

MORPHO GENESIS

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FADE IN:

EXT. FAIR HAVEN/MAIN STREET - DAY

Blue skies, light breeze first temperate day since last fall. The town folk stroll about in light spring attire.

TAMMY WHITE 27 wearing a light summer dress and tiny sweater steps in and out of small shops humming as she frolics about, a basket filled with flowers slung on her arm.

She notices elderly Mrs. Wilkes waiting with her walker at the stop sign. She rushes over to help her cross safely.

TAMMY

Good morning Mrs. Wilkes. Mind if I accompany you across?

MRS. WILKES

No not at all. What a gorgeous day.

TAMMY

Yes it is.

Tammy takes one of the roses out from the dozen and hands it to Mrs. Wilkes.

TAMMY (CONT'D)

Here for you.

MRS. WILKES

Smells so nice. Why thank you Tammy.

Tammy stops outside a gift shop. Lost in the gentle song of spring she browses a windchimes display set outside. Mr. McGrath steps outside disrupting the harmony with the clanging clatter of another bunch of windchimes.

TAMMY

Morning Mr. McGrath.

MR. MCGRATH

Lovely day. Mrs. White.

TAMMY

Just lovely. My that's an odd design.

Pointing at the fresh batch of windchimes.

MR. MCGRATH
Why, what do you mean? That's a...
a hummingbird.

He takes another look.

MR. MCGRATH (CONT'D)
Hmm. Must be a defect.

TAMMY
Well I'd send it back. Ew.

Tammy continues down the street. A motorcycle's loud purr echoes off the storefronts. Sheriff Petty pulls in, parks and dismounts in front of the Donut Shop.

SHERIFF PETTY
Good morning Tammy.

Tammy closes her eyes and takes in a deep joyful breath.

TAMMY
Ahh, and it truly is.

SHERIFF PETTY
And very much welcome after all
that snow and rain.

Earl Burns sips his coffee while reading the paper outside the donut shop.

SHERIFF PETTY (CONT'D)
What's new Earl?

Earl shows the Sheriff the front page.

EARL BURNS
Here take a look. What do you make
of it?

Sheriff Petty leans in for a closer look. Then takes the paper and pulls it in for a much closer study of the collage of pictures from all around the world displaying a similar odd pattern resembling the misshaped hummingbird windchime.

EARL BURNS (CONT'D)
Odd huh? How Do recon they got it
to do that?

SHERIFF PETTY
Nah I bet it's some street artist's
display.

Tammy peeking over the Sheriff's shoulder.

TAMMY

Or perhaps some advertising prank?

EARL BURNS

Nah, I bet that it's some
environmentalist activists stunt.

Tammy checks her watch.

TAMMY

Oh my look at the time. I've gotta
go or I'll be late for school.

EXT. MACAUIFFE ELEMENTARY/STUDENT'S VEGETABLE GARDEN - DAY

Tammy works a hoe to cut furrows into a small plot. A school bell rings and a class of fourth graders is ushered outside to the garden by their teacher Mrs. Kraus.

MRS. KRAUS

Tammy, you remembered! So glad you
could make it.

TAMMY

And miss out on one of my favorite
activities. Uh-uh I've been looking
forward to this all winter long.

The students are all given trowels, rakes and seeds and instructions.

MRS. KRAUS

Here you go everyone take one. You
know what to do.

Tammy helps those having difficulties

TAMMY

No tommy. Here, like this.

She takes his trowel and digs out a small hole then places a seed in. She hands Tommy back his trowel.

TAMMY (CONT'D)

Here now you try.

He does as she instructed and rewards her with a big smile.

TAMMY (CONT'D)

That's it you got it Tommy.

The bell rings and the students are rounded back up and ushered back into class.

MRS. KRAUS

Nice and orderly now. Every one say thank you to Mrs. White.

STUDENTS

Thank you Mrs. White.

TAMMY

You're all welcome. See you next Monday.

Tammy unspools a hose then waters their work in.

CUT TO:

I/E. NANA'S HOUSE - DAY

Done with her shopping and chores Tammy returns to Nana's house to gather up the TWINS DAVEY & TAM-TAM. Opens the screen and enters. She is immediately mobbed by a couple of energized toddler Twins.

DAVEY

Mom! Mom's here!

TAM-TAM

MOM! We went to the park.

TAMMY

How were they? You didn't feed them sugar again.

NANA is caught putting away a tray of cookies and sodas.

NANA

What, who me? Never.

TAMMY

Yeah, right! Here mom, I got these for you.

Tammy hands Nana the flowers. Nana takes in a deep sniff and returns to the kitchen to place the bunch in a vase with water.

NANA

They're beautiful and smell great! Thanks.

TAMMY

And I got this for you two.

She hands the twins each a box of raisins.

NANA

Any news on David's big meeting?

TAMMY

Not yet. Actually he's been very tight lipped. I don't even know...

DAVID enters wearing a business suit and carrying a briefcase.

NANA

Speak of the devil.

TAMMY

And here he comes.

DAVID

Hey Mom!

David kisses Nana on the cheek. As he is soon accosted by Tammy throwing her arms around him.

DAVID (CONT'D)

Tammy, I thought I'd find you here.

TAMMY

You're back early! Now I don't know if that's good or bad. So how was your trip?

DAVID

Well. Went well.

David hands Tammy a brochure.

TAMMY

Spacious and oh what a view. What's this?

DAVID

Tammy we need to talk.

TAMMY

Okay, after I get home from work tonight.

DAVID

Can't you call in sick or something? This can't wait.

TAMMY
You know I don't...

DAVID
Pl-~~ea~~-se! I'll take you to dinner.

TAMMY
Oh, fine. But it has to be Ooh
Lala.

DAVID
Already made reservations for
seven.

INT. OOH LALA FRENCH RESTAURANT - NIGHT

Dimly lit but elegant setting. Bleached white tablecloths and finely draped patrons. Waiters and busboys shuffle about in a semi crowded space. We spot Tammy and David at a corner table.

They appear to be arguing but it's difficult for us to make out what about over the din of other diners and the clanking of silverware. Tammy throws her napkin over her plate and stands abruptly. She walks to the lady's room.

INT. OH LALA FRENCH RESTAURANT/LADY'S ROOM - NIGHT

Tammy staring into the mirror she appears to be sobbing.

INT. WHITE'S SUV/RIDE HOME - NIGHT

David is driving. Both stare out the windshield into the darkness ahead. David turns the radio on and Tammy immediately turns it off. The silence becomes palpable as the miles roll by.

DAVID
You alright?

TAMMY
Why? What do you mean?

DAVID
You haven't said a word since we
left the restaurant.

TAMMY

What am I supposed to say? It appears that you have everything already worked out for the two of us.

DAVID

C'mon Tams. You know how hard I've worked towards this. I thought you...

TAMMY

That's just it isn't it? You do all the thinking for the both of us.

I/E. WHITE'S COTTAGE - NIGHT

Tammy continues the silent treatment from the car to the front door. David jiggles his keys opens the door. He pays the babysitter.

DAVID

They weren't too much trouble?

BABYSITTER

A couple of angels Mr. White. Thanks.

He dismisses her. He turns to see that Tammy's already off to bed without saying another word.

CUT TO BLACK.

INT. VIEW-SCREEN ROOM - DREAMSTATE

A dark gray space with columns connecting the ceiling to the floor. Not columns but conduits and there's something flowing up and down in them.

The only color in the room, a warm reddish hue. Focus more clearly and we can see that they resemble muscle, sinew, organs, living tissue.

Tammy quickly moves her hand off it then wipes it off on her jeans. Looks around. There are shadows, figures mummering. Perhaps there are other people in the room.

What's that? It's bright, hurts the eyes. It's a large view screen. No a window open to the bright blue skies. We glide in on a sunbeam.

INT. WHITE PENTHOUSE RESIDENCE/BEDROOM - MORNING

Soft hues of blue painted walls blend with bright morning light. Tammy lays on an extra large bed. Dressed in an expensive business suit David hovers over her.

DAVID

Tams.

He shakes her.

DAVID (CONT'D)

Hey Tammy!

INT. WHITE'S COTTAGE/BEDROOM - DAY

It's a gorgeous day. The sunbeams filtered by the cheap venetian blinds evidence the fact that Tammy has slept in late. The twin bed practically squeezed in by the white dingy walls, has her swimming within the sheets. A mans hand rubs her then shakes her.

DAVID

Hey Tam's! Wake up Tammy.

TAMMY

Tammy?

She rolls over then pulls a pillow over her head.

TAMMY (CONT'D)

Who's Tammy?

DAVID

Tammy you're having that dream again. Wake up!

A sudden flash of bright blue light and David too shields his face.

DAVID (CONT'D)

What was that?

Tammy takes the pillow off her head. She locks eyes with David. Her lips quiver, eyes widen as the color leaves her face.

TAMMY

Get away from me! I don't know you.
Just go away!

DAVID

Tammy snap out of it. What's wrong with you. It's me David.

TAMMY

David? I don't know you! You monster get your hands off me!

She kicks and slinks away.

TAMMY (CONT'D)

Where am I? What's all this? What's happening to me?

She curls up into a ball of nerves and starts to sob.

DAVID

You're okay.

He gets on the bed and snuggles her.

DAVID (CONT'D)

Look it's me.

Tammy pushes and kicks David away. She looks at her hands and they're soaked with blood. She looks back up at David. He's wounded looking down at his abdomen. He's holding his stomach but it's no use he's bleeding out. He looks at Tammy with pain and betrayal in his eyes.

INT. WHITES PENTHOUSE RESIDENCE/BEDROM - DAY

The king size bed resembles a tiny island in the mostly empty and spacious bedroom with yards and yards of blue carpeting and vast light blue walls blending with the blue of the sky spilling in through the panoramic windows.

DAVID

(OS)

Tammy?

TAMMY

Tammy?

DAVID

Wake up Tams. You're having a nightmare. Come on now, get up. I've got to go.

TAMMY

Up!

She springs up.

TAMMY (CONT'D)
I'm up. I'm up!

INT. WHITE'S COTTAGE/KITCHEN - DAY

Dirty dishes piled high in the cramped kitchen. Tammy, robe over her nightgown, pours a cup of coffee. She turns 180 degrees and opens the fridge. Takes the milk carton out and pours herself a dash in her coffee. She walks over to the twins sitting at the counter gobbling down cereal.

DAVEY
Look mom!

Tam-Tam giggles while playing with her cereal.

Tammy stares into the cereal bowl. The cereal in both their bowls has grouped itself into identical patterns.

David steps out of the bathroom wearing a department store quality suit and fixing his tie while stepping over packing boxes and scattered toys.

DAVID
You okay?

TAMMY
Huh?

DAVID
That dream again?

TAMMY
Dream? Again?

She takes a sip.

TAMMY (CONT'D)
Huh?

DAVID
You woke up screaming. Was it that dream again?

Tammy just stands there silent staring into her coffee.

DAVID (CONT'D)
Tams... You okay?

He puts his hand on her shoulder

DAVID (CONT'D)
 It's the move? The sudden change.
 It's overwhelming you. I get it.

Tammy still transfixed, gazes into her coffee cup. The milk in her coffee has separated and now displays the same identical pattern as in the twins cereal bowls.

TAMMY
 David.

Tammy shutters.

TAMMY (CONT'D)
 DA-DAVID! What's wrong with me?

The pattern continues, spilling out of the cup and onto her hands and arms deforming all it touches incorporating into the pattern. Tammy drops the coffee cup spilling the pattern on the floor watching it spread.

DAVID
 My god! What's all this? Tammy,
 what have you done?

David pulls her in, arms around her. It's no use Tammy just slips through his arms dematerializing into a frothing foaming repeating pattern.

DAVID (CONT'D)
 Tammy! TAMMY!

FADE TO BLUE:

CUT TO:

EXT. CORNFIELD - DAY

Soaring high through a clear blue sky dotted only by the occasional puff of white. Nose down we descend towards the checkerboard of browns, yellows and greens below. The flat geography coming at us fast.

We level off just over the crop as it rushes by in a blur under us. We come to a sudden halt over an elaborate crop circle spanning for acres in the shape of the repeating pattern.

A man yelling catches our attention. A tall brawny man both him and his checkered yellow shirt poorly stuffed into his overalls and with sleeves rolled up to his elbows.

TRAVIS

Dag-gone-it! Juaquin. Hey Juaquin
get over here now.

TRAVIS pulls off his sweat stained green cap revealing his blonde crew cut and wipes his brow with his thick arm.

Juaquin drops the wheel barrel where he's working near the weathered barn and runs right over.

JUAQUIN

Yes, what is it boss?

Travis points at the obvious.

TRAVIS

Those damn pranksters! They got us again only this time they went too far. Hardly any left worth harvesting.

JUAQUIN

I don't think it was pranksters this time Mr. Holt.

TRAVIS

No. I know there must've been hundreds of them at work here.

JUAQUIN

How do you think the pranksters are doing that Mr. Holt?

TRAVIS

Huh?

Travis turns to see Juaquin looking straight up and pointing to the sky before turning his gaze up. Speechless as he takes in the extraordinary sight above.

TRAVIS (CONT'D)

What the? How the...

The clouds in the sky regroup and form up mirroring the design in the crop below.

CUT TO:

EXT. LARGE STADIUM - DAY

The game is over. The home team won and an excited crowd adjourns. As the first wave of people exit the building their progress is impeded by the folk just ahead of them.

Everyone's on their toes craning to get a view of what's causing the back-up.

Helicopters swarm over the scene. Helicopters POV first we scan the bewildered crowd then slowly pan over the parking lot where all the vehicles have been rearranged to form the now familiar repeating pattern.

MATCH CUT TO:

INT. CARGO-SHIP/BRIDGE - DAY

An angry Captain barges in barking at the overwhelmed crew.

CAPTAIN

Damn it! What the hell are you idiots thinking? We're supposed to wait for the Harbor Pilot.

FIRST MATE

It's nothing we're doing sir.

First Mate points out the windscreen.

CAPTAIN

Wait what?

The Captain looks out to see the many ships in the busy harbor lining up in front of his. He takes the helm. Spins the wheel one way. Pulls the throttle full reverse with no effect the ships control won't respond. Spins the wheel one way then the other.

Overhead POV reveals that every vessel in the harbor is now arranged into the same pattern that's been popping up everywhere.

INT. LABORATORY - DAY

Lab room filled with assorted scientific equipment. Several people in white lab coats running experiments others peering into microscopes.

A flustered PROFESSOR PATTY NGUYEN oversees her peers, making rounds through out the room and checking in on what they're working on.

LAB ASSISTANT 1

Professor, here have a look at this.

Prof. Nguyen peers into her assistants microscope.

PROF. NGUYEN

No. No. No, this can't possibly be right. Put it up on the big screen.

They all look up at the screen to see the pattern emerge.

LAB ASSISTANT 1

What is that? Do you know what we're looking at?

LAB ASSISTANT 2

Can you explain what we're looking at Professor?

PROF. NGUYEN

Not sure. Never seen anything like it. What concerns me most is the rate that it's spreading, metastasizing.

She pauses, goes over her notes then looks back up to see the pattern evolve.

PROF. NGUYEN (CONT'D)

Whatever it is, if it continues at this rate.

Pauses again revisits her notes

PROF. NGUYEN (CONT'D)

We don't have much time. I have to take these results to Washington immediately.

She hurriedly gathers her notes and packs into a satchel.

PROF. NGUYEN (CONT'D)

You've done all you can from here. Go home and be with your families. I'm sure they're going to start worrying real soon.

LAB ASSISTANT 2

What about your family Professor?

As she hurries out the door.

PROF. NGUYEN

I'll call them from the airport.

EXT. INTERSTATE 80 ON THE OUTSKIRTS OF CHICAGO - DAY

Flying over the cars on the hi-way headed toward the city. Skyscrapers loom in the horizon. We single out an SUV. We zero in then fly through the roof and join the conversation within as Tammy slams the book she's reading shut. Pinches the bridge of her nose.

TAMMMY
Such a headache!

DAVID
You alright?

TAMMY
Yes, no. I don't know?

DAVID
Don't know... What? You're not going to start that again?

TAMMY
We had no needs or wants.

DAVID
There were no adequate opportunities for me in Fair Haven. It's a dead end.

TAMMY
We were happy.

DAVID
So all this because of the move?

TAMMY
Huh?

DAVID
It's the move, my new job. The whole change it's overwhelming you. I can tell.

TAMMY
You know me I'm a small town girl. I get lost in the big city. The tall buildings disorient me. I need to see the open sky, the rolling hills the open horizon.

DAVID

You'll have the best view of the horizon from our new home in the tallest building in the city. Hey kids we're almost there, look your new home.

The twins crane their necks for a better view.

TWINS

I want to see. I want to see.

Tammy glances up.

TAMMY

I think you're going the wrong way dear.

David looks over at Tammy.

DAVID

What do you mean? This is the main road into town.

TAMMY

LOOK!

Tammy points out the windshield. The cityscape is no longer visible. David looks in the rearview mirror. There it is. He turns to look as if not trusting the image in the mirror.

DAVID

What the? Now how do you suppose?

TAMMY

Look out, David STOP!

David spins his head around to see the brake lights just ahead and slams both his feet down on the brakes. Skids to a stop just before striking the stopped car.

TAMMY (CONT'D)

It's no use dear. It's all backed up for miles. Must be an accident.

They see the other commuters begin to exit their vehicles. Some climbing a top their vehicles for a better look.

David opens his door. Tammy grabs his arm.

TAMMY (CONT'D)

Careful.

DAVID

Yeah, I know. Don't worry.

David steps out. Strains to get a look. Steps on the doorframe and adds the few inches to see just ahead.

DAVID (CONT'D)

What the fu...

TAMMY

Mind your language David. The kids.

DAVID

Come have a Look. Tammy you need to see this!

Tammy opens her door also steps on the frame. She looks over the cars ahead.

TAMMY

Da fuck!

The twins burst into laughter. Our POV now slowly ascends over the scene. We see that the entire hi-way's been rearranged to form the same mysterious pattern.

FADE TO BLACK.

I/E. ISS - NIGHT

We swing our POV from the darkness of space to the blue of our globe. A dot glistens in the distance. We glide towards it.

As we approach we begin to make out solar panels. Get past the glare and we're drawn to the titanium dioxide white that contrasts with the darkness getting sharper and brighter as the globe underneath spins toward the day side.

We fly through the walls and join the busy crew inside. Indistinct radio shatter. We see CAPTAIN TRENTON FLETCHER black, thin, tall, a pencil thin mustache adorns his handsome face.

CAPTAIN FLETCHER

Mission control. Shh. Um are you guys seeing this? Shh.

The other astronauts glide to the gondola view port to get a better look.

MISSION CONTROL
 (over the radio)
 I don't know. What are we looking
 at? Shh.

The other astronauts gasp as they reach the view port.

CAPTAIN FLETCHER
 We should be coming up over the
 Bahamas right now and... Well are
 you sure you're not seeing this?
 Shh. Mission control? Shh.

MISSION CONTROL
 Well holy mother of god!

The Island chain below has morphed it's coastlines into the
 same shape that's been appearing all over the globe.

INT. AIRPLANE - DAY

Prof. Nguyen settles into her window seat. The flight
 attendants do their preflight routine then buckle themselves
 up into their seats. The plane takes off. Some of the
 passengers gasp. Then others gasp. Soon everyone's looking
 out the windows. The Professor takes a look to see the
 airplanes and runways below are now morphing into the strange
 pattern right before their eyes.

EXT. DOWNTOWN CHICAGO - NIGHT

The White's SUV now all dinged up, scratched up, two flat
 tires and with foliage draped over it limps through
 unrecognizable city streets trying to avoid the throngs of
 clashing protestors.

DAVEY1
 I'm hungry!

TAM-TAM
 I have to go potty.

DAVID
 Just a few more blocks and we
 should be...

TAMMY
 Just great! Another dead end. You
 sure you know what you're doing?

David points to the commotion not a block away.

DAVID
Does anyone?

He looks up the towering spiral overhead.

DAVID (CONT'D)
Look there it is.

TAMMY
Yes you've been saying that for the last two hours. Maybe we should've waited for help like the radio announcer suggested?

TAM-TAM
My stomach hurts!

Both twins begin to cry. Tammy starts pulling her hair out. Her eyes roll to the back of her head.

TAMMY
Ouch my head!

DAVID
One more time around the block. I swear I can get us home. Five more minutes. That's all I'm asking for here.

David turns the SUV around and tries to back track but they're met with a loud angry crowd. David narrowly misses man with a sign reading "THE END IS HERE".

PROTESTOR
Hey where do you think you're going buddy!

Glass bottles, bricks and other random trash starts raining down on the windshield.

TAMMY
David get us out of here. NOW!

DAVID
I'm doing the best I can.

David revs the engine then speeds toward the crowd honking his horn. The crowd clears out of his way.

TAMMY
What the hell! Have you lost your mind?

DAVID

What else am I supposed to do? It's working isn't it. And look I can see the entrance to the parking structure. We're finally home.

TAMMY

We never had to deal with crap like this back in Fair haven. That's all I'm saying.

INT. UDISCLOSED LOCATION/SITUATION ROOM - NIGHT

Several groups of people talking over each other and the many ringing phones and the chatter coming from the wall of monitors. All vying for the Presidents attention.

PRES. NEWELL

(into phone)

Okay and what do the Russians know? The Chinese? Fill me in as soon as you know something, anything.

PRESIDENT IRENE NEWELL wearing a gray pant suit and hair up in a bun, slams the phone down. Looks up at a man wearing a Generals uniform.

PRES. NEWELL (CONT'D)

Good there you are. So what do you have for me?

GENERAL PETERS deals out pictures and reports from all around the world in front of the President.

GENERAL PETERS

Look it's happening all over. Here a railyard near Madrid. An outdoor market in Bangladesh. Hong Kong the entire skyline. And in Peru they managed to rearrange the Nazca Lines. And just look what they did to The Pyramids at Giza.

PRES. NEWELL

You say "they did" do you have any information that disproves this being some sort of a natural phenomena?

General Peters stands there speechless just staring at the President.

PRES. NEWELL (CONT'D)
I didn't think so. So who knows
what's happening here? Does anyone
have anything useful?

SUIT
Aside than what you're seeing... We
have nothing. Other than someone or
something is trying to get our
attention.

PRES. NEWELL
Well they have it!

She points to the wall of monitors all showing pictures of
the anomaly.

PRE. NEWELL
They certainly have it. Now what?

GENERAL PETERS
We have our best and brightest
working around the clock.

POV to a wall of monitors as reports of the anomaly flood in
from all around the globe.

ZOOM INTO
MONITOR CUT TO:

I/E. COUNTY ADMINISTRATION BLDG - DAY

Travis and his truck pull into town.

RADIO ANNOUNCER
Members of the UN special council
reconvened today to address the
widespread terror that has ceased
the globe. And paralyzed
international markets.

Travis drives past a few intersections and pulls his late
model truck into the parking lot of the County Administration
Building. He notices most of the town folk at the entrance to
the building complaining and asking for answers.

TRAVIS
Good god! The whole county must be
here.

Hesitantly Travis pauses a moment before exiting his truck. He steps out and wanders toward the building dragging his feet.

He pauses yet again before nearing the building to notice how the shrubs surrounding the building have morphed into the now dreaded pattern.

Travis continues toward the entrance joining the noisy crowd as they force their way inside. Travis stands in the back of the room now far exceeding it's maximum occupancy.

MAYOR

Okay. Alright everybody quiet now!
Please. Thank you.

He pauses to mull over what to say next.

MAYOR (CONT'D)

Now I can understand why you're all
so upset. Hell I'm not thrilled
about any of this either.

Clears his throat.

MAYOR (CONT'D)

But I'm sorry to tell you that we
don't have any answers yet. As you
may have already noticed the power
and phelines are all down
hindering any and all forms of
communications with higher ups at
the capital. It appears that we're
cut off from the rest of the world.

Complaints and shouts of discontentment arise from the hostile crowd. Mayor scans the room notices how they're not receiving his comments well. He gestures for quiet.

MAYOR (CONT'D)

Now look I'm just as much in the
dark about these strange goings on
as the rest of you. I'm sorry but I
have nothing.

The crowd erupts into a fury.

PLANT OPERATOR

You know damn well that I can't run
a meat processing plant in that
configuration or without power. Do
you at least know how much longer
this is going to last?

DAIRY FARMER

Yeah how long's this suppose to go on like this? I can't get ma herd to budge. They won't eat or drink standing out there like a bunch zombie cows night and day.

FARMER

My whole crop's been flatten all two hundred and fifty acres. We're going to lose the farm.

Mayor shouts over them.

MAYOR

Okay! Okay already. Quiet please.

He motions again for quiet.

MAYOR (CONT'D)

Thanks. Now I know I told you that we ain't got no answers. But I didn't say that we ain't got no plan. Now listen up please. Here's what we're going to do...

The Mayor scans the room. Back and forth until he makes eye contact with Travis.

MAYOR (CONT'D)

We are going to send our very own Mr. Travis Holt to Washington DC to get us some answers.

Travis tries to shift through the crowd trying to make a quick escape.

TRAVIS

That does it! I knew I shouldn't have come here.

But before Travis can make his way to the door the Sheriff nabs him by the shoulder. The crowd simmers down a bit as the Mayor drags Travis begrudgingly to the front of the crowd and presents him to them.

MAYOR

Okay now that you all know that your questions and concerns are being addressed. I'm going to have to ask you to give us the space we need to think this through and formulate our plan.

The Sheriff and his Deputies usher the crowd out the way they came.

MAYOR (CONT'D)

Thank you. Thank you all for coming. Now if you don't mind we have some strategizing to do. Thank you.

The Sheriff and his Deputies usher the crowd out of the building. The Mayor pulls Travis into his office.

TRAVIS

Ah c'mon Randy! What do you think I can bout this?

Travis points out the window.

TRAVIS (CONT'D)

Any of this?

MAYOR

Now, now Travis. Don't be selling yourself short here. You know how the folk around here look up to you and your family. They trust you!

TRAVIS

So my father was a Senator and my brother a Congressman. What does that have to with me?

MAYOR

Name recognition! Besides Travis you're the only one around here that I know that attended those fancy Universities and to have all those degrees in agriculture.

TRAVIS

And none of that helps me understand or explain what's happening here Randy.

MAYOR

I'm willing to bet that nobody does. We're all just figuring it out as we go along. That's why we're counting on you Travis.

CUT TO:

INT. WHITES PENTHOUSE RESIDENCE - DAY

Boxes and luggage litter the mostly empty hi-rise floor. David hurries through breakfast. Grabbing a piece of toast and gulping down some coffee without even taking the time to sit.

TAMMY

I can't believe you're going to leave us here like this with all that's going on out there.

DAVID

C'mon Tams, don't break my balls. You know what this means to me. How hard I've worked to get noticed by an outfit like this.

David takes another sip of coffee.

DAVID (CONT'D)

Besides all this arguing's got me running ten minutes late.

TAMMY

Ten minutes? You're worried about ten minutes?

She walks over to the window.

TAMMY (CONT'D)

Do you even have any idea how you're even going to get there?

David walks up behind her and gently embraces her. They both look down at the ever changing world below.

DAVID

C'mon Tammy. You know if it wasn't my first day.

TAMMY

I can't believe that you thought that was an argument.

Tammy turns around they kiss. The embrace is quickly interrupted by a child crying in the other room. Tammy heads down the hall and David makes a break for the front door.

TAMMY (CONT'D)

Oh hey I can't get ahold of the movers. Looks like we'll be sleeping on the floor again tonight.

David answers as he's walking out the door.

DAVID

There's that furniture store around the corner that's advertising an out of business sale. I'll check in with them on my way back.

CUT TO:

INT. ISS - SPACE

The crew is hard at work in their tight quarters. All attention being paid to the anomalies appearing on the planet below. Capt. Fletcher glides over to his colleague. Looks over his shoulder.

CAPTAIN FLETCHER

Anything yet?

ASTRONAUT 1

I don't understand it sir. Here have look for yourself.

Capt. Fletcher peeks into the microscope.

CAPTAIN FLETCHER

Looks like the anomaly, I don't get it. What am I supposed to be looking at here?

ASTRONAUT 1

That's supposed to be a sample of my blood. It appears that we're no longer immune to the anomaly up here Cap.

ASTRONAUT 2

Or within our beings.

POV through the eyepiece of the microscope. We can see the cells reforming into the same pattern plaguing the world below.

CAPTAIN FLETCHER

So the phenomena is working at the cellular level.

ASTRONAUT 2

Fletch! Hey Captain come have a look.

CAPTAIN FLETCHER
What is it?

ASTRONAUT 2
It's happening again. Whole
continents this time.

Capt. Fletcher glides over to the viewport.

CAPTAIN FLETCHER
My god!

Looking down on Australia as it morphs into the dreaded
pattern.

ASTRONAUT 2
Oh and hey cap have you heard the
WEB detected a new Gamma Ray Burst.

CAPTAIN FLETCHER
That's hardly news worthy.

ASTRONAUT 2
Only this one's practically in own
back yard. It's emanating from the
Scutum Centaurus arm of our galaxy
and may be pointed right at us.

CAPTAIN FLETCHER
That's alarming. Let me know when
you have something more definite.

CUT TO:

INT. UDISCLOSED LOCATION/SITUATION ROOM - DAY

The situation room grows increasingly frantic as more and
more reports of the phenomena stream in.

GENERAL PETERS
Look Madam President.

He plops a set of large prints on her desk.

GENERAL PETERS (CONT'D)
Australia. And here the Himalayas.
And here just off the eastern
seaboard the weather patterns are
also...

SUIT

I'm sorry to interrupt but you're going to want to look at this right away.

Suit drops another set of large prints in front of the President. She studies the pictures.

PRES. NEWELL

I don't understand what am I supposed to be looking at here?

SUIT

The moon.

PRES. NEWELL

Enough! Enough already. All I'm getting here are reports of the phenomena's spread and nothing in the way of solutions or answers. I need ideas, I need them now!

She scans the room.

PRES. NEWELL (CONT'D)

Feel free. Anyone...nobody?

A hush comes over the room.

PRES. NEWELL (CONT'D)

Just great! And you're all supposed to be the best of the best?

The hush is short lived when every soul in the room simultaneously attempt to earn their seat in the room.

PRES. NEWELL (CONT'D)

Okay, well if you can't deliver me some answers then find me the people who can.

She turns to the General standing next to her.

PRES. NEWELL (CONT'D)

How long before we can get Capt. Fletcher stateside?

SUIT

Madam President there's a Professor Nguyen here with urgent information to share with you.

PRES. NEWELL
Show her in.

CUT TO:

INT. MORRIS FINANCIAL BLDG - DAY

Spacious, luxurious office two walls featuring fine works of art and the other two are large windows overlooking the city. MR. MORRIS wearing an expensive suit sits behind a large, heavy wooden desk. A knock at the door.

MR. MORRIS
Mr. White. Come in, please come in.

David timidly opens the door the rest of the way and enters the room unsure that he belongs there.

DAVID
I'm sorry to intrude. But there was no one...

MR. MORRIS
No, no I know. Come in, please take a seat.

Mr. Morris stands then strolls over to the bar and pours a drink.

MR. MORRIS (CONT'D)
Will you join me David?

DAVID
Yes sir thanks. If you don't mind. I'd rather stand.

David takes in the impressive view.

DAVID (CONT'D)
Quite the view.

MR. MORRIS
So is that how you planned on impressing us here at Morris Financial?

DAVID
Excuse me?

MR. MORRIS
Showing up...

He glances at his Rolex.

MR. MORRIS (CONT'D)
Forty-five minutes late on your
first day at the firm?

DAVID
I'm so sorry Mr. Morris. First I
had to convince Tammy. Then the
roads...

Points out the window.

DAVID (CONT'D)
I had to hike it here and then
there was no one at the front desk.
Actually I don't believe there's
another soul anywhere in the
building other than you.

MR. MORRIS
(chuckles)
That's quite alright you can calm
down David.

He hands David a drink.

MR. MORRIS (CONT'D)
I know. Everyone's retreated to
their bunkers to wait out the end.
Frankly I'm impressed that you
showed up at all.

DAVID
And you Mr. Morris? If you don't
mind me asking, why are you still
here?

MR. MORRIS
What me? To be honest David, I
don't have anywhere else to go.
Kids all have families of their own
and Jacky... Well Jacky can fend
for herself just fine.

He takes a sip.

MR. MORRIS (CONT'D)
No this is all I have now. This
office represents all I know and
love anymore. Where else am I
supposed to go?

He looks out the window.

MR. MORRIS (CONT'D)
This here is as good a spot as any
to take my final stand.

Turns to face David.

MR. MORRIS (CONT'D)
How about you? Why aren't you at
home with your family?

DAVID
I-I-I thought that...

MR. MORRIS
Mr. White your loyalty to the firm
is duly noted. I'll ensure that you
receive a promotion when, if we
manage to get through this. Now get
out of here please. Go home to your
family.

As David turns to exit the room he notices the bookshelves
begin to morph before his eyes. He pauses to examine the
pattern.

DAVID
Can you see that Mr. Morris?

MR. MORRIS
Only everywhere I look.

DAVID
No look here. I believe there may
be a message imbedded in the
pattern.

David leans in for a closer look

DAVID (CONT'D)
You see the sequence of curved and
straight lines. This may be a
simple binary pattern. But of
course it is. Why haven't I noticed
it earlier it's been there staring
us in the face all along.

MR. MORRIS
With all the brightest and best in
the world working on this. You
think it's you that cracks the
code? But of course that makes
perfect sense.

(MORE)

MR. MORRIS (CONT'D)

After all it wasn't your financial skills but your acuity with math problems that put you on our radar.

Mr. Morris pats David on his back.

MR. MORRIS (CONT'D)

Now go home and work on your revelation Mr. White. Please figure it out so that the rest of us can get on with life as we knew it.

CUT TO:

INT. SPACE CAPSULE - SPACE

Capt. Fletcher works the controls in the confined space. We can see the ISS out the porthole.

CAPTAIN FLETCHER

De-coupling now. All systems nominal.

ASTRONAUT 1

(OS)

Have a drink for me when you get home.

ASTRONAUT 2

(OS)

Oh yeah and a burger for me.

CAPTAIN FLETCHER

C'mon guys. Both of you know damn well that I'm a vegetarian and that I haven't drink in decades.

As the capsule retracts further from the space station we witness the ISS reconfigure and morph and reshape into the dreaded pattern.

CAPTAIN FLETCHER (CONT'D)

Hey Andy do me a favor please.

ASTRONAUT 1

Sure thing Fletch. What is it?

CAPTAIN FLETCHER

Can you transmit to me a visual of what's currently going on inside.

ASTRONAUT 1
Sure, mind if I ask what you're up
to?

Astronaut 1 pans a camera up and down the interior of the
ISS. Capt. Fletcher's monitor shows a normal cabin.

CAPTAIN FLETCHER
That can't be right.

ASTRONAUT 1
C'mon Fletch fill us in. What're we
supposed to be looking at?

CAPTAIN FLETCHER
Take a glance over at your monitor.

ASTRONAUT 1
What the... But.

Display reads: Transmission terminated.

CAPTAIN FLETCHER
Andy? Come in Lieutenant Porter?

CUT TO:

INT. UDISCLOSED LOCATION/SITUATION ROOM - DAY

Pres. Newell entertains calls from scientists, world leaders,
influential people and just about anybody that claim to know
what's happening. Important world figures pop in on the
monitors.

PM. WILKERSON
Do you understand what a
detrimental effect this is having
on our military's readiness. What
if the Russians decide to take
advantage. Or the Chinese...

PRES. NEWELL
I wouldn't worry much about them as
they and everyone else on the
planet are bogged down with this as
well.

AMBASSADOR RAVAS
I'm more concerned about the people
that have taken to the streets in
protest.

PRES. NEWELL

I wouldn't get to wrapped up with that either. We have much bigger...

AMBASSADOR RAVAS

But you misunderstand Madam President. My concern is their wellbeing. You see they've been standing there just like that for days now. They appear to be catatonic.

PRES. NEWELL

All just adding to our urgency.

She turns to Prof. Nguyen.

PRES. NEWELL (CONT'D)

Prof. Nguyen what have you come up with?

PROF. NGUYEN

Thank you President Newell. First of all I can now confirm Capt. Fletchers discovery. The phenomena is operating down to the cellular level. I have observed it begin to alter our very DNA. Look here. And here. If these trends continue there will be no way of reversing it.

PRES. NEWELL

So you're telling me that we could be stuck like this? Permanently?

MR. MORRIS

(on monitor)

You can't possibly be entertaining the idea of allowing this to go on much longer! The market will never recover. The economy...

PRES. NEWELL

Go ahead Sec. Fields.

SEC. FIELDS

For once I must agree with Mr. Morris. The people are going hungry.

Pres. Newell slams her fists on the table and stands abruptly.

PRES. NEWELL

Okay that's enough! Every body calm down. I wish that I could say that we have our very best working on this. But you all are our very best.

She sits back down and regains her composure.

PRES. NEWELL (CONT'D)

Allowing this to become a permanent condition will not be an option.

PROF. NGUYEN

No Mrs. President it won't be a permanent condition. At this rate our world will soon begin to unravel. Could be weeks maybe less.

MR. MORRIS

Hang on there a minute. Did I just hear you mention the possibility that this could all be over in a matter of weeks or less?

(strokes his chin)

The markets might respond positively to that.

Pres. Newell buries her head in her hands.

PRES. NEWELL

Anybody else have anything to add?

TIM EASTON

(on monitor)

President Newell this whole thing, the pattern, the mysterious effects affecting everyone all around the globe...

PRES. NEWELL

Go on Mr. Easton.

TIM EASTON

This is all very much like the plot in my smash hit action film Revenge of the Galactic Spores.

PRES. NEWELL

Yes Tim and how'd they manage to finally contain these. Um, galactic spores in your film?

TIM EASTON

Oh yeah they didn't. Everybody dies
in the end. But it was my best
performance yet.

CUT TO:

INT. WHITES PENTHOUSE RESIDENCE - NIGHT

Unfurnished and empty except for the few boxes. David hovers
over the kitchen counter working the numbers. The twins chase
each other from room to room. Tammy unpacks the boxes. Not
everything comes out in the same shape that it was packed.

TAMMY

What's the use? Why am I even
bothering?

DAVID

Why? What's wrong now?

TAMMY

If it's all just going to be like
this. We were better off..

David looks over at an exasperated Tammy plopped on the floor
holding a misshapen lamp.

DAVID

You're not going to do that "we
should've stayed in Fair haven"
routine now?

TAMMY

Really?!?

A loud knock at the door.

DAVID

I wasn't expecting anyone. You?

TAMMY

I wish.

More loud urgent knocks. David dances around the twins on his
way to answer the door.

DAVID

Okay! Okay already.

David opens the door to find a couple of guys wearing black
suits and one in Air Force uniform. They flash their
credentials.

AGENT STYLES

Mr. White?

DAVID

Yes?

AGENT STYLES

Agent Styles with the Secret Service. May we come in please?

DAVID

Ye-yes please.

TAMMY

What's happening here, David?

AGENT STYLES

Pardon the intrusion but the urgency of the situation doesn't allow for pleasantries mam. Word of David's discovery has made it to the presidents attention and we've been tasked with making sure that he reaches DC as quickly as possible.

TAMMY

What's he talking about David?

DAVID

I don't understand. How would you know?

AGENT STYLES

That's all the information that I am privy to. Please Mr. White there isn't much time.

DAVID

What should I pack?

AGENT STYLES

There's no time for that. We'll provide everything you need now if you please. Just bring your notes and yourself.

Tammy leaps to block the door.

TAMMY

Over my dead body are you leaving me and the twins to deal with this by myself.

AGENT STYLES

Ma'am please. Time is a factor here.

TAMMY

Well I'm not budging!

AGENT STYLES

If it's the only way. Please hurry then.

He turns to the uniformed officer next to him and barks out.

AGENT STYLES (CONT'D)

Agent Perry Lt. Willis give the Lady a hand!

TAMMY

You hear that kids? Grab your toys we have to go!

She quickly grabs some children's shoes and hands them to the officer.

TAMMY (CONT'D)

Do you mind?

Tammy then grabs a magenta backpack, runs into the kitchen and fills it with as many packages of snacks that will fit in there then grabs a couple of bottles of water and crams those in as well.

UNIFORMED OFFICER

Ma'am there is no time for that. We must really be going now.

TAMMY

Okay, okay here.

She hands the officer her backpack. Then hastily slips on a white baseball cap on her head then plops on the floor by the front door where she grabs a pair of hiking shoes and slips those on before leaping back up.

The Whites grab one twin each then follow Agent Styles out the door. As David turns right toward the bank of elevators. Agent Styles redirects him.

AGENT STYLES

Our ride awaits up stairs sir.

EXT. WHITES PENTHOUSE RESIDENCE/ROOF HELIPAD - NIGHT

The twins cheer as the look of fright comes over their parents faces. They enter the helicopter, buckle up and immediately take off. As they ascend they witness their neighborhood morph and contort.

CUT TO:

EXT. WASHINGTON DC - DAY

Plowing through hedges, sheds, fences and other debris all morphed together into the shape of the anomaly.

Travis just guns his truck carving a path in a world without drivable roads using the Washington monument as a marker.

Down shifting and slamming his foot down on the accelerator his once new truck now a mobile wreck covered with debris and vegetation gets air then slams down hard on the Mall.

Travis looks around, turns the ignition key and stomps the gas peddle. The truck sits there motionless, smoking. He turns the key again and again with the same nil results. Travis smirks then pats the dash.

TRAVIS

Well you got me this far. Can't ask
for much more.

Travis grabs his satchel, exits his wreck and makes his way toward the Capital building.

After fighting his way through the unfamiliar jumble of the once familiar. Travis arrives at the steps of the Capital to find the place has been abandoned. Travis hears footfalls echo through the empty hallways. He rushes to catch up to them.

TRAVIS (CONT'D)

Excuse me. Hey! Hello there.

It's SENATOR ROBERTS, rotund and short wearing round glasses, bow tie probably wearing suspenders looking like he's been sleeping in his disheveled suit for days and leaving a trail of lose papers as he goes.

Travis picks up some of the liter as he approaches the Senator who's just now noticing how he's dispersing his invaluable notes. Travis catches up and hands the papers to the Senator.

SEN. ROBERTS
Thank you. That's kind of you.

TRAVIS
I was hoping that...

SEN. ROBERTS
Oh no I must apologies but I'm much
too much in a rush...

He looks up at Travis's face.

SEN. ROBERTS (CONT'D)
Hey aren't you John Holt's brother
Trever, no Travis? John and I
chaired the Intelligence committee
together for many years. You know,
you look just like him without the
beard of coarse. Rest his soul. How
can I help?

TRAVIS
I was hoping to find someone here
that could address the anomalous
disaster unfolding in Kansas. I
never imagined that it would be so
much worse here.

SEN. ROBERTS
I tell you what, I'm running late
to a meeting where hopefully we'll
be getting some answers. Here.

He hands Travis off some of his burdensome load of books and
notes.

SEN. ROBERTS (CONT'D)
Why don't you accompany me there?

CUT TO:

INT. UDISCLOSED LOCATION/SITUATION ROOM - DAY

Pres Newell welcomes Capt. Fletcher back to Earth.

PRES. NEWELL
Captain Trenton Fletcher! Just the
man I needed to hear from. Tell me
that you have at least localized
where the phenomena is emanating
from.

CAPTAIN FLETCHER

I wish I had some better news for you Irene. But I'm afraid that what I have to share with you can only add to your frustration.

PRES. NEWELL

Go ahead Trent, make my day.

Capt. Fletcher hands her a set of blue prints.

CAPTAIN FLETCHER

Here these were taken by the Web as early as this morning.

PRES. NEWELL

Okay you're going to have to tell me what this is.

CAPTAIN FLETCHER

That madam President is supposed to be pictures of the Horsehead Nebula. These are of the Crab Nebula. It's the same everywhere that we point and look. Look how the anomaly is reshaping the Andromeda Galaxy just next door. Now look at MACS0647-JD which at 13,300,000,000 light years away remains the furthest galaxy that we can identify. Same thing.

PRES. NEWELL

So what you're telling me is that the phenomena is everywhere we look no matter how far out.

CAPTAIN FLETCHER

Indeed, not only that but.

He hands her photos of Andy's cell structure.

PROF. NGUYEN

Those look like human DNA strands.

PRES. NEWELL

So the phenomena or anomaly goes out just as far as it goes in?

PROF. NGUYEN AND CAPT. FLETCHER

Yes.

PROF. NGUYEN
That's what I've been trying to
tell you Mrs. President

She looks up at them.

PRES. NEWELL
Please tell me that you have some
answers to go along with the bad
news.

CAPTAIN FLETCHER
I wish I did. First off. Not
knowing where it's emanating from
or who's behind the anomaly. We're
really just poking around in the
dark.

PRES. NEWELL
Anything else?

CAPTAIN FLETCHER
Well... To add to our problems
we've detected a Gama Ray Burst
aimed directly at us emanating from
the Scutum Centaurus arm of our
galaxy seven thousand light years
away.

PRES. NEWELL
I don't understand is that
something that we should worry
about.

CAPTAIN FLETCHER
Depending on it's trajectory a GRB
that close has the potential of
rendering the surface of the planet
sterile.

PRES. NEWELL
You're right Trent you're only
adding to my headaches.

She shuffles through the prints in frustration.

PRES. NEWELL (CONT'D)
Not much I can use here.

The monitor looking in on Hong Kong goes black. Soon after
the one tuned to Singapore also goes blank.

PRES. NEWELL (CONT'D)
What's this? Can anybody tell me
why we're losing the signal?

GENERAL PETERS
I will get right on it sir.

The sound of children screaming and laughing disrupts the dour mood in the situation room, as the Whites are ushered in. Pres. Newell stands and goes to greet the Whites. She kneels and smiles at the twins which are now shied quiet and hiding behind Tammy's legs.

PRES. NEWELL
Well hello there.

TAMMY
So sorry to interrupt but..

PRES. NEWELL
Oh nonsense. With all these sour
pusses in the room I think we all
needed a little break. Feels like
I've been sitting here for days.

Stands and greets David.

PRES. NEWELL (CONT'D)
And you must be David White?

David reaches his hand out the shake with the President.

DAVID
President Newell, it's a privilege
to make your acquaintance. I
proudly voted for you. Twice.

TAMMY
I didn't. I voted for the other
guy.

DAVID
Mam, if you don't mind me asking.
How did you know?

PRES. NEWELL
Your employer, Mr. Morris. We were
associates in one of my past lives.
We still keep in touch.

TAMMY
Don't mind me. I'm just along for
the ride.

More monitors go black. Bangladesh, New Delhi then Manila and Guam. One by one more monitors blink out. Pres. Newell returns her attention to the task at hand.

PRES. NEWELL

Excuse me please. Okay can anybody tell me what's happening now?

SUIT 1

We've lost the satellites over those regions.

GENERAL PETERS

I can tell you that it's not just the satellite signal. We've lost all coms with the entire eastern hemisphere.

CAPTAIN FLETCHER

The ISS should be about swing over them. Can you patch me through to them.

SUIT

(shakes head)

Sorry. We've been trying.

PRES. NEWELL

OKAY FOLKS LISTEN UP HERE! I need answers. And I need them now!

She turns her attention back to David.

PRES. NEWELL (CONT'D)

I understand that David White here has found some kind of message imbedded in the pattern. Please tell us what you have.

Tammy takes the twins out of the way to a less crowded space and plays games with them and their toys on the floor.

DAVID

Okay. Mind if I take a seat.

David pulls up a chair then pulls his laptop out and begins punching keys. As he works through his equations first one then two then as more and more of the technicians and scientists in the room begin taking interest and looking over his shoulder. They nod approvingly at each other.

PRES. NEWELL

What exactly was it that got you searching down this path Mr. White?

DAVID

As you may have heard Mr. Morris signed me on to spot successful patterns of investments in the stock market. But recurring patterns are also found in nature in all matter of context and typically allow themselves to be modeled mathematically as well.

TECH 1

That's an interesting approach. Mind if we put it up on the big screen?

The equations are transferred to where everybody in the room can see David's work.

TECH 2

Binary huh? We were thinking more in the way of fractals.

PROF. NGUYEN

We looked for such patterns even per 1,000 bits and found nothing.

David looks at Prof. Nguyen over his shoulder.

DAVID

I was having the same problem. Notice here where it appears to run into a glitch? That's the pattern inverting itself and starting a new path or word.

A collective "ahh" from the room as David completes the equation. The message is displayed on the big screen.

The caption on the screen reads... Stay where you are. We are coming for you. Urgent. (coordinates to a nearby star six thousand light years away) SGRB 10.24.1224

The room erupts with questions.

PRES. NEWELL

Okay. OKAY! Everybody quiet down.

The tumult is replaced by a sudden hush. Only the giggles and laughter of the twins playing with Tammy to be heard.

PRE. NEWELL

Thank you. Now try one at a time please.

PROF. NGUYEN

Is that a date there at the end?

CAPTAIN FLETCHER

More concerning is that abbreviation. Could they be referring to the Super Gamma Ray Burst.

TAMMY

That date must be wrong. That was over a year ago.

SCIENTIST 1

What do you mean? That was six weeks ago?

PROF. NGUYEN

Are you feeling well? Six weeks ago I was at the lake celebrating my birthday with my family March 10.

PROF. NGUYEN (CONT'D)

Six weeks ago... Valentines day. How could that be?

CAPTAIN FLETCHER

Impossible.

PRES. NEWELL

Six weeks ago I was presiding over Independence day festivities at the Capitol. Professor what can you make of this?

PROF. NGUYEN

Perhaps a mass psychosis? Or a mass hallucination?

TAMMY

I don't mean to interrupt. But the Professor just touched on a nerve. This all has the feel of a bad dream. A very bad dream.

TECH 1

Could be the effects of time dilation.

Sen. Roberts and Travis enter the room and immediately join the conversation.

SEN. ROBERTS

Not time dilation. Prof. Nguyen is more on the mark.

He spills out his pile of work onto the table.

SEN. ROBERTS (CONT'D)

Please pardon my tardiness but I wanted to make sure that what we were working on was correct before I shared any of this with you.

Most of the remaining monitors blink out rows at a time.

GENERAL PETERS

Look's like we've lost contact with Hawaii... And the west coast.

CAPT. FLETCHER

What ever it is it's blacked out all of Europe as well. And making it's way over the Atlantic.

PRES. NEWELL

I need something more substantial than what ever it is. C'mon what am I paying you all for?

TRAVIS

Could be some form of morphogenesis?

SEN. ROBERTS

No, please allow me. Perhaps I can shed some light on this conundrum. You see.

PRES. NEWELL

Go on, show me what you have there Larry.

Sen. Roberts pulls out some large rolls of paper and unfurls them on the table.

SEN. ROBERTS

The folks over at SANDIA have been working on this since we first started noticing the phenomena spread across the globe. They were going off a hunch that all of this could actually be some very elaborate illusion.

(MORE)

SEN. ROBERTS (CONT'D)
So instead of relying on what they were seeing through their lenses they ran a series of tests and simulations on their super computer. And well here have a look at what they came up with.

PRES. NEWELL
I don't understand? I see nothing.

SEN. ROBERTS
Precisely nothing.

PRES. NEWELL
NOTHING!?

SEN. ROBERTS
Precisely. Nothing. There's nothing there. It's all a figment of our Imaginations.

DAVID
But the message?

SEN. ROBERTS
Nothing. Not there.

PROF. NGUYEN
But the pattern?

CAPTAIN FLETCHER
The Senator might be on to something. The thing about patterns is that you tend to find them even when they're not there.

Mr. Morris is escorted into the room with a dour look on his face.

MR. MORRIS
And neither is Chicago any more.

He looks over at David.

MR. MORRIS (CONT'D)
I'm happy to see that you got your family out when you did.

PRES. NEWELL
Mr. Morris I'm happy to see that you made it.

MR. MORRIS

We were the last ones out. We watched it all go black before our eyes.

TAMMY

What do you mean by black? Are you referring to power outage?

MR. MORRIS

No it was still daylight when we lifted off. I mean the city was there one minute then nothing was there. No buildings, no streets, no vegetation not even rocks or dirt. I mean nothing but a black so dark that it was absorbing all the light around it.

Pres. Newell throws her hands up in the air in a gesture of exasperation.

PRES. NEWELL

And how's that even make any sense?

SEN. ROBERTS

It actually concurs with what I've been trying to point out to you madam president. Look.

(points at his work with a large equation amounting to zero)

Nothing!

Pres. Newell looks around the room full of shrugs. She looks over at Capt. Fletcher who also shrugs.

PRES. NEWELL

Really? Nothing?

CAPTAIN FLETCHER

I got nothing other than...

As they talk the rest of the surrounding regions blink out.

GENERAL PETERS

Madam President it appears that what it ever it is we're going to have to figure it out on our own. We've lost all coms with the outside world.

PRES. NEWELL

That's not ideal. We better get to bottom of this fast then. Go on Trent please tell us what's on your mind.

CAPTAIN FLETCHER

Perhaps we've encountered the dreaded universal Phase Shift.

PROF. NGUYEN

I'd always imagined that if such an event were to occur that it would be instantaneously.

A moderate tremor strikes. Everyone braces but it passes just as fast.

PRES. NEWELL

That's odd. Hailing from Napa Valley. I've rode out my share of quakes. But I can't say that I ever expected one here. Is every one okay?

She looks around the room.

PRES. NEWELL (CONT'D)

Alright then so is anyone going to fill me in on whatever this Phase Shift is?

CAPTAIN FLETCHER

To boil it down in simple terms. We're all aware that the universe has experienced several stages of drastic change since the big bang occurred.

PROF. NGUYEN

Yes-yes. The big bang gave way to the inflationary era which preceded the primordial soup era followed by the plasma era.

CAPTAIN FLETCHER

And then came the Dark ages era.

The lights flicker off and on followed by another tremor.

CAPTAIN FLETCHER (CONT'D)

Oops, that's not my doing There.

He scans the room.

CAPTAIN FLETCHER (CONT'D)
Any how as I was saying the Dark
Ages gave way to where we are
today, the stellar era.

PRES. NEWELL
Okay I get it. So what comes next?

PROF. NGUYEN
The final phase of our universe.

CAPTAIN FLETCHER
The Dark Energy era.

PROF. NGUYEN
That doesn't make any sense. Sure
we may have entered the final stage
of the universe six billion years
ago and are currently well into the
Dark Energy stage, But the universe
isn't suppose to begin going
noticeably dark for billions of
years yet when the last stars begin
to burn out.

SEN. ROBERTS
Which brings me back to what I was
trying to get at.

PRES. NEWELL
This is all beginning to give me a
migraine. But do go on Larry.

SEN. ROBERTS
If the math is correct what we're
dealing with here is a very
elaborate illusion.

PRES. NEWELL
So we're back to a mass
hallucination.

CAPTAIN FLETCHER
Smoke and mirrors you say?

PROF. NGUYEN
It's not completely unheard of.
Take for example that in the middle
ages there were wide spread reports
of ergot poisoning causing whole
villages even regions of Europe to
believe that their neighbors were
the living dead.

TRAVIS

If I may? As odd as that may sound it kind of lines up with what I was seeing under the microscope. Even though the crop looked completely crushed and flattened and while the pattern persisted under magnification the nodes appeared undisturbed.

CAPTAIN FLETCHER

You know? That could explain what I witnessed as I was uncoupling from the ISS.

TRAVIS

I must admit however that an illusion couldn't have caused all that damage to my truck.

SEN. ROBERTS

No. But there's no telling what you might've been driving through not being able to see past the anomaly.

PRES. NEWELL

So someone or something's been messing with our heads. Now we just need to understand who and why.

DAVID

Perhaps we need to see past the anomaly in order to understand the message.

The twins run under the table giggling

DAVID (CONT'D)

Please excuse the children. Tammy could you...

PRES. NEWELL

Don't even think anything of it. Children will be children.

She playfully pulls one up on her lap.

PRES. NEWELL (CONT'D)

Now what must you two be thinking of all this madness?

Davey giggles then fights his way free and bounces off after his sister.

PRES. NEWELL (CONT'D)
Now where were we? Ah yes this is
the closest that we've come to
understanding this phenomena. I
think.

Pres. Newell is handed some paperwork

PRES. NEWELL (CONT'D)
Ah ha! And the rest of the message
has been deciphered. Now let us see
what we have here.

She scans the report.

PRES. NEWELL (CONT'D)
This can't be right. Makes no sense
what so ever.

Pres. Newell enters the number sequence into her laptop and
as she punches in the last keystroke the illusion begins to
melt away to a collective sigh of relief and cheers.

CAPTAIN FLETCHER
You did it! Err what'd you do?

PRES. NEWELL
Nothing. I simply punched in a
random set of numbers. An effort to
refute the improbable.

CAPTAIN FLETCHER
Well it appears to have done the
trick.

PRES. NEWELL
Yeah, well don't pop the champagne
corks just yet. Look.

SEN. ROBERTS
What are we supposed to be looking
at. Looks like everything's been
restored.

PRES. NEWELL
Not quite. Although it's good.
Almost perfect. But it's not right.

CAPTAIN FLETCHER
I don't understand?

Pres. Newell points around the room.

PRES. NEWELL

That cabinet. It's the wrong height and should be against that wall there where the door happens to be now but should instead be over there. That window overlooking a frozen river.

CAPTAIN FLETCHER

Are you sure?

SEN. ROBERTS

Perhaps you're just disoriented a little from the experience.

PRES. NEWELL

No. This is a windowless subterranean room and that's the view from my bedroom window in Fort Benton. And this ashtray here. I don't smoke in fact no one's supposed to down here.

DAVID

So what you're saying...

PRES. NEWELL

We're all still imagining this. Am I just dreaming all of this? Are any of you real? What's truly here? What is here? Could one of you be doing this to me?

CAPTAIN FLETCHER

Get a grip Irene. Losing touch with reality is not you're style.

PRES. NEWELL

But losing touch with reality is exactly what's happened here.

The Suit opens the door that's not supposed to be there then faints. Tech 1 rushes to his aid but is distracted by what's just on the other side of the door.

TECH 2

I don't believe it?

He stands then walks through.

PRES. NEWELL

What's going on here? Where'd he go?

Capt. Fletcher walks over checks the Suit for a pulse. Looks at the President and shakes his head. Then looks through the open door. His face grows ashen as he stands up and walks through only to come rushing back, dripping sweat and with a look of horror on his face.

CAPTAIN FLETCHER
How can that be?

PRES. NEWELL
What is it? What'd you see?

Capt. Fletcher attempts to steady himself by grabbing the side of the desk but can't resist the urge to bend over and vomit.

PRES. NEWELL (CONT'D)
What is it? Trent, you okay?

He straightens himself and adjusts his uniform.

CAPTAIN FLETCHER
No... nothing I just need a moment.

Travis and Pres. Newell reach out to assist him and guide him over to a seat.

PRES. NEWELL
Here take it easy flyboy.

Tammy guards the twins in her embrace.

TAMMY
I have a bad feeling about all of this David. I don't like it.

David walks over to them. He joins the embrace.

DAVID
I wouldn't worry Tammy, we're in the safest room in the country if not the world.

TAMMY
I don't know, my mothers intuition is got me starting to worry.

Tammy's attention is drawn to a flash of light. A bright spot on the wall grows larger and larger as reality gives way.

TAMMY (CONT'D)
Look! Are you guys seeing this?

INT. VIEW-SCREEN ROOM - SPACE

The office setting is gradually replaced by grayish walls. Corners are rounded off. The only source of light is emanating from a large screen that appears to be looking down on planet earth.

The planet is quickly receding to a small point of light. The rest of the office melts away into the dark grayish setting where other than the viewscreen and our characters only columns or conduits connecting the floor with the ceiling are seen.

General Peters and Capt. Fletcher begin feeling the walls for a door. Pres. Newell attempts calling in security.

PRES. NEWELL

Security? Captain West? Lieutenant Evers? Anybody?

GENERAL PETERS

Perfectly seamless over here. Any luck on finding a door over there?

CAPTAIN FLETCHER

I got nothing. There appears to be no way out.

Tammy gathers up the twins and fights to keep them still.

TAMMY

Okay kids here now! Be still. David? David what's happening?

David regroups with his family. All they can do is watch in uncertainty and awe.

DAVID

I don't know what any of this is. Perhaps another hallucination?

TAMMY

I get the feeling that I've been here before.

General Peters stands and yells out.

GENERAL PETERS

Whoever's behind this... Come out and face us!

A faint dot in the center of the viewscreen catches every ones attention as it grows larger and larger. The familiar bands and red spot identify the approaching planet.

A hushed gasp from the group as Jupiter fills the screen. Then zips by.

Suddenly our trajectory changes. And takes us up. Above our solar system. The sun recedes below to just another point of light among the many dotting the void.

PRES. NEWELL

Quite the spectacle indeed. But I'm not about to be fooled by some fancy planetarium show. Whoever's behind all of this better speak up now!

Our attention is drawn back to the viewscreen as it flashes with historical footage of the latter part of our modern era. Battles, wars, atrocities, pollution and famines flash in their faces.

Tammy works to shield the twins eyes but can't take her focus off the screen as they peek out.

The scenes culminate with the damage inflicted to our ecosystem. Images of climate refuges, poverty, hungry children in cages. The screen goes black.

PRES. NEWELL (CONT'D)

Okay I get it, I get it. You PC terrorist can give it up now. Your message is heard loud and clear. But this little prank of yours has gone way too far.

PROF. NGUYEN

I'm not so sure that this is a prank.

Capt. Fletcher runs his hands over the viewscreen searching out any imperfections or flaws.

CAPTAIN FLETCHER

There are no seams. No imperfections. No flaws. If it's a prank they've gone the distance.

Capt. Fletcher pounds on the view screen.

CAPTAIN FLETCHER (CONT'D)

I don't know? Sounds solid.

PRES. NEWELL

No. No. No. No! But of coarse this has all got to be some kind of prank. First they drugged us. Somehow lured us here. Sure.

GENERAL PETERS

Listen to yourself Madam President. You're starting to sound mad. Why it would make more sense if.

The General looks and points upwards.

PRES. NEWELL

Why you're not actually suggesting that we've been abducted by aliens, General Peters?

SEN. ROBERTS

If not them
(gulp)
Perhaps it's time we started praying.

A bright flash of blue light followed by a loud mechanical howl has everyone in the room covering their ears in sudden anguish.

Tammy drops to the ground listless.

Lights flash in strobe mode. The howling screeching sound intensifies. Some drop to their knees in obvious agony.

David fights through the chaos and discomfort to gather the twins and tend to Tammy.

Just as sudden as it started. There's silence the room sighs with relief.

PRES. NEWELL

Is everyone okay? What the hell was that?

CAPTAIN FLETCHER

I don't know. But if they're trying to make an impression. They have, with me at least.

PRES. NEWELL

Don't let yourself be so easily fooled by some sound effects and optical illusions.

David shakes Tammy. Checks her for a pulse.

DAVID
Tammy! Hey Tams!

PRES. NEWELL
Hey Doc, give him a hand.

Pro. Nguyen and others respond. And move to assist just as Tammy starts coming to.

DAVID
Tammy! Tammy you okay?

Tammy flinches away from David in terror. Then cries out.

TAMMY
Who are you? Where is this? What
are you doing to me?

The twins both reach for Tammy also terrified.

DAVID
Look Tammy it's me... Us.

Tammy clutches her babies quietly sobbing she begins to calm down.

TRAVIS
Hey guys look! Look's like we're
coming up on something now.

Attention is drawn to the viewscreen. A fuzzy blue spot grows clearer and larger as we approach. We see electrical discharges explode. Gravity waves pulse out. A cosmic mist whirling around and around.

Caught in it's pull we swirl around faster and faster. An enormous whirlpool opens it's gaping mouth to swallow us.

Images blur. Colors blend then stretch out before us.

Capt. Fletcher attempts to move but his movements are constrained by increments, slow motion. Forward then reverse. No forward again.

Others try as well with no better results.

Tammy attempts to speak but no sound is heard.

The same for a visibly agitated Press. Newell, whose slow motion fist pounding and foot stomping are also muted.

FADE OUT.

(enter dream like sequence where we flow in and out of each characters memories, wants desires and regrets)

INT. WHITE'S COTTAGE - NIGHT

A cramped cottage. Dingy lighting. The dishes are piled up in the kitchen and children's toys and art supplies are strewn all about the floor.

David bursts into the living room.

DAVID
So I can count on you then?
(adjusting tie)
Tammy?

Tammy's gaze is fixed on her tablet. She slowly lifts her attention towards Dave.

TAMMY
Huh?

DAVID
Just making sure that we're on the
same page dear.

He steps on and crushes a toy spaceship.

DAVID (CONT'D)
Shit.

He kicks the broken toy to the side.

DAVID (CONT'D)
I have your blessing?

He looks at Tammy for approval. She hesitates.

TAMMY
Sure
(sigh)
Fine or I'll never hear the end of
it.

She glances at a picture on the wall of her mom holding the twins. Then turns her gaze on the twins as they scramble to retrieve the broken pieces.

DAVID
C'mon Tams. We've been over this.
The twins will adjust and your mom.
She can visit anytime she likes.

(MORE)

DAVID (CONT'D)

Hell she can move in with us we'll
have plenty of space.

Unable to repair their spaceship. The Twins begin to cry.
Tammy goes to comfort them.

TAMMY

Yeah. Sure. I said fine. I'll put
my notice in tomorrow.

EXT/INT. THE PRESIDENTIAL MOTORCADE - DAY

Overhead POV as the motorcade makes it way in the shadows of
skyscrapers past crowds of admirers and protesters. We single
out one of the black SUVs, zoom in and slip through the roof
of the beast.

President Newell and Congressman Roberts are alone in the
back seat in the middle of a conversation.

PRES. NEWELL

So then can I count on you whipping
up the votes I need then.

SEN. ROBERTS

I'm afraid that we've hit snag Mam.

PRES. NEWELL

I don't like the sound of that.
What's the snag?

SEN. ROBERTS

Holt may have had a change of
heart.

PRES. NEWELL

Elaborate, please.

SEN. ROBERTS

It appears that he might be
struggling with his conscience
Madam President.

PRES. NEWELL

I don't have to tell you that the
loss of even one vote in such a
divided House could be the death
nail to my whole agenda.

SENIOR OFFICER

I know, I know. But he just won't
budge.

PRES. NEWELL

So what part of the deal is he taking issue with.

SEN. ROBERTS

We might be able to get him to go along with rolling back the social safety net in favor for the tax cuts. But...

PRES. NEWELL

But? What do you mean by but?

SEN. ROBERTS

Apparently he now sees the petroleum and coal industries as enemies to the future his grandkids will inherit. And we haven't been able to entice him with anything to move on that.

PRES. NEWELL

That's a shame.

President Newell takes out a note pad and scribbles on it then rips out the paper and hands it to Congressman Roberts.

PRES. NEWELL (CONT'D)

Here, if he simply wont listen to reason give these folks a call. He'll find their powers of persuasion hard to resist.

EXT. CEMENTARY - DAY

Overcast. Many black umbrellas gather around a freshly dug grave. The rain intensifies.

Travis looks up spots a single white umbrella in a the sea of black. His eyes widen, he almost cracks a smile as he makes eye contact with her. His gaze glides over her features. Then down to the hole in the ground.

The smile on her face fades. A single tear runs down her cheek.

Travis looks back with a hint of a smile. He scans the sea of black absent her white umbrella. She is gone and before he can go after her he is besieged by a throng of well wishers.

WELL WISHER 1

John was a good man. He worked hard
for all of us. You have my
sympathies.

TRAVIS

Huh? Oh yes I know. Thank you.

Travis cranes his neck still hoping to spot a glimpse of
white. But he is mobbed by more grieving well wishers.

Off in the distance a white umbrella closes into the back
seat of a red car. Travis thinks he see's her. When.

Adrian sobbing embraces Travis. She slips almost dragging him
down. Travis catches her. They straighten up.

ADRIAN

Thank you for being here Travis. It
would've meant a lot to John.

He puts his arm around the grieving widow and walks her to
her waiting limousine. He helps her in. Then waves her off.

He turns back to where he last saw a glimpse of red. But find
that she's not there. The red car has moved on now mixed in
somewhere in the traffic jam of black cars.

Travis stands at his brothers grave alone. Workers move in
and start clearing away chairs.

Travis walks back to the lone car in the parking lot.

He picks a note up from the window. It's a picture of him and
the lady in white. Big smiles, drinks in hand and arms around
each other. There's something written on the back. The rain
lets up. But the words are too smudged to read anyway.

He get's in starts the engine. Hesitates for a moment then
drives away.

INT. BACKSTAGE/PRESIDENTIAL DEBATE - NIGHT

Presidential candidate Newell sits in front of a well lit
mirror getting make up done while scanning through her notes.
A loud bang at the door.

STAGE HAND

Five minutes. We need you on stage
in five minutes please.

CAMPAIGN MANAGER
 (cell phone jingle)
 Hello? Yes. Uh-ha. Yes I will let
 her know.

He slips the phone into his pocket.

CAMPAIGN MANAGER (CONT'D)
 I. Irene it's the hospital again.
 He's taken a turn for the worst.
 They asked that you call as soon as
 you can.

She slams her notes on the counter startling the make up
 artist.

PRES. NEWELL
 Can't right now!
 (she pauses)
 I'm sorry it's just I've worked.
 We've all worked so hard and have
 sacrificed so much already to get
 here.

She turns to the startled make up artist.

PRES. NEWELL (CONT'D)
 Thank you. That'll do.

She adjust her herself in the mirror.

PRES. NEWELL (CONT'D)
 Okay Phillip just tell them that
 we'll be right over as soon as this
 all wrapped here.

She leaps from her seat.

PRES. NEWELL (CONT'D)
 Now let's go beat them!

EXT/INT. CONSTRUCTION SITE/OFFICE - NIGHT

Large dirt mounds. Piles of wood. Steel beams jut from the
 ground. A pudgy silhouette holding a briefcase sneaks around
 in the shadows near a poorly lit trailer.

A large bald bearded man wearing a shabby sweater VLAD steps
 out from the shadows and shouts out.

VLAD
 Hey Mr. Congressman! Hey over here!

Vlad holds the door open for his guest. Vlad follows the Senator in and slams the door behind.

VLAD (CONT'D)
Don't mind the mess I didn't have
time to spruce up.

The Senator nervously lays his briefcase over a mess of blueprints on the table.

SEN. ROBERTS
I'd appreciate you not advertise my
arrival.

VLAD
Don't worry. Who's going to hear us
here... The rats? Ha!

Looks over at the two men sitting at the table playing a game of cards. They break into laughter together.

SEN. ROBERTS
Very funny. But did we come here to
crack jokes or do business?

Vlad looks over at his giggling companions. Then sternly hollers at them.

VLAD
Enough!

He turns and smiles at the Senator.

VLAD (CONT'D)
Okay we do business now. Please
have a seat.

SEN. ROBERTS
No thanks I wasn't planning on
being here that long.

VLAD
So did you bring it?

The Senator pulls the briefcase up dials the combination and clicks it open.

SEN. ROBERTS
You can tell Sergey that it's all
here.

He slides the open briefcase over to Vlad. It's filled with bundles of twenties.

VLAD

Very good Mr. Congressman.

Vlad seals up the briefcase and quickly hands it to his companions who quickly scramble out the trailer.

VLAD (CONT'D)

Now you understand that this has set in motion a series of events that you will no longer be able to control?

Senator Roberts takes out a handkerchief and nervously wipes the sweat from his forehead.

SEN. ROBERTS

Yes. Yes I understand.

INT. NASA TRAINING FACILITY - DAY

Capt. Fletcher in dress uniform is walking down a long hallway with intermittent traffic. As both civilian and military personnel enter and exit random doors.

He is approached by a senior officer. Capt. Fletcher salutes.

SENIOR OFFICER

Capt. Fletcher. Good I was just on my way to go see you. But since you're here I might as well just let you know. Mike's crew beat your team out. You'll be the back up crew this time.

CAPTAIN FLETCHER

That's great. Good for Mike.

Capt. Fletcher goes to turn back on his way. But pivots back real quick.

CAPTAIN FLETCHER (CONT'D)

Say you don't mind me asking how he managed to get passed the physical with his condition?

SENIOR OFFICER

Condition? I wasn't aware of any condition.

CAPTAIN FLETCHER

Oh I'm sorry. I shouldn't have.

INT. MORRIS FINANCIAL/MR MORRIS'S OFFICE - DAY

Mr. Morris sits his back to his desk looking out the large window overlooking the city as he speaks on the phone.

MR. MORRIS

Yes of coarse but just how bad can
it really get?

(beat)

Oh, that's bad!

He spins his chair round and digs around in his desk.

MR. MORRIS (CONT'D)

Okay now this is how I want you to
approach this. And don't you worry
over who ends up paying for it in
the end, my team will mop it all up
from here.

INT. GOVERNMENT LAB - DAY

Computers and microscopes lined tables fill the room. Through a window we can see to another room with caged monkeys, rats and bats. At the connecting entryway Professor Nguyen and her assistant DR. WEBSTER are getting into their bio suits. Prepping to enter the room.

DR. WEBESTER

Are you sure that your hypothesis
is correct, Professor?

PROF. NGUYEN

There's only one way to find out.

Professor Nguyen readies a syringe before entering the portal.

PROF. NGUYEN (CONT'D)

After you.

They both enter the room where the animals are kept.

DR. WEBESTER

I don't understand. I thought that
we've reached as far as we can go
here before advancing to human
trials.

PROF. NGUYEN

We're still under contract and as long as they allow us we can still progress our work with these monkeys. There might be something we missed.

DR. WEBESTER

You call the shots boss.

They approach a cage with a screaming monkey violently shaking it's cage. Professor Nguyen carefully handles the syringe.

PROF. NGUYEN

This one looks like a good candidate here.

DR. WEBESTER

He's certainly no happy camper.

Before they can reach the cage Professor Nguyen stumbles, trips and accidently sticks Dr. Webster with the syringe. He turns and stares at the Professor with a look of horror on his face before he falls to his knees then collapses onto the floor.

INT. COMAND CENTER TENT - NIGHT

Tables with computers and monitors fill the space. Soldiers wearing desert camouflage and head gear man their stations. A younger General Peters wearing Major's insignia paces behind them.

One of the soldiers calls out.

SOLDIER 1

Major Peters, I thinks we have him.

General Peters rushes to have a look on the monitor. Grainy night vision from a predator drone over a small desert village. A group of men drive up in armored pick-up trucks. They zoom in on one of the men.

GENERAL PETERS

That's a positive ID. Good job Lieutenant stay on him.

General Peters contacts Headquarters for permission to eliminate target.

GENERAL PETERS (CONT'D)
Yes positive ID. No sir no
civilians. A clean kill, if we get
him now. Yes sir. Will do.

He returns to the monitor.

GENERAL PETERS (CONT'D)
We have a go. Take him out.

Just then the group of terrorists are mobbed by crowd of
women and children.

SOLDIER 1
It's a no go. Major. Looks like
he's been joined by his family.

GENERAL PETERS
Like hell. We've been after this
slippery scumbag for too long and
he's inflicted way too much
bloodshed on my men.

SOLDIER 1
But the women and children sir?

GENERAL PETERS
Consider them collateral damage.

SOLDIER 1
I, I can't do that, sir.

General Peters forcefully pulls the Lieutenant away from his
post and takes his head set. He takes control of the drone.
He fires two hellfire missiles. They strike the target an
explosion washes out the image.

EXT. EMPTY LOT - DAY

Off the walkway and through the tall weeds. Tammy and the
twins huddle near a back wall.

Sobbing the Twins place a small box in the hole in the ground
that Tammy just helped them dig.

TAMMY
There he'll be doing his singing in
heaven now.

She wipes their tears.

TAMMY (CONT'D)

There. Now how about a moment of
silence.

She covers up the tiny grave. And quickly the Twins burry
their sobbing faces in her embrace.

INT. VIEW-SCREEN ROOM - SPACE

The Twins loud cries brings us back to the stark grey
darkness of the viewscreen room where the captive guests are
bent over and emptying the contents of their stomachs.

Pres. Newell stands to her feet and straightens up her
blazer.

PRES. NEWELL

Can anybody tell me what we've just
been subjected to? I'm now open to
you're best guesses even
conjecture.

SEN. ROBERTS

Oh ouch my head.

DAVID

My heads pounding too. Tammy, you
okay?

Tammy just nods while she checks in on the kids.

DAVID (CONT'D)

The twins?

TAMMY

Yeah, yes. Just go see what you can
do to help.

She waves him off.

CAPTAIN FLETCHER

I don't know about the rest of you.
But I'm for looking for a way off
this ride.

Capt. Fletcher resumes feeling around the walls. David and
General Peters join in.

TRAVIS

Yeah. Not looking forward to doing
that again?

Senator Roberts looking perplexed and scratching his head.

SEN. ROBERTS

Wa-wa-was I just in your head? Were you all in mine?

He confronts Mr. Morris

SEN. ROBERTS (CONT'D)

Hey what was that all about? And what else are you keeping from the rest of us?

MR. MORRIS

I-I can explain.

(clears throat)

Say don't you have a little explaining to do your self Senator?

GENERAL PETERS

You see they want us to turn on each other.

CAPTAIN FLETCHER

Don't act like you're so innocent either.

Mr. Morris wrangles his shirt back from the Senators grasp and straightens himself out.

PRES. NEWELL

Enough! Enough already. The General has a point. Besides, isn't the situation already complicated enough without us turning on each other? Now stop acting like children so...

The twins begin crying aloud. Tammy scoops them into her arms.

TAMMY

Shh. Mommy's right here. You're alright. Alright now.

An orange glow spilling out from the view screen catches Capt. Fletchers attention. He slowly approaches the view the view screen.

Gasps and awes as all turn and watch.

CAPTAIN FLETCHER

Why that's just how I had always imagined it.

Pres. Newell steps up next to the Captain.

PRES. NEWELL
What are we looking at Captain?

CAPTAIN FLETCHER
The impossible.

PRES. NEWELL
Please enlighten us.

CAPTAIN FLETCHER
Well if we are to believe our eyes
we are currently being flung around
the debris disk of a super massive
black hole.

PROF. NGUYEN
At unimaginable speeds.

PRES. NEWELL
Well? Should we believe our eyes?

Travis still visibly shaking off the cobwebs in his heads.

TRAVIS
How about our senses? Shouldn't we
feel the effects of all this
acceleration?

PROF. NGUYEN
He's right, we should be human mush
up against the wall. But this...
this is impossible.

We fly around and around the black hole increasing momentum
with every whirl until we are flung ever faster towards a
pulsating red whirlpool.

The dark gray clam shaped spaceship pulls away towards
another universe leaving behind a wake of distorted color
bands.

FADE IN:

INT. WHITE'S COTTAGE - DAY

A bright orange almost white sunlight spills through the open
windows. A light breeze pushes the lacey curtains aside.

Tammy's wrapping dishes in newspaper her mom helps fill the
empty boxes.

NANA

I'm sure going to miss our
afternoons...

Holds back the oncoming sob. Clears throat and straightens
up.

TAMMY

C'mon mom. You're not helping. We
can have you come up for
Thanksgiving. We should be all
settled in by then.

NANA

I wish I was there to see the look
on Mr. Suttons face when you put in
your notice.
Do you think that Dave would quit
his job for you?

TAMMY

I'm sure he wouldn't have a problem
with it.
(beat)
If I were offered an eight digit
salary...sure.

NANA

Money isn't everything dear.

INT. MOTEL ROOM - DAY

The sounds of lovers in the throws of passion. We don't
recognize the young blond haired lady, STACY. But as we pan
around we see that her partner is David.

STACY

Why Dave?

DAVID

Huh?

STACY

Why are you doing this to me?

After an awkward climax. David sits on the edge of the bed
pulling his white collared button shirt over his head as if
it were a T-shirt.

Stacy dances into her skirt. Scoots to the mirror and fixes
her hair.

STACY (CONT'D)

I mean when are you breaking the news to her?

DAVID

C'mon Stacy. We've been over this.

STACY

You're not having second thoughts now are you?

She walks over to the window and opens the blinds.

STACY (CONT'D)

Such a beautiful day. So, you still love her?

DAVID

Well you know? It's complicated.

She marches over to David. Stands in front of him then pulls her skirt up a little and straddles him. Her arms over his shoulders.

STACY

I know. I know. When the time's right. It's just it feels so right, right now.

She grabs his face and closes in. They begin to kiss passionately and start to disrobe each other again.

INT. HOSPITAL/NURSES STATION - NIGHT

Presidential candidate Newell and her entourage exit the elevator and proceed to room 412.

Before they can enter they're intercepted by the Head Nurse. Press. Newell can see over her shoulder that it's too late. An orderly is cleaning an empty room.

PRES. NEWELL

Where is he? Where have you taken him?

HEAD NURSE

Excuse me. You need to talk with Dr. Fritz.

She hands her a transparent bag with some clothes, shoes and other personal items in it.

HEAD NURSE (CONT'D)
Here his belongings Governor
Newell. I'm sorry.

INT. CONGRESSIONAL OFFICE - DAY

Sen. Roberts walks into his cluttered cramped office, newspaper in hand. He slumps into his chair and kicks his feet up on his desk.

An aide pops his head through the door.

CONGRESSIONAL AIDE
Is there...

SEN. ROBERTS
I thought I gave you all the
afternoon off. Now if you could
just go and do whatever you guys
do.

(looks over his paper)
Now please!

He slinks back behind the paper as the aide exits the office.

SUPER
(newspaper article
headline reads)
CONGRESSMAN HOLT VICTIM OF HIT AND
RUN PRONOUNCED DEAD AT THE SCENE.

He crumples up the newspaper and slams it on his desk.

SEN. ROBERTS
I don't understand it.

INT. AUDITORIUM - DAY

A large room filled with the din of the many seated there talking among themselves. A speaker approaches a lectern at the front of the room behind which is seated Professor Nguyen flanked by other purple gown clad colleagues.

SPEAKER
If I can have your attention
please?

A hush falls over the auditorium as the crowd brings their attention to the front of the room.

SPEAKER (CONT'D)

Ah-hem. And now it gives me great pleasure to introduce our finest Alumni and recent recipient of the Nobel Peace Prize our very own Professor Nancy Nguyen.

Professor Nguyen stands to the sound of a roaring applause and cheers.

INT. DIVE BAR - NIGHT

Country music blends with the sound of laughter, loud banter, dishes clashing. A lone couple on the dancefloor. Embracing and kissing more than they are dancing.

FRED

Hey you two get a room.

LUCY

Hey Fred! Why don't you get a life?

LUCY, red hair cowgirl git-up, just flips him the finger and keeps dancing and kissing a much younger Travis.

LUCY (CONT'D)

And you? Why can't you just sell your farm and come live with me by the coast?

TRAVIS

You know I can't

LUCY

Why not? It's not like your married to it.

TRAVIS

That property's been with my family for generations. You know I can't.

LUCY

Never mind. I don't want to spend my last night here arguing with you. Just drink up and kiss me.

EXT. PARADE GROUNDS AT MILITARY ACADEMY - DAY

Graduation day. Graduates fill the many seats all wearing their dress uniforms. Up on the stage Vice President Newell flanked by high ranking officers, is finishing up a commencement speech.

PRES. NEWELL

I know that our country is in good hands as a new generation of leaders take charge to lead our military into the future.

Cheers ring out as hats fly into the air.

Vice President Newell makes her way off the stage, shaking hands with the military brass on her way out. AS she goes to shake with General Peters she closes in and in a hushed tone.

PRES. NEWELL (CONT'D)

General Peters, I hear that you have a reputation of one to make the hard calls when nobody else will.

GENERAL PETERS

Yes Mam.

PRES. NEWELL

I'll be looking for people such as yourself when I take the Presidency. Can I count on you.

GENERAL PETERS

Yes Mam.

SMASH CUT TO:

INT. UNDERGROUND PASSAGEWAY - NIGHT

All color fades to shades of gray. A dark cramped passage way. The sound of footfalls and water dripping from the damp stone ceiling. A well dressed blindfolded man is being led by the rope binding his wrist together, into the darkness by a large thuggish man in a tight expensive suit. The blindfolded man clears his throat.

DAVID

Is all this really...

THUG

No talking.

Thug pulls on the rope and they walk a little further into the passage.

DAVID

I-I've had a change of heart.

Thug turns around to face David. And barks back.

THUG

WHAT?

DAVID

I mean, I think I've changed my mind about all of this. Now please.

THUG

You were told there'd be no turning back. You took the money. Now shut up and walk. Almost there.

Thug pulls harder on the rope and leads David further down the underground labyrinth. They turn a corner and head toward an archway with flickering firelight spilling through from the other side.

DAVID

No really, but I wasn't told about...

THUG

You agreed to the terms. Besides we're already here.

INT. THE CHAMBER - NIGHT

The two men walk through the archway into a well lit cavernous underground chamber. Lit torches hanging off the stone walls and a giant fireplace behind large altar at the other end of the large room, give off a warm flickering light while casting odd shadows and dark corners. A group of cloaked and hooded men are congregating beside the altar. One of them notices them at the other end of the room and waves them down. Mr. Morris lifts his hood off his head.

MR. MORRIS

Mr. White. So glad that you could join us. We're all pulling for you.

David scans his head towards the sound of Mr. Morris's voice.

DAVID

Mr. Morris?

Mr. Morris walks the steps down from the alter toward David and begins to untie his wrists.

MR. MORRIS

I must admit that our methods might seem a bit unorthodox.

(MORE)

MR. MORRIS (CONT'D)

But we at Morris Financial have found this to be the very best method of insuring that only the finest and most trusted candidates get through to the upper echelon of the firm and join our inner circle.

DAVID

I-I understand. (under his breath)
I Think.

The conversation is suddenly interrupted as the second candidate, also bound and blindfolded is reluctantly ushered into the chamber.

2ND CANDIDATE

Please don't. I have to get back to my family. Please.

MR. MORRIS

Ah and here comes your competition now. I know that you won't hesitate to do what you need to do. Now if you'll excuse me I must take my place.

The second candidate attempts to squirm free.

2ND CANDIDATE

I don't consent to any of this.
Please?

The second thug pushes the unwilling candidate to his spot facing David and begins to unbind his wrists.

2ND THUG

(sternly) Silence!

Mr, Morris returns to his spot among the other hooded figures standing by altar. The two candidates now face to face in front of the altar remain blindfolded. When a third thug enters the chamber holding a pillow with an ornate ceremonial dagger laying on top, he takes his place between the two candidates.

The two candidates have their blindfolds simultaneously removed. A moment elapses as their eyes adjust. They look at each other then notice the dagger resting on a pillow between them. The second candidate attempts to flee but is quickly wrestled back to his spot.

David doesn't hesitate, he immediately reaches for the dagger and grabs it.

The pillow holder quickly moves out of their way as a struggle ensues between the candidates. They grunt then the second candidate yells aloud.

He looks down at the spreading scarlet stain in his abdomen and drops to his knees. David looks down at his blood drenched hands drops the dagger and jumps back.

The two thugs drag the gasping gurgling victim out of the room. The scene swirls in dizzying fashion the colors blend then fade into gray.

SMASH CUT TO:

INT. VIEW-SCREEN ROOM - SPACE

A hushed room as every eye is on David. He looks at Tammy who is now covering the twins faces close to her bosoms. She returns the stare with a terrified look in her eyes. David approaches her.

DAVID

Tammy?

Tammy holding the twins tight shrinks away. And begins kicking at David.

TAMMY

You monster, how could you?

David attempts to reach her but Tammy doesn't relent.

DAVID

I had no choice.

TAMMY

Get away. Stay away from us.

She turns away from him the twins begin crying.

DAVID

What I did. I did for us. Tammy,
you have to believe me, I did it
for you, the twins.

Tammy turns to David with a fierce cold stare.

TAMMY

You leave them out of this. You!
Just stay away from us. I don't
know who you are anymore.

DAVID

But Tammy...

Capt. Fletcher and Travis jump in grab David and pull him aside.

TRAVIS

Not now Mr. White.

CAPTAIN FLETCHER

Give the lady some space.

David goes along for an instant then brings his attention to Mr. Morris.

DAVID

You! This is all your fault.

David rushes Mr. Morris who is doing his best to keep bodies between him and David.

MR. MORRIS

Not at all. Why I just created the opportunity for your success. You did the rest.

David reaches past the crowd clawing at Mr. Morris as Mr. Morris pushes Senator Roberts at David.

MR. MORRIS (CONT'D)

Stop him. He's out of control.

SEN. ROBERTS

Leave me out of this. I have nothing to do with...

MR. MORRIS

Hardly. You're not innocent either. None of you are. You all have plenty of blood on your own hands.

PRES. NEWELL

Gentlemen please stop acting like children. We've got more immediate issues to deal with right now.

David relents his hostilities toward Mr. Morris and drops to his knees and begins to sob.

DAVID

You've ruined it all...everything.

Travis puts his hand on his shoulder attempting to console David.

Travis then turns his attention to Senator Roberts who is busy trying to make himself small behind the group.

TRAVIS

You and me are going to have a talk
once we figure this out.

PRES. NEWELL

Boys please, don't we have bigger
issues at hand at this time?

PROF. NGUYEN

The President's right. We need to
focus on getting out of here first.
I'm sure that...

CAPTAIN FLETCHER

Everybody stop, look.

Capt. Fletcher points at the recent changes on the screen. As a small pale purple dot grows larger and larger and soon takes up the whole screen.

PRES. NEWELL

Could it be? Are they bringing us
back home?

CAPTAIN FLETCHER

No I don't think that's home, sir.

The viewscreen brightens as it plunges through the atmosphere. Below can be seen strange weather patterns taking the now familiar form of the anomaly they left back on Earth.

CAPTAIN FLETCHER (CONT'D)

At least not the home that I
remember. Unless...

PRES. NEWELL

Could it be that they brought us
all here just to share more of that
awful anomaly with us?

A hush as they gasp in awe at the images being projected on the screen. The strange pattern encompassing the world below begins to dissipate as the view drops below the clouds revealing an unfamiliar world.

New oceans and continents and undiscovered shorelines shuffle into view. They drop lower over brown and green patterns. They zip over snowcapped mountain tops and drop down over a vast plain teeming with wild grains and other untended vegetation. All whizzing by just beneath.

The pace slows over a pleasant meadow unrecognizable wildlife scatter as they slow to a stop. They land with a gentle thud. A doorway opens revealing a ramp down to a strange new world outside. They all take a deep breath as sweet outside air enters the stale space.

PRES. NEWELL (CONT'D)
Smells like the country. Do you recon it's safe.

PROF. NGUYEN
Hasn't harmed us yet. But best not to take chances.

Capt. Fletcher cautiously approaches the ramp. Takes another deep breath. The General joins him on the ramp. He looks over at Captain Fletcher.

GENERAL PETERS
Recon it's safe?

CAPTAIN FLETCHER
Only one way to find out.

GENERAL PETERS
Capt. Fletcher, Travis, David come with me. The rest of you wait here.

EXT. THE TALL BRUSH IN THE MEADOW - DAY

The ship has landed in some tall purple brush in what appears to be a meadow. A large dim red sun hangs in an orange sky high above.

The three cautiously walk down the ramp with Capt. Fletcher leading the way. They soon disappear into the tall brush.

TRAVIS
I know that I might not be in the shape I was in my prime. But do either of you also feel your steps taking a bit more effort?

DAVID
Yeah, like twice the effort.

CAPTAIN FLETCHER
Yeah, could be the gravity here is not the same as that on earth. Feels more like one a halve earth G. Come on I hear rushing waters this way.

They continue forward into the brush exerting themselves with every step.

GENERAL PETERS

Remember we don't know who or what brought us here or what they want with us.

CAPTAIN FLETCHER

That's right so let's stay close and not lose sight of each other or wander to far from the err, ship.

Travis pauses to examine the foliage. He grabs a branch takes a handful rubs it in his hands and takes a sniff.

TRAVIS

We may have been brought a long ways from home but hey other than the odd purple hues some of this flora is very similar to what grows on Earth.

He grabs another handful from another tall bush and repeats the process of crumpling and sniffing.

TRAVIS (CONT'D)

For instance this looks and smells a lot like wild sage.

David grabs him by the shoulder.

DAVID

Are you sure you should be putting that up to your face? It may feel and smell familiar but there's no way of telling how it might effect you.

CAPTAIN FLETCHER

David's right. Come on now, I said stay close. I see a clearing just this way.

EXT. THE RUSHING STREAM - DAY

They fight their way through the thick tall brush and heavy gravity to an opening in the brush with a rushing stream running through it and a large tree shading the area beneath it's large canopy.

CAPTAIN FLETCHER

It may feel different but Travis is right a lot here looks just like home. This reminds me of one of my favorite hunting spots in the Sierras.

DAVID

Yeah, it kind of reminds me of a little spot in Fair Haven where I used to take Tammy for secluded picnics when we first started dating.

As Capt. Fletcher and David reminisce no one notices Travis bend down and take palmful of stream water bring it up to his face take sniff then take a sip.

TRAVIS

Slurp. Tastes like the sweetest, freshest water I have ever...

CAPTAIN FLETCHER

Hey what the hell? I thought I told you not to...

David also takes a sip. The General also follows suit.

DAVID

Slurp-slurp. What? I was thirsty.

Capt. Fletcher breaks down and also drinks his fill. Just then they all turn at the sound of heavy rustling nearby in the tall brush just on the other side of the stream.

CAPTAIN FLETCHER

Shh. Did you hear that?

TRAVIS

(as he fights the heavy gravity to straighten back up again)
Arg yup, it sounded like something big. Just over that way.

DAVID

Yeah, I don't think that we're alone anymore.

GENERAL PETERS

(whispers)
Okay, expedition over. Let's quietly make our way back to the ship.

EXT. THE TALL BRUSH IN THE MEADOW - DAY

The four explorers slowly and quietly trace their steps back the way they came. As they approach the spot where the ship had landed them they find nothing but the imprint in the brush where the landing struts once came to rest.

CAPTAIN FLETCHER

That's odd, the ship should be here.

They look around some more but find nothing but pool of what appears to be blood.

GENERAL PETERS

Looks like someone was hurt real bad here.

TRAVIS

Are you sure? Perhaps we took a wrong turn because I don't like what this looks like.

CAPTAIN FLETCHER

(pointing to the ground)

Yes of coarse I'm sure. Look here and there where the landing struts left their mark.

DAVID

(cups his hands up to his mouth and yells)

TAMMY! Hey Tam...

Both Capt. Fletcher and General Peters grab him and shh him almost simultaneously.

CAPTAIN FLETCHER

What the hell are you doing?

David wrestles himself free.

DAVID

But Tammy. My family was on that ship. I have to find them.

GENERAL PETERS

What you're doing is alerting whatever's out there to our position.

CAPTAIN FLETCHER

Listen to the General unless you want to be dinner to some dangerous carnivore out there, please keep it down.

DAVID

Aye-aye Captain. So what do you suggest?

GENERAL PETERS

We look for them but quietly. C'mon this way.

They slowly make their way deeper into the tall brush each step more labored than the last. David whispers loudly.

DAVID

Tammy, hey Tams you there?

David continues this as they look for the others. Until Tammy answers Back in a hushed tone.

TAMMY

David? Is that you?

The brush opens. It's President Newell stepping through to greet the lost expedition.

PRES. NEWELL

Glad to see you made it back. Better keep it down. There's something out there. And it's very big and hungry.

DAVID

We know.

GENERAL PETERS

Wait, you saw it? What is it, what's it look like? What are we dealing with here.

President Newell leads them back to where the others are hunkered down.

CAPTAIN FLETCHER

Hey where's the Professor?

SEN. ROBERTS

(shaking his head)
Oh it was bad. Really bad.

CAPTAIN FLETCHER

What happened to her? And where's our ride?

PRES. NEWELL

Well, one minute we were on the ship the next we were standing on the ground. No sign of the ship or where it went.

TAMMY

Yeah' that's when we started calling out for you. When out of nowhere this big black shadow swooped down and grabbed Professor Nguyen.

PRES. NEWELL

(shaking her head)

It wasn't pretty so stay low.

TAMMY

Hey where's Travis?

Capt. Fletcher and David look at each other in bewilderment. Then back at Tammy.

CAPTAIN FLETCHER

Travis?

DAVID

Travis who?

TAMMY

You know Big burly guy with a blonde crewcut. You know Travis. The four of you guys just now set off exploring.

David confronts Tammy.

DAVID

I don't know about your imaginary friend. But it's only been me the General and the Captain here the whole time.

CAPTAIN FLETCHER

I'm afraid David's right. There's no Travis.

TAMMY

Why are you guys messing with me?

Tammy shakes her head in disbelief. Then looks to Mr. Morris and the President for reassurance.

TAMMY (CONT'D)
Go on President Newell tell them.

PRES. NEWELL
I'm afraid I don't know who you're referring to.

TAMMY
Mr. Morris?

He shakes his head and shrugs his shoulders.

Tammy grabs the Senator by his arms looks him in the face.

TAMMY (CONT'D)
You know Travis? He came with you.

SEN. ROBERTS
(shakes his head)
I'm sorry but I don't know any Travis either. Perhaps you're mistaken?

Tammy retreats back to where the Twins are napping.

TAMMY
I know I'm not going crazy. He was with us the whole way. Why are you guys messing my head?

David attempts to console Tammy but she still wants nothing to do with him and tries to brush him off.

DAVID
I don't know what you and this Travis guy have going on. But he's never been here with us.

TAMMY
David please. Just stay away from us.

He persists despite her objections.

TAMMY (CONT'D)
I said away.

She pushes him away and before he can push himself on her some more Captain Fletcher steps in and pulls him back away from her.

CAPTAIN FLETCHER

Perhaps you ought to give the lady
some space for now?

GENERAL PETERS

He's right you know? It looks like
the lady doesn't want anything to
do with you right now.

Mr. Morris chimes in as well.

MR. MORRIS

I concur.

David gives into disillusionment. Then as rage comes over him
he turns to Mr. Morris and lunges at him.

DAVID

YOU! This is all your fault.

Mr. Morris attempts to stave off the attack.

MR. MORRIS

I... I hardly think so. Why you
can't put all of this on me.

As the two brawl they stumble and tumble into the tall brush.

CAPTAIN FLETCHER

Hey you two keep it down.

GENERAL PETERS

Now break it up. You're likely
to... Woops.

A large shadow glides over and the rest quickly take cover or
lay as low as possible, Tammy covers the twins with her body.
David continues his attack unaware.

A jet black feathered creature the size of a Cessna with
three foot talons and a mouth full of large daggerlike teeth
swoops down and grabs Mr. Morris biting off and swallowing
his head before making off with the rest of him, back into
the orange hued skies.

Covered in Mr. Morris's blood and without a word David panics
and in shock scamper's off disappearing into the tall brush
looking back over his shoulder in fear.

The moments tick by before one by one the group get back on
their feet and see that the coast is clear

PRES. NEWELL

Well. That didn't need to happen.
Hey, anyone else feel like feeding
one these things better take it up
with me first.

CAPTAIN FLETCHER

Yeah. That was reckless and
could've gotten all of us killed.

The twins now awake begin to cry out.

DAVEY

Mom, where's daddy? I'm hungry.

TAM-TAM

Me too. I want to go home.

Tammy wiping tears from her eyes reaches into her backpack
and pulls out a couple of snack bars and a couple of small
toys.

TAMMY

Now, now Daddy's out looking to
find us dinner. I'm sure he'll be
back before too long. Here have
this for now.

She hands them the snack bars and their toys.

SEN. ROBERTS

I'm hungry too. Got anymore of
those snack bars?

Both Tammy and President Newell just stare back at the
Senator sternly.

SEN. ROBERTS (CONT'D)

What? I'm hungry too.

Tammy returns her attention to the twins.

TAMMY

Here, play with your toys while we
figure this out.

Tammy still sniffing and wiping her tears joins the adults.

TAMMY (CONT'D)

I feel so bad. It was all my fault.

SEN. ROBERTS

Don't be too hard on yourself. It's
not your fault at all.

(MORE)

SEN. ROBERTS (CONT'D)
Those two had their issues and
should've resolved them in a more
adult fashion.

CAPTAIN FLETCHER
Yeah, just like you Senator Holt
did?

Taking offense to the comment Senator Roberts gets in the
Captains face.

SEN. ROBERTS
What happened between us should've
never come to that. It's
unfortunate that things just got
out of hand.

CAPTAIN FLETCHER
Out of hand? Is that how the
privileged and powerful excuse off
murder these days?

SEN. ROBERTS
First of all you should mind your
own business. And by the way you're
no saint either.

As the two get louder and more heated, the President steps
in.

PRES. NEWELL
Hey keep it down you two. None of
us here are perfect. We've all done
things we've come to regret.

TAMMY
Yes, we've seen.

PRES. NEWELL
Point taken. Now instead of
fighting amongst ourselves we need
to come together and start thinking
of more important things.

GENERAL PETERS
Like shelter from above and finding
something to eat.

PRES. NEWELL
And something to drink.

CAPTAIN FLETCHER
 Shelter and water... right. We
 found a rushing stream with a large
 tree over an opening in the brush
 just over there.

Captain Fletcher points in the direction of the stream.

PRES. NEWELL
 Well that should cover at least a
 couple of items on our list of
 urgencies. I suggest we make our
 way there now. Carefully and
 quietly. You lead the way Trent.

She turns to Tammy and the twins.

PRES. NEWELL (CONT'D)
 Are you up for this.

TAMMY
 (sniffling)
 Yes. Let's go.

PRES. NEWELL
 Good. Keep them as quiet as you
 can.

The group sets off through the tall brush in the direction of
 the stream. Captain Fletcher and General Peters leading the
 way.

EXT. THE RUSHING STREAM - DAY

As they approach the stream the twins get excited and start
 to rush towards the rushing waters, before they can reach the
 stream Senator Roberts pushes them out of the way and reaches
 in first.

SEN. ROBERTS
 Outa ma way. I'm dying here.

The twins turn to Tammy and start crying. Before Tammy can
 calm them a mouth full of teeth emerges from the water and
 pulls the Senator in leaving a trail of crimson behind.

PRES. NEWELL
 Wow I Didn't see that coming.

CAPTAIN FLETCHER
 Neither did he.

PRES. NEWELL

One thing for sure we had better start watching our step around here. I'm having some apprehension that we're not safe anywhere around here.

CAPTAIN FLETCHER

Yeah, I feel it too. More so because this is exactly the scenery I saw back at the command center. It was us in pieces in a place just like this.

As the President the general and the Captain confer, Tammy grabs a stick then gets busy digging a hole near the stream where she can access the water safely. She looks to Captain Fletcher.

TAMMY

Sure this is safe to drink?

CAPTAIN FLETCHER

I had a drink myself earlier and I feel no ill effects.

She dunks a near empty water bottle in and draws water out and offers it to the twins. The rest of the remaining crew follows suit.

Soon the shadows start growing long and the sun dips low in the horizon. President Newell scans her surroundings.

PRES. NEWELL

Looks like it'll be dark soon and we don't have much of a shelter.

TAMMY

Or food.

PRES. NEWELL

Yeah right. How about you put your survival training to some good use and find us something to eat Fly Boy?

She looks over to the General.

PRES. NEWELL (CONT'D)

Why don't you go with him? No one should be wondering around out here by themselves.

GENERAL PETERS

Yes Mam. You lead the way Captain.

CAPTAIN FLETCHER

Sure thing Boss. But I'm afraid that there's more out here that can eat us than stuff for us the eat.

PRES. NEWELL

Just do the best you can. And hey, stay safe. We'll try and set up camp here under this tree.

CAPTAIN FLETCHER

As you wish. C'mon lets get going before it gets any darker.

As Captain Fletcher and the General set off back into the brush the ladies start gathering fallen branches and other foliage.

A makeshift shelter begins to take form as the hours tick by and darkness settles all around.

TAM-TAM

Mom I'm cold.

DAVEY

Me too. I want daddy.

Tammy brings them in close under the shelter and attempts rubbing some warmth on them.

TAMMY

Here, here. I got you.

She looks to the President.

TAMMY (CONT'D)

What do you think? I don't think they're coming back.

President Newell steps outside the shelter and scans the darkness before rejoining Tammy and the Twins inside the shelter.

PRES. NEWELL

Maybe you're right. Now I feel bad that I sent him out.

Tammy draws some kindling together and begins striking two stones together sparking a small fire. She adds some sticks then bigger logs on top and soon they have a warming fire to huddle around.

PRES. NEWELL (CONT'D)
Nice trick. Where did you learn
your survival skills?

TAMMY
Oh this? I guess out of necessity
and oh yeah watching survival
reality TV shows.

PRES. NEWELL
Nice. Well, looks like it's just us
now.

They settle in for the night around the fire.

At first light President Newell is awoken by the sound of
Tammy fashioning a spear out of a long sturdy branch. She
steps out of the shelter.

TAMMY
Morning Madam President.

PRES. NEWELL
Good Morning.
(yawns and stretches)
Early riser huh?

TAMMY
Well no. Not if I can help it. I
wasn't able to get much sleep
anyway. Had too much going through
my head.

PRES. NEWELL
Yeah, I know how that goes. So no
sign of the Captain or the General?

Tammy starts thrusting her spear into the air.

TAMMY
No, I'm afraid not. I suppose we
can assume the worst.

PRES. NEWELL
Well, I sent them out. I'll go and
have a look for them.

TAMMY
I don't think that's such a good
idea.

PRES. NEWELL

No. No I suppose not. But I feel terrible for sending them out like that. And what if they need help?

President Newell sets off into the brush as the twins begin to stir.

The twins begin to cry.

DAVEY

Mom, I'm hungry.

TAM-TAM

My tummy hurts.

Tammy reaches for her bag then digs around inside to see that it's devoid of snacks.

She returns to the twins but can locate only one. She nervously looks around before she kneels and questions Tam-Tam

TAMMY

I need you to tell me where your brother went. Now.

Tam-Tam hesitates then points out to the tall brush.

TWIN 2

He went that way. Mom I'm hungry.

TAMMY

I know, I'm working on it but first I have to go make sure that your Brother is safe.

Tammy grabs her spear then kneels in front of Tam-Tam

TAMMY (CONT'D)

This is very important so listen closely. I need you to stay put right here. Can you do that for me.

TAMTAM

Mom you're scaring me.

TAMMY

I know. I'm scared too but right now we both need to be brave for your brothers sake. Okay.

Tam-Tam nods. Tammy wipes her tears away.

TAMMY (CONT'D)

Okay, remember what I said. Stay right here and don't move a muscle or say a peep until I come back.

TAMMY (CONT'D)

I'm going right over there to get your brother. And then we'll go look for something to eat.

Tam-Tam nods. Tammy heads off into the tall brush.

EXT. THE TALL BRUSH IN THE MEADOW - DAY

Tammy walks out about twenty yards into the brush.

TAMMY

Davey Jr. Where are you? Sweetie please. Answer me.

A large black shadow glides over Tammy. Tammy looks up to see the beast fly past her then start circling about ten yards beyond her. The color leaves Tammy's face as she realizes that she is not the target.

The beast begins it's descent and without hesitation Tammy charges in the direction of it's dive.

As she races to her child she can see that the beast is going to beat her to him. Her eyes widen as she watches helplessly. The beast grabs Davey by his collar and begins to take off with him in tow.

Tammy swings her long sharpened pole and just barely strikes it's wing causing it to drop Davey.

The beast crashes near by but gets right back up flaps it's huge wings and takes flight back into the sky.

Tammy reaches Davey and inspects his wounds, just superficial scratches. Tammy takes her shirt off and rips some bandages out of it. She applies the bandages to Davey's wounds.

TAMMY (CONT'D)

I got you Davey. Thank God that you're alright.

Davey begins to cry.

DAVEY

I was hungry. I was looking for Daddy.

TAMMY

I know. But you can't just take off
without me knowing. Okay.

Davey nods and snuffles as a large shadow glides over the
two.

TAMMY (CONT'D)

Right now I just need you to lie
here and be very still. Can you do
that for me.

Davey nods then complies.

Tammy ties what remains of her shirt to the sharp end of her
stick then begins swinging it and yelling loudly.

TAMMY (CONT'D)

Come here you ugly bird. I've got
some treats for you. Right here,
come and get it!

She looks over at Davey then over to Tam-Tam to see that
they're following her instructions. Then continues to swing
her shirt around in the air while yelling.

TAMMY (CONT'D)

Come on you ugly meaty thing. Where
are you? I know that you haven't
had your fill yet. So come get
some.

Just then the creature begins it's dive attack. Tammy lays
flat on the ground holding her spear above her. Her shirt
flapping some fifteen feet in the air waving like a flag in
the breeze.

TAMMY (CONT'D)

C'mon on Tammy you got this.

The large black creature comes swooping down at her like a
dive bomber. Tammy ensures that the butt of her long spear is
nestled tightly in the dirt next to her. She holds the spear
firmly. Sweat drips from her forehead as her grip tightens
and the distance between them closes. Tammy adjusts the spear
to get the optimum angle.

With a terrible shriek and a sudden thud the creature impales
itself. Tammy gasps out loud. The long spear bends like a bow
but before it can snap the creature slides down it. Its long
outstretched talons and snapping tooth filled jaws come
within inches of Tammy's face. She lets it drop to her side
and scoots back kicking away from it.

She stands up to see the creature thrashing attempting to bite itself free. Tammy locates a large rock and standing over the creatures head she raises it over her head.

TAMMY (CONT'D)
 Sorry big fella. But just knowing
 that there's one less of you flying
 overhead is a major relief.

Tammy turns her head and shuts her eyes before she throws the rock down as hard as she can putting the creature out of it's misery.

Using the same piece of flint that she used to sharpen the spear, Tammy butchers pieces of meat off of the carcass then grabs Davey by the hand. Together they return to the shelter bringing back a bounty of meaty chunks.

EXT. THE RUSHING STREAM - DAY

The twins stare on in shock of seeing their mother covered in the beasts blood. Tammy kneels down by Tam-Tam

TAMMY
 Thank you for staying put. And for
 your reward today we're eating
 rotisserie chicken. Yum!

She turns to Davey.

TAMMY (CONT'D)
 And you young man. Don't you ever
 wonder off like that again okay.

Davey shyly nods. Then Tammy gets back to work. The twins just watch Tammy as she fashions a spit over the fire and commences to cook the meat. She goes to the water hole and washes off as best she can. Then returns to tend the food.

As she cooks she tastes ample portions then waits a few hours before feeding any of it to the twins.

TAMMY (CONT'D)
 Here, tastes a little gamey but
 should be alright. At least it
 hasn't hurt me any.

TAMTAM
 Where's daddy?

DAVEY
 Yeah, I want daddy.

Tammy offers them more beast meat.

TAMMY

Daddy's just fine. He's out there.

She scans the horizon.

TAMMY (CONT'D)

Somewhere, looking to find us a way
back home. (whispers to herself) I
hope.

Now here have some more chicken.

After lunch Tammy slings her backpack over her shoulder,
grabs her spear and heads back out into the brush.

EXT. THE TALL BRUSH IN THE MEADOW - DAY

Tammy marches out to the carcass and shushes away some small
critters scavenging off of it. She butchers as much as she
can carry and returns it.

EXT. THE RUSHING STREAM - DAY

She skewers the meat and sets it over the smoking fire. She
turns to the twins.

TAMMY

Okay you guys I'm heading back out
to see if I can find some better
tasting food. I need you to stay
put and stay away from the water.
Okay?

They nod. Tammy takes her bag slung over her shoulder grabs
her spear and heads back out into the brush.

EXT. THE TALL BRUSH IN THE MEADOW - DAY

After hiking a little ways out she comes across a herd of
tall gray spikey bovine type animals chomping on some
familiar tall grasses. She crouches down and observes them as
they graze.

TAMMY

Hmm, they look harmless. Best not
take any chances though. Hey, those
look like wild grains.

Tammy stands in the tall grass and begins to fill her bag
with wild grains.

A rustling in the trees get her attention. She notices a group of small greenish leather skinned creatures with long beaks watching her. She approaches them.

TAMMY (CONT'D)
Hey there little fellas.

They don't seem to fear her as they go on their business of picking and eating some red pair shaped fruits off the tree.

TAMMY (CONT'D)
Say, those look yummy. Mind if I try some.

She reaches up into the tree and grabs one of the fruits. She bites into it. And gets juice all over her face.

TAMMY (CONT'D)
Hmm, juicy.

She wipes her face.

TAMMY (CONT'D)
But delicious.

She devours the fruit. Then fills her bag with as much as will fit.

EXT. THE RUSHING STREAM - DAY

Tammy returns to the stream and hands the twins some of the fruit.

TAMMY
Here have some yummy fruits.

They each take a bite then begin laughing at each other as they each make a mess with the red sticky juice all over their faces.

Tammy gathers more wood and kindling and adds it to the fire. She then locates a large flat stone and pours out the wild grains on the top of it and begins to grind them with a round stone. She adds a little water and makes little cakes then places them on the rocks around the fire. Flipping them occasionally.

Tammy gathers some long branches and other brush and sturdies up their shelter.

EXT. THE RUSHING STREAM - NIGHT

Tammy adds more sticks to the fire and she tucks the twins in for the night. We see her from a distance as she appears to be telling them a story.

TAMMY

And they lived happily ever after.
Okay get some rest now. We never
know what tomorrow will bring.

She stands and scans the horizon. Watches the last rays of the sun and wipes the sweat off her brow.

TAMMY (CONT'D)

Oh David, I shouldn't have been so
hard on you. I hope you're alright.

Tammy settles in next to the sleeping twins and closes her eyes. But before she can fall fully asleep she is aroused.

DISEMBODIED VOICE 1

(male voice)

Tammy. Get up Tammy.

Tammy opens her eyes and jumps to her feet and is immediately blinded by a brilliant light.

Reaching for her spear and shielding her eyes from the bright glow she yells.

TAMMY

Hello, who's there? David Is that
you? Hey get that light out of my
eyes and show yourself.

The light dims down a little. Tammy uncovers her eye and peers into the soft pulsing glow.

DISEMBODIED VOICE 2

(female voice)

Don't be alarmed. We mean you no
harm.

TAMMY

Who's there? What do you want?

DISEMBODIED VOICE 1

Please step into the light. Tammy
White, we have much to share with
you.

Tammy takes a step back away from the light.

TAMMY

Uh-uh. I'm not going anywhere.

DISEMBODIED VOICE 1

Please, step into the light and everything will soon make sense.

Tammy turns to check on the twins.

DISEMBODIED VOICE 2

Don't worry about them. The children will be fine.

She returns her attention to the light.

TAMMY

Okay, show yourselves then.

DISEMBODIED VOICE 1 AND 2

We're sorry but we can't do that.

TAMMY

Are you the people responsible for bringing us here?

DISEMBODIED VOICE 1

Please Tammy White.

DISEMBODIED VOICE 2

Just step into the light.

DISEMBODIED VOICE 1 AND 2

And we will explain everything.

TAMMY

Well okay. But you better not be lying to me.

Tammy drops her long spear. And slowly, cautiously steps forward. At approaching the light she looks back at the twins nestled safely in the shelter that she built for them.

Tammy returns her attention to the light takes in a deep breath then steps into a whirlwind of shapes, lights and color spinning and blurring towards a tiny black spot over her. The black spot widens larger and larger until it opens large enough to swallow her and ushers her into the void.

EXT. THE VOID - SPACE

Darkness and emptiness abounds. We see Tammy floating upright in a space devoid of color or shape.

She looks down to see that she is now dressed in an overflowing white nightgown and that nothing is holding her up. Her nightgown and hair waving in an impossible breeze. She flicks her attention back up and straight in front of her.

TAMMY

Okay? Here I am. What, where are you?

DISEMBODIED VOICE 1 AND 2

We are all here as well.

TAMMY

Well, what do want with me?

DISEMBODIED VOICE 1

We need you to see.

DISEMBODIED VOICE 2

Look.

The darkness around her melds to a field of twinkling stars. One of the stars begins growing larger and larger until we can see that it's a red dwarf.

As we approach we notice the fourteen planets orbiting it. We zoom past the icy gas giants to the five rocky terrestrial planets. Our focus is centered on the three earthlike planets in the habitable zone.

As we gently slow we glide to the habitable planet closest to the sun. We glide through a thick cloud layer to see the mountains, plains, rivers lakes and oceans. As we descend closer we can see all forms of strange wild life dominated mainly by giants akin to dinosaurs thriving on a primitive planet ruled by nature.

We then zoom back up higher and higher up through the thick cloud layers. Soon we're back in the darkness of space and zooming to the next planet up.

As we slow again we enter the atmosphere to the familiar browns and blues of continents, mountains and oceans. Again we glide low over strange new lands. A planet ruled mainly by vast deserts.

This time we have to search it out but in the rocky crags and shady ruts we spot life. We are shown a vast variety odd looking creatures eking out a living in the harsh landscape before we begin to ascend again.

We fly back up into the darkness of space. We cross the short distance to the next planet. The largest of the terrestrial planets. To the now familiar purple and orange hues.

We softly descend to see to see the mountains, valleys and forests and the vast variety living creatures there.

We also spot many separate groups of people scattered all through out. A large cross section of humanity wearing everything from business suits to leisure clothes some in their underwear. All struggling to make a home in their new world.

DISEMBODIED VOICE 1 AND 2

We wanted only to reassure you.

DISEMBODIED VOICE 1

That you are no longer alone.

DISEMBODIED VOICE 2

And look here come some familiar faces now.

EXT. THE RUSHING STREAM - NIGHT

Tammy is taken back to her shelter to see that the twins are safely snuggled still asleep where she left them.

Tammy still engulfed by the light hovers just inches from the ground.

DISEMBODIED VOICE 1

As you have seen Tammy, life and the worlds that make life possible are abundant and plentiful through out the universe.

DISEMBODIED VOICE 2

We needed to show you that it is humanity that is most precious and rare in all the universe.

TAMMY

Okay, but why all of this? I don't understand. Why put us through this?

DISEMBODIED VOICE 1 AND 2

We are ever so sorry if we have caused you any sorrow or discomfort.

DISEMBODIED VOICE 2

We acted out only from a sense of compassion, mercy and urgency.

DISEMBODIED VOICE 1

You see Tammy, your world was dying. Being exhausted by the careless and irresponsible among you.

DISEMBODIED VOICE 1 AND 2

We brought you here to identify and sift out those of you whose mindset would in time only do the same to this or any other world you would discover.

DISEMBODIED VOICE 1

You see we were only trying to save you from yourselves.

DISEMBODIED VOICE 2

In having to deal with and bringing to justice the inhumane among you eventually eats away at your own humanity.

DISEMBODIED VOICE 1 AND 2

We know because we lived that terrible fate. We lived that future.

DISEMBODIED VOICE 1

So in order to spare you that awful fate.

DISEMBODIED VOICE 1 AND 2

We mustered what remained of our own humanity to do what you could never get yourselves to do.

TAMMY

So you're us?

DISEMBODIED VOICE 1 AND 2

From a far distant time, yes.

TAMMY

So why don't you show yourselves then?

DISEMBODIED VOICE 1 AND 2

For shame of what we have become.

DISEMBODIED VOICE 1

You would not recognize us as human
any more.

DISEMBODIED VOICE 1 AND 2

We imagine that you would be
repulsed even frightened by what we
are now.

DISEMBODIED VOICE 2

Now look.

Tammy's attention is pointed towards the horizon as a fleet
of clam shaped ships glide in to all the different parts of
the planet.

DISEMBODIED VOICE 1

Here come the last to be sorted
now.

DISEMBODIED VOICE 1 AND 2

Soon the worthy among you can unite
and make this world your own.

DISEMBODIED VOICE 1

Make the best of it and never ever
give up your humanity Tammy.

DISEMBODIED VOICE 2

It will guide you to a much more
disserving future.

EXT. THE RUSHING STREAM - MORNING

Back in her tattered clothing Tammy lies asleep next to the
twins. She begins to stir. As unfamiliar voices call out.

UNFAMILIAR MALE VOICE

Look there's the source of the
smoke. Right this way.

UNFAMILIAR FEMALE VOICE

I told you guys we'd find others
here.

EXT. OUTSKIRTS OF NEW FAIR HAVEN - DAY

A slightly older Tammy with a streak of white hair and
dressed in well tailored colorful linen garments is out by a
gentle stream by herself, picking lush colorful flowers and
adding them to the bouquet in her arms.

Her attention is perked by ruffling sounds on the other side of the stream. When she is surprised by an old familiar face.

TAMMY

David? Could that really be you?

A rather aged and disheveled David with an overgrown white beard and wearing tattered rags, makeshift quiver filled with arrows slung over his shoulder and aiming a bow and arrow, steps out of the thick brush to reveal himself. They face each other with the stream between them.

DAVID

(lets down his guard)
Ta-Tammy?

TAMMY

Oh David, how long has it been?

DAVID

Too long.

TAMMY

You look... Well you look like you've been through hell.

DAVID

Thanks, you look lovely as ever.

TAMMY

What happened to you, where have you been?

DAVID

Trying to survive. Hey is that a village.

TAMMY

More of a small town. We named it New Fair Haven. Care to have look around?

DAVID

I-I can't right now.
(looks back the way he came)
The others will be looking for me.

The conversation is interrupted when a young man steps into the clearing from just behind Tammy.

DAVEY

There you are. Mom, Nana says dinner's ready. Are you coming? Hey who is that?

DAVID

Is that?

TAMMY

Yes, tell Nana that I'm on way Davey.

A grown up Tam-Tam comes running into the clearing.

TAM-TAM

MOM! Hey Mom you have got to come see what Travis found.

David just stands there in silent awe.

TAMMY

(keeping her attention on David)

Tell them that I'll be right there just give me a minute.

DAVEY AND TAM-TAM

Okay.

DEVEY

But don't be long. Dinner will get cold.

The two scurry back into town.

DAVID

I'm so glad to see that they're all grown up and doing fine.

TAMMY

But of course they are. Did you ever doubt that they'd be otherwise in my care?

Voices call out of the thick brush.

MEN'S VOICE 3

Hey David? David are you coming or what?

DAVID

I have to go now. But perhaps another time you can show me around.

TAMMY

Anytime David. You know where to
find me.

David fades off back into the tall brush. Tammy picks one
last flower to add to her bunch and joyfully turns and walks
back toward town a sly smile on her face.

We pan out over a thriving rustic town of wooded buildings
following Tammy through town and to her home. We keep panning
out up, up and into the clouds.

FADE OUT.

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