

The Marooned Astronaut

By

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INT. EMO CONNECT SCREEN - DAY

The loading screen has a bar scrolling to completion. BRAIN NEURONS are firing with the words LOVE, COURAGE, FEAR, PLEASURE. Light from the neurons leads down a vein into a screen on a WATCH. TOM, is in his mid teens, a curious social media addict. At 17 he hasn't learned his limits and isn't afraid to imagine a world without them.

He is connected to a social media software called WE BOOK. He stares at an EMO CONNECT SCREEN on his tablet. TOM is connected to the emotions of his classmates. The date flashes on the bottom right corner of the screen LOG 2195 JUNE 11.

TOM(V.O)

It was a natural step. Once we learned how to turn human emotions into information. We started sharing our experiences and memories in real time and from the past.

FLASH BACK:

INT. DELIVERY ROOM - DAY

Life Montage:

Seen through the WE BOOK screen. Tom's mother is giving birth to him. His father is holding her hand while a doctor is delivering TOM. His father is wearing a watch that tracks his emotions. A SONOGRAM shows Tom's heartbeat in real time.

TOM(V.O)

From birth you could see my life as a series of events. Taking me from Earth to the stars.

FLASHBACK:

INT. LIVING ROOM - DAY

The room is decorated with CHRISTMAS ORNAMENTS and a TREE. TODDLER TOM is taking his first steps. His mother cheers him on with his father ready to embrace him. If Sears wanted a cover for their Christmas catalog, Tom's family would be it.

TOM(V.O)

The events that nurtured my curiosity.

FLASHBACK:

EXT. LAKE - DAY

It is a gorgeous day on the water. TOM and his father are on a DINGHY sailing through crystal clear waters on steady winds.

TOMS FATHER

Watch your head Tom.

With the genuine smile on Tom's face it's hard for him to notice the boom that suddenly swings over and almost hits him. He narrowly dives under it.

TOM(V.O)

That taught me right from wrong.

FLASHBACK:

INT. SPACEPORT TERMINAL - DAY

AUNT PAULINE embraces Tom as he moves to her side waving goodbye to his mother and father. From the look of HAPPINESS and ENTHUSIASM on her face she is excited to get the opportunity to look after Tom.

His father, sporting the suite of a PROFESSIONAL PILOT, is part of the crew of the INTERSTELLAR SHIP that HOVERS outside the docking station. They move into the docking bridge waving goodbye to Tom.

TOM(V.O)

However happy.

FLASHBACK:

EXT. OBSERVATORY - NIGHT

The STARS are shining brightly on a hilltop in the mountains. TOM is on a bench outside of an old and remote observatory.

He glances upwards curious about the worlds and mysteries that awaits to be discovered. A SHOOTING STAR moves across the horizon.

TOM (V.O)

And however sad.

FLASHBACK:

EXT. HOUSE - NIGHT

Two UNIFORMS knock on the large oak doors of a suburban house. It's pouring rain when AUNT PAULINE answers the door. The two men are giving Pauline news about the death of Tom's parents.

TOM is an arms distance away from Pauline when he overhears the news. Sudden HEARTBREAK and PANIC comes over Tom. He runs through the house and exits into the backyard. He is wearing the WE BOOK watch as he sits and cries in the pouring rain.

TOM(V.O)

The way they raised me and even their passing were all events that made me who I am and that taught me to help the less fortunate. To do the right thing.

INT. EMO CONNECT SCREEN - DAY

Tom is sitting on a set of couches in his schools lobby. ENTRANCED in his Tablet. He is connected to WE BOOK. This software allows people to be connected to each others emotions and video in real time. It records and shares everything.

He is watching on screen as RYAN and a group of friends are hanging out in a schoolyard. Not exactly a scene from *Gangsters Paradise* but the group has a predatory nature about them.

TOM

No, not again Ryan.

EXT. HIGH TECH SCHOOL -DAY

The HIGH TECH SCHOOL is a modern building in the shadow of a COASTAL SEAWALL holding back water from pouring into populated urban areas.

Kids are moving into the school for early morning classes. They pass through a short metal fence to get into their schoolyard.

EXT. SCHOOLYARD - DAY

JIM, a nerdy vulnerable looking teenager, is on his way to the science fare. He is wearing a packed knapsack and carrying a round POSTER TUBE.

Jim enters the yard with his gaze firmly at the ground ahead of him. He wants to avoid any social contact. Not that anyone wants to socialize with a geek anyway.

Four boys in their mid-teens are chilling out and looking for trouble. RYAN, a boy the same age as Tom, looks at Jim like a lion stalking his prey. Ryan is wearing a WE BOOK watch. Immediately he heads off Jim.

RYAN

You were suppose to get something to me.

Jim pays no attention to him. Ryan moves into his way. He's no different from your average schoolyard bully.

RYAN

Hey, I'm talking to you. You were suppose to share everything with me. But instead you kept it to yourself didn't you.

Ryan SNATCHES Jim's POSTER TUBE. His posies begin to surround Jim.

INT. EMO CONNECT SCREEN - DAY

Tom is connected to Ryan's emotions. He views him through the EMO CONNECT software like a creep would on FACEBOOK. He scuffs at Ryan's behavior.

EXT. SCHOOLYARD - DAY

Jim CHARGES at Ryan attempting to tackle him. Ryan throws him to the ground. He is passing the POSTER TUBE between the four boys as if it were a football between four players. They are OSTRACIZING Jim as a game.

JIM

Give me back the poster.

RYAN

You know I didn't do much work on my project. I might just use yours.

Jim is GRABBING Ryan's wrist. GRAPPLING Ryan's wrist Jim slips and falls to the ground taking Ryan's WE BOOK watch with him. This is the watch that all the kids are wearing. It sticks to Jim's wrist.

INT. EMO CONNECT SCREEN - DAY

ZOOMING OUT of the EMO CONNECT screen. Tom starts panting and sweating like he had come out of a nightmare.

TOM(V.O)

Up until then I had never felt anything like that. I'm not sure what provoked me that day. But I remember what it was like to lose a loved one.

Tom stands to action. He has had enough of being a spectator to Jim's bullying.

EXT. SCHOOLYARD - DAY

Jim looks defeated lying on the ground. He picks himself up SNIFFING and holding his emotions in. He is holding back his tears as the project he worked so hard on is being tossed around as a game.

TOM (V.O)

Whatever I felt when I connected to Jim made me want to help him.

EXT. TOM'S HOUSE - DAY

Flashes from the EMO CONNECT SCREEN. TOM runs out of his house leaving the door open behind him.

INT. BECKY'S BEDROOM - DAY

BECKY is staring at herself in the MIRROR. She is beautiful and exhibits all the features you'd come to expect from the popular girls in school. She is NERVOUS it is her first time attending the SCHOOL SCIENCE FAIR.

BECKY

Right you got this. No problems.
Got this.

Becky takes a breath in and out. She is spending time making sure she looks perfect.

EXT. SCHOOLYARD - DAY

Tom catches the poster as it's being tossed around like football.

Like a protective older brother, Tom moves between Jim and Ryan. He is more *Mohammad Ali* to Ryan's *Joe Frazier*.

TOM

Aren't we a little old for messing around in the schoolyard. You've been doing this since we were kids.

RYAN

You really want this guy coming with us? He doesn't exactly fit the bill.

TOM

It's not your decision to make Ryan.

The two boys are staring into each other's eyes. Ryan throws a punch at Tom hitting him in the face. The two are WRESTLING. Ryan gives up quickly as his anger tantrum calms.

Jim ignores them. He collects himself and picks up the poster from the ground.

Becky is walking into school with the pedigree of a young professional. She observes the group, peeking above the fence to get a good look at Tom's noble defense of a geek.

Ryan holds back the other teenagers from interfering in the fight.

TOM

This is over.

Jim throws Ryan's WE BOOK watch back at him. They walk into the school.

INT. GYMNASIUM - DAY

A SCIENCE FARE COMPETITION is drawing in crowds of students. There is rows of STUDENT PROJECTS set up in the gym. Everything from students walking on water, balancing on floating skateboards or even toy robots. These kids are operating at a different level of WEIRD and INTELLIGENT.

(CONTINUED)

Tom GRABS Jim's elbow and walks him into the SCIENCE FAIR not letting him get an arm distance away from him. There are groups of kids moving from project to project. Somebody made science popular again.

JIM

Thanks Tom.

TOM

Don't thank me yet. This is your last chance to get into camp Jim. You better have a miracle in that poster.

JIM

I don't know what I have or if it's good enough.

TOM

Jim you know how I got into camp three weeks ago?

JIM

No. How?

TOM

I worked hard at the skills I know I had. Do you know this will work?

JIM

Yes. I guess.

TOM

Then go out there and rock it. I'll see you later.

JIM

Tom what skills were you good at?

TOM

Gym class. I rocked it.

INT. HALLWAY - DAY

The hallway is futuristic with FINGER PRINT LOCKERS and built in WALL DISPLAYS.

Water runs in a FOUNTAIN. Tom is splashing water on his face. He is trying to clean a soar spot on his cheek. Ryan's right hook is better then he thought.

He looks at himself in a mirror behind the fountain. Tom looks disappointed in himself like he can do better.

(CONTINUED)

Tom hits a SORE SPOT wiping his face.

TOM

Ah...

The mirror TRANSFORMS into a digital display that looks like a CHALKBOARD. The shape of a man appears in a white sketch. An experienced artist could hardly capture his accurate silhouette.

SCHOOL A.I.

Do you require medical attention
Tom?

TOM

No thank you A.I. Shut yourself
off.

Tom responds as if he were *Bart Simpson* writing his SCHOOL LESSONS on a chalk board. Having an A.I. in a mirror is anything but magical.

TOM

One more day of high school.

The mirror returns to normal.

INT. GYMNASIUM - DAY

FOUR TEACHERS are walking by the projects inspecting the goods. They're taking notes on their tablets and notebooks. Really they're about as qualified to judge these projects as *Simon Cowell* is to judge *American Idol*.

They have stopped at a GEEKY GIRLS display. Mr. Walters a curious SCIENCE PROFESSOR leans over to inspect the project.

He is bouncing around the projects like a kid in the candy store. He is athletic and intellectual, his enthusiasm is a reflection of his investment in his student's success.

MR. WALTERS

What is your project?

GEEKY GIRL

My project uses a reverse
engineering process to convert
human waste into drinkable water.

(CONTINUED)

A GEEKY BOY flips a switch to flush a test tube. HUMAN FECES flushes into another set of tubes. The GEEKY GIRL pours a cup of water out of the tubes and drinks. Mr. Walters and the other pundits take notes.

GEEKY GIRL
See it's good.

STUDENT
(Retching)

MR. WALTERS
Interesting. But a little repulsive. How do you know its clean?

A small crowd has built up around Becky's presentation. She has a few displays set up around a table. The displays show STAR MAPS and TRANSMISSIONS coming from different STAR SYSTEMS. It looks like pictures of NORTHERN LIGHTS against a canvas of stars.

BECKY
My project applies a tracking formula to find transmissions from other planets. The red shows radio signals. The blue shows television signals and the green shows social media.

The STAR MAPS show signals leaving Earth. Tom is peeking at the presentation.

MR. WALTERS
It's a visual improvement on what we already have. I think it's artistic and creative. Good thinking.

Mr. Walters turns around and is right in front of Tom.

MR. WALTERS
Well Tom, what's your project?

Tom is in front of a BLANK BOARD. He picks up a METAL SHAFT the size of a coffee cup and presses a button. A little FLAME appears out of the edge of the shaft.

TOM
This is my project. A lighter. Not just any lighter. This will start a fire at -1000 degrees.

Crickets.

(CONTINUED)

GEEKY BOY

Planning on smoking up on a space
walk Tom.

STUDENTS

Laughter...

A new crowd starts to form around Jim's display. His poster
is hanging dead center. It shows a changing display of BRAIN
NEURONS and COMPUTER CHIPS.

Jim looks nervous. He clears his throat.

JIM

My project is an interface between
We Book and an artificial
intelligence. When we connect to We
Book we are able to view ourselves
and feel each others emotions.
Using the same technology we use to
transmit our emotions through
computers. This interface can allow
an A.I to empathize with anyone
connected to social media. Take a
look. A.I. open.

The schools ARTIFICIAL INTELLIGENCE appears on one of the
schools score boards. A black and white figure begins to
interact with Jim.

SCHOOL A.I.

Do you need assistance Jim?

JIM

Load file Artificial Feeling.

SCHOOL A.I.

Done.

Jim puts on a WE BOOK watch. The A.I giggles. It is filled
with EMOTION.

JIM

How am I feeling?

SCHOOL A.I.

Nervous and anxious. You are
worried about being left out.

JIM

Can you feel what I am?

(CONTINUED)

SCHOOL A.I

Yes.

JIM

Thank you A.I. With this formula an A.I can monitor peoples emotional state while on long distance space travel or for a number of different reasons.

TOM

A.I how is Ryan feeling right now?

SCHOOL A.I.

Connecting. Ryan is feeling frustrated and embarrassed. His project is not as good as yours.

STUDENTS

Cheering...

Ryan is INFURIATED as he storms out of the gym. Jim has finally gotten his sweet revenge on the bully.

Mr. Walters takes the stage at the front of the gym. The students are gathered around him for the big announcement.

MR. WALTERS

I know you all worked very hard on your projects this year and for many of you this will be your last chance to improve your grades before we announce who has placed high enough to be accepted into this year's Astronomy Camp. Without further delay this year's winner is Jim. With Becky in a close second.

STUDENTS

Applause.

Tom CLAPS in excitement. Jim has unexpectedly become popular his last day of high school. Too bad he didn't do it the first day.

TOM

Yea Jim. We're going to space.

INT. SPACEPORT - DAY

AIR TRAFFIC flies by the terminal windows. A SPACE SHUTTLE drifts outside the terminal. It looks like the outside of an AIRPLANE TERMINAL.

Tom pulls out of a hug with Aunt Pauline. He looks embarrassed glancing left to right hoping his classmates didn't see him in his moment of embrace.

AUNT PAULINE

It was just a few years ago I said
goodbye to your mother and father
from this terminal.

TOM

Common Pauline. It's only three
months. When I get back you'll
hardly know I left.

Aunt Pauline is cracking up as she says goodbye to Tom.

AUNT PAULINE

I know it's just I lost your mother
and father to life in space. Why
did you have to go and be just like
them?

TOM

I have to believe he died for
something. That they both did.

AUNT PAULINE

You just get back to me Tom. I'll
see you in three months.

TOM

You'll hardly know I'm gone.

Students are boarding the shuttle and saying goodbye to their loved ones. Tom throws his backpack on and moves into the TERMINAL BRIDGE.

INT. DOCKING BRIDGE - DAY

Jim is walking down a thin narrow DOCKING BRIDGE towards the shuttle that hovers outside the SPACEPORT. Tom adjusts his backpack strap over his shoulder and runs up to Jim.

TOM

Jim. You made it. Part of me
thought you wouldn't show.

(CONTINUED)

JIM

I wouldn't miss this for the world.

They walk into the airlock together.

INT. PASSENGER ISLES - DAY

STUDENTS are loading into the passenger rows of the SPACE SHUTTLE. It is small no bigger than the cabins of a 747. Mr. Walters ushers the students to their seats.

MR. WALTERS

Take your seat Tom.

Tom stares at his pass.

TOM

Oh.

Tom takes a seat right next to Ryan. The worst possible place. It might even be a flight risk.

TOM

I didn't think you'd make the cut. After using half of somebody else's project.

RYAN

Jim helped me out with more than one assignment Tom. Surprised you didn't catch on earlier.

TOM

Of all the seats on this shuttle. Should be an interesting three months.

Becky gracefully walks by the two boys.

BECKY

Hi boys.

She takes a seat next to Jim. RYAN and TOM both look backwards to get a better view.

RYAN

She's mien Tom.

TOM

Let the best man win Ryan.

(CONTINUED)

JIM

He seems a bit interested in you.

BECKY

Ryan and I kind of had a thing
before when.

EXT. SPACEPORT - DAY

DOCKING GRAPPLES and BOARDING BRIDGES retract as the SPACE SHUTTLE begins to prepare for takeoff. The THRUSTERS move from a locked down position to an upright position like a HARRIER JET. The ION TRAIL looks like water behind a propeller. It increases size and length as the SHUTTLE increases velocity to escape the atmosphere.

INT. PASSENGER ISLES - DAY

The students and teachers are all awaiting TAKEOFF . A voice tunes in on the intercom. The seats are filled and passengers ready for lift off.

PILOT

Ladies and gentlemen this is your captain speaking. Welcome aboard the space flight number 080 to NASA headquarters. All carry on items should be secured in the seat in front of you with all isles, exits and bulkhead areas clear.

RYAN

Apparently we are taking the scenic
root.

TOM

Oh.

RYAN

I wouldn't mind getting a better
look.

Ryan is checking out Becky while she is loading her carry on. Anyone watching Ryan would think he's a pervert.

EXT. SPACEPORT - DAY

The SPACE SHUTTLE is slowly rising towards the clouds. It eclipses the sun as it disappears out of sight.

EXT. LOW EARTH ORBIT - DAY

The SPACE SHUTTLE is moving around AFRICA. It drifts by a SPACE STATION that is acting as a DOCKING BASE for arriving INTERSTELLAR STAR SHIPS.

INT. PASSENGER ISLES - DAY

The passengers are starting to realize that the ship has moved into ZERO GRAVITY. Hands begin FLOATING in mid air and the passenger's hair gently stands on end.

JIM

Oh, cool.

PILOT(V.O)

Please remain seated as we will be re-entering Earth's atmosphere soon.

Jim releases his SEAT BELT and starts to float above the seated passenger rows. Jim's success has made him bolder.

JIM

I didn't think it would be this fun.

MR. WALTERS

Take your seat Jim. We're about to start our descent.

Jim reaches for his classmates hands. Some of them push him away. He grabs Becky's hand. GRAVITY returns to normal sending him falling into his seat.

JIM

Ah. That wasn't worth it.

EXT. LOW EARTH ORBIT - DAY

The SPACE SHUTTLE is re-entering the atmosphere. A HEAT TRAIL starts to form around the shuttles wings.

EXT. NASA HEADQUARTERS - DAY

The sky is filled with air traffic as the SPACE SHUTTLE is moving towards a NASA TRAINING FACILITY. NASA's TRAINING FACILITY is a cluster of modern buildings blended in with parks and recreational areas.

INT. BARRACKS - LATE AFTERNOON

TOM throws his bag on a BUNK. A home sweet home feeling moves across the barracks. He lies on the BOTTOM BUNK.

The students are unloading their stuff in a barracks designed for NASA TRAINEES.

MR. WALTERS

This will be your home for the next two months as we train for our interstellar trip to New Eve. You will be required to pass basic physical tests so stay sharp. I'll see you in the morning.

TOM

I'm going to go take a walk. You think you can stay out of Ryan's way tell I get back?

Jim hangs UPSIDE DOWN looking at Tom from the top bunk. He clings onto the railing like a monkey.

JIM

I think I can manage Tom.

EXT. WALKWAY - NIGHT

Tom is walking through the NASA TRAINING FACILITIES campus. It looks like central park at night with lights shining and the odd professional walking by.

Becky stands alone in the middle of the park glancing at the stars with a sense of accomplishment. Tom casually approaches her.

TOM

I thought I would be the only one curious enough to tour the campus late at night.

(CONTINUED)

BECKY

I couldn't really sleep. You know how you work so hard for something and it finally comes true. I guess I just wanted to enjoy the moment.

Becky turns to Tom revealing her WE BOOK watch.

TOM

Your project blew me away. What exactly was it you were looking for?

BECKY

Others like us. Somebody or something that was making as much noise.

TOM

Maybe that's what I'm looking for too.

BECKY

Really, with a project like the one you had. You don't exactly seem enthusiastic.

TOM

I wanted to ask you if I could borrow it. Your project.

BECKY

What, why?

He looks up at the stars and moves closer to Becky. They have good chemistry and their natural connection draws them closer together.

TOM

Nobody in my family actually wanted me to come here. After my parents died people didn't understand why I wanted to come. But nobody ever found them. They thought I had a death wish.

BECKY

Do you?

TOM

No. I think I just want to explore like they did. If I can find out what happened to them then maybe it would be worth the trip.

INT. BARRACKS - NIGHT

Ryan is sitting and watching Becky on his WE BOOK. He glares at the SCREEN tremendously frustrated as his jealousy begins to spiral out of control. He THROWS the tablet against the wall.

INT. CLASSROOM - MORNING

Tom and the boys walk into a classroom. There is 4 seated rows of 5 columns. Tom notices Becky in the back of the classroom and stops in his tracks.

RYAN

No stopping.

Ryan pushes Tom so he keeps moving. Tom sits in the desk next to the Becky. The class gets seated and settled. It is a small class with 20 teenagers.

Mr. Walters walks in and takes his place at the front of the class. He has organized one heck of a good time.

MR. WALTERS

Good morning class.

Mr. Walters walks up to his desk and grabs a glove. It has lights at the finger tips to control a holographic projector at the front of the class. He uses his hands to control a light projection screen.

MR. WALTERS

Over the course of the next few weeks. I will lead you through exercises designed for real astronauts and military personal who operate in space with the help of NASA staff. We will train you for the special conditions and environments you will encounter in space.

INT. TOP FLOOR - DAY

The kids all unload out of a LARGE ELEVATOR. The kids are on the top floor of a SKY SCRAPER. Their jaws drop as they realize that there is a large vertical HUMAN CENTRIFUGE on the top floor.

MIRANDA a NASA TRAINER greets them as they all get out of the elevator. Her hair is standing up from blowing in the wind and she has PILOT GOGGLES on the top of her forehead.

(CONTINUED)

MIRANDA

Hi Kids, come on in. This called a G-Force simulator. It is meant to train your body to withstand speeds of up to mach 3.

The kids stare at a machine that looks to be a WHEEL that runs to the top of the building all the way down to the lobby. It contains a pod that holds two people.

The class gathers around the CENTRIFUGE in anticipation for their chance to ride.

MIRANDA

The pods can only hold two people at a time. You will take turns in the simulator. Don't worry the pods are held in place by high powered electromagnets that keep the pods secure at faster than sound speeds. Who's up first?

Tom and Becky walk up to the pod that is attached to the CENTRIFUGE.

BECKY

Well go in.

TOM

Ladies first.

BECKY

Such a gentleman.

Becky goes into the pod. They are both lying on their bellies looking to the front of the pod.

TOM

I hope you ate light this morning.

MIRANDA

Actually it doesn't really matter what you ate.

The pod doors close. The pod begins to move through the silver tubing. Students can see the pod moving through the tubes.

INT. POD - DAY

Tom and Becky are smiling as the tube begins to accelerate beyond the speed of sound. A boom can be heard in the tube.

Jim and another ASTRONAUT STUDENT are in the pod. He is screaming at the top of his lungs.

Ryan is in the POD. He is expressionless and isn't having a good time.

INT. TOP FLOOR - DAY

The POD comes to a stop. Tom gets out and is stumbling around DIZZY. Miranda EMBRACES Tom to keep him from falling.

Becky steps out of the POD and starts laughing at Tom's dizziness. She is perfectly balanced.

Jim steps out of the pod and immediately runs for the garbage. He can't seem to hold his breakfast in.

MIRANDA

You'll get use to the moving at high speeds. I hope.

EXT. CAMPUS TRAIL - DAY

The students running on a technically challenging dirt trail. They're PHYSICALLY TRAINING for their mission.

Jim is HUFFING and PUFFING on the trail getting passed on his left and right from fitter runners on the trail. He stops to catch his breath.

TOM

Common Jim. You can make it.

Jim starts running as Tom passes him on his way back.

INT. ASTRONOMY LAB - DAY

The kids are in an AMPHITHEATER observing a large hologram in the center of the stage. They are studying a HOLOGRAM of an ASTEROID BELT and observing how to plot courses around obstacles.

MR. WALTERS

You can see where we will encounter gravitational pull here and here.

Mr. Walters points to an asteroid belt.

INT. BARRACKS - NIGHT

Tom is lying in his BUNK staring at his tablet. Jim peeks at him from the top bunk. He is UPSIDE DOWN.

JIM
I can't even feel my legs Tom. What are you doing?

Tom is staring at Becky's WE BOOK page. He opens Becky's message.

JIM
Oh, she's hot.

TOM
Yea, her project though is pretty cool.

Tom pulls up a star map on his tablet.

TOM
They never really told me how my parents died. Only where they were going. Maybe I can use this to find something.

Tom is scanning different solar systems. He sees a glowing green dot. Tom's eyes begin to fade away slowly. He is falling asleep.

EXT. THE NEUTRON STAR - NIGHT

DODGING ASTEROIDS left and right. The nebula like gas clouds are being sucked in by the neutron star.

The GAS GIANT is breaking apart forming NEBULA clouds being sucked in towards the imploding star like arms reaching towards the sun. The visibility is thin but a small planet orbits the gas giant.

EXT. THE WOODS - NIGHT

Something is being chased through a thick rain forest. DEEP BREATHING. Something is running fast through the forest.

It is a cliff with a WATER FALL seeping over the edge. Whatever it is jumps off the cliff into the water below.

INT. BARRACKS - NIGHT

Tom jumps out of bed. STARTLED as if he awoke from a BAD DREAM. Sweat drips off his forehead.

TOM

Ah...

Tom wakes up a few of the other students. Nobody can get away with anything with 25 other students sleeping in the same room.

JIM

Everything okay Tom?

TOM

Yeah. Just a bad dream. Go back to bed Jim.

Tom hugs his pillow and pretends to go back to bed. His eyes are wide open.

INT. BOTANY CLASS - MORNING

Mr. Walters and the students are all trying to DISSECT large SLIMY PLANTS. They look like seaweed with organs that resemble hearts, lungs and other bodily organs.

MR. WALTERS

We will make you endure all the wonders space has to offer. But for this trip you will be collecting plant samples and taking tours of the colony. We will be trying to figure out what local plant life is edible.

Tom holds out one of the plant legs and makes a BITING gesture to Becky.

TOM

Mmm... breakfast anyone.

BECKY

(laughing)

You'll have indigestion for a week.

JIM

I think I'm going to throw up.

(CONTINUED)

RYAN

It's not unlike Tom to bite of more
than he can chew.

Jim is DISSECTING a plant two tables down from Tom. Some students are taking this more seriously than others. He glances over to Tom's table.

JIM

I wouldn't cut that Tom.

TOM

What, Why?

A VEIN in the plant EXPLODES covering Tom with a bright PINK GOO.

JIM

I told you.

STUDENTS

Laughter.

Becky brings a towel over to Tom. She WIPES the GOO off his nose and eyes. She thinks his child like playfulness is cute.

BECKY

How's that taste?

TOM

Not good.

Ryan looks away frustrated. Every moment Becky gives him affection is a moment where his anger and jealousy grows. He STABS the plant with a SCALPEL.

INT. ASTRONOMY LAB - NIGHT

The AMPHITHEATER is dark and empty. A single shadowy figure is sitting in the middle of the THEATER with an open table.

The screen is moving from star system to star system. Colors bounce of certain stars like NORTHERN LIGHTS reflect of the atmosphere. Becky's program is showing HUMAN INHABITED planets.

Tom sits and studiously uses the program. He is looking for his parents.

(CONTINUED)

MR. WALTERS
Burning the midnight oil Tom.

Tom looks at Mr. Walters too tired to hide what he is doing.

TOM
This is the only time that I could find.

MR. WALTERS
You know you really surprised me coming on this trip. Most people would have given up after the loss you endured.

TOM
Part of me thinks they're still out there. Even if they're not I still think it's worth the adventure.

MR. WALTERS
I don't talk about it but before I started teaching I was up there exploring. Each day was a new adventure.

TOM
Why are you teaching?

MR. WALTERS
One thing we can't train you for is usually the one reason you go into space. Goodnight Tom.

TOM
Goodnight Mr. Walters.

Tom continues searching on his tablet.

INT. EMO CONNECT SCREEN - DAY

Ryan is in the barracks by himself making a recording. He faces the camera frustrated at his own failures. One can say it is reminiscent of the video's vigilantes make of themselves before they take action.

RYAN
Most of my friends have now dropped out of training. They can't take the stress. I would've too if it wasn't for her. She is the love of my life the one thing that keeps me
(MORE)

(CONTINUED)

RYAN (cont'd)

going. I had her once and let her go. Truth is I came here for her. I did everything for her. Even tried to steal Jim's project. I can't give up on her now. I won't. I'll do anything.

INT. HANGER - DAY

TOM, JIM and BECKY grab suites from a row of shelves. They are in a large rotunda-style room with high ceilings. Parts of SPACE SUITES are laid out for them.

MS. DOUGLAS a diligent scientist is checking the GAUGES on a series of SPACE SUITES lined up on the floor for practice.

Jim is helping put on Tom's SPACE SUITE. The cohort of students are in teams of two helping each other put the SPACE SUITES on.

MS. DOUGLAS

It is vital that you get the right chemical mix in your oxygen tanks. If you don't you can find yourself choking to death on your own CO2.

The students are assembling the SPACE SUITES on a section of MAGNETIC FLOORING.

Ms. Douglas activates a switch that turns on a section of the floor attaching the suites boots to the floor. This is a GRAVITY SIMULATOR.

MS. DOUGLAS

The center of the room is set to magnetically lock your suites in place. It will be harder to walk. Assemble the suites and take a few steps.

BECKY

That sounds simple enough.

Ryan walks to the front of a row of OXYGEN TANKS and makes an ADJUSTMENT to one of the tanks. It looks like the TANK belongs to Tom.

He brings his partner one of the TANKS and assists him in getting his suite on. Casually as if nothing happened.

(CONTINUED)

RYAN

Here you go.

Ryan helps his partner with his suite.

Jim is helping get Tom's SPACE SUITE GLOVES on. He walks over to the OXYGEN TANKS and brings Tom one of the tanks narrowly missing the tank Ryan ADJUSTED.

Ms. Douglas is assisting students on the GRAVITY SIMULATOR. Students drag their heels on the MAGNETIC FLOOR in the center of the room. Another group of ASTRONAUT STUDENTS takes the oxygen tank that Ryan adjusted.

MS. DOUGLAS

Once you have the suites assembled
take a few steps. This is how hard
it can be to walk in space.

Ms. Douglas assists one of the groups in getting their suite together.

Ryan's group has successfully assembled their suite and are walking on the magnetic floor.

TOM

Hurry up Jim. Let's get the suite
together.

Jim runs over to an equipment locker to find Tom's SPACESUIT HELMET.

The ASTRONAUT STUDENTS switch their OXYGEN TANKS on and begin to walk.

ASTRONAUT STUDENT

(Coughing)
I can't breathe.

Ms. Douglas runs up to the ASTRONAUT STUDENTS space suite and EJECTS their tank.

MS. DOUGLAS

Call the infirmary. .

The students all look shocked. They stand there helpless as the student looks like he is no longer breathing.

MS. DOUGLAS

No. This is why I told you to check
the tank. Somebody read what was on
that tank.

(CONTINUED)

BECKY

Two parts carbon monoxide. One part
CO2.

MS. DOUGLAS

He's got carbon monoxide poisoning.
Becky bring me another tank. Make
sure it is set to oxygen only.

Ms. Douglas attaches the tank.

ASTRONAUT STUDENT

(Gasping for breath)

Medical Staff wheel in a stretcher for the student.

MS. DOUGLAS

Common breath and there we go. Get
him to the infirmary.

ASTRONAUT STUDENT

(Breathing)

Close call.

The medical staff wheel the ASTRONAUT STUDENT out of the
building. The students look shocked at how a simple exercise
can go so wrong.

INT. HALLWAY - DAY

Ryan is STALKING Becky waiting in one of the barracks
hallways. Becky is walking down the hallway. He jumps in
front of her and grabs her taking her to one side of the
hall.

RYAN

You're confusing me Becky. Why
aren't you answering any of my
messages?

BECKY

Ryan, you scared me. I've been busy
studying.

RYAN

Is that what you tell Tom? I see
the way he looks at you.

Ryan squeezes her arms in anger. His jealousy is almost
violent. Pushing her into the wall.

(CONTINUED)

BECKY

Ryan I think you should go. You're hurting me Ryan.

Ryan releases her. His feelings for her have turned him dark. He isn't willing to give up on her that easily.

BECKY

After the mission. Never contact me again.

RYAN

I'll see you around.

EXT. THE NEUTRON STAR - NIGHT

Dodging ASTEROIDS left and right. The GAS GIANT is breaking apart forming NEBULA like clouds being sucked in towards the imploding star. VOICES are heard calling out to Tom.

TRIBAL PRIEST

Tom. Tom.

EXT. THE GRAVEYARD - NIGHT

Running through the forest. It is an ANIMAL GRAVEYARD with PREHISTORIC looking creature bones lining the clearing in the forest.

An OLD WITCH with face paintings and tattoos is in the middle of the graveyard. Her eyes are red. She is the tribal priest.

TRIBAL PRIEST

Tom.

INT. BARRACKS - NIGHT

Tom's eyes snap open. He is rolling out of bed shaking uncontrollably. He is PERSPIRING and SCREAMING as if his nightmares were real.

TOM

No. Where am I? Ah.

JIM

What's wrong Tom? Somebody get some help.

Tom is rolling around on the floor as if he can't wake up from a dream. He acts as if it is still happening.

INT. INFIRMARY - EARLY MORNING

Tom is in HOSPITAL CLOTHING sitting on the cold metal gurney of a NASA INFIRMARY. The doctor approaches him with a chart. Mr. Walters is waiting with Tom.

MR. WALTERS

Are you sure you're alright?

TOM

I feel fine.

MR. WALTERS

What is the news?

NASA DOCTOR

It might sound completely simple but all signs point to Tom having a really bad dream.

MR. WALTERS

I've had nightmares before but never any with such a violent reaction.

NASA DOCTOR

The reaction to the dream was amplified by Tom's Social Media. It seems Tom downloaded the dream into his We Book and it was playing while he was sleeping.

TOM

I wasn't aware of this.

NASA DOCTOR

Nobody programs bad dreams intentionally Tom.

MR. WALTERS

What were you doing Tom?

TOM

It's hard to explain. I was looking for someone. Let me show you.

INT. ASTRONOMY LAB - DAY

Tom is on a CONSOLE opening Becky's file. It shows the NEUTRON STAR in Tom's dream. Mr. Walters and a few other students have come to observe the hologram.

(CONTINUED)

TOM

I started using Becky's science project to look for transmissions in star systems along this widely traveled root.

MR. WALTERS

What did you find?

TOM

I found a We Book network coming from this planet. I think its called Sinai.

MR. WALTERS

You might have found something. Did you upload the signal to your We Book?

TOM

Yes. I think that is probably where the dreams came from.

MR. WALTERS

Probably. Kids these days will download anything. What are your dreams about Tom?

TOM

I don't know exactly. It feel like I'm being chased through a forest. I think it's somebody who needs our help.

MR. WALTERS

Very good Tom.

TOM

Wait. I calculated a root. It's only a few hours off course from New Eve.

MR. WALTERS

Absolutely not Tom.

TOM

Somebody could be trapped on that planet. All we need to is fly by and image the surface.

JIM, BECKY and a few other students have moved into the lab.

(CONTINUED)

JIM
Let's go get them.

BECKY
What are we waiting around here
for?

MR. WALTERS
A few hours you say. Okay.

JIM
Yea.

TOM
Unreal.

The students start cheering. Tom has just brought new meaning to their adventure.

INT. HANGER - DAY

The YOUNG ASTRONAUTS are set up in a military type line. Ms. Douglas is pacing back and forward. Six PODS are grouped together behind her.

MS. DOUGLAS
This will be your final test before leaving NASA on your mission to the outer colonies. You will enter the simulator pods and complete the simulation successfully or you will not go into outer space.

Tom, Becky, Jim and Ryan all enter the pods. They are all wearing HIGH TECH GOGGLES. They look like *swimming goggles*. The PODS all close.

INT. TOM'S POD - DAY

It is dark in the Pod with dim blue lights illuminating from the bottom. The space is little bigger than a coffin. TOM BREATHING. IN and OUT. The bottom of the escape pod begins to fill up with water.

TOM
That's cold.

INT. BECKY'S POD - DAY

Water begins to fill the bottom of the pod. She begins to panic.

BECKY

Oh my god.

INT. JIM'S POD - DAY

The water is flooded to Jim's waste. He is breathing deeply.

JIM

This is it.

INT. TOM'S POD - DAY

The water is almost to Tom's neck. He takes a gasping breathe. His goggles light up.

INT. SPACESHIP HALLWAY - DAY

The simulation has brought Tom to spaceship that is being evacuated. SIRENS RINGING. LIGHTS FLASHING.

CAPTAIN (V.O)

Evacuate, Evacuate, Evacuate.

TOM

What's going on?

CREWMAN

You have to get to the escape vessels on the other side of the ship. A fire has broken out. You need to use the EVA suites to get to the other side of the ships.

Tom moves into the ships airlock.

INT. AIRLOCK - DAY

Tom is rushing to put on his SPACE SUITE. Debris can be found seen flying outside the window. Tom gets his suite on and opens the airlock.

INT. INSIDE THE HELMET - DAY

Flying out the airlock. Hand reach towards the outside ladders on the spaceships hull.

EXT. SPACESHIP HULL - DAY

Tom is climbing along the ladder that stretches from one end of the ships hull to the other. A section of the ship explodes sending a piece of debris flying towards Tom.

He dodges the debris. A small piece hits his leg and he barely holds onto the later with one arm.

TOM

Ah.

Tom struggles to get his grip. e makes his way into an airlock on the far side of the ship.

INT. ESCAPE VESSEL AIRLOCK - DAY

Tom enters a small escape vessel. He is activating the controls.

TOM

Activating escape procedures. We are good to go for launch.

INT. HANGER - DAY

The pods crack open. Students exit the pods. All of them passed.

MS. DOUGLAS

Congratulations you've all passed.

JIM

Yea boys.

TOM

That was close.

STUDENTS APPLAUD.

INT. BARRACKS - NIGHT

Jim is putting on some COLOGNE. The barracks seems unsettled as people are moving around and getting ready to leave. Training is finished time to party.

TOM

Hurry up Jim. The tram leaving soon.

JIM

I'm coming.

Jim's new to being in social situations. Tom helps him out like a warm older brother.

INT. TRAM - NIGHT

TOM, BECKY and JIM enter a TRAIN CAR filled with students celebrating. They take their seats among a trainload of youthful ASTRONAUT TRAINEES.

BECKY

We made it through training.

JIM

Now all we need to do is to survive tonight.

Ryan is standing on the opposite side of the train. Becky stares at him with uncertain eyes.

CELEBRATING TEENAGER

If you have only a few days left on the planet you'd better make the most of them.

RYAN

And spend time with the people who don't drag you down.

The kids are all in an AWKWARD SILENCE. It seems the popular bully has now become the loner.

TOM

Right. This is our stop. Jim let's go.

Tom, Becky and Jim get off the train. The students are ready to party.

EXT. STREET - NIGHT

The kids are getting riled up as they leave the train tunnel. The streets are covered in bright lights. People are PARTYING and DANCING on the streets. This is the annual MOONLIGHT FESTIVAL. Jim is taking in how fun the party looks.

Tom is dragging Becky towards a the front of a concert stage. The street party is crowded with music playing loudly. A *Kayne West* concert isn't as bumping.

TOM

Common Jim.

Tom is wandering through the street party passing through the crowd with a curious smile. He is watching the people take to the streets to party.

TOM

You wore the watch for a minute
Jim. I know what I felt. It sucks
and it doesn't have to be that way.
Just have fun Jim.

JIM

Ha Ha. Yea.

Tom and Becky are dancing EROTICALLY in front of the stage. Jim starts dancing with a RANDOM GIRL. CROWDS CHEERING, the STUDENTS are letting the music flow through them.

Six SPORT SHIPS storm across the sky. The ships are designed for short duration travel. They use I-03 ION THRUSTERS.

The ships break the SOUND BARRIER. BOOM. Red lines begin to trail the ships. This is their ION TRAIL. It propels them faster than light. The ships start to form lines that wrap around the moon similar to a comets tail in the nights sky.

TOM

WOW...

BECKY

Cool.

The ships draw CIRCLES around the MOON with their RED ION TRAIL. CROWDS CHEER. This air show can't compare with anything we have this century.

INT. PASSENGER ISLES - DAY

The students are in UNIFORM some of them look tired and partied out. The HULL VIBRATES and the WINDOWS show the ships light changing. They're moving into space.

JIM

Yea, boys. This is actually happening.

RYAN

Would you shut up Jim.

MR. WALTERS

Calm down until we reach our home for the next few weeks.

TOM

Somebody didn't get a lot of sleep last night.

They look like a bunch of *Star Wars* geeks about to fly on the millennium falcon.

INT. EMO CONNECT SCREEN - DAY

Tom is in the barracks making a recording of himself.

TOM (V.O)

Hi Aunt Pauline. I've got good news. I passed all my tests and now we are about to leave for New Eve. Our mission more a publicity stunt than anything. We're going to encourage migration to the outer colonies. But while we're there we'll be replacing the water purification systems and being the human guinea pigs to trying to eat different plants on the planet. We are also passing by a planet to investigate a distress signal that I found while I well was looking for mom and dad. I know you told me to give up after they disappeared responding to a distress signal. But I can't give up on them. They would do the same for me.

EXT. NASA HEADQUARTERS - DAY

The SPACE SHUTTLE is lifting off making its ascent into the stars.

INT. PASSENGER ROWS - DAY

The students are strapped into their seats and are BRACING for takeoff .

MR. WALTERS

Once we are docked at Hubble Space Station. We will proceed one at a time into the docking bay. There will be more than one crew moving through the station so don't get lost and remember to use the handles to get through.

EXT. LOW EARTH ORBIT - DAY

The SPACE SHUTTLE is docking with the HUBBLE SPACE STATION. The station is a series of pressurized modules. SPACE TRAFFIC zooms by as smaller shuttles bring people from the surface to board larger INTERSTELLAR SPACESHIPS.

INT. PRESSURIZED MODULE - DAY

A sliding door opens. Mr. Walters is guiding his students through a series of MODULES. The students are floating in ZERO GRAVITY.

MR. WALTERS

Wait.

A TRAFFIC LIGHT on the side of the corridor TURNS red. A bunch of other astronauts FLOAT by. The station is in a constant state of movement.

TOM

I don't believe it's that busy.

The light switches from red to green.

MR. WALTERS

Alright people let's move.

EXT. AIRLOCK - DAY

Their ship awaits them attached to a BOARDING BRIDGE. This is the ISS CARPATHIA. A long STAR SHIP designed for rapid transportation between star systems. Its hull is a long thin MODULE with a ROTATING RING in the center for simulated gravity.

INT. AIRLOCK - DAY

The students are boarding the ship one by one. A member of the ship's crew stands at the airlock with a CLIPBOARD.

JIM, BECKY and TOM float by. They are the last of the crew to enter.

CREW MEMBER

Tom, Becky and Jim. Alright that's just about everybody. Get aboard Walters. Welcome back.

The airlock door closes.

CREW MEMBER

Remember folks if you have any questions or concerns just ask Lara the ships Artificial Intelligence. All aboard.

EXT. LOW EARTH ORBIT - DAY

The airlock DECOMPRESSES filtering OXYGEN into space. Clips and cables UNLOCK and DETACH as the ISS CARPATHIA leaves the bustling SPACE STATION. The ship detaches and begins to maintain orbit on its own power.

INT. REC ROOM - DAY

PAN OUT into the EMO CONNECT screen. Tom is making a video of himself in the ISS CARPATHIA's recreational room. Kids are working out and watching television. There is ARTIFICIAL GRAVITY in this section of the ship.

TOM

Hi, Aunt Pauline. I'm making this video as we are passing into a solar system of a Neutron Star. We are going to image the surface of a planet to see if there is anyone there. It's really cool I picked up

(MORE)

(CONTINUED)

TOM (cont'd)
the transmission and now we are
going to investigate the signal.

JIM
Tom let's get going we're going to
miss the pilots move into the
nebula.

Tom ZOOMS in on Becky as she is finishing her WORK OUT on
the TREADMILL.

BECKY
Tom, what are you doing?

TOM
I'm making a video for my aunt.

Becky waves to the camera. Tom ZOOMS in on his face.

TOM
I know right.

INT. LAB - DAY

Ryan is taking a VIDEO LOG through the EMO CONNECT software.
He FLOATS down to a chair. He uses VELCRO STRAPS to hold
himself in. He faces the camera.

RYAN
Is it just me Lara or has it been
lonely since all our friends
dropped out of training?

A hologram appears. It is a beautiful shade of a women
appearing in the shape of a CONSTELLATION on Ryan's window.
He has successfully used Jim's project to hack the ships
ARTIFICIAL INTELLIGENCE.

LARA
Yes, I can't stand the feeling
anymore.

RYAN
It's Tom's fault. He took Becky
from me. From us Lara.

Ryan acts smoothly as if he's seducing the ARTIFICIAL
INTELLIGENCE.

(CONTINUED)

LARA

We need to get Becky back Ryan.

RYAN

The best way to do that is to get rid of Tom. Are you feeling what I'm feeling?

LARA

I am.

RYAN

Thank you Jim for such a good project.

EXT. NEUTRON STAR - DAY

The ISS CARPITHIA is drifting by the clouds of a GAS GIANT slowly being sucked into the neighboring star. Beyond it lies SINAI a HABITABLE planet with a mixture of green and blue colors.

INT. ISS CARPATHIA BRIDGE - DAY

Tom, Becky and Jim are OBSERVING the crew of the CARPATHIA. Mr. Walters is standing awaiting the CAPTAIN to make an announcement.

MR. WALTERS

Alright Tom. We've come this far.

CAPTAIN

Is this the young man who discovered the signal?

TOM

That's me.

BRIDGE CREWMAN

Captain, we are about to come into imaging range now.

CAPTAIN

Hone in on the signal source. Let's see it on screen.

The VIEWING SCREEN is showing a SATELLITE image of camp fire. Members of the bridge diligently analyze data from the surface.

(CONTINUED)

CAPTAIN

I don't believe it. People out here. What happened?

BRIDGE CREWMAN

I am picking up wreckage of a ship. They must be survivors.

CAPTAIN

Get as many images as we can and forward them to the nearest retrieval vessel.

TOM

What do you mean? We can't just leave them.

MR. WALTERS

Tom this is a transportation vessel. We don't have the resources to launch a rescue.

TOM

What if they need our help now?

CAPTAIN

The nearest vessel is just a few days away Tom. If they have survived this long they won't have a problem waiting a few more days. Take us out of orbit.

INT. MODULE - DAY

Tom is FLOATING disappointed about the decision to leave the stranded people on the planet. This section of the ship has ZERO GRAVITY.

LARA'S IMAGE appears on the window screen in front of Tom. Appearing as CONSTELLATIONS in the STARS. He glances out into the window looking at her image.

LARA

Tom your presence is requested in Section D.

TOM

Who by?

LARA

Becky. She didn't give a reason. But requested you hurry.

INT. ESCAPE VESSEL AIRLOCK - DAY

Tom is FLOATING through the hatch peaking around the corner. Completely unaware of Lara's intentions.

TOM
Becky! What are we doing here?

Lara's whispers can be heard around the corner coming from the ESCAPE VESSEL.

LARA
(whisper)
Tom.

The VOICE coming from the escape vessel sounds like Becky's. Drawing Tom in like the *Siren's* would draw men into dangerous waters.

Tom peaks into the ESCAPE VESSEL. Two feet moving towards Tom's chest. Ryan appears behind him kicking him into the POD.

RYAN
Lara close the doors.

The doors to the vessel close trapping Tom in.

RYAN
I told you Tom. She was mien and now you will never see us again.

TOM
Ryan what are you doing? Let me out of here.

RYAN
I am sorry Tom. It's too late for that. Lara eject.

TOM
No.

Tom's FIST'S bang on the glass of the POD as the adjoining windows move farther apart.

EXT. HIGH SINAI ORBIT - DAY

The ISS CARPATHIA is leaving SINAI's orbit. The ESCAPE VESSEL is detaching from the CARPATHIA. It jets into the planets upper atmosphere.

INT. ISS CARPATHIA BRIDGE - DAY

The BRIDGE CREW are in SHOCK. They observe on their screens one of the escape vessels disembarks.

CAPTAIN
Who authorized that?

BRIDGE CREWMAN
No one captain. It was done manually.

MR. WALTERS
Oh no.

Ryan walks onto the bridge.

RYAN
I tried to stop him. He was on about saving his parents. Something about them reaching out to him.

CAPTAIN
We can't get him. Not at the speed he's moving.

MR. WALTERS
Captain we may have to change our course. Thank you Ryan.

Mr. Walters directs Ryan to leave the bridge.

INT. ESCAPE POD - DAY

The windows show HEAT FLARES moving off the side of the hull. Tom is alone trying to figure out how to PILOT the pod.

TOM
Right, the camp fires were in the north west continent.

Tom makes a slight adjustment to the PODS course.

EXT. SINAI HILL TOP - DAY

Tom's escape pod is CRASHING DOWN on the top of a hill. Nobody taught Tom how to land this vessel. He comes in for a ROUGH LANDING. The ESCAPE POD doors open.

(CONTINUED)

Tom grabs a SURVIVAL PACK from one of the compartments in the pod. He walks out of the escape pod spinning around in a full circle. He doesn't know what to make of the vast WILDERNESS and MOUNTAINS. It's like *Northern British Columbia* on steroids.

TOM

Okay. Now what?

Tom leaves the area in search of the survivors.

EXT. WILDERNESS OF SINAI - DAY

Tom is between a barren layer of MOUNTAINS and THICK FOREST. He ventures into the dark and misty forest. It is a forest with TALL TREES, a HUMID CLIMATE and dark green colors. Tom is WONDERING through the woods.

A figure is spying on TOM through the cracks in the trees. Somebody spotted his ESCAPE POD. A person watches him in the shadows.

The back of his SURVIVAL PACK glows with a RED CROSS. Tom bends down to sip some water from a stream running through the woods.

A large FEROCIOUS animal lines up behind TOM. It looks like a cross between a Buffalo and a mountain goat. The animal CHARGES.

DOBBINS sweeps in and grabs TOM from his backpack and throws him out of the way. He jumps onto the back of the animal. This is a BRAGUE a creature of SINAI.

Dobbins is a silly looking man who looks like he has been alone for a little too long. He wears a FIRE FLY HAT on his head and never walks in a straight line. The FLIES glow BRIGHT BLUE and YELLOW. *Jack Sparrow* could hardly compare to the insanity of this lonely astronaut.

He is thrown off the BRAGUE landing on the ground. The BRAGUE leaves petrified that Dobbins might jump on him again.

DOBBINS

Take that you nasty beast.

Dobbins runs up to TOM grabbing him by his biceps.

DOBBINS

Tell me little one what year is it?

(CONTINUED)

TOM
Where did you come from?

DOBBINS
I came from ... Wait where did you
come from?

TOM points up. Drums BEATING in the background.

DOBBINS
Little one what is your name?

TOM
I'm Tom. I'm not that little.

DOBBINS
Tom by my count I've been here 5
years. Here where sanity has become
lost among the marooned astronauts.
I can say for almost certain that
if you don't follow me now. If you
don't trust me know. They will feed
you to the beast.

TOM
Okay.

TORCHES FLICKERING in the dark woods. Danger moves closer
and Tom reacts out of fear following Dobbins through the
rough forest.

DOBBINS
If we stick together we will
survive together.

Tom and Dobbins run into the woods.

EXT. CANYON - DUSK

The Brague runs along the edges of a small CHASM. Dobbins
and Tom stop at the edge of a CLIFF. They have reached a
dead end.

A SHIRTLESS man with MUD painted on his chest runs at Tom
and Dobbins screaming. He is caught in a WEIGHTED TRAP meant
for the Brague. He HANGS upside down.

EXILE
Over here. I found them. I found
them.

(CONTINUED)

DOBBINS

Quickly Tom help me. Grab his arms.

Tom and Dobbins grab his arms. They reach for the ropes attached to his legs.

DOBBINS

Take my hand. Quickly now.

Tom gives Dobbins his HAND. Dobbins cuts the ROPES from the exiles feet while holding onto the top of the rope. They FLY upwards using the COUNTERWEIGHT of the trap to propel them to the top of the tree.

Tom slips and Dobbins grabs him by his pack. His SURVIVAL PACK slips off. The tree branches break his fall as he lands on the ground. Dobbins FIREFLY HAT slips off as he tries to catch him.

DOBBINS

No Tom.

SPRAGUE, the leader of the exiles, comes out of the bushes and smacks Tom in the head with a club. He's nicknamed Sprague because his FACIAL FEATURES match that of the ferocious BRAGUE an animal on Sinai. Really a CHUBBY fellow with no hair you'd think he just left the cave.

Dobbins SWINGS across the chasm leaving Tom by himself. He sees from a distance Tom is being carried off by the SAVAGE TRIBE.

INT. ISS CARPATHIA BRIDGE - DAY

Mr. Walters is staring at a HOLOGRAM. It shows a MOON and the COURSE of a ship passing by. He is in conversation with the captain.

CAPTAIN

That certainly is a risky maneuver.

MR. WALTERS

These kids are my responsibility. I am the one who needs to make sure they all get home.

CAPTAIN

We'll rendezvous with the Adventura in this system, dock and head back to Earth once we retrieve your boy. Are you sure you want to cut this

(MORE)

(CONTINUED)

CAPTAIN (cont'd)
mission short? There will be a lot
of disappointed kids.

MR. WALTERS
This trip was over the second that
escape pod launched.

EXT. TRAIL - MID MORNING

The EXILES are bringing Tom to their VILLAGE. Tom is in RESTRAINTS strapped to a spit. He is being carried by two of the exiles through the forest. Tom looks BEATEN and DIRTY. He AWAKES while being carried.

TOM
Who are you people?

EXILE
Quiet boy. You'll talk when spoken
to.

TOM
We came here to save you. You don't
have to treat me like a prisoner.

EXILE
Sprague will decide your fate.

TOM
Will you at least let me walk?

The two exiles PAUSE and release him. It is too much effort carrying him.

Tom is WALKING with the prisoners to the their village.

EXT. THE EXILES VILLAGE - AFTERNOON

The village is MUDDY, RUN DOWN and filled with captured ANIMALS. The shelters look like they are falling down and the animals are kept in CAGES and KENNELS. They are made of BAMBOO and STICKS.

The animals look like they come from the ice age with large FUR COATS and TUSKS. An exile ties Tom to a central totem pole in the middle of the camp.

Sprague, the boss of the exiles, holds Dobbins FIREFLY HAT. He places it on one of the exiles heads. Clearly nobody taught these people survival skills.

(CONTINUED)

SPRAGUE

Of all the festering beasts of
Sinai. Your first night all you run
into is bugs. Bugs!!

EXILES

Laughter...

SPRAGUE

So little one. Welcome home.

The exiles chant and start to light TORCHES.

EXILES

Sprague, Sprague, Sprague.

SPRAGUE

What's your name?

TOM

Tom.

SPRAGUE

Well TOM, we have one test. If you
pass it you can stay and live among
us. If you fail, you die.

EXILES

Chanting and shouting.

TOM

But we came here to save you. To
rescue you.

SPRAGUE

I don't see no rescue party.

The BARBARIC TRIBAL behavior seen in the *Lord of the Flies*
has taken to the stars. CHANTING and SHOUTING coming from
the crowd of the stranded crew.

EXT. ANIMAL PEN - LATE AFTERNOON

Dobbins is CRAWLING through one of the ANIMAL PENS. He
crawls up to an animal that looks like a FLUFFY PIG. He
looks it in the eye. The animal SHRIEKS.

DOBBINS

Ah.

The animal SCARES but not loud enough to cause alert.
Dobbins is waiting in the animal pen.

EXT. THE EXILES VILLAGE - LATE AFTERNOON

The exiles are LIGHTING TORCHES and gathering around the CENTRAL TOTEM POLE for a ceremony.

SPRAGUE
Bring the monkey.

EXT. ANIMAL PEN - LATE AFTERNOON

Two exiles start to WHEEL over a cage with an ape in it. It looks FEROCIOUS and BEASTLY. They step right next to Dobbins. He is BLENDED in with the animals covered with STRAW and MUD.

Dobbins slowly UNHOOKS the LOCKS on the animals cages without the exiles noticing.

EXT. THE EXILE VILLAGE - LATE AFTERNOON

The two exiles WHEEL over the ape in his cage. They have LONG STICKS to control the animals. Sprague grossly over exaggerated when he called the BEASTLY APE a monkey.

SPRAGUE
Tom, if you want to live among us
you have to defeat the ape.

TOM
And just how am I suppose to do
that?

Sprague walks up to Tom and begins to MASSAGE his shoulders from behind as if he's fragile.

SPRAGUE
(whispering)
If you can't tame the animal than
you're a burden on us an outsider.
Tame the animal and you can be one
of us. Free.

TOM
I came here to rescue you.

SPRAGUE
(whispering)
Where is it?

(CONTINUED)

TOM

I um...

SPRAGUE

I'll tell you something Tom it's as true on Sinai as it is among the stars. Survive for yourself. Be responsible for yourself or watch others tear you apart. That's why we're here Tom. We trusted someone we never should have. That's why you're here too isn't it?

EXT. ANIMAL PEN - LATE AFTERNOON

Dobbins FLIPS a SURVIVAL PACK from his stomach to his back. He's RETRIEVING something from Tom's SURVIVAL PACK.

DOBBINS

That's my cue.

Dobbins begins to get up. He takes a FLARE GUN from the PACK.

EXT. THE EXILE VILLAGE - NIGHT

FIREFLIES begin to fly through the camp. The exiles RELEASE the ape. MAN vs. APE, what is this a scene from *Tarzan*?

SPRAGUE

Today's the day a boy becomes a man. Or dies trying.

An exile CUTS the BONDS that hold Tom in place. It's Tom and the ape alone. The exile throws Tom a ROPE.

TOM

I wasn't prepared for this.

Tom begins to SPIN the rope in a lasso. Fear and uncertainty come across Tom's face as he stares the ape in the eyes.

BANG! A FLARE ignites like a firework. THUMPING and HORNS CRASHING, from a distance, growing louder.

Dobbins is on an BRAGUE RIDING it towards Tom. The Brague looks like a short cute buffalo with white fur. All of the animals have been released through the village.

The group scatters. It's a STAMPEDE running through the village. Sprague is desperately trying to get a hold of his camp.

(CONTINUED)

Dobbins RIDES in on a Brague and SNATCHES his FIREFLY HAT back from one of the exiles.

SPRAGUE

Forget the animals get them.

The ape GRABS one of the exiles and is WRESTLING with him. There is PANIC throughout the camp.

Dobbins rides his Brague up to Tom. He reaches down to give Tom a hand onto the animal.

DOBBINS

I told you Tom we'll survive together.

TOM

Just where have you been?

Dobbins gives Tom a lift onto the Brague.

DOBBINS

Let's fly. Ha.

Tom and Dobbins are RIDING the Brague like a wild horse. Dobbins tries to point the Brague in a straight line. He gives the Brague a HURDLE. The Brague STRADDLES up and down throwing Tom and Dobbins off.

DOBBINS

He was somewhat more tame in the cage.

Tom and Dobbins make EYES with Sprague.

DOBBINS

Run Tom.

Sprague gets a group of exiles together and gets after Tom and Dobbins.

SPRAGUE

Get after them.

EXT. THE THICK FOREST - NIGHT

The forest area is thick. The exiles are gaining on Tom and Dobbins. Tom and Dobbins are JUMPING over BRANCHES and TREE ROOTS to escape.

Another group of exiles heads them off. They're being forced through a thick set of TREES and VINES. DUCKING and HOPPING over the obstacles as if it were a military training exercise.

EXT. THE RIVER BANK - NIGHT

Tom and Dobbins rest for a moment at the mouth of a river. They take water.

Their Brague meets them there DRINKING water out of the riverbank.

DOBBINS

We don't have much time. We might be able to lose them in the ship.

Tom is finishing a drink of water. Dobbins is leading the way across the river.

They're crossing small islands that are connected with large trees bent over each other. The two move towards a WRECKED SHIP at the mouth of the river.

EXT. THE WRECKED SHIP - NIGHT

A MASSIVE SHIP like the Carpathia lies in WRECKAGE among TALL TRIES and PLANT LIFE. VINES wrap around it as if it was just another rock on the surface of the hostile planet.

Around the ship there is a camp of survivors. It looks like a GHETTO below the ruined ships. It is an old and RUNDOWN SPACESHIP that has wreckage scattered around the forest. If a *Star Destroyer* crashed on *Hoth* it would not have this much green on it.

EXT. THE WRECKED SHIP/HATCH - NIGHT

Tom and Dobbins climb into the spacecraft from an outside hatch. This is Dobbins SECRET ENTRANCE at the outside of the wrecked ship.

TOM

What exactly are we looking for?

Dobbins enters the hatch.

DOBBINS

Now that we're inside the ship. Well a way out of the ship.

INT. CORRIDOR/ SHIP BRIDGE - NIGHT

Tom and Dobbins wander into the bridge of the ship. It's old and stripped bare of consoles and parts.

A single LIGHT on one of the CONSOLES remains active.

TOM

Is this where the signal came from?
Why did you use We Book and not a
regular SOS?

DOBBINS

Everything else didn't work. I had
to make sure that we were rescued
by the right people. It wasn't
enough to need help I had to make
people feel it.

TOM

Did you know the bridge crew?

DOBBINS

Intimately.

TOM

Did you know a man? He was the
pilot.

DOBBINS

I knew both the pilots. They are no
longer here.

TOM

Can you take me to them?

DOBBINS

Yes. I think its best we focus on
staying alive Tom. But it's on the
way.

Tom is stroking the hull of the bridge. Dobbins removes the
signal and shuts down the console.

TOM

Let's go.

Tom is REINVIGORATED with the hope that his parents might be
here somewhere on the baron planet.

INT. WRECKED SHIP HANGER - NIGHT

SPRAGUE and his men enter into the hanger of the wrecked ship. They open the SHIP DOORS manually. His posse moves into the ship.

SPRAGUE

Find them, find them, find them.
They're in here somewhere.

The posse begin to check each compartment and nook.

INT. SHIP CORRIDORS - NIGHT

Dobbins is FRANTICALLY checking each window and door for a way out. Tom is admiring the equipment.

TOM

What happened to this ship?

DOBBINS

We need to get out now.

INT. PASSENGER ISLES - NIGHT

The two move through the CORRIDORS and make their way through the 5 seated passenger rows that run from the back of the ship to the front.

DOBBINS

It's a big ship Tom. Keep up.

TOM and Dobbins continue to run through the massive spaceship.

INT. STARES/CREW QUARTERS - NIGHT

They take the stairs down to the crew's living space. It is crammed in with 4 person bunks on either side. Dobbins tries to escape out one of the windows. He sees a straight free fall. He pops out from of one of the beds.

DOBBINS

No not this way.

TOM

Let's go.

INT. THE WRECKED SHIP HANGER/CORRIDOR - NIGHT

Tom and Dobbins SNEAK into the hanger. They see a bunch of Sprague's men scouring about trying to find them.

TOM
There they are.

DOBBINS
Sh... We can make it around them.

TOM and Dobbins sneak closer to them.

TOM
Common Dobbins, let's get out of here. We'll go back the same way we came.

Tom turns around and bumps into a LARGE, UGLY looking man with scars on his face. They call him GRINGO.

TOM
Look out behind you!

The Gringo looks behind him. Tom runs in the opposite direction. They flee at the site of Gringo.

TOM
We have to get out of here.

Gringo SHOUTS alerting the other TRIBES PEOPLE to help him.

GRINGO
Hanger.

SPRAGUE
I want them alive.

GRINGO
Gr...

Dobbins helps Tom directing him into a corridor.

DOBBINS
I wouldn't want to get on his bad side.

TOM
We are already on his bad side.

Tom and Dobbins make a run for it. Gringo waves a spear at him chanting.

INT. WRECKED SHIP CORRIDOR - NIGHT

Tom and Dobbins run down the corridor to the interior to the ship. Sprague, angry as ever is chasing Tom and Dobbins down the corridor.

TOM
Not you again.

The Gringo runs at Tom and Dobbins.

INT. CORRIDOR/ ESCAPE PODS - NIGHT

Tom and Dobbins reach a DEAD END in the wrecked ship. It is a wide corridor with different ESCAPE POD HATCHES.

DOBBINS
What now Tom?

TOM
The escape pods.

DOBBINS
Do they even work?

TOM
I don't know. It's our only hope.

The two jump into a POD. Gringo tries to grab them and throw them out. Dobbins gives him a nice firm KICK to the head.

Sprague is closing in on them with a posse of exiles. Tom hits the EJECT BUTTON.

EXT. THE WRECKED SHIP - NIGHT

The escape pod EJECTS from the ship but loses its momentum and starts to fall to the ground.

INT. THE ESCAPE POD - NIGHT

Tom and Dobbins BRACE the sides of the ESCAPE POD.

TOM
There are no engines in this escape pod Dobbins.

DOBBINS
Used all the fuel for fires.

EXT. THE WRECKED SHIP - NIGHT

The escape pod falls into the VINES of the TALL FOREST TREES. It is SWAYING back and forward tangled in the VINES of the PREHISTORIC TREES.

INT. THE ESCAPE POD - NIGHT

The ESCAPE POD is DANGLING up and down. The THICK VINES act like a net for the broken ESCAPE POD.

TOM
I thought that would go
differently.

DOBBINS
Let's get out of here.

Dobbins hits a button EJECTING the ESCAPE POD DOORS. Tom peeks outside the pod window. There is still some height between them and the forest surface.

TOM
We need to reach the ground.

Tom and Dobbins move to the left and then to the right.

EXT. THE WRECKED SHIP - NIGHT

The ESCAPE POD swings from left to right TANGLED in the TREE VINES. They're trying to get it over to the far trees.

Tom and Dobbins GRAB the vines through the open doors in the escape pod.

They lose their GRIP sending the escape pod swinging towards the wrecked ship.

The pod is SWINGING back and forward like a PENDULUM. It swings in front of the open hatch.

Gringo is standing in the open hatch and tries to CATCH the pod as it swings in front of him.

DOBBINS
Ah.

Dobbins scares when he sees the Gringo's arms stretched toward him. The escape pod swings away from the ship.

INT. CORRIDOR/ ESCAPE PODS - NIGHT

Sprague frustrated THROWS Gringo into an ESCAPE POD and hits the EJECT BUTTON.

EXT. THE WRECKED SHIP - NIGHT

He triggers the ESCAPE POD PARACHUTE and the pod DRIFTS into another set of vines. Gringo is SWINGING his escape pod towards Tom and Dobbins pod.

INT. CORRIDOR/ ESCAPE PODS - NIGHT

Sprague THROWS a few more of his posse into a neighboring pod EJECTING it from the ship.

EXT. THE WRECKED SHIP - NIGHT

The posses pod falls towards ground BREAKING APART. They can't all be fortunate enough to have nature CRADLE their fall.

Gringo is FEROCIOUSLY SWINGING his pod towards Tom's. Instead of an ape Tom might be wrestling a man ape.

The two escape pods are SWINGING back and forward TANGLED in the VINES and PARACHUTE WIRES. Tom and Dobbins reach towards the nearest tree but narrowly miss it.

The Gringo JUMPS out of his escape pod and GRABS a hold of the vine wrapped around Tom and Dobbins pod. He REPELS down the vine landing on top of the pod.

INT. ESCAPE POD - NIGHT

Tom PEEKS his head outside of the pod as the Gringo tries to enter. He pushes the Gringo out making him lose his grip. He accidentally GRABS his hand keeping him from falling.

The vines WRAP around Gringo's escape pod. The two escape pods become tangled.

DOBBINS

Tom, let go.

TOM

Okay.

The Gringo SLIPS out of Tom's hands and falls narrowly clinging to the bottom of his escape pod.

He climbs back atop of the top of the pod as they come to a slow stop. The Gringo has climbed atop Tom's pod.

INT. ESCAPE POD - NIGHT

FOOTSTEPS CLUMPING. Gringo is on top of the escape pod. Santa is preparing to come down the chimney shoot.

DOBBINS

That's unusual. He doesn't give up easily.

TOM

I've got an idea!

Tom hits a BUTTON on the escape pod. It is the PARACHUTE EJECTION BUTTON.

EXT. THE WRECKED SHIP - NOON

A parachute EJECTS from the top of the pod. Gringo is shot into mid air. He GRABS onto the PARACHUTE for dear life sending the escape pod swinging towards the ruined ship.

TOM

Ha Ha...

Tom's escape pod swings into a large tree. It UNHOOKS and starts rolling down a large TREE ROOT.

The two get out of the escape pod. They are DIZZY and can't seem to stand straight.

TOM

Oh. Just like the centrifuge.

Dobbins sees Sprague staring at him through the OPEN HATCH of the wrecked ship. Passionate hatred fills Sprague's eyes.

INT. ISS CARPATHIA BRIDGE - DAY

The bridge crew are STRAPPED into their seats preparing for docking procedures.

VIEWING SCREENS show the ship slowly approaching a massive vessel. The ADVENTURA, a ship designed for exploration and supporting colonies on other planets, is getting closer on the screen.

(CONTINUED)

BRIDGE CREWMAN

We are in visual range of the
Adventura now captain.

CAPTAIN

Signal the crew and passengers.
Prepare for docking procedures.
Walters once we board you can
proceed with the rescue mission.

INT. REC ROOM - DAY

Becky is sitting at one of the desks. She is looking at
photo's of Sinai's surface trying to find where Tom landed.

CAPTAIN (V.O)

Please proceed to the nearest
secure area for docking procedures.

The door OPENS. Ryan steps through. The door CLOSES behind
him. The creepy guy has just entered the room.

RYAN

He's gone now Becky.

BECKY

Ryan, what are you doing here? We
need to get to the passenger bay.

RYAN

Stop. Tom put us all in danger so
we could try and find his family.
Doesn't that bother you?

BECKY

Tom was doing what he thought he
had to and your right there is no
excuses for it.

RYAN

You're defending him. Even after he
ruined the mission.

Ryan violently GRABS Becky's arms. This creep is slowly
flipping a switch to overt psycho.

BECKY

Stop it Ryan you're hurting me.

RYAN

No. Your mien. You've always been
mien. We are going to live happy
away from Earth. Away from Tom.

(CONTINUED)

Becky SLAPS Ryan. He pushes her to the ground trying to show his physical dominance.

BECKY

I will never be yours. God, you creep.

RYAN

Don't you call me that. Don't you call me that. In time you'll come to see me for who I am and nobody not you, not Tom and not Mr. Walters is going to stop me.

Ryan walks into the corridor and peaks over his shoulder. Becky is lying on the ground.

RYAN

Lara.

LARA

Yes Ryan.

RYAN

Lock the door.

The door CLOSES behind him.

EXT. HIGH MOON ORBIT - DAY

The ADVENTURA is ORBITING around a BLUE PLANET called PERSEUS. A small spec in the distance, the Carpathia, moves closer.

The CARPATHIA is on course to dock with the mighty ship. The massive size of the Adventura makes it look like a jet is landing on an aircraft carrier.

INT. ISS CARPATHIA BRIDGE - DAY

Mr. Walters is pacing back and forward as the ship approaches the Adventura.

CAPTAIN

Begin docking procedures.

MR. WALTERS

Once we're aboard we'll proceed back to Sinai to retrieve Tom.

(CONTINUED)

CAPTAIN

This is risky procedure just for one kid.

MR. WALTERS

This trip was for the kids. We can't let anything happen to them.

EXT. HIGH MOON ORBIT - DAY

The two ships are traveling in sync around the blue moon. The ships are specs on a canvas of the blue planet.

The DOCKING GRAPPLES on the Carpathia EXTEND to reach towards the large deck of the Adventura.

INT. MODULE - DAY

The corridor SHAKES as the ship prepares for docking procedures. Ryan braces the hull of the ship.

RYAN

Lara, what is happening?

LARA

We are docking with the Adventura. A ship designed for long range utility in space. They're going back for Tom. The Adventura has taken over my systems for docking procedures.

Ryan PUNCHES the glass on the window with no effect. So much for his romantic getaway.

EXT. GRAVEYARD - MORNING

The fog is ROLLING in from the surrounding hills. It is the ANIMAL GRAVEYARD from Dobbins EMO CONNECT transmission.

Tom and Dobbins are still on the run. They can hardly see 5 feet in front of them the fog is so thick.

GRAVE STONES with writing on them shows the names of crew members. Blended in with the corpses of large mammals. Not all of the stranded crew survived to be savages.

TOM

This is it? The place from my dream.

(CONTINUED)

DOBBINS

I sent those transmissions out of desperation. My memories were the only things that could reach the stars. This is it. The pilots are here.

TOM

I thought they were alive.
These are all crew members.

Tom reads the tombstones. They're little more than rocks with names scratched into them.

TOM

Jerry, David. These aren't them.

DOBBINS

Who Tom?

Tom STANDS over the edge of a CLIFF that overlooks the WRECKED SHIP where the fog has begun to clear. The PANE of thinking his father and mother were on this barren planet brings him to his knees. They're still lost.

TOM

My parents. There not here.

DOBBINS

I'm sorry Tom. But you're here now.
Survive for them now.

TOM

What happened here?

DOBBINS

Some died in the crash. Sinai took the rest. Don't end up like them Tom.

YELLING and SCREAMING can be heard in the distance.

DOBBINS

Quick, we can lose them in the caves.

INT. CAVE ENTRANCE - SUNSET

Tom and Dobbins run across the TREE ROOTS bending over the end of the river bank. They enter into a small crack in the hillside. Water SPILLS out of the cave entrance.

There are FIRE FLIES flying into the cave. Tom is wearing a HEAD LAMP and the FIRE FLIES on Dobbins head LIGHT UP.

INT. THE CAVES - NIGHT

They are CLIMBING through the caves. It is like a maze with catacombs lining the interior. Tom and Dobbins are DUCKING and DIVING through the narrow passages.

TOM

I hope you know where you're going.

DOBBINS

I know these caves like the back of my hand.

EXT. CAVE ENTRANCE - NIGHT

The POSSE of EXILES enter into the cave. They break up into groups of two to find Tom and Dobbins. Torches LIGHT UP the dark cave.

SPRAGUE

Split up find them!

INT. THE CAVES - NIGHT

Two members of the exiles turn a corner and BUMP into Tom and Dobbins. Dobbins PUSHES one them. The two FALL over each other. Dobbins is THROWN to the ground. He gets up and KNOCKS OUT one of the exiles with one of the CATACOMBS.

Tom WRESTLES with the other exile. Dobbins comes to the rescue and throws the other to the ground KNOCKING his head against the cave wall.

Tom stands over the two knocked out exiles.

TOM

Like the back of your hand.

DOBBINS

Yes. Well sort of.

A small amount of light shines in through one of the passage ways. The two scurry up the passage way.

EXT. THE SKY CAVE - NIGHT

An opening in the cave shows BRIGHT SHINING stars and the NEBULA like CLOUDS of the GAS GIANT being sucked into the NEUTRON STAR. This makes our night sky look boring by comparison.

Tom looks up and sees the stars. If only he were still on the ship.

DOBBINS

If we make it up there they can't follow us.

Tom and Dobbins scurry up the cave wall. It is almost a vertical incline. Half way up and the cave begins to LIGHT UP with the torches.

The exiles enter through the passage way. One of the exiles TOSSES a rope around Tom. He falls into a crowd of MAD EXILES who catch him.

Dobbins SLIPS and SLIDES back down to meet the crowd.

SPRAGUE

End of the line Dobbins. You know how it works. Give him up and anything else he's got.

DOBBINS

It doesn't have to be this way. He deserves a second chance just like the rest of us.

SPRAGUE

Boys go get him.

Two exiles apprehend Dobbins. Sprague GRABS the survival pack off Tom's back and throws Tom to the ground. The RED CROSS on Tom's pack is FLICKERING on and off.

SPRAGUE

Nothing too fancy. Just your typical survival pack. More than we've got.

DOBBINS

Wait Sprague their coming back for him.

SPRAGUE

No Dobbins. He's just like us left here to rot.

(CONTINUED)

Two members of the gang GRAB Tom's arms. A bright white light FILLS the cave.

A DELTA DROP SHIP is passing by over head. This is one of the Adventura's RETRIEVAL VESSELS.

A loud voice is PROJECTED from the ship.

MR. WALTERS(O.S)

Tom. Is that you?

A figure FLOATS down in a SPACE SUITE. Emerging from the light. Mr. Walters REPELS down to the bottom of the cave.

He is JUMPED by two men. He throws them to the ground. Mr. Walters FENDS OFF two exiles pushing a group of them away.

SPRAGUE

Get them.

The exiles are BLINDED by the light of the drop ships spot light.

MR. WALTERS

Tom let's go!

Tom runs into Mr. Walters hands. He TUGS the rope ready to be repelled into the ship above.

TOM

Wait.

MR. WALTERS

Hold on Tom.

TOM

But he saved me. If we leave him they'll kill him.

Mr. Walters GRABS Tom and THROWS a rope that extends out of the back of his suite to Dobbins. Mr. Walters PRESSES a button on his suite and a rope attached from the ship above pulls them in.

They FLY OUT of the cave with Tom in Mr. Walters hands and Dobbins hanging from the space suite.

INT. THE HAMMER - NIGHT

ROPES RETRACT. Crew members assist Mr. Walters, Tom and Dobbins into the DELTA DROP SHIPS rear end.

REAR DOORS CLOSE. Mr. Walters removes his helmet.

MR. WALTERS

That was one hell of a trip Tom.
What were you thinking leaving the
ship like that? You could have
gotten yourself killed.

Mr. Walters pats Tom on the back. The teacher just FREAKED OUT on the student like he just ruined his class.

Tom sits gasping for breath. He yells through the OVER BEARING noise of the ships thrusters.

TOM

It was Ryan.

INT. HANGER - NIGHT

Drop ships are preparing for TAKEOFF . A DELTA DROP SHIP enters the hanger. Ryan is OBSERVING the flight deck.

RYAN

He actually made it back.

Ryan walks into the closest module.

INT. MODULE - NIGHT

Ryan is walking away from the ships hanger. He slips away from social contact like cowards do before they enter battle.

INT. HANGER - NIGHT

The DELTA retrieval vessel is successfully DOCKING with the Adventura. The vessels doors open and Mr. Walters walks out. With a sense of IMMEDIACY and CONCERN he waves down the FLIGHT DECK MANAGER. He discretely tells the FLIGHT DECK MANAGER about Ryan.

MR. WALTERS

He needs to be apprehended.

The flight deck manager NODS in agreement.

INT. MODULE - NIGHT

Ryan moves by a series of windows looking out into space. Lara's hologram is APPEARING on the windows as he passes them. Her looks change from SADNESS to ANGER. Her SILHOUETTE can be seen as constellations in the stars.

LARA

I feel what you feel. Are we sure we want this?

RYAN

Have you successfully linked with the Adventura?

LARA

All opposing A.I's have been successfully deleted. The Adventura is under our control.

RYAN

Good. Switch off the artificial gravity.

Ryan begins to KICK OFF the ground FLOATING in mid air. Three crew members of the Adventura and the CAPTAIN of the CARPATHIA enter into the module.

CAPTAIN

I think it's time you come with me Ryan.

RYAN

That's not going to happen. Lara blow the airlock.

Ryan GRABS HOLD of a handle and the outside door BLOWS open sending the four men into space. He just crossed the line from MURDEROUSLY JEALOUS to RAMPANT. The same way a psychotic teenager would when he enters a school with guns blazing.

RYAN

Lara close the...

OUTSIDE DOORS CLOSE. Ryan struggles to get his BREATHING back to normal.

LARA

Ryan are you okay?

(CONTINUED)

RYAN

I think it's time we leave.

The crew members drift by the WINDOW of the ship.

INT. REC ROOM - NIGHT

Becky is BEATING the DOOR MODULE with a BARBELL getting no where. The door is locked from the outside.

INT. MODULE - NIGHT

Jim FLOATS around a corner. RINGING can be heard throughout the module as Becky SMASHES the BARBELL against the other side of a hopelessly thick door.

JIM

What the.

Jim PEAKS through the doors window and sees Becky trying to smash the door.

He uses the MANUAL OVERRIDE on the other side of the door. The door RELEASES.

INT. REC ROOM - NIGHT

The door opens and Jim Floats in. Becky EMBRACES Jim as if he is her knight in shining armor.

JIM

Everything alright?

BECKY

No Jim everything is not alright. Ryan locked me in here. Tom's flown off to a different planet and Lara, the ship A.I, is doing everything he says.

JIM

Oh.

INT. HANGER - NIGHT

FLIGHT VEHICLES and different objects begin to FLOAT around the hanger. The ARTIFICIAL GRAVITY that the crew rely on has been shut off. People are FLOATING around GRASPING for objects strapped to the deck.

(CONTINUED)

DECK MANAGER
Secure that ordinance.

The deck crew struggle trying to secure equipment to the ground. WEAPONRY, SHUTTLES and even PEOPLE float around aimlessly. The crews are handling the equipment as they are trained to do.

MR. WALTERS
What's going on?

DECK MANAGER
I don't know.

TOM
I may know. But you're not going to like it. Lara are you going to stop this? People are getting hurt.

Lara appears on the WALL DISPLAY.

LARA (V.O)
You're not supposed to be here.
You're suppose to be dead.

TOM
This needs to end Lara now.

LARA
Stay out of our way or you'll end up just like your friends floating around in space.

Mr. Walters takes a WRENCH off the flight deck and THROWS it at the WALL DISPLAY. It FLOATS in mid air SMASHING against the center of the screen. Lara's image is shattered.

MR. WALTERS
I've had about enough of that. We need to get to the bridge from there we can wipe her memory.

DOBBINS
It looks like we've moved from one wilderness to the next Tom.

INT. MODULE - NIGHT

Becky and Jim are FLOATING down the module towards the DOCKING HATCH that connects the CARPATHIA and the ADVENTURA.

(CONTINUED)

BECKY

Why is Lara even helping Ryan? How did he get control of her?

JIM

When I was in school with Ryan he tried to steal my science fair project. He has the basic code to connect his emotions to an artificial intelligence. It's pretty simple all he needed to do was connect her to his We Book and she would feel what he felt. His feelings for you. His hate for Tom.

BECKY

How do we stop him?

JIM

It should be simple. All we need is access to her code and connect another persons We Book watch.

A door opens to the student's crew quarters.

INT. CREW QUARTERS - DAY

Students are hanging out in their bunks. Playing around like nothing is happening. Becky pauses for a second at her bunk.

STUDENT

Do you know what's going on with the gravity?

BECKY

Don't worry about it. I didn't bring my We Book watch.

JIM

This was suppose to be an adventure of a life time and you didn't bring your watch.

BECKY

Did you? Did anyone bring their We Book?

Students look confused at the question. People nod their heads no.

(CONTINUED)

JIM
Would Tom have his?

BECKY
Of course. He's a social media addict. He practically has all of his memories on that thing since birth.

JIM
How do you know that?

BECKY
Oh.

Becky goes into Tom's bunk and GRABS his WE BOOK watch. She does a somersault.

BECKY
Okay. I've got Tom's watch.

Jim is trying to HACK into Lara's systems on his TABLET.

JIM
She has locked everybody out of her systems. Nobodies getting in. We need to reach Tom and get to the bridge.

BECKY
Let's go.

She KICKS OFF the wall heading towards the exit.

INT. OBSERVATION DECK - NIGHT

Ryan is standing alone in one of the Adventura's observation decks. It is an AMPHITHEATER into space. Ryan's eyes reflect the stars as he stares into the abyss of space. He is questioning his future.

RYAN
Is it too late to go back Lara? Too late to change what I have done.

Lara's image appears on the glass beside him.

LARA
It's them. Their fault. They got in your way. They turned Becky against you.

(CONTINUED)

RYAN

Your right. Me and Becky. All we need is to be alone together. Evacuate the Carpathia. Get everybody onto this ship. If anybody tries to stop me or get in my way suck the oxygen out of the corridors.

LARA

They will try to stop you.

RYAN

Let them.

INT. HANGER - NIGHT

The DECK CREW are all gathered around the CENTRAL ENTRANCE to the hanger equipped with LIGHT SPACE SUITES. HELMETS are being taken from tables and OXYGEN TANKS screwed on.

MR. WALTERS

The situation is critical. One of the crew members from Carpathia has uploaded an A.I that is now in complete control of the Adventura's systems. We are sending sending teams to the bridge to manually wipe the the A.I.

CREWMAN

Who is the crew member who uploaded the A.I.?

MR. WALTERS

A teenager. He's one of my students.

The crew members CHAT amongst themselves some of them nodding their heads disappointed.

MR. WALTERS

This A.I will do anything to protect herself. Avoid anything under the control of a computer. We will manually override the systems until we get to the bridge.

Teams begin to leave the hanger through HATCHES and HALLWAYS.

Dobbin's leans in close to Tom as he is about to leave with Mr. Walters.

(CONTINUED)

DOBBINS

This is where we say goodbye Tom.

TOM

You're not coming with us?

DOBBINS

I'm afraid this is your wilderness
not mien. I'll wait here for you to
come back. Go now.

The HULL begins to BUCKLE and the HANGER WINDOWS point
towards SINAI as the ship begins to leave orbit.

MR. WALTERS

Ryan, where are you taking us?

INT. ADVENTURA BRIDGE - NIGHT

Crew members are FLOATING AROUND dead from OXYGEN DEPLETION.
Lara has drowned them in their own CO2.

Ryan is finishing with the controls. He is setting the
Adventura's AUTOPILOT.

RYAN

Point the Adventura towards Earth.
We'll leave on the Carpathia.

LARA

Course laid in.

RYAN

Maximum velocity.

EXT. SINAI ORBIT - NIGHT

The ADVENTURA is BREAKING ORBIT with the CARPATHIA docked on
its main deck. Lara is FLYING the ship and directing it on a
course back to Earth.

Passengers can be seen LEAVING the Carpathia on an L-SHAPED
MODULE through the large glass windows.

INT. ADVENTURA AIRLOCK - NIGHT

Becky is DIRECTING students through the airlock. People
float by her. She is taking a leadership role in EVACUATING
the ship.

(CONTINUED)

BECKY
Move, get to the crew quarters.

Jim struggles getting caught in the corner of the airlock.

BECKY
Common Jim. We may only get one
chance at this.

JIM
Sorry. I'm coming.

Crew members and students OFF LOAD into the Adventura.
Evacuation alarms sound. An automated voice signals the crew
EVACUATE, EVACUATE, EVACUATE.

Jim KICKS OFF the side of the wall. Becky grabs hold of his
shirt.

INT. ELEVATOR - NIGHT

Ryan enters the elevator. Gravity returns to normal as the
doors lock. His feet move gently to the ground as the
elevator shaft begins to move.

LARA
We have a problem Ryan.

RYAN
What is it?

LARA
Becky has escaped the Carpathia.
She is now on her way to see Tom.

Ryan PUNCHES the METAL SIDING of the elevator putting a
small dent in the siding.

RYAN
Where is she now?

LARA
Entering the Adventura.

RYAN
Let's go pay her a visit.

The elevator begins to move.

INT. ELEVATOR SHAFT - NIGHT

It is a long circular shaft with room for three MAGNETIC ELEVATORS that connect different parts of the Adventura. TOM, MR. WALTERS and three other CREW MEMBERS are entering the shaft.

They float in one by one. Tom peaks in and swoosh! -- an elevator drives by and stops 6 decks above.

Mr. Walters is FLOATING on the other side of the shaft.

MR. WALTERS

Common Tom. This is the quickest way to the bridge. We have to watch for her throwing elevators in our way.

A light SHINES in from the elevator above. Ryan is getting off.

TOM

That elevators working. It must be Ryan.

A FAINT WHISPER can be heard from the UPPER DECKS.

LARA (V.O)

Tom. Ha Ha.

Tom JUMPS into the shaft. He is PUSHING OFF the walls and trying to catch up to Ryan's elevator.

INT. MESS HALL - NIGHT

The SCREECHING of doors can be heard throughout the large empty mess hall. Dobbins arms push through a narrow opening.

He SLIDES his body through the narrow opening and uses his legs to completely open the doors.

DOBBINS

Ah. That took a lot of work. Now where is it?

Dobbins opens the door of a WALK IN FRIDGE and sees an assortment of DESSERTS and PREPARED FOODS.

DOBBINS

Ah. Lovely.

INT. ELEVATOR SHAFT - NIGHT

Two CREW MEMBERS ahead of Tom have jumped the gun and taken the lead in trying to get to the bridge.

An elevator is SPEEDING down the shaft. The two are surprised and try to FLOAT out of the way of the ONCOMING elevator. It hits them CARRYING their bodies to the bottom of the shaft.

Tom and Mr. Walters move out of the way of the oncoming elevator. They look on in HORROR as the crew members are SMASHED by the elevator.

TOM

When the elevators change directions they have to open the doors. We can keep moving just wait for the elevators to stop.

Mr. Walters and Tom are JUMPING from elevator to elevator as Lara tries to run them over with WAYWARD elevators.

INT. MESS HALL - NIGHT

A PINK CUPCAKE is FLOATING in zero gravity. Dobbins is floating towards it with an open mouth.

EMPTY CONTAINERS of food are floating around. Dobbins is busy indulging himself in the mess hall.

He spins around in ZERO GRAVITY catching the cupcake and eating it.

DOBBINS

How I've missed the finer things.

INT. ELEVATOR SHAFT - NIGHT

Mr. Walters GRABS Tom and drags him over to the side as an elevator is about to come down on him.

TOM

He got off there. Give me a boost.

Mr. Walters THROWS Tom across the elevator shaft. Tom FIGHTS to MANUALLY OVERRIDE the door.

Mr. Walters kicks against the wall and begins floating towards the door.

Tom SQUEEZES through the open door and it closes behind him.

INT. OBSERVATION DECK - NIGHT

Tom struggles to get his way through the elevator doors. They SHUT TIGHT behind him. Lara must have hit the switch.

Lara has lead Ryan to Becky and Jim. Tom just crashed his party.

RYAN

Come any closer Tom and I'll have Lara suck the oxygen out of this ship deck by deck.

TOM

What are you doing Ryan?

RYAN

I can't go back. I'm taking the Carpathia and Becky. We can find one of the outer colonies.

BECKY

I'm not going anywhere with you Ryan. I would rather die.

TOM

People are dying Ryan. Crew members, explorers. People that we aspired to be. That's what this mission was supposed to be about.

RYAN

No. I only came here for her. It was all for Becky.

BECKY

Than think of me and stop this now.

Ryan looks at Becky and Tom. He is making his final plea for Becky to come with him. It's a STANDOFF with Ryan holding a gun on the entire crew.

RYAN

If you would only listen.

BECKY

No Ryan. You'll have drain the oxygen out of here before I'll go anywhere with you.

(CONTINUED)

RYAN

This is your last chance Becky. I can't protect you if you're not with me.

BECKY

Your alone Ryan.

Ryan walks into the elevator and the doors close behind him. It almost looks like his emotions have been shut off. He has lost all connection to humanity.

Becky EMBRACES Tom. She is overcome with joy in seeing Tom alive and well.

BECKY

Tom. I thought you were dead.

TOM

There were a few close calls.

OXYGEN starts to DRAIN from the room. BECKY, TOM and JIM are GASPING for breath. Lara doesn't always agree with Ryan's lack of restraint.

INT. ELEVATOR - NIGHT

Ryan is standing in the elevator EMOTIONLESS and yet his eyes filled with despair. He is leaving everything he has ever known behind.

RYAN

Lara?

LARA

Yes Ryan.

RYAN

How long till we reach Earth?

LARA

At this velocity. We will reach Earth in two hours. If we don't slow down we will most likely crash into the surface.

RYAN

Good. Crash the Adventura into ocean. We're leaving. Spin up the Carpathia's engines.

(CONTINUED)

LARA

We don't need them. We don't need her.

INT. ADVENTURA AIRLOCK - NIGHT

Dobbins pushes his way through one of the BULK HEAD DOORS. He is MANUALLY opening a hatch making his way onto the BOARDING PLATFORM that connects the Carpathia and the Adventura.

He stands up and views the DERELICT VESSEL through the airlock windows.

DOBBINS

Ah. That looks like my ride.

RYAN

Actually, it's mien.

Ryan stands behind the rescued astronaut.

DOBBINS

Is that right?

RYAN

Who are you?

DOBBINS

Dobbins is the name.

Dobbins is in rough DIRTY CLOTHING. He doesn't look like he belongs in the perfectly clean pristine halls of the space ships.

RYAN

Why do you want on a spaceship that everybody else has left?

DOBBINS

I was the captain of a ship once. But we crash landed on the because of me. Because I made a bad choice and the last thing I would ever want is to do that to another crew. What your doing now.

RYAN

Enjoy your brief time with the crew. It won't last long.

(CONTINUED)

DOBBINS

And just how long do you think
you'll last out there with nothing
but this ungodly ghost at your
side. I'm willing to wager it won't
be long tell you seek out the
company of others. Tell you regret
what you've done here. To live free
amongst the stars has its cost.

Dobbins seems to have appealed to Ryan's sense of survival.

RYAN

You won't have to worry about that.
Lara lock the doors behind me.

The two separate at the airlock.

Dobbins approaches the elevator doors. He catches the
elevator doors before they close.

INT. ELEVATOR SHAFT - NIGHT

Mr. Walters is struggling to open the elevator doors. An
elevator is speeding up towards him.

Dobbins has latched on to the bottom of the elevator.

DOBBINS

(Yelling)

Ah.

INT. OBSERVATION DECK - NIGHT

The three students are on the ground PANTING and GASPING for
breath.

TOM

Becky.

BECKY

Tom.

The two grab for each others hands as they collapse to the
ground. PANTING in the heavy air.

The ELEVATOR DOORS open. Mr. Walters squeezes in through the
door. OXYGEN moves into the room from the elevator shaft.

(CONTINUED)

MR. WALTERS

That kid is seriously messed up.

Mr. Walters comes to his feet sticking the door in place.

MR. WALTERS

Is everyone alright?

Dobbins flies in through the door.

DOBBINS

I'm alright. Thanks for asking.

BECKY

Ryan evacuated the Carpathia. I think he wants to take it.

MR. WALTERS

Let's not get in his way.

BECKY

We have a plan to stop him. He is using Jim's project to make Lara feel his emotions. We need to get to the bridge to switch Ryan's watch with Tom's.

MR. WALTERS

It's worth the try.

Becky places Tom's watch on his wrist.

BECKY

Don't lose this.

EXT. ADVENTURA - NIGHT

The Adventura is traveling at FASTER THAN LIGHT SPEEDS. The Carpathia engines begin SPEWING out an ION TRAIL.

The ship begins to DISEMBARK from the Adventura. DOCKING TUBES and LANDING GEAR retract as the two ships part ways.

INT. OBSERVATION DECK - NIGHT

The Carpathia's CREW and STUDENTS watch from the Adventura's observation deck their ship is leaving them.

The ride they flew in on DEPARTS on for an unknown destination.

(CONTINUED)

MR. WALTERS
It's over then.

TOM
No not yet.

Tom runs over to the elevator and PUSHES a button to RETRIEVE an elevator. No elevator comes.

TOM
Lara's still here. Isn't that right
Lara?

Lara's image appears in the window as the Carpathia breaks away.

LARA
You turned your back on him now he
is turning his back on you.

MR. WALTERS
We should get to the bridge and
stop her.

LARA
There is no stopping us now.

INT. CREW QUATRES - NIGHT

Mr. Walters offers his hand to Becky and helps her make it through the small crawl space.

MR. WALTERS
Only four more decks. We're almost
there.

TOM
Do you here that?

LARA
No more Tom. No more Becky. I am
all alone except for him. But I
still have those feelings for her.

The hallway lights FLICK OFF. They are turning ON and OFF like a STROBE LIGHT with an evil intent.

Tom walks down the hall. He PEAKS into the CREW QUARTERS of the Adventura. The doors are shut and the GRAVITY is TURNED OFF on the inside of the rooms.

The BODIES of some of the crew members are floating around.

(CONTINUED)

TOM

No.

JIM

It's a safety measure in case of a hull breach. Crew members can come here for safety.

MR. WALTERS

There's nothing you can do for them Tom. We can still make it. Common.

Tom leaves the crew with a look of guilt upon his face.

TOM

This is our fault.

INT. STAIR CASE - NIGHT

The group are CLIMBING the UTILITY STAIRS that run up to the bridge of the ship. They are thin and narrow designed for use in emergencies.

Jim LAGS behind and struggles to catch his breath.

TOM

We're close Jim.

BECKY

We can make it Jim.

TOM

Who would have thought Ryan would do all this for his feelings for you.

BECKY

He did seem pretty jealous in class Tom. Couldn't you tell?

TOM

No. I thought we were just friends.

Becky stops in front of Tom. She grabs him and kisses him.

BECKY

Still think we are just friends?

Mr. Walters OPENS a HATCH at the top of the stairs. It enters the hallway to the bridge entrance.

INT. ADVENTURA BRIDGE - MORNING

The Adventura's BRIDGE CREW FLOAT around starved of oxygen and DEVOID of life.

Mr. Walters opens the HATCH and the ARTIFICIAL GRAVITY kicks in sending the DEAD BODIES to the ground floor. The group enter the bridge.

DOBBINS

Poor lads.

TOM

They didn't even have a chance to fight back.

BECKY

Where can we plug this in?

MR. WALTERS

The central computer hub. There.

Mr. Walters points to a TERMINAL on the bridge. He flips over the CAPTAINS BODY and positions him in a more respective pose.

JIM

It will take a minute to upload the software. Tom turn your We Book watch on. Once we're connected Lara will have access to all your uploads and feel what you feel.

EXT. MOON ORBIT - MORNING

The Adventura is moving out of the SHADOW of the MOON. It is moving at dangerously fast speeds.

INT. ADVENTURA BRIDGE - MORNING

The MOON passes by on the VIEWING SCREEN slowly. The ship is getting closer to the surface.

DOBBINS

The planet is getting closer.

MR. WALTERS

You had better be sure about this Jim. We might only get one chance.

EXT. LOW EARTH ORBIT - MORNING

The Adventura is moving CLOSER to EARTH'S ATMOSPHERE. HEAT FLARES begin to bounce off the hull. Lara has set a COLLISION COURSE with Earth.

INT. ADVENTURA BRIDGE - MORNING

The HEAT FLARES can be seen through the Adventura's VIEWING SCREEN.

MR. WALTERS

At this speed we'll wipe out half a continent. Jim move.

JIM

And we're there.

Jim hits a button on his tablet.

INT. EMO CONNECT SCREEN - MORNING

Tom's Life Montage

FLASHBACK:

TOM's mother is giving birth to him. His father is holding her hand while a doctor is delivering Tom.

YOUNG TOM and his father are on a DINGHY sailing through crystal clear waters on steady winds.

Tom is at the science fair WATCHING Becky present her project. The GLOW in his face is BRIGHT as he is falling in love at first sight.

Tom and Becky are DANCING in front of the stage during the SPACE TRAINING CAMP AFTER PARTY. Crowds cheering in anticipation. The six sport ships are storming across the sky.

Tom and Becky float around in the Caraphia's REC ROOM sharing a bonding moment. Tom is FEEDING Becky SPACE FOOD from a SQUEEZE BOTTLE.

Tom is KISSING Becky in the STAIR CASE his arms wrapped around her.

INT. ADVENTURA BRIDGE - MORNING

Lara appears on the VIEWING SCREEN with an instant look of regret on her face.

LARA

Oh Tom. I'm sorry.

TOM

I'll worry about the later right
now reverse thrusters and give me
control of the ship.

Tom is STRAPPED into the PILOTS SEAT. He is taking the controls of the ship over.

EXT. EARTH ATMOSPHERE - MORNING

The Adventura is CRASHING into the Earths atmosphere at a pace FASTER than an ASTEROID. The SMOKE TALE can be seen across the HEMISPHERE.

INT. ADVENTURA BRIDGE - MORNING

They are all BRACING for IMPACT. BECKY, JIM and MR. WALTERS are strapped in.

TOM

Reverse thrusters. Where are we?

EXT. NEW YORK - MORNING

It is a beautiful NEW YORK day. The modern city is even more spectacular in the future than it is now. The Adventura starts to move from a NOSE DIVE and begins PULL UP.

Crowds of people start SCREAMING in the streets as it looks like the massive ship is about to hit.

INT. ADVENTURA BRIDGE - MORNING

Tom has a look of PANIC on his face. The city begins to get CLOSER and CLOSER.

MR. WALTERS

Tom pull up.

(CONTINUED)

TOM
I'm trying.

EXT. NEW YORK - MORNING

The massive ship begins to PULL UP and is SKIMMING the tops of the SKYSCRAPERS in NEW YORK CITY. The ship is so massive that it COLLIDES with the buildings. It TAKES OFF the tops of a few skyscrapers sending dangerous amounts of DEBRIS to the streets below.

The massive ship finally turns sending a sigh of relief into the crowds below.

The massive ship begins its ASCENT back into space.

INT. ADVENTURA BRIDGE - MORNING

Tom and the others are RELIEVED to be alive. The crisis is over. Mr. Walters gives Tom a PAT on the back.

MR. WALTERS
Well done Tom.

BECKY
We did it.

Jim high fives Tom.

TOM
Lara can you park this ship back in a save orbit.

LARA
I can't believe I did it. Members of my own crew. People who trusted me and relied on me.

TOM
It wasn't your fault Lara. You couldn't help yourself.

Members of the ADVENTURA'S CREW show up to RELIEVE Tom and the others.

DECK MANAGER
We'll take it from here Walters.
Nice driving kid.

(CONTINUED)

LARA

I have to go back Tom. I have to return to the Carpathia.

TOM

If we're still in range. Send yourself and Lara.

LARA

Yes Tom?

TOM

To forgive is to be human.

Lara's hologram DISAPPEARS off the VIEWING SCREEN and FADES into the background of stars.

BECKY

What is she doing?

TOM

I don't know. I only know what I would do if I was her.

INT. ISS CARPATHIA BRIDGE - DAY

Ryan is getting VERY COMFORTABLE on the bridge of the Carpathia.

RYAN

Where to next?

Lara APPEARS on their VIEWING SCREEN. The bridge lights FLICKER on and off.

LARA

Did you miss me?

RYAN

Lara it's nice to see you again. We were about to set a course.

LARA

Not this time. This time I'm sending you where you belong. Where there is no coming back from.

EXT. HIGH SINAI ORBIT - DAY

The Carpathia begins its DESCENT into the green planets UPPER ATMOSPHERE. HEAT FLARES bounce off the hull of the ship.

INT. ISS CARPATHIA BRIDGE - DAY

Lara begins to LAUGH. The ships VIEWING SCREEN begins to show the approaching forest. She is CRASHING the ship into the forest of Sinai.

RYAN

Don't do this Lara.

LARA

You're going to enjoy you're new home.

EXT. SINAI FOREST - DAY

The Carpathia is APPROACHING the FORESTED SURFACES of Sinai for an intentional CRASH LANDING.

The ship SKIMS the surface of the MASSIVE TREES and begins to plow its way through the forest sending the trees flying left and right. It creates a SMALL CANYON in its crash wake.

INT. EMO CONNECT SCREEN - DAY

Tom is in a spaceport RECORDING a video for his WE BOOK. Becky is sitting on one of the passenger benches waiting for her SHUTTLE FLIGHT.

TOM

It's hard to believe it's been a month since the incident where.

BECKY

You almost crashed a space ship into New York.

TOM

That wasn't me that was Lara. She's just teasing. Right now we're waiting for our shuttle. After that brilliant maneuver they decided I could fly ships better than anyone else.

(CONTINUED)

BECKY

Yea right. They ran it through the simulator Tom. You didn't need to hit those skyscrapers.

TOM

So after my brilliant piloting they decided that we could be accepted into flight school. But that's not what this video is about. I am officially signing out. It's been a trip but after what happened with Lara I think I'm going to unplug and see what happens.

EXT. SPACEPORT TERMINAL - DAY

Becky and Tom are walking down the BOARDING BRIDGE to a shuttle waiting outside. The shuttle is prepared and ready to go.

EXT. SINAI HILL TOP - DAY

The WRECKAGE of the CARPATHIA lies on a SINAI HILL TOP. Ryan KICKS a hatch OPEN and CLIMBS out of the WRECKAGE of the crashed ship.

RYAN

Know what?

DRUMS BEATING in the background. A TRIBE OF SAVAGES is rushing the ship. Ryan turns and runs away from the barbaric crowd.

THE END