time---now that's not nice!

With that she hangs up.

SAN

Was that the person we met?

AMY

Marsh? Yeah.

SAN  
Is he your companion?

AMY  
Companion? Him? No. Why?

Nothing from San. Then:

SAN  
I wanted to make polite conversation.

Amy smiles and nods as Pras enters with similar clothes as the humans. He pays too much attention to the backpack in his hands that he bumps into the wall. He haphazardly smiles as he approaches.

AMY  
Just us three?

SAN  
Yes.

AMY  
Maybe best we don't give him a gun.

SAN  
I am very aware of that.

EXT. CITY-NIGHT

The three ride in the truck. Pras has his head buried in his equipment. Amy in the middle of a tirade.

AMY  
---chief executive officer. Imagine the arrogance. Chief is good enough for me. Or executive officer. But chief-executive-officer? Please.

She looks to San but he really does not understand her train of thought.

AMY  
Just a pet-peeve of mine before. You have to be there.

A pause as she switches gears.

AMY

Just in and out. It should be no trouble. Then you're on your way.

SAN

Yes.

AMY

Where' you gonna go?

SAN

I don't know. If we stay under these conditions, we will die within months.

AMY

That wouldn't be good.

EXT. STREET-NIGHT

They cautiously make their way down the street. She grabs a piece of thick steel from above an awning and crosses to a manhole cover. She pulls it off and motions to them.

AMY

Age before beauty.

San and Pras glance at each other.

AMY

Just get down the hole.

INT. SEWER

Their flashlights illuminate the area.

AMY

You know, I wanted to be a cop---before.

SAN

What is a "cop"?

AMY

Policema---law enforcement officer.

SAN

Yes. We had those. But few people broke the law.

DAG

Except our leaders.

AMY

I really wanted to make a difference.  
I thought I would. But then the world  
changed. Now there is no law to  
enforce. So I guess we are in the  
same situation.

SAN

Did you ever kill a few hundred  
people that happened to be innocent?

She gets it.

AMY

No.

SAN

Then we are not alike.

They reach another ladder and Amy takes the lead. She  
produces her tiny camera and extends an attachment through  
the tiny opening.

EXT. STREET

A dormant industrial area. Nobody around.

INT. SEWER

Amy sees that on her tiny screen and then retracts the eye.

AMY

We're good to go.

EXT. STREET

They appear and quickly lead by Amy to an adjacent building.

INT. BUILDING

AMY

Okay. We have to stash the rifles here.  
And hide that handgun of yours in your  
jacket.

SAN

How far to the building?

AMY

About three miles.

SAN

What're miles?

She hesitates.

AMY

What do I look like? A conversion chart. Sounds like you have the same measurement of time that we do. Sixty minutes in one hour?

SAN

Yes.

AMY

Then about an hour to sneak through the city.

SAN

(matter-of-fact)

Cool.

Amy looks at him quizzically.

SAN

Is something wrong?

She shakes it off.

INT. CITY-NIGHT

They take to the shadows as they work their way around the activity.

They hesitate but can look down to a clearing. Kids work along with the adults.

SAN

Those are children.

AMY

Everyone works in Daniel's world. "For the good of the people". We should go.

They continue on.

EXT. STREET-NIGHT

The three come down a hill to the street. Amy points to a nearby apartment complex.

AMY

I used to live there, before it happened. My parents were killed in a car-jacking. The cops couldn't find out who did it. I was lost at that time, didn't know what I wanted to do. Didn't really have any other family. Then it made all the sense in the world. Be a cop. Make a difference.

She looks at San.

AMY

Did you lose anybody when your planet---

SAN

My sister. We were all we had left after my parents were killed in a Spras bombing---what I thought was a Spras bombing. It convinced me to enter the military, to fight.

He glances at her.

SAN

So, yes. I guess we are alike.

She smiles---and so does he.

EXT. DANIEL'S BUILDING-NIGHT

They come close to the building.

AMY

You know, we can French kiss the thing if we get any closer.

PRAS

This is fine.

She leads them into a side building and closes the door. A warehouse of sorts. Pras unwraps his equipment and patches in.

Amy shivers.

SAN

Are you okay?

She realizes what she just did.

AMY

Yeah. I just don't like being so close to that place.

SAN

Why is that?

She looks at him for a moment as she searches for the words. Then she presents a charming smile.

AMY

I just don't.

San nods again but knows of another answer.

Pras' computer flashes through several screens as if it crawls through the building's computer system.

PRAS

This is all very exciting. On a mission with an Esso soldier.

San glances at Amy then leans into Pras.

SAN

Think about what that ended up meaning.

Pras loses his good cheer as a schematic of the Earth and the satellites comes on line. Fingers fly over the buttons.

PRAS

I just have to re-configure the alignment so we can manipulate a hole when we take off.

The screen registers that the process was successful.

PRAS

We're done.

AMY

Good. Now we can get the hell outta here.

Another reading on the screen catches Pras' attention.

PRAS

That's strange.

SAN

What?

PRAS

I'm getting some readings I didn't expect. Time slip signatures.

SAN

Which means what?

Amy spies through the crack in the door and sees far more people now on the street.

AMY

We should go.

They hastily pack up the equipment and ready themselves to go. After a moment, they exit.

EXT. STREET

They try to blend into the crowd.

Pras then removes a tiny device and begins to enter figures. He bumps into a couple people as he does.

A GUARD surveys the crowd. He notices Amy and doesn't acknowledge her. Same with San. But Pras clumsy and obvious with his actions.

His eyes widen as he sees the result of his calculations. He looks up and sees that a few feet have edged its way between him and the other two.

Suddenly two guards get the drop on him.

GUARD

Don't move!

The people make room for the actions. San and Amy notice and he holds her back. The guards begin to lead their captive off.

SAN

Is there a way to head them off?

They cut down another corner.

EXT. AVENUE

The guards take a confused Pras around the corner towards a truck. They confiscate his bag of tricks.

As they reach the truck, a hooded San rounds the other side of the vehicle. No chance as he deals out a flurry of kicks and punches. He eloquently lifts Pras' equipment from the guard as he collapses and hands it to the tech, all smiles.

A hand clasps around Pras neck and his eyes meet San's glare.

SAN

For someone so smart, you can be so stupid.

PRAS

I'm sorry. But it's amazing.

Pras tries to hold up the computer as Amy appears and pulls the soldier off.

AMY

Come on boys. Play nice.

An alarm goes off from down the street as several more guards in a truck appear. San pushes Pras into a run.

The workers on the street are more confused than an immediate threat to the three fugitives.

The round a corner and San hesitates. He pops something out of a pouch and turns.

As the truck careens around the corner, he throws it and, as it hits the concrete, a flash ignites. The truck careens out of control and plows into a light post. Nobody but the guards hurt.

The three disappear.

AMY

There's a way out two blocks over!

The round another corner and run smack dead into another detachment. The Commander (established previously) catches a glimpse of Amy as his eyes widen.

Everyone opens fire a breath before the three take cover in a nearby building.

INT. BUILDING

AMY

This way!

They rush through the labyrinth of workers and machinery as the guards stream inside. The lead guard fires and narrowly misses San, who brings up the rear.

San twists on his heels, fires back and hits the guards square on. A lull in the procession for a moment before San breaks into a run.

EXT. BUILDING

They burst out of a back door.

AMY

Come on!

EXT. STREET

Everyone appears on another heavily-traveled street and she slows them down.

AMY

It's right over here. But we're gonna have a helluva walk back home.

Everyone led into an alley and to a nondescript door.

AMY

Home free, boys.

She opens the door and---

INT. BUILDING

---run right into a throng of guards with guns. Nowhere to go. Nothing to do.

AMY

I guess they found it.

And they drop their weapon.

The Commander appears with other guards and puts them in restraints. He towers over Amy and smiles.

COMMANDER

Amy. Good to see you again. It's been a long time.

AMY

Not long enough.

COMMANDER

Well, I'm sure Daniel will be glad to see you, too.

Her face drops to an annoyed purse of the lips. San looks at her quizzically. Amy glances away.

A huge soldier, PARKER, grabs San and puts him in restraints. A glare between the two.

PARKER

My name is Parker. Please let me know if I can make your stay more comfortable.

But he sure doesn't mean it.

INT. DANIEL'S BUILDING-LAB-DAY

The Professor furiously works on the components of his special gun as a speed metal band plays on his stereo. Then it comes to him and can be seen in his expression. A huge smile.

THE PROFESSOR

I did it?

Checks his components and readouts.

THE PROFESSOR

I did it!

EXT. DANIEL'S BUILDING-DAY

The trucks drive into the building with the tightly-bound captives.

INT. DANIEL'S BUILDING-LAB-DAY

Daniel, stunned, holds the special gun in his hands as The Professor just stands there with a smile and nods his head. James to the side.

DANIEL

And they work?

THE PROFESSOR

Yes, sir. I just need a few hours of calibration and they'll be ready.

DANIEL

With these, I could wipe out the Scavengers for good.

THE PROFESSOR

Yes. Yes you could.

Daniel grips the gun and then turns it towards a bare wall.

THE PROFESSOR

Make sure it's on the lowest setting.

The Professor leans over and adjusts a switch on the gun.

THE PROFESSOR

We don't want to bring down the whole house.

Daniel hesitates for a moment and then fires. The gun hardly jumps or makes noise--but punches hole into the wall a man could easily walk through.

THE PROFESSOR

And that's the first of ten settings.

The boss smiles ear to ear.

DANIEL

James. I want to launch a cleansing against the Scavengers. Tomorrow morning. It will be a new day for our people. The first day of our true Garden of Eden.

INT. DANIEL'S BUILDING-DAY

Parker and another man march Amy and San into an empty room and bolt them onto two chairs. Another look between the large man and San before San gives him a very uncharacteristic grin. They exit.

SAN

Where would they have taken Pras?

AMY

Probably for questioning. They won't kill him yet but will give up after they find out he ain't speakin' their language.

The door opens and Daniel cautiously steps inside. Pras' computer sits in his hands. Approaches as he takes a curious look at the woman.

DANIEL

Amy. It's been a long time.

San looks at Amy with a raised eyebrow. She ignores him.

AMY

Not long enough.

He nods.

DANIEL

I'm glad to see that you're well.

AMY

Nevermind that you put a bomb in my car.

DANIEL

I didn't start the conflict with your people.

AMY

No? What about this little dictatorship you got here? That's not reason enough?

DANIEL

I'm going to remake the world right!

AMY

Really? Right for who?

Daniel backs off and takes a deep breath.

DANIEL

What're you doing here?

No answer from Amy. After a moment a grunt and turns his attention to San.

DANIEL

Who are you?

San speaks but Daniel hears the alien language.

DANIEL

What's he saying? Who is he?

AMY

He's my cousin. From---Canada.

Daniel looks over the computer and studies the strange writing on the edges.

Just then, Parker brings in Pras, a little battered, and latches him to the chair, too. Daniel leans over Amy.

DANIEL

I'm glad to see you, Amy, but you should reconsider telling me the truth. For your own good.

She grimaces at his breath.

AMY

Have you guys run out of toothpaste all ready? I have a whole case. I can send you over some.

Daniel smiles.

DANIEL

You really will have to reconsider. I now have the staff that will bring down your little band of malcontents. This time tomorrow and they will be wiped away just like so much waste. Justice will be done.

Daniel leaves as Amy gives him the evil eye. The guard follows.

SAN

Are you hurt?

PRAS

Yes. But I'll be fine. They--

Ignores Pras and turns to Amy.

SAN

Did you have a relationship with him?

AMY

Maybe. What does it matter?

San hesitates.

SAN

We should know the dynamic we're under.

Not his main thrust.

AMY

Fine! Yes! I was only 21 when we dated. I thought it was cool to date a rich guy. He had a nice car. He seemed like a great guy. I told him he should be a leader, after what happened. Then he went loony, took to religion. I left after that. So I guess this is all my fault. Happy now?

Both square off.

SAN

We should go.

AMY

Go? How? We're locked with steel handcuffs.

SAN

Psssst! Psssst!

The creature pokes out of San's pocket and looks up to him.

SAN

Grrrrt!

A shake of the chains. The creature begins to crawl up his shirt and back down the chained arm.

AMY

Does he pick locks?

SAN

She.

AMY

Well. Excuse me.

The creature comes down to the restraints and sniffs them a

few times. Then its mouth widens impossibly and clamps down on the metal. They melt under the pressure of her teeth, just like butter.

San's hand loosens and he produces the chewed chain and the creature in his hand as it eats the metal. Amy smiles nervously.

AMY

Be nice. Creature. Thing. Ma'am.

INT. HALLWAY

Parker hears Amy groan in pain, the only guard around. He enters.

INT. ROOM

The guard comes in and looks down to only Amy and Pras on the chairs.

San appears from behind the door and with the excess chain around his fist. Slugs the man who stumbles back as he draws his automatic. But the soldier knocks it out of his hand and it skirts away.

San follows up with a boot to the head and the fight ends. He scoops up the gun.

The other two stand with the 'cuffs on and the chain that hangs from them, the tired creature in her hand.

San quizzically looks at the earthling weapon. Amy hands back the creature to him and snatches the gun out of his hands. She pops out a bullet as the creature rolls back into San's pocket.

AMY

We cavemen use metal bullets. Not that light stuff you have. Just pull the trigger---

She turns.

AMY

--when you find your own gun.

Sees Pras as he stares at the soldier.

SAN

Do NOT tell anyone that happened.

Pras nods.

EXT. HALLWAY

They appear and look down the empty corridor.

AMY

Did you have a plan for getting us outta here?

SAN

I was under the impression that this building was once your home. I am going to consider that you have a way out.

AMY

I think that was a dig but I'm going to give you the benefit of the doubt. This way.

INT. STAIRWELL

They exit through the stairwell and make their way down, Amy, San and then Pras who brings up the rear.

Suddenly a guard enters and comes face to face with Pras. The goon draws his gun as the otherworld geek reels back and slugs the guard with the chain around his hand. The guard slams back against the door as the tech yanks the weapon from his grasp.

San takes over and pulls the man into the stairwell and closes the door. The poor guard slams against the wall, knocked-out cold.

Pras holds up the handgun with a grin---just before San snatches it away from him.

The tech sulks as they continue on and reach the ground floor.

INT. MAINTENANCE LEVEL

They run through a maze of pipes and then come to a doorway. Amy hesitates and then cracks open the door. Nobody in sight. They slip out.

EXT. DANIEL'S BUILDING

The side of the building.

Everyone makes their way to the street and hesitate as they hide their guns and pull the hoods over their heads. Nobody in view.

AMY

Act normal.

She looks at them again.

AMY

As best guys like you can.

Amy steps out, the other two follow, and they begin to walk away from the building and towards cover.

AMY

We're almost there.

Then an alarm sounds.

AMY

Run.

They take off and disappear around a corner as several soldiers appear.

INT. DANIEL'S BUILDING-PENTHOUSE

James enters as Daniel vaguely dances to some upbeat swing music and drinks from a cognac glass.

JAMES

I'm sorry, sir. The guards lost them.

The boss playfully waves him off.

DANIEL

Don't even think of it, my friend. It doesn't matter. With those guns, we will bring 'em to their knees. And not even break a sweat. Imagine the power we will have after tomorrow, James. The flock that we will have.

EXT. STREET-TRUCK-NIGHT

San, Amy and Pras come out of the sewer and make their way to the truck. They drive off.

LATER

Amy on the truck's radio to Marsh.

MARSH

How's he going to attack?

AMY

I don't know, Marsh. I was too busy tryin' to save our asses to look for a game book. Just keep an eye out. He sounded serious.

She cradles the radio receiver.

AMY

(thinking out loud)

Daniel had that crazy guy who worked for the company that put up the weather barrier. He liked to call himself "The Professor". Maybe he thought of something. A weapon?

She looks back to Pras.

AMY

And what were you thinkin', getting' us caught?

Pras eyes widen.

PRAS

I almost forgot. I couldn't resist. I had to know positively. And I am positive.

SAN

Positive of what?

PRAS

I found the people who disappeared.

Amy and San gape at each other a moment before she slams on the brakes.

AMY

When were you going to tell us this?

PRAS

I'm sorry. I was distracted with all that happened.

SAN

Are they alive?

PRAS

I think so, yes. They're just frozen in a pocket.

AMY

A pocket? What does that mean? Where are they?

He smiles.

PRAS

All around us.

Amy's expression shows her confusion.

EXT. SCIENCE SHIP-NIGHT

They collect on the roof and look down to the street. Pras appears with another tiny computer. Pushes a few buttons and a battered device on the hull rotates towards them.

PRAS

This should show them.

With that, Pras hits a button and a red beam washes over the street. Within the beam are ghost-like people seemingly frozen as they float.

AMY

My God. And they're alive?

PRAS

Yes. What happened with the satellites is that it reordered the weather patterns. What I didn't see, and is very rare, is it made a time slip pocket. The effect loosened the time stream and scooped up the people in a pocket maybe a fraction of a second out of the stream.

AMY

Can we get them out of there?

Pras loses his good cheer and looks to Gat.

PRAS

I can't, no. But Spel probably could find an answer.

Silence.

AMY

(to San)

The guy?

SAN

The guy.

Gat thinks.

GAT

Yes.

EXT. STREET

A detachment of Daniel's soldiers nearby that see the light before it disappears.

INT. SCIENCE SHIP-CRYOGENICS ROOM-NIGHT

Pras begins to thaw Spel and his chamber opens.

GAT

(to San)

I want you to keep him under control.

Spel begins to wake up. He looks around.

SPEL

You must need me for something.

GAT

Unfortunately.

A nod and steps out with a groan.

SPEL

How long has it been?

GAT

For you? About three hundred years.  
We've come out several times.

Spel reflective for a moment. Studies the chamber.

SPEL

My wife and child are long dead, as I  
should be. But it only seems like  
yesterday.

SAN

Because it was.

Spel, intrigued, looks to San and then notices Amy.

SPEL

Where are we?

INT. CONTROL ROOM-LATER

Spel studies the graphics that Pras has of the satellites  
and what they did to the Earth.

SPEL

Very good find, Pras. Fascinating.

Pras smiles and then loses it when he meets up with San's  
glare. Spel hits a few keys.

SPEL

And yes. They are alive.

AMY

Can you save them? Can you fix what  
happened?

INT. ABANDONED BUILDING-NIGHT

The soldiers rush up the stairs, some with heavy weapons,  
and up to a window that overlooks the roof of the arena.

All awestruck when they see the strange ship. A SEARGANT  
steps up.

SEARGANT

Who has the camera?

INT. SCIENCE SHIP-CONTROL ROOM-NIGHT

Pras tries to keep up with Spel's calculations at an adjacent console. Amy watches him intently from the side.

San appears and sits next to her.

SAN  
Don't you need sleep?

AMY  
With somethin' like this going on? How 'bout you? I haven't seen you slow down since I met you.

SAN  
The advantage of being frozen for 70 years. You can stay awake for several days afterwards.

She nods. Silence.

SAN  
What was it like here?

AMY  
What? This ol' planet?

He nods. She thinks.

AMY  
Dirty. Stupid. Weird. Scary. Annoying.  
But better than what we have right now.

She studies him for a moment.

AMY  
I wish you could have seen it.

She smiles hesitantly and he reciprocates.

INT. DANIEL'S BUILDING-NIGHT

Daniel in a silk robe and led to a computer by Jason.

DANIEL  
What is it?

JASON  
It's best you look for yourself.

The boss lays eyes on the monitor---and a photo of the science ship atop the arena. Awestruck for a moment as he sits before it. Fingers touch the screen.

DANIEL

Those men. They were not Canadians.

INT. SCIENCE SHIP-CONTROL ROOM-NIGHT

Spel glances back and sees Amy watch him work.

SPEL

You are hoping for quite a lot from me, young lady. I pray you won't be disappointed if I don't find an answer for you.

Gat appears in the shadows and listens to their conversation.

AMY

Whatever it is, I hope it's the truth this time.

He looks back, surprised.

SPEL

They told you what I did?

AMY

Yes. But which one was it?

SPEL

What do you mean?

AMY

Were you the man who saved a race of people? Or were you the man who murdered a race of people?

Spel studies her.

SPEL

Is there a difference?

AMY

Now you're worrying me.

He smiles sadly.

SPEL

I'm afraid that it was a little of both.  
I still don't know. I knew the war was  
a lie. I just had no proof 'til then.

Both look at each other for a moment.

AMY

I think I can trust you.

He smiles.

In the shadows, Gat nods to himself.

INT. ABANDONED BUILDING-NIGHT

The Sergeant on the phone.

SERGEANT

Yes. Yes. Yes sir.

He hangs up. A SOLDIER looks to him.

SOLDIER

What do we do?

SERGEANT

If they try to leave, stop them.

Quizzically, the soldier looks at the ship through the dirty window.

SOLDIER

And how do we do that?

INT. SCIENCE SHIP-CONTROL ROOM-NIGHT

Spel's fingers cease activity. He looks back and forth between two screens.

SPEL

Yes, there's a way.

Amy snaps out of her near sleep. Spel turns to his audience.

SPEL

It's really quite simple. If it works.

AMY

Can it work?

SPEL

Probably. Eighty percent. There is a condition, though.

SAN

What?

SPEL

The ship would be destroyed.

EXT. SCAVENGER SETTLEMENT-DAY

The sun comes up. Marsh climbs onto the barricade and speaks to a SENTRY.

MARSH

Anything?

SENTRY

No. Not a thing.

INT. DANIEL'S BUILDING-PENTHOUSE-DAY

Daniel appears as Jason waits. The lackey notices his boss dressed in fatigues.

JASON

Uh, we have five men who will take the guns.

DANIEL

Only four will be needed.

JASON

Sir?

INT. SCIENCE SHIP-CONTROL ROOM-DAY

Everyone gathers. Gat leans over to Pras.

GAT

Does it look good?

PRAS

Yes.

Spel speaks to the group.

SPEL

The satellites are a link to the time pocket. A doorway. We would have to bring the ship up to the atmosphere, link all six satellites and then send a Breon charge into the stream.

DAG

How much of a charge?

SPEL

10,000 segs for five minutes.

Everyone sighs.

SAN

What will that do?

GAT

It'll implode the ship.

SPEL

But it would correct the weather patterns and release the people that are trapped in the pocket.

Nobody wants to speak.

SAN

Can we survive if it works?

SPEL

I--don't know. We don't have any real projection of the conditions when the weather is reversed.

Amy sees the conflict and comes beside Spel.

AMY

I can't make this decision for you. And won't condemn you if you don't go through with it. But if it does, you know you have a home here.

She steps away.

SAN

There is no choice. We must. For the people we lost before. In the name of our families. For their honor---and ours.

GAT

We do it together or not at all. Does anyone disagree?

Nobody answers.

ANTAL

Who must be on the ship?

SPEL

Just two. One to fly the ship as I execute the process.

More silence.

GAT

Then I'll fly it.

PRAS

No, captain. With all due respect, you aren't a good pilot. You'd likely crash into a building.

All laugh nervously as the two square-off. Gat studies the kid and, after a moment, nods.

GAT

I think that you're right. Unfortunately.

Gat grasps Pras' shoulders in camaraderie.

DAG

And we are so ready to take his word again. The man who destroyed our home. Took away our families. Ended our race.

The group indecisive. Spel walks over and faces down the big mouth.

SPEL

When I see my wife and son again, I want to be able to look them in the eye.

A standoff for a moment---before Dag relents and steps off.

DAG

Fine. I approve.

GAT

Anyone else.

Nobody speaks up.

EXT. SCIENCE SHIP

The ALIEN GUARD outside scans the area again---and then notices Daniel's men in the building across the street. With wide-eyes, he runs back into the ship.

INT. BUILDING

The Soldier notices the scared alien across the way.

SOLDIER

Sarge, they spotted us!

INT. SCIENCE SHIP

The guard rushes in.

ALIEN GUARD

There are men in the adjacent building.

They quickly stream out.

EXT. SCIENCE SHIP

San and Amy take the lead and see the contingent through the windows.

AMY

That's Daniel's boys.

SAN

(to Pras)

Can we take off?

PRAS

We have about an hour left to calibrate.  
We can only fly a short distance. But  
I need a few minutes to power up.

SAN

Do it.

INT. BUILDING

The men see the aliens retreat into the ship.

SERGEANT

Dammit. They're leaving. Start firing!

EXT. BUILDING

Windows blast out as the guns ignite.

INT. SCIENCE SHIP

The bullets "ping" off the hull.

Pras works frantically over his console as a camera catches the angle of the building.

PRAS

We should be okay if that is all they have.

INT. BUILDING

Sure enough, someone finds a grenade launcher.

SERGEANT

Try to knock out a wall. Maybe it'll collapse.

The gunman fires and blows a hole in the side of the arena.

INT. SCIENCE SHIP

They feel the concussion.

PRAS

We cannot take a strike like that!

Spel grabs Pras.

SPEL

Those geological probes. Are those operational?

PRAS

Why?

The gunman fires again and a huge part of the side wall collapses. The ship lists on the roof but barely holds its position.

INT. BUILDING

The Sergeant smiles.

SERGEANT

One more should do it.

EXT. SCIENCE SHIP

A hatch opens up.

INT. BUILDING

The soldier notices the door.

SOLDIER

What's that? A gun?

EXT. SCIENCE SHIP

Two egg-shaped crafts fly out with metal teeth on the front.

INT. BUILDING

SERGEANT

What are those? Fire. Fire!

The grenade launcher haphazardly shoots at the crafts as they break-off and fly parallel to either side of the building. The shot impacts into another structure.

EXT. BUILDING

The two crafts summarily chew through both sides of the walls and pillars as the soldiers helpless watch as plaster and concrete spew out of the back.

The eggs break away just as the building gives way and pancakes the soldiers. It lists and then smashes into another structure with an ear-piercing crunch of glass and metal.

EXT. SCIENCE SHIP

The craft slips but hooks up on a piece of steel. But it also locks them in like a bear trap.

INT. SCIENCE SHIP

They hang onto anything they can to stay balanced.

SAN

Pras!

Then his console kicks in and the engines fire.

EXT. SCIENCE SHIP

But still caught on the steel!

INT. SCIENCE SHIP

PRAS

We're caught on something!

SAN

Open the hatch!

With that, San charges out as he grabs a device from an adjacent tool box. Amy follows close behind.

EXT. SCIENCE SHIP

The ship ltilts as if in rough waters as the hatch opens. San appears and braces himself. Starts to make his way around the nooks and crannies of the hull as Amy appears.

San finds the trap and begins to use the laser tool to cut them free.

Then Amy sees a motorcade appear---along with Daniel out of one of the cars with a really big and strange gun in his hands.

AMY

You have to hurry!

But San can't hear her and doesn't see the men behind. He cuts one end of the steel that hooks on the landing gear and begins to cut the other side.

DANIEL

looks up at the trapped beast and smiles.

DANIEL

Amazing.

AMY

expertly scales the outside of the ship towards San as---

---DANIEL

raises the gun.

AMY

reaches San (to his surprise) just as he cuts the final bit of steel.

AMY

We have company!

He turns to see just as Daniel fires.

The gun violently rips a side of the building right out and tears across the hull.

The ship lists violently as San loses his balance. Begins to slip over the side as Amy grabs him as she clenches her teeth in pain.

INT. SCIENCE SHIP

Everyone thrown off their feet as Pras gets a hold of his console. Gauges drop right off the map.

PRAS

We're losing power!

EXT. STREET

Jason appears out of the car.

DANIEL

I feel like Captain Ahab!

Jason looks at him with a blank expression.

DANIEL

Moby Dick?

Still nothing.

DANIEL

Nevermind.

He readies the gun again.

DANIEL

One more should do it.

The ship's engines begin to choke.

EXT. SCIENCE SHIP

The hatch raises again and out comes the flying eggs. They bear down on the soldiers.

Daniel fires and blows one right out of the sky. The bits and pieces rain down on the street. But then they scatter as the other one swoops down and gulps one of the cars. Daniel manages to get off another shot and blows it up, too.

EXT. SCIENCE SHIP

The ship begins to drop into the arena.

AMY

Hold on!

Daniel fires again and blows out an adjacent wall. The ship jerks and Amy loses her grip. San drops to her horror.

INT. ARENA

But he only drops a few feet and the hoop of the backboard breaks his fall. He ends up on the court with a groan. But the ship continues to descend.

As it smashes the backboard, Amy leaps off and runs toward San who stands on his feet.

AMY

Let's see some hustle!

Both run like hell as the ship slams into the court and the landing gear plows through the floor. Then they leap and narrowly slide across the slick floor as the end of the ship drops a few inches behind them.

AMY

That is not how this game is played!

EXT. STREET

Daniel delights in all of this.

DANIEL

Let's go bag my whale.

INT. ARENA

Daniel to his feet again and across the hull like a spider. Amy follows. He gets to a console and a hatch opens. Both rush inside.

INT. SCIENCE SHIP

Everyone shaken and the command area looks eaten up.

SAN

(to Spel)

Can you get us out of here?

SPEL

Patience, boy. Patience. Maybe you should attend to the visitors.

On a screen San sees the bad men cautiously enter the arena. San turns and storms off as Amy follows.

AMY

We're gonna bang some heads, right?

San opens a locker to a row of rifles. He glances at her.

SAN

I have decided not to argue with you anymore.

AMY

Good plan.

Hands her a rifle.

INT. ARENA

The throng of two dozen soldiers cautiously enter the stadium as the sun washes out the shadows.

All hell breaks loose. Amy and San appear and the two sides begin to trade fire.

INT. SCIENCE SHIP

Pras and Spel work frantically.

EXT. ARENA

Daniel and Jason wait safely outside.

JASON

Wouldn't it be easier if we just use your gun?

DANIEL

I want the ship intact. This isn't very good at that.

Holds up the weapon.

INT. STADIUM

The gunfire at full force. Amy and San drop several soldiers but get pummeled by the other side.

SAN

Those weapons are very effective.

AMY

We may have a Butch and Sundance situation here. If you had any bombs we could go Palestinian on them. But I don't think we'd get the virgins.

SAN

You say these things even though you know I don't understand. Why?

She thinks for a moment, then shrugs.

AMY

I'm a bitch?

More exchange of fire. Then their guns are out! San pulls her back into the ship and the torrent drops off.

EXT. ARENA

A VOICE comes over Daniel's radio.

VOICE

They've retreated into the ship.

The boss smiles.

DANIEL

I love it when a plan comes together.

INT. SCIENCE SHIP

San and Amy appear.

SAN  
We have to leave!

SPEL  
We know. We know.

AMY  
That gun is gonna punch right through  
the hull.

INT. STADIUM

The final soldiers near the ship. Daniel comes through the main doors and looks down to the stranded bird on the court. Reduces the power on the gun.

DANIEL  
This should do the trick. Cut a hole  
and we walk right in.

INT. SCIENCE SHIP

On the monitor they see the group near along with Daniel.

AMY  
I really hate that guy. What was I  
thinkin' before?

San looks to Amy.

SAN  
I'm sorry we couldn't save your people.

AMY  
So am I.

Pause.

SAN  
I wanted to be a musician. Before the war.

Amy's eyes widen.

AMY  
Really? I wouldn't have guessed.

SAN

I thought you should know.

She smiles as Spel turns.

SPEL

Save your apologies.

With that, Spel punches a final button.

INT. ARENA

The bad guys hesitate as the engines, pointed in their direction, come to life. A massive ball of fire that swallows up most of the goons.

Daniel and Jason run like hell and leap over a concrete wall as the flames lick at their heels.

The ship begins to ascend out of the hole in the roof.

Through the flames, the boss appears again with his big gun. Trains it on the craft.

DANIEL

So much for salvaging it.

He fires. A far less burst emits from the gun but impacts on the engine block. The ship knocks sideways for a moment then disappears into the sky.

In shock, Daniel looks down at the gun and realizes he turned it to the lowest setting.

DANIEL

Dammit!

EXT. BARRICADE-DAY

Morris up on the barricade and the coast clear, a guard by his side.

MORRIS

See? Nothing. Nothing at all. That girl is so hysterical sometimes.

Just then huge a hole blows into the barricade. Morris narrowly averts death.

Wide-eyed for a moment, he turns.

MORRIS

Alert!

An alarm.

INT. BRUSH

A gigantic SHOOTER (#1) with the strange gun. All smiles at the result.

INT. NEIGHBORHOOD

Then another part of the area hit. Then another. Then another.

Each gun has an equally massive SHOOTER (#2-4) armed with such.

INT. SCIENCE SHIP-DAY

Warning lights paint a line across Pras' console.

PRAS

I can't get any reasonable altitude!

SPEL

We have to set down!

Then, on his monitor, he sees Daniel and Jason appear from the remains of the stadium and find a working car.

PRAS

He's still alive and has that weapon.

Then Spel takes command and angles them up towards a high building.

EXT. SCIENCE SHIP

The engines seem to groan at just that as Daniel fires but only blows out windows below them. Both disappear over the edge and land on the roof.

INT. SCIENCE SHIP

SAN

How damaged are we?

SPEL

Not so bad. Just have to patch the hole.

AMY

Daniel ain't gonna wait for us to do that.

Her communicator beeps. Answers.

AMY

What? Slow down, Marsh.

INT. COMPOUND

All Hell spills onto the dining table as shots seemingly come out of nowhere. The scavengers pummel the tree line with all they have. But it keeps on coming!

MARSH

We're under attack! It's coming from the perimeter but we can't see them!

INT. SCIENCE SHIP

AMY

Daniel has some kind of powerful gun!  
There may be more than one!

INT. COMPOUND

MARSH

You think?

INT. SCIENCE SHIP

AMY

We'll do what we can. But stay alive so I  
can kick your ass.

With that, she hangs up.

AMY

They've got more guns and are killing my  
people.

She grabs Spel by the neck.

AMY

I have to get back to them!

EXT. BUILDING

Daniel paces nervously outside the skyscraper. Begins to blast at the building.

JASON  
Sir, what're you doing?

DANIEL  
Taking out the pillars!

Fires again with devastating consequences.

DANIEL  
And that will take down the building!

JASON  
With us standing here?

Daniel hesitates and sees the error in his plan.

DANIEL  
I didn't want to take the stairs.

EXT. SCIENCE SHIP

Pras finishes a quick patch of the engine block. Then the building shakes and he falls. Picks himself up and runs inside.

EXT. BUILDING

The building doesn't hold up well from the punishment. Lesser columns begin to snap and windows blow out.

DANIEL  
Time to go!

Both rush back to the car and peel out down the street.

INT. SCIENCE SHIP

Pras runs inside as the ship lalts from the collapsing building.

A few buttons later and everything comes on-line.

SPEL  
Wonderful job, Pras.

EXT. SCIENCE SHIP

The vessel lifts off the roof as it implodes in on itself.

EXT. STREET

Jason drives like the wind as the skyscraper chases it down the street. After a moment, the dust catches up and they disappear in the cloud.

INT. SCIENCE SHIP

Everyone watches the building vaporize.

AMY  
Helluva day, don't you think?

SAN  
It's not over yet.

EXT. SKY-DAY

The ship nears the onslaught at the compound.

INT. SCIENCE SHIP

Each person with rifles in their hands. The compound battle can be seen through the observation window.

San and Amy look at a monitor that pinpoints where all four guns sit.

SPEL  
This is the closest we can get.

San nods and turns to the crew.

SAN  
Today we all become heroes! Today we wash away the sins of the past!

Everyone ready to go. Amy leans into San.

AMY  
Let's just hope we're around to enjoy it.

EXT. FIELD

The ship lands in a ballpark and they all exit. The hatch closes and the ship begins to ascend.

INT. SCIENCE SHIP

Spel turns to Pras.

SPEL

How about you, young man. Ready for infamy?

Wide eyed, evident that this boils negatively in Pras' stomach.

EXT. FIELD

They collect in front of San as the smoke from the battle rises above the ridge.

SAN

We all know what we have to do.

Four teams break off led by: San, Amy, Gat and Dag. San and Amy hesitate and give themselves one last look.

EXT. SCIENCE SHIP

The craft rises through the clouds.

INT. SCIENCE SHIP

Spel, all smiles.

SPEL

Being this close to your own death really gives you a sense of clarity.

A nod to Pras, almost in shock.

INT. COMPOUND

The throng of people try to retreat as best they can.

Everything explodes around Marsh. Runs through the confusion towards a big anti-aircraft gun. The weapon hit and he blows back. Any sort of cover?

EXT. STREET

All four teams rush to their destinies.

EXT. BRUSH

Gat's team (includes Pras) finds shooter #1.

Motions for them to stand back and he inches forward. The barrage from the shooter stops as Gat pokes his head through the brush. Gets a kick to the head for his troubles.

The shooter appears and gets the drop on the untrained men. He fires the strange gun as they scatter. The blast takes out an abandoned house and all are thrown into the street like bags of laundry.

As a crew member slams to the ground, his gun discharges. The bullet hits the shooter in the back of the head. The weapon flies out of his hand and into the ravine. Drops to the shock of the crewman, who then he loses consciousness.

EXT. BUILDING

Dag's team finds the shooter #2 as he unloads out of the second floor of a building. Leads the men in and up the stairs.

INT. BUILDING

They reach the landing of the second floor and Dag peers around the corner. A clear shot to the man and Dag pulls back, Antal with him.

His eyes awash in confusion.

DAG

We can---just move around---

Antal looks at him for a moment then steps around the corner and plugs the shooter. He goes down with the first shot. He shrugs as he looks at a shocked Dag.

EXT. SCIENCE SHIP

The craft makes its way to a spot and then just hovers.

INT. SCIENCE SHIP

PRAS

In position. Establishing link.

His fingers fly over the console.

PRAS

Link established.

SPEL

Few people get a second chance.

With that, Spel activates his panel.

EXT. SCIENCE SHIP

Beams shoot out four ways from the ship and reach all six satellites.

INT. BUILDING

Dag walks over to the deal shooter and picks up the gun.

INT. DANIEL'S BUILDING

The Professor watches the action on five monitors that show what happens from a camera on the noses of the guns.

Heavy metal music blares from the speakers of his boom box.

Two of the monitors dark. The other three show explosions in the distance. He notices the last one just transmits a picture of the floor.

Sees Dag pick up the gun.

THE PROFESSOR

Oh no. Can't let you get that.

Pounces on his equipment and sends something over the airwaves.

INT. BUILDING

Antal looks over the tech's shoulder as a red light appears on the weapon.

ANTAL

Leave it!

Antal backs up as does the other men.

DAG

What's wrong?

ANTAL

You activated something.

They turn and run out. Dag sets down the gun and begins to walk away.

DAG

Just to be safe.

EXT. BUILDING

The other men run out down the street. After a moment, Dag follows.

DAG

It's probably a part of the weapon's mechanism!

INT. BUILDING

The light "beeps".

EXT. BUILDING

Then the building goes up in a strange and colorful concussion explosion.

In shock, Dag turns and sees an old car lift up and fly towards him. Runs as it clips him and he flies, too. Several violent tumbles and he lands at the other men's feet with a groan.

INT. DANIEL'S BUILDING

The Professor grabs up his radio.

THE PROFESSOR

They're onto you! Watch out!

EXT. STREET

Amy's team follows her in single file to a corner. She peers around and sees Shooter #3 behind by an old car as he blasts away. Above, covered by a low-hanging tree.

Eyes dart around the street. Curses under her breath.

AMY

He's boxed in.

Sees something above.

AMY  
This should be fun.

INT. SCIENCE SHIP

The vessel begins to shake. The gauges climb into the red area.

PRAS  
I don't know if we can hold together for long enough!

SPEL  
Don't worry! It'll hold!

EXT. STREET

Shooter #3 still blasts away. Amy above in a broken window, the bad guy hidden by the tree. She cuts the rope on a flag pole. She inches out to the ledge and pulls the rope tight.

Then, with gun in one hand and the rope in another, she jumps off and swings down towards the shooter. To him, she appears out of nowhere; not enough time to react. Blam and dead.

But the tree then catches the rope and she loses her grip. "Thud" goes her body on the concrete. Just a moan of pain.

INT. DANIEL'S BUILDING

The Professor sees that another weapon goes down.

THE PROFESSOR  
Dammit!

Fingers punch the computer keys.

EXT. STREET

Amy painfully glances over at the dead body and gun on the ground. The phone rings and she manages to get it to her ear.

AMY  
Yeah.

A wince.

AMY

But I'm not done with my nap!

Notices the red light on the weapon and picks herself up. The other men rush over and quickly carry her away.

The gun explodes and the concussion knocks them down like bowling pins. But everyone remains alive.

AMY

Just give me a grave stone. I'm gettin' buried right here.

EXT. BOULEVARD

San and his men close in on the final shooter that holds-up around the corner. The fire stops. San peers around the corner--and nobody there!

SAN

Run.

All the men tear away as Parker pops out from another hiding place. San instantly recognizes the man whose ass he beat-up previously.

Parker fires at them and takes out the side of a small building. They scatter in every direction.

San hesitates and takes a quick moment to scan the area. He disappears down an alley.

SAN

Where' you goin', my man? You're not afraid of my little gun, are you?

Parker eyes the street but no one there.

INT. ALLEY

San practically runs up a wall as he absently uses a pipe and trash bin. He disappears over the top of the roof.

EXT. ROOF

San gets a bead on the shooter from the roof. Begins to pull the trigger--a moment after the bad guy whips around and wildly fires.

The building's wall begins to collapse.

San drops the run and leaps off the roof. Twists around and comes down with both boots into Parker's chest.

EXT. STREET

Both men reach the ground with groans as the mega-gun skirts away through a sewer grate.

San still dazed but the big man slowly gets to his feet. His shirt ripped and San winces when he sees the cut muscles on this guy.

PARKER

You got the drop on me last time, slick.  
But everyone deserves a re-match.

Nothing compares to the maniacal grin on the guy's face. Stomps over, picks San up and throws him through a plate-glass window.

INT. STOREFRONT

The soldier manages to get to wobbly legs as the monster steps through the opening.

Parker takes a swing at his pin cushion but San narrowly ducks and twists away. Only angered, grabs a stray pipe and begins to swing at San again with no avail.

The goon runs him back against a counter and the soldier rolls backwards over it. As Parker swings again, he doubles back, whips over the counter and plants a foot against the man's chin.

The big man stumbles back as he leaves the pipe. San takes ownership of the weapon and wearily advances. Begins to swing but the pipe, with a "slap", ends up in the large palm of the bad guy.

Then San leaps up and plows both feet into the man's chest. Stumbles back again and the soldier begins to dole out kicks and punches like there's no tomorrow.

But, dammit, the guy won't go down!

Parker teeters for a moment and San very tired.

The soldier notices a tennis ball at his feet. Picks it up and throws it. The ball bounces off the big man's forehead. A moment later he falls back to the floor.

He begins to stumble out the front door.

EXT. SHOP

Then, out of nowhere, someone clocks him on the back of the head--Daniel! San crumples to the ground.

EXT. RAVINE

Everything silent. All the teams begin to appear and meet up in the ravine. Smoke from the aftermath billows up from the compound. A few people begin to stream out with guns in hand. But a very few. Hit pretty badly.

Antal on the communicator.

ANTAL

I cannot reach San.

Amy looks to the sky.

AMY

Shouldn't they have done their job by now?

Marsh comes up to her.

MARSH

I hate it when you're right.

AMY

Me, too. But the bad guys are all gone.

MARSH

At least for now.

AMY

You're always so damn negative.

Then a rumble. Louder. Louder!

From all angles comes tanks and battle vehicles along with about 500 soldiers. In front, Daniel on the back of a truck--with a bound San in his hands.

MARSH

You were sayin'?

Most everyone retreats into the compound but the few members

of the respective teams stay put. Where else to go?

AMY

Oh hell.

The caravan stops. A tense pause. Daniel throws out his wrecked mega-gun to their feet.

DANIEL

You fought a good fight. Now it's over. I don't want to kill you all. But I will if I have to.

AMY

What a blow hard.

DANIEL

Starting with him.

Daniel angles the handgun to San's head.

AMY

Well, I guess that's that.

MARSH

We'd need a miracle.

Then a distant whine. Louder. Suddenly, out of the low cloud cover, appears the science ship as it dives straight for the battalion of bad guys.

Most bail out of the trucks as the ship grows near. Everybody on the other side retreat towards to the compound--except Amy.

The vessel can barely fly, much less straight. On one engine with the other two mangled and tied in impossible knots.

San manages to knock the weapon away from Daniel and they struggle for a moment. The soldier lays a kick into the boss and he flies back, dazed.

San leaps over the side of the truck and runs toward the ship as it descends. He leaps out and narrowly dives between the small area between the nose of the craft and the pavement.

Amy picks him up on the other side as the ship, with a deafening crunch of metal, rams through the vehicles and several hundred soldiers. Explosions pop up everywhere and trucks fly around like kid toys. All silent.

Amy and San stand in awe at the devastation.

AMY

You are one dramatic dude, aren't you?

They look at each other. San leans in and kisses her. She has no problems with that.

AMY

Yet another thing we have in common.

SAN

I hope so.

EXT. SCIENCE SHIP

The crew runs through the swath of devastation to the wrecked ship. The bad guys have either retreated or have been squished into jelly.

Antal frantically tries to open the hatch at the keypad. Amy looks up to the sky.

AMY

They couldn't do it.

DAG

Or Spel lied again.

The door hisses open with a harsh rubbing of metal against metal.

Spel stands there, beaten-up by the crash.

Shuffles out as everyone just watches him. Looks to the sky, too---and then smirks.

With that, Amy lapses into a rage and grabs the old man. He slams against the hull of the ship.

AMY

What's funny? Millions of lives? You think it's funny?

Pras appears at the hatch, barely conscious, and a device in his hand.

PRAS

Wait!

They hesitate.

PRAS

Give it a moment.

The device "bleeps".

EXT. SPACE - SATELLITES

One satellite ignites and belches out a focused burst of matter and light that connects with another satellite. Then another. Then another. Then the last two. It then creates a solid ball that surrounds the planet.

EXT. SCIENCE SHIP

Everyone watches stunned as the sky dances in colors and shapes.

Then a "whoosh" grows louder.

A giant wave of the anomaly, hundreds of stories high, charges at them. Caught off guard and can only let it come.

ALL AROUND THE WORLD

The devastating weather wipes away to leave blue skies as millions of people dump back into the real world.

And they have all the same, dumbfounded "where am I?" expressions on their faces due to the drastic new Earth they awoken to.

EXT. SCIENCE SHIP

Then the dance of light dips back behind the curtains and the sky goes back to a deep, magnificent blue.

They find themselves on their asses for a moment. All begin to stand.

After a moment, a few people appear around the edges of the wash. Then a few more. And a few more.

Amy, with a grin, rushes up the embankment and sees a sea of new people who probably have a lot of questions.

The rest of the crew follows her. Spel comes beside her with a glare.

SPEL

I was right about the solution. I was wrong about how it would manifest itself. That's what I was laughing at.

Amy has a guilty, and comical, expression. Absently brushes the dust off of his clothes.

AMY

I apologize. I can get a little high strung.

SPEL

Apology accepted.

Marsh appears as he looks at the wrecked space ship.

MARSH

Well, I guess these boys are stayin' for dinner.

Amy turns to San.

SAN

I don't know---

San turns to Pras and his mini-computer.

SAN

---should we expect a long life?

A pause as they wait for the answer. Pras looks up with a blank expression---and then smiles.

PRAS

We're going to be fine.

They let out a sigh of relief as Amy kisses San.

SAN

You're very proficient at that.

AMY

One of many things I'm good at.