

BOOK 13

Sci-Fi (or not)

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INT. MEDICAL SHIP - NIGHT

It's a medical space ship. Not a man built. But those on the ship have some similarity to the body type, at least hands, legs, head, height. They don't look like the medical staff. More like space special forces guys. They look worried. We see the cargo compartment that is shaking pretty badly. They are flying. Landing on our planet. Inside that room, 4 troopers, they look worried. There's also the chief in command, let's call him GORO, fit, in his tactical outfit, predator maybe, who knows. Masks on their face, helmets. Scary stuff. It looks like they are on a mission that has a timer on it. Goro keeps checking his wristwatches/bracelet with something resembling watches. Oh, in the center of that cargo bay is a capsule. They know what's inside. It wouldn't fit a man, but it sure looks like a scary thing with locks on it. Serious locks.

GORO

(in their language)

We need to hurry. The window is closing.

PILOT (OFF SCREEN)

We're landing. It's going to be rough, commander Goro.

Goro shows a signal with his hand, the other four brace themselves.

EXT. PERU FORESTS - DAY

Looks like they are landing somewhere in Peru, long before anything that was built there. Long before humans became industrial at least. The ship looks old and patched. They land. It's heavy rain. Clouds do not let the sun rays touch the ground. It's cold. It looks like those days it wasn't that fun in Peru.

The ship makes a huge crater, but it's not an impact. It's an invisible sphere around the ship that burns the jungles and ground to the glass.

INT. MEDICAL SHIP - CONTINUOUS

Inside the ship, we see a rough shake. Seconds after the dust settles the team starts operating very quickly and efficiently. It looks like they need to get rid of this as soon as possible. They don't talk. It's a tense environment. But they know what they are doing as if they were trained their entire life for one mission.

They take the capsule and as soon as the cargo bay is opened--

GORO
Move it, move it, soldiers. We have
4 clicks before the siren.

EXT. LANDING SITE - CONTINUOUS

The 4 troopers get on the ground with the capsule. Goro is with some device that shows an exact location. He points in a certain direction.

GORO
Run.

The team and Goro run, very fast. The capsule is heavy but boy these guys are tough. Goro runs through the jungles in front of them. His body emits some kind of field that burns everything in front and around him. He is a pathfinder. The sound, tragic sound come from the ship. Goro stops and looks on the device. They are still not there yet. He looks back to the ship. 4 troopers are breathing heavily. He has to make a decision. Another SOUND like a blade goes through the jungles.

GORO
Now. No time.

He drops something on the ground. That makes a deep hole by burning down, maybe 10-20 meters deep, 1 or 2 meters wide. They drop the capsule down. Then a loud pop and the ground closes. Whatever they buried is underground now. Not a second for the realization of the situation. They run even faster back to the ship. All of them enter including Goro, except one. Goro is on the bay gate. The third siren. The ship starts lifting.

GORO
(to the trooper on the
ground)
It was an honor, soldier.

SOLDIER
Save the rest.

Ship quickly climbs and disappears in the thick clouds. The soldier on the ground looks on his wrist device and then around. Turns left and starts running burning everything in front of him.

OPEN CREDITS. Music plays (MUSE - Feeling Good)

EXT. WASHINGTON DC - DAY

Music continues. Credits continue. The aerial footage of DC. Pentagon, George Washington Monument. Capitol Hill. The Museums. We descend to an unknown building up the Potomac River in Virginia (CIA on the left, DIA on the right.) It

INT. RESEARCH LAB - NIGHT

Music continues.

SUPER: 13 thousand years later. Present day.

The lab is a huge hall with concrete walls. Very long remotely manipulated robotic arms are being dipped into a deep shaft. We see a guy in his goggles, military lab outfit playing with joysticks in front of the huge half-built cockpit. It has screens, sensors, and many other things, resembling the cockpit of a refurbished space shuttle cockpit, just the front part.

Meet STEVE (33), Steven Kowalski, the biomechanical engineer. He works here on a project that has no name, no budget, it does not exist on paper and if you ask anyone about it, you are a threat. Get the point.

We see how Steve is trying to manipulate long robotic arms down the shaft. One screen shows the live video footage from several cameras. the other one is the computer-generated schematic position of the arms and the object on the ground. Steve is struggling to control the two joysticks. Sounds of mechanisms in the background.

STEVE

Come on, hon. Come on...To the left...here we go, that's right baby. Come to daddy.

We see the arms lifting from the shaft on the ground next to Steve. The huge robotic arm holds a golf ball. It freezes right next to Steve. He pushes a RELEASE button and the ball goes on the ground. He pushes the RETRACT button. The arms return to a stand-by default position along the high concrete wall. (try fast-neutron nuclear reactor's central operations hall).

Steve takes the ball and puts it in a basket with hundreds of balls.

A call comes on the fixed phone next to the cockpit. He answers.

STEVE
 (into phone)
 Captain Kowalski.

COLONEL FROST (VOICE OVER)
 Captain, this is Col. Frost.

STEVE
 Yes, sir.

COLONEL FROST
 You are invited to my house this
 Saturday.

STEVE
 Yes, sir.

COLONEL FROST
 And Steve, tell my daughter to
 bring something nice for her
 mother, will you?

STEVE
 I will, sir. Best regards to Mrs.
 Frost.

COLONEL FROST
 Okay, we start at noon, sharp.

Steve hangs up. We see a picture of him and his fiancée
 RACHEL FROST (28). She's in civilian clothes. He's wearing an
 air force uniform.

INT. APARTMENT - NIGHT

It's an apartment in Virginia. The knock on the door. A man
 RAKU (40s) gets up from his sofa in front of a TV. The
 apartment is small. He walks to the door, looks into the
 peephole. Nothing.

RAKU
 (in English)
 Who is this?

Nobody answers. He opens the door, nobody. A gasp. He looks
 down on a floor. There is a man in the outfit of a trooper.
 He's hurt, breathing heavily in his mask. It's TEK (30s).

Raku grabs him and pulls inside.

RAKU
(in his language)
Who are you?

TEK
They are here. Get the capsule.

He loses consciousness. Raku puts him on the bed. TEK was badly hurt. His whole body is bleeding. Raku removes the helmet and mask. He is human. At least he looks like a human. The blood is red. Raku runs to the bathroom, gets the supplies of bandages and sewing kit. Starts patching him.

He gets a normal phone and calls somebody.

LATER: Knock on the door. He checks and opens. A woman that looks like a paramedic enters. She's off-duty but with a full kit of stuff. It's his girlfriend and colleague KARLA RAMIREZ (35). Raku is all covered in Tek's blood.

KARLA
Andrew, what happened to you?

Raku turns to show her Tek.

RAKU
He needs help.

Karla doesn't hesitate, she quickly moves to the bed and starts checking vitals.

KARLA
I need saline, IV, direct, get the adrenalin, make it double. He's got a fever. Can we move him?

RAKU
I'd better not.

KARLA
Okay, then close the door open the windows. We need some fresh air here. I'll put 200 of the relaxant, and we need to immobilize his left hand. Can you do it?

RAKU
This will heal itself.

KARLA
What are you talking about?

RAKU

I need you to stop the bleeding.
That's it. The rest will heal.

LATER:

Karla comes to him.

KARLA

I stopped the bleeding, but you
need to take him to the hospital as
soon as possible.

RAKU

I will. Just go.

KARLA

Bye.

She kisses and leaves him. He closes the door.

Raku walks to TEK. He removes his wristband. It's mostly broken, nothing visible on the screen. Takes it apart. Tek walks to the sofa, lifts it, we see the jumpsuit and a mask he had 13 thousand years ago when Goro left him here. He grabs his wristband. Connects the parts from Tek's wristband. The data on his screen start flowing. He pushes several buttons and then lifts his head. Time-lapse of Raku at his desk with the wristbands. He's fixing it.

Footage of Tek in his bed. He's healing by himself. We can see as scars disappear, his body color is changing.

LATER:

RAKU

(to himself)
The war.

The voice of TEK from behind.

TEK

They did not stop the spread.

Raku turns to see Tek back to his consciousness.

RAKU

Hey. What's your name?

TEK

Tek. 5th division, search and
rescue. Amalangaron

RAKU

What happened to Tintokkarai?

TEK

It was destroyed 5 thousand years ago.

RAKU

What is going on beyond this galaxy?

TEK

The war, we are losing. Soon they will come here. They are looking for the capsule. They need it to turn the time back.

RAKU

Goro?

TEK

Commander disappeared, they took his kids and stripped them in front of the star burn. They died. He is out there, somewhere.

RAKU

Okay, we need to take you out of here. Where's your ship?

TEK

There is no ship. The commander wants you to recover the capsule and destroy it. Otherwise, it's the end of all.

Tek starts shaking very badly. He's dying. Raku takes his hand and squeezes it hard, till Tek is gone.

RAKU

(whispering)

It was an honor, soldier.

EXT. PARKING - NIGHT

It's a trunk of the car. It's open. CLOSE on the compartment. We see Raku's bag dropped inside. Trunk lid closes. We see Raku he walks to the passenger seat of an old car. Gets in, starts the engine and drives away.

EXT. HOUSE - DAY

It's a big house, back yard with a nice view. Lot's of guests, all looking nice. Steve and RACHEL FROST (28) appear at the backside porch from inside the house. Steve smiles to somebody--

--it's Col. Frost. In his non-military outfit. He's with the glass of scotch. He waves and invites Steve. They come to him. He kisses Rachel. She kisses him back.

RACHEL
Daddy, where's mom?

He points at some random place.

COLONEL FROST
She's with aunt Lilly.

RACHEL
I'll see you, boys.

She leaves.

COLONEL FROST
How are you, Steve?

STEVE
Very good, sir.

COLONEL FROST
Oh, loosen up a bit. You're in my house. Stop calling me sir in front of my family and guests.

STEVE
With all due respect, half of the Pentagon is here.

Colonel smiles.

COLONEL FROST
I heard that the project is going well.

STEVE
Yes, we had established the chain of elements that need to be decomposed before we reconfigure them inside the gravity engine.

COLONEL FROST
That sounds great. What about you

and Rachel? Are you going to propose, cause my gut feeling, you're a good boy, and my girl needs a proper man like yourself.

STEVE

Thank you, sir. I am about to do that tonight.

COLONEL FROST

Ah, come on.

Colonel starts waving hands and raising the attention of the guests.

COLONEL FROST

Hey, everybody. This is my future son in law, Steve. He's about to propose. Honey, come make it quick. The food is ready.

LATER:

Everybody congratulate Rachel and Steve.

STEVE

I didn't want to tell him that I already did that couple of weeks ago while he was in Europe.

RACHEL

It's ok. No formalities. Quick and painless. I love you.

STEVE

I love you too.

Several men in army uniform come to Col. Frost. Steve notices that. Colonel seems upset. He turns to Steve then points at him and tells the uniforms something. Steve approaches the group.

STEVE

Sir.

COLONEL FROST

Yeah, Steve, why don't you and these gentlemen go to the Lab. There's something they need to know.

INT. RESEARCH LAB - DAY

Crowds of military personnel on the ground. Chatter, officers, tense environment.

Colonel and Steve are in the room. Main gate opens the minister of defense enters with senior officers. Everyone salutes.

MOD

Gentlemen, we have no time for a long prelude. All I can say is that as of 24 hours two unknown space ships entered the Earth's atmosphere. One landed in Amazon forests. The second here in Washington. The second ship vacated the earth and disappeared. Our radars didn't even notice a blip, the navy confirmed it by an infrared image, and our satellite system which was temporarily disabled confirmed the fact of intrusion in our airspace. The Brazilian ship is still presumably on the ground in the jungles. We do not know their intentions but we need to investigate it. This information is only available to your team as a special Search and Rescue Operations Division of the Air Force. We need you in Brazil right now. This means you're leaving immediately.

INT. DINER - DAY

CLOSE on a man, 60, maybe, he's having a cereal. His facial hair is all covered with milk. He looks into the bowl and occasionally straight into us, like if there's somebody opposite him. It's a diner. Regular cheap shitty diner on a highway between Houston and San Antonio, TX. The one of thousand diners. Meet the great professor LEOPOLD FRASIER (LEO).

LEO

(in between eating cereal)
Time... Time... It's always "time".
Time is a factor. Humans are still trying to figure out how they can lift off a piece of dust into the air without any energy. Even an idea of not consuming or wasting energy to do something is so

frightening. They rely on common sense, on the theories that some fuckturts put on paper and published as a law of physics. Time... Time is the most dangerous, the most precious and free factor that can do things you can't imagine. Time... What do you think makes you so special? Try not to focus on anything but time, and here you go, time is gone.

We turn to the other side. There's no one in the empty seat across the table. We turn to the old man, the cereal is there, the old man is gone. Disappeared maybe. But no. He's under the table reaching for his time machine notes. He reappears and puts a notebook like a ledger size on the table and starts writing. We see that there are sketches of something that may look like the capsule. The one we saw in the forests of Peru 13 thousand years ago. 4 men in their space clothes carrying the capsule are depicted on it. The hole in the earth. Then it's a spacecraft that was leaving the earth. Then there are people, native Peruvians with their outfit that was an haute couture 13 thousand years ago.

LEO

When they come back for their baby, they come back with the force and there will be no time to stop them. There will be no force to stop what they had thousands of years ago and we still can't even make a cereal warm enough in the microwave. Technology that led us to a complete stop. Time kept going, we stayed. We became lazy and unfit for the pace that time has offered.

He writes with big letters the name: RAKU and underlines it twice to make sure we see it.

LEO

Raku, the name we know, the name they know, the time knows his name and he knows the time is there, waiting for him to pick it up where he left it alone, abandoned, preserved for the greater times.

He smiles, and smiles almost laughing but no. His face changes when the open doorbell rings. We turn to see cops entering the diner. We turn back and there's no one, this time for real.

EXT. AMAZON FORESTS - DAY

Forests. We see the tips of the tall jungle trees. The sound of excavators and heavy machinery. Trees start to fall on the ground and we see the squad of people in their jumpsuits. Heavy equipment, they cut trees and do what they are paid to do. One of these trees will become someone's desk or maybe a sidebar for the house, who knows. They don't. They do their job. It's not even close to the place where the capsule is buried. Why we're interested in this place. Cause the big motherfuckers landed here. We'll come back to that in a sec.

WORKER #1
(into radio)
What do we have?

WORKER #2 (OFF SCREEN)
There are rocks that we can't move.
Need to do a bypass.

WORKER #1
That's not good. We are wasting
time and money. Give me the new
path by noon.

WORKER #1 walks a few meters to find and enter a construction cabin installed on site.

INT. CABIN - DAY

WORKER is in the cabin, he opens the small fridge and gets the cold soda. Attaches it to his head. Removes the helmet and gets into his chair. It's all with some printed maps on the walls. The moment he is settled his radio starts making some sounds, strange sounds. He picks it up--

WORKER #1
Rodrigo...Rodrigo?...Shit.

He drops the radio on the ground.

WORKER #1
Stupid equipment...Nothing works
here.

He gets his helmet back on again and leaves the cabin to see--

EXT. AMAZON FORESTS - CONSTRUCTION SITE - DAY

The next thing he sees is that the entire crew is running

away from the forests. He lifts his head to see how something is burning the forest in the same manner as 13 thousand years. The invisible sphere is closing on him.

WORKER #1
What the fuck...?

He starts running. We do not follow him. We focus on the helmet that was abandoned on the ground. It just stays there calmly for a second. The sound of burning sphere approaches and in a moment burns everything to hell, leaving nothing.

INT. PLANE - DAY

It's a military science plane. We see that the turbulence is very hard. I would say close to emergency high. Clouds around the plane, thick, dark, flashes of lightning. Gray, black, white, you name it. Steve is strapped in his chair next to a guy with the look of a person that could easily eat a sandwich on a body of a deadman in ME's office. He's asleep, at least his eyes are closed. That's MAJOR TUCKER (39) the spec-ops black-ops guy. We crawl the plane. It's got a platoon of guys like him.

STEVE
Tucker, you've been on missions like that before?

Tucker opens his eyes.

TUCK
It's Tuck. Nobody calls me Tucker. And yes, answering to your question. You?

He turns to Steve. At first, it looks like he's looking at him. But he just wants to open the blinders to see the craziness outside. Everything keeps shaking.

STEVE
No, this is the first like that.

TUCK
Well, remember one rule. If it's late to run, just get on the ground and sing something.

STEVE
Why?

TUCK
You don't wanna die in a total

silence alone--I prefer Bruce.

STEVE
Springsteen?

TUCK
Yep.

Music starts: Bruce Springsteen - born in the USA. When we let the plane go.

INT. LEO'S VAN - MOVING - DAY

Music continues.

We are in the van. Leo is driving. He's determined. The van looks like a lab on wheels, with equipment inside.

EXT. LEO'S VAN - MOVING - DAY

The van is an old FORD. Antennas, patched, and bruised. Signals. The sign on the side says: "UNIVERSITY OF GALVESTON"

INT. LEO'S VAN - MOVING - DAY

Leo keeps checking something on his radio set that looks like more than regular radio. He finds a signal. A beacon signal. Something that can sound like a beacon.

LEO
Here you are, my blinkery blink.
Daddy's coming to find you.

EXT. LEO'S VAN - MOVING

The van is on the road. The sign says - COLOMBIA - 275 km.

We follow the car and then let it leave to show the aerial footage of a desert.

INT. NATIONAL INSTITUTE LIMA - DAY

Chyron: National Institute of Archeology, Lima, Peru

We see the lab. National Institute. Serious stuff. People in whites do the research analysis of some deados. Graves, pieces of tombstones from two million years ago. Well, you got the picture. It's a huge pavilion. We close on the girl.

She's pretty, Brazilian, well-shaped, it looks like she's smart the way she is studying the rocks that have the same sketches made 13 thousand years ago as in LEO's ledger. But on her rock it's RAKU he is circled by spheric object.

MEET IZABEL FONTES GUERILLA (or just IZA), 29. One of her colleagues RAMON, the local one from Lima comes to show her something in his hand. It's a piece of metal that was recovered from the forests.

RAMON

Iza, look. We put it in the acid, no reaction, the microscope shows nothing, we can't see the molecular structure. This thing is definitely not from here. It looks like a man made, but I couldn't find anything like this in the database.

IZA

We need to make sure the San Paolo lab gets this along with the probes from the ground we drilled last week. They have new equipment that can help identify the source or at least the structure of the metal.

RAMON

Yeah. But take it.

She takes the object to the size of a brick.

IZA

Wow.

RAMON

See, it's so light, like plastic, but it's so strong.

IZA

We are so going to publish a paper on this.

RAMON

I might even get an extension on the funding by Tuesday. The committee said we can get another 250k from the fund in Washington. This program, they have faith in us.

IZA

Fingers crossed. By the way. How

about your birthday party tonight,
is it still happening?

RAMON

Of course. Come find us at the Cove
around 8. We are going to have so
much fun. There's this guy,
remember the lawyer from the
ministry, my sister's friend. He'll
be there.

IZA

Again? Another guy?

RAMON

Iza, you need someone, not the
stones, and dead from the graves.
They can't do stuff like real men.

He starts dancing in a very inappropriate manner. Iza wave to
him to stop.

IZA

Alright. I'll come.

Ramon shows to thumbs up and leaves with the part of the ship
in his hand.

She turns to the stone and we see the small hole in the
ground which may look like a water hole.

IZA

(to herself)

Water maybe? Did they collect
water?

She shifts her attention to RAKU's sketch.

IZA

And why would you put something
inside a water well? Strange little
guy.

INT. CAR RAKU - NIGHT

We see Raku in his car. It's night. We see silhouettes of
some mountain chains in the background. He is out of power.
His eyes are closing. He almost slips off the road. He looks
sides to find a motel.

INT./EXT. MOTEL - LATER

Raku enters a small motel.

RECEPTION:

Everything is in Spanish. Colombian flags, the GIRL on the reception is sleeping. TV small old on the counter.

Raku comes to the counter, he is carrying only a small bag. Rings a bell. The girl wakes up. But not like if she's scared, just popping her one eye to look at Raku.

GIRL
(in Spanish)
Room?

RAKU
(in perfect Spanish)
Yes. With a bathtub, if you have.

GIRL
Cash only.

RAKU
Okay. Dollars?

GIRL
That's fine, 25 dollars a night.
Bathtub in 212. Don't overflow.

He gives her 50 bucks and takes the keys.

INT. MOTEL - ROOM - NIGHT

BATHROOM: It's a green color bathroom. Looks okay. Clean at least. We see Raku filling the bathtub. He closes the faucet. Stirps naked, completely. Puts on his wristband. Gets inside the bathtub. Body completely underwater. Except for his face and hands. He pushes some buttons on the band. It changes color to YELLOW. He puts it underwater with both hands. Water starts changing its color and shape, the waves that go all the wave through the surface become like a steel gray then like a glass green jelly and back to milky smooth and then back to steel gray. We see Raku's body is changing. He becomes younger. His face that he dips underwater becomes younger, ten years maybe. But it's not making him comfortable and happy. His facial expression changes as if he's in pain. Every muscle on his body is engaged.

EXT. MOTEL - MORNING

Raku leaves his room. He's not young.

FLASHBACK: Raku removes his face from the water and he's back to his normal appearance and age. But something's changed.

BACK TO MORNING:

He enters the reception area. Still, that girl, sleeping. He just puts his keys and takes matches from the fishbowl.

INT. CAR RAKU - LATER

Raku is in his car. He connects to his wristwatch again. He opens the bag and there is a passport with a male person, Peru citizen passport. It's not him. He pushes the button on his wristwatch - his face starts changing to the face of this young man from the passport.

LATER:

The car approaches a border checkpoint. Signs say - PERU/ COLOMBIA BORDER. Raku shows the passport. Officer without looking waves to him. And he passes the checkpoint. In a few seconds, he pushes the button and his face turns back normal again. He switches to a local station. Something has been playing but then the new track kicks in.

Music starts playing: Linking Park - Numb.

DOWN ON. We see the car driving away from the checkpoint area and leaves a trail of dust and clouds behind when it accelerates.

EXT. AMAZON FORESTS - CONSTRUCTION SITE

Music continues.

The family of gold diggers with their small arms equipment come from the woods, the edge of the wood is burnt completely like if it was a hot blade running through the butter. One of the miners pick up the helmet from the ground, it's half-melted. He examines and throws it back on the ground. We elevate to see the aerial picture of the big territory that just evaporated in the burning sphere passing through these jungles. The family starts crossing the glass-covered field, cause ground melted.

EXT. BRAZIL/PEDU BORDER - DAY

It's jungles. We don't see anything melting or burning. Actually, it's a very peaceful pace, birds take off and sing, sounds of wildlife. It's raining occasionally. We see thick

jungles with some areas with fewer trees that can possibly accommodate a scavenger ship. And yes. We start examining the picture. It's not that obvious in the beginning. WE see raid drops deflected from the thin air. The surface that has a print of jungles. No, it's not what you think (not the Predator style camouflage), nope. These ship has been here for 16 thousand years. It's an abandoned ship. It just grew into the woods. Jungles couldn't destroy it, cause it's tough and strong as a rock, so the trees just did a bypass around the body of the ship.

CHYRON: 500 kilometers into Amazon forests.

We see flashbacks: hear the voices and screams, we see the ship from inside, split o a second frame from that horrific night when this ship ended up on our planet. A trooper in her outfit running towards the command bridge. It's a woman, her body type says she's female. She's in her mask and helmet. We think she's still airborne, crashing into these woods. Then a flashback of a hit. Big nasty hit. Probably when the ship didn't use the sphere to brake before landing. The trooper woman was in motion holding her hands against the inner walls of the ship and boom she hits the wall with her head. The SOUND of concussion and flashback disappears. Sounds disappear.

INT. SCAVENGER SHIP - DAY

It's an old dusty but well-preserved ship main bridge. There's no one. It looks like it was empty, it looks like it is empty not. But no, wait. We hear that strange beacon sound that we already heard in LEO's car. Yes. That same beacon is coming from this ship. And that's why it came to the other guys - let's call them HUNTERS for now. They are looking for this ship too. But it's empty? No way. We turn to examine the inner compartment. Same as from the flashbacks, the cargo bay. There is a capsule in the middle of the cargo bay. Intact. But it has a different color and shape. It's not the same.

Beacon comes from it. We close in on the capsule and read:

"BOOK 6: FIRE" is translated to us by an unknown translator.

SUPER: BOOK 6: FIRE

Suddenly something changes. The sound. Something from the outside opens the door. It's Raku. How did he get here, no idea? But he enters. He sees the capsule. Just walks past. He opens another gate and there is the body of a trooper. She didn't decompose. She is not even dead after 16 thousand years. Why? Well, they are aliens, aren't they? Raku attaches

his wristband to hers and it is translated to us as: "TIME STOPPED." which basically means that the time for that woman has stopped 16 thousand years ago. The air inside this ship is 16 thousand years.

Raku turns her to her back, removes the helmet and opens her eyes, they are yellow, completely yellow. He adjusts something on her bracelet and pushes the button. Her entire body starts trembling. She opens her eyes once again, yellow thing evaporates, her eyes become normal. And she inhales for the first time in 16 thousand years. THAT'S ELA she's the same breed as Raku. She looks like she's 28-ish. Nice body though.

FLASHBACK again: the last second before she's been hit.

ELA

Ahhhhh. Kha-kha, kah-ah-ah.

She can't breathe properly. Raku takes her head with two hands and massages it for a second. She starts breathing normally. Then she pushes him back and crawls to the other side away from him. She's scared. She's not special forces. She's just a maintenance crew, medic maybe, but's she's not a soldier as Raku.

He lifts his hands, palm open to her showing that he came with peace.

RAKU

Where are you from? What was your mission?

ELA

I...I don't remember anything. Who are you?

RAKU

Raku, 5th division, special command, medical science, and reconnaissance army brigade.

ELA

So you're one of them?

RAKU

One of them?

ELA

The time controllers.

RAKU

No, I am just an army. You?

ELA

Medic.

RAKU

What's your mission? What's in the capsule?

ELA

I...I think I was sent out from the ship that was about to explode.

RAKU

When was that?

ELA

For me, it was just a few moments ago.

RAKU

Can you walk?

ELA

I think.

RAKU

What's your name?

ELA

Ela.

RAKU

Raku. Come we need to check the capsule.

Raku turns and walks to the cargo bay. She gets up and starts walking behind him.

ELA

What are you doing here?

RAKU

Finding you. You've been here for a long time. But your distress beacon was activated several days ago.

ELA

What time are you from?

RAKU

Any time.

ELA

Oh, right.

RAKU

Help me.

They turn the capsule. Raku pushes the cargo bay switch. It starts opening, but get stuck in the middle, they have to pull and push the capsule outside.

RAKU

Code?

ELA

What?

RAKU

Capsule code?

ELA

I don't have any code. I didn't even know this thing is on an escape ship.

RAKU

Okay. Give me your bracelet.

She removes her bracelet and gives it to him. Raku does some manipulations and then swipes it over the capsule. The locks unclick. The capsule is now open.

RAKU

Go inside the ship and close the cargo.

ELA

Why?

RAKU

This is a book of fire.

ELA

What is that?

RAKU

This can control fire.

ELA

Okay. I don't understand it.

She gets inside hides and closes all doors. She keeps looking through a tiny crack in the cargo bay door.

Raku opens the capsule and removes the small stick, the size of a pen. He turns on the side and the hologram of a map is projected.

RAKU
What the hell?

He waves to Ela. She descends from the ship.

ELA
What is this?

RAKU
It's not the book. It's a
holoprojector.

ELA
For what? I thought they use them
for messages.

RAKU
It is a message from the future to
the past.

ELA
What future?

RAKU
The one that already began. Let's
go, we need to leave.

ELA
What about the ship?

Raku puts the pen inside his vest.

RAKU
We'll have to burn it.

Raku gets inside the ship and enters a self-destruction
sequence on the panel.

EXT. CAR - LATER.

Raku and Ela are in the car they are moving very fast through
the jungles. Everything around him is burning, but unlike
others, it recovers everything behind him intact. Only the
spot around the car is completely clean.

ELA
What is this?

RAKU
Car.

ELA

What's the car?

RAKU
Transport.

ELA
I've never seen anything like that.

RAKU
We need to get you some clothes and
you need to start talking this
language. Find chapter 617,
language position 4-5-6-7 in your
bracelet.

She does as instructed. Activated something.

ELA
(in English)
Is that ok? Oh.

She's surprised.

RAKU
That's ok. Your name is Julia.

ELA
Julia. Okay. How many times did you
do this?

RAKU
Coming to this planet? Once.

ELA
No, I mean coming to this version
of time?

RAKU
I don't remember. This war lasts
for a million years. I stopped
counting.

ELA
What's your mission?

RAKU
Save time. It's always about time.

Ela turns to look behind. We let the car go.

EXT. MILITARY SHIP / FORESTS - DAY

It's a forest. Jungles. Tall trees. 25-40 meters tall. It's a day but sunlight barely touches the ground. We see the ship. It's a military start ship. A group of troopers on the ground. MEET the HUNTERS. Those who hunt time. Their job, which they were trained million years is to scout the time capsule. They are determined and ready. We see boxes with guns and equipment. At least 6 troopers. The leader tall motherfucker. MEET MAJOR RAIN (40) They guy is not like a basketball player but tall enough and strong enough to be the leader. They have 2 girls. They already removed their helmets, but still in their space military outfit. You're going to be surprised. They are humans from the future that we don't even know exist. They are the 13th fleet.

RAIN

Tank, Lady Madonna, Sparkle, your team is going to Lima. I, Ton and Big are at the gates, we're going to cut the motherfuckers.

TANK

Ay, sir.

TANK is an Asian girl, she will lead LADY MADONNA, or "MAD" and Sparkle a huge guy with a big fucking gun.

They don't waste time. Guns on their shoulders, equipment on their backs. They leave on foot. Fast.

TON and BIG are two snipers, one shoots rifles, the other one has a specialty in some heavy stuff. We'll see that soon.

Rain and his team get the launchers and move out to the forest.

EXT. LIMA AIRPORT - DAY

Lima airport. Military transport lands, it's our guys. Steve and the rest. They are slow, they are heavy. They are humans.

The minute the plane stops. We see the door opens and Steve descends. He walks maybe 5-6 meters and a heavy artillery launcher is launched from the jungles outside the airfield. The plane and everybody is dead. Steve is on the ground.

TO RAIN ON HIS POSITION:

RAIN

Get the boy. We're gonna need him.

BIG

This time I got it into the fuel

part.

RAIN
Good. Much better.

EXT. NATIONAL INSTITUTE LIMA - EVENING

Outside the university building. Iza leaves the building. She's tired but happy. She walks the street and turns into an alley. She sees Tank. This is where Tank and her team take Iza. Quiet, efficiently, no bullshit talks, nothing as if they've been doing this many times.

INT. VAN - EVENING

Inside a van. Iza is unconscious. Steve is next to her. The tank is using the radio.

TANK
Major, phase one completed.

RAIN (OFF SCREEN)
Good. We need a professor.

TANK
I know where he is. We'll get him.

INT. MOTEL PERU - NIGHT

A car with Raku and Ela parks outside the small motel. We see Leo's van parked.

RAKU
Stay here. I'll get the keys.

Raku enters the motel reception. Leo is there talking to the reception GUY

GUY
Mister, I am sorry. The ice machine is broken. Try the shop next door.

Leo is not satisfied. He leaves. On the way out he looks straight into Raku's eyes. Raku approaches the reception.

RAKU
Hi, 1 room, two beds. Big bathtub.

GUY

Sorry, no bathtubs here. Just a shower.

LATER: Raku is leaving we follow him. He enters the parking and he looks at Ela in the passenger seat then the sound, he turns left we see Leo's truck. No one inside, door open. Keys on the ground.

Ela follows Raku's eyes, she turns to the right to see the van. She wants to exit the car. Raku stops her with the hand gesture. But she still leaves the car slowly. He walks towards the van. Picks up the keys and looks inside, there is a notebook on the dashboard, it's open. Raku immediately recognizes the drawing.

RAKU
Get in the car...

ELA
What?

RAKU
Get in the car. Did anyone leave the parking?

ELA
Some transport.

RAKU
Where, where did they go?

He jumps into the passenger seat. And starts the car. Accelerates, turns around and enters the highway. He runs very fast with a V8 engine of 400 horsepower.

INT. VAN - NIGHT

Professor is unconscious with Steve and Iza. Tank is driving. In a second Raku's car overtakes the van and we go outside to see.

EXT. ROAD - NIGHT

Raku's car is driving in front of Hunter's van. He checks the mirrors. He sees familiar faces.

RAKU
Mother fuckers.

ELA
Who are they?

RAKU
Hunters. Tank. If she's here, Rain
and the whole gang is here.

ELA
What do they want?

RAKU
Stop time. Reverse and start over
again.

ELA
Again?

RAKU
Yes. They are losing the war, and
they need a reversal to start over.

ELA
Are they bad guys?

RAKU
Nope. They are humans.

IZA
So, why do you need to stop them?

RAKU
Cause keeping time is my job. No
matter what. Hold.

He breaks blocking the road. Stops. The van stops 15-20
meters behind. It's total silence. Nobody. Dark, just the
lights.

INT. VAN - NIGHT

Tank is reaching for the gun. She sees the man getting out of
the car. Only stop lights are visible.

SPARKLE
Who the fuck is that?

TANK
I don't know.

SPARKLE
Kill the fucker and let's go. We're
on the clock.

Tank narrows her eyes.

TANK

Fuck.

She gets some sort of equipment to scan the surroundings.

SPARKLE

What?

TANK

It's a timekeeper.

SPARKLE

What the fuck is he doing here?

TANK

I don't know.

She looks at the screen. Raku's silhouette is covered with a circle sphere.

SPARKLE

Let me kill the asshole.

TANK

Stand down, soldier.

She leaves the van.

EXT. ROAD - NIGHT

We see two cars and two people. Tank is walking towards with her hands up. Headlights blinding the vision of Raku. He switches to the different vision mode on his bracelet. Now he sees everything.

TANK

Identify yourself, soldier.

RAKU

Raku. You?

TANK

Tank. Scout.

RAKU

The old man. I need him.

TANK

Won't happen.

RAKU

Well, then--

He doesn't end when Tank shoots Raku and he falls. Tank smiles and gets back to the van. Sparkle has been smiling but then she points her finger and shows in the direction where Raku is located.

SPARKLE
What the fuck? He's not dead.

TANK
Fuck. He's the one.

Raku gets up. He walks towards the van. Tank wants to move but can't Raku immobilized the transport. Time is stuck in one position. Nothing happens. They continue living in the same moment over and over again.

SPARKLE
What's going on?

TANK
He's controlling time.

Raku approaches the driver's seat. Reaches and grabs Tank. Gets her on the ground. Sparkle can't move.

RAKU
By the order of the 5th division,
you are in violation of the time
protocol 2. You are being
executed--

TANK
--wait. Please.

Raku stops.

TANK
The war. We can't stop it. You
can't stop it. But we need the
capsule to restart everything.

RAKU
It's not my decision. And not
yours. Time should be kept. And
that's my job.

He attaches his hand to Tank's head and she loses consciousness. He does the same with Sparkle.

LATER:

INT. CAR RAKU - NIGHT

Ela looks into the back seat. There are three, professor, Steve, and Iza.

ELA
Who are they?

RAKU
I don't know. But I know the old guy. He knows me at least.

ELA
Did you kill them?

RAKU
No. I have no authority to execute them. But I stopped them for some time.

He smiles.

INT. VAN - NIGHT

We see Sparkle in her seat, she's stuck in one time. But next to her a screen with the distress beacon activated.

INT. MILITARY SHIP / FOREST - NIGHT

Rain is looking at the monitors. He sees the distress call. He shows the rest that they are leaving.

EXT. MILITARY SHIP / FOREST - NIGHT

The ship climbs in the skies and leaves.