

Tom Russtler
by

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INT. BRIGHT AND WINDOWLESS ROOM- DAY

A Scientist, 30's, white coat and smart, stands in the middle of the closed off room, looking at the door

SIMON, 45, black suit, walks into a bright room with a smile on his face

SCIENTIST

Mr. President.

SIMON

We've been over this, just call me Simon, alright? Any updates?

SCIENTIST

Yes. After three years of looking we finally found the person that carries the advanced genome.

SIMON

Really? That's fantastic, we will bring him tonight... Who is it?

SCIENTIST

Some guy that lived in ancient America.

EXT. WESTERN TOWN- AFTERNOON

TITLE: 1863

The entire town is empty except JOHN, 31, DIRTY and UGLY, that leans on a wall next to an open door

CUT TO:

INT. INSIDE THE BULDING- SAME TIME

TOM RUSTLER, 27, DIRTY and TOUGH, talks to his DAUGHTER, 8, in a dress. He kneels.

TOM RUSTLER

I will only be gone for little while.

GIRL

But... I-

TOM RUSSTLER

You will stay with Burnes, okay?

GIRL

You aren't going to hurt anybody
again, are you?

TOM RUSSTLER

(sighs)

I reckon I might.

GIRL

But you said being good is what
keeps you human.

TOM RUSSTLER

Sometimes you don't have a choice.
I need to do this to keep us here.

GIRL

Please daddy, you don't have to...

TOM RUSSTLER

Just remember that you must make
the 7:30 train tomorrow to
Jamestown.

GIRL

I will.

Tom thinks.

TOM RUSSTLER

I have to go now...

She hugs him. He stands up and walks out of the
building. Tom doesn't make eye contact with John.

JOHN

Well that was a lovely display of
affection but we have a robbery to
get to.(spits)

TOM RUSSTLER

Yeah I know.

They start to walk to the bank on the other side of
the small town.

JOHN

Remember, the train is suppose to
pass any minute so we get in, get
the money, then get out.

TOM RUSSTLER

Yeah I know,

They reach the bank and stop in front of it.

There are three men standing in front of the Bank.

JOHN

I'll leave this part to you.

Tom walks forwards. The other men looks suspicious. They reach for their guns.

MAN IN FRONT OF BANK

You ain't got business here.

They all draw their guns simultaneously. Tom shoots all of them first. They are all dead.

JOHN

Best gunman this side of the Mississippi. (Laughs)

He pats tom on the back and walks towards the Bank.

JOHN

Lets finish this.

Tom looks at his arm, there is a bullet hole. He ignores it and follows John.

They walk into the bank

JOHN

(violent)
Everybody on the floor.

He shoots the ceiling.

Everybody screams and half does as he says while the other half runs out. John and Tom breaks into the back part of the bank. Where a giant safe lies.

JOHN

Blondie, get into the safe.

TOM RUSSTLER

On it.

He puts his ear up against the safe and starts moving it.

JOHN

The police should be here any second, work faster.

Tom opens it.

TOM RUSSTLER
Get the bags.

John, PANICKED, tossed Tom a bag. They start filling it with money. The man finishes

JOHN
(panicking)
Alright lets get out of here.

Tom stands up, with the bag full, and starts to walk out. The man follows.

TOM RUSSTLER
I put the horses behind the building.

They open the bank doors and see police men riding towards the bank at full speed on horses.

JOHN
Shit.

Tom and John run and get on horses, which are tied to fence posts right next to the bank..

The train starts approaching. The five police men that are following start shooting.

POLICE MAN
They are heading for the train.

The man gets shot in the back of his right shoulder.

JOHN
Dammit, I've been shot

TOM RUSSTLER
Just hold on, we are almost there.

Tom Curves right and rides parallel to the train, and tries to catch up to an open side car. One of the cops shoots his left shoulder.

TOM RUSSTLER
Agh!

Tom reaches the side car, and with a lot of struggle, he stands up on the horses back with the two bags of money in his right hand and jumps into the side car. He turns to John. Who is grappling his shoulder.

TOM RUSSTLER

Come on!

JOHN

No.... I... God dammit.

He stands up on the horse, with his two bags of money. Tom holds out his hands in case the man doesn't make it. John jumps and misses, but Tom grabs him. His feet are dragging on the sand.

JOHN

(in pain)

Pull me up! Pull me up!

Tom pulls him up and into the train. They both sit down.

JOHN

(panting)

That was easy. Agh!

John grasps at his shoulder.

TOM RUSSTLER

You get shot?

JOHN

Yeah... I think it's okay though.

John pulls out a flask and starts drinking.

JOHN

Haha I guess it doesn't matter, we're rich!

TOM RUSSTLER

Doesn't mean the cops won't be looking for you.

John holds out his flask.

TOM RUSSTLER

No thanks.

The man takes another SWIG of alcohol.

JOHN

Well you've been escaping the police for months and you're still fine.

TOM RUSSTLER

Well for now, you never know when one of them will bust through the door and arrest you.

John closes his eyes

JOHN

I'm going to get some sleep.

TOM RUSSTLER

Okat but just remember that as soon as we get to Jamestown that we bring the money to Hotel Cecil,

JOHN

Yeah yeah

CUT TO:

INT. TRAIN-NIGHT

John sleeps while Tom looks out of the car. The train comes to a halt.

TOM RUSSTLER

Hey, we're here.

John doesn't even budge.

Tom sands up, with his bag of money, and jumps out of the train. He turns to look at John, asleep. He QUIETLY takes both of John's bags of money. Tom opens one of the bags, and pulls out a clip of ten dollar bills and tosses it right next to John. He tips his hat to the unconscious man and continues to walk towards the town. The train starts up again and leaves the town

CUT TO:

INT. BAR-NIGHT

Tom sits in the middle of the bar

BARTENDER

Anything else?

He holds up his hand and shakes his head. He puts money on the bar top and goes for the exit. He is about to exit when a man, 40, wearing a black trench coat, steps in from of him.

MAN

Where you going so soon? I saw you drop off some money at the Cecil Hotel... and I you're willing to risk it in a game of blackjack.

Tom walks around him. The man cuts in front of him again.

TOM RUSSTLER

Let's not make this any worse than it has to be.

MAN

Oh, will I think (opens coat to reveal a gun) it has just gotten worse.

TOM RUSSTLER

I don't want to fight you.

two big men walk up behind Tom, they tower over him. Tom stands there in silence, scowling. Tom isn't intimidated at all.

MAN

don't be stupid, boy.
want to make a
regret, now.

Now

You don't
decision you

It goes silent, Tom scowls at the man and the whole bar is in complete silence. Everyone watches. The man draws his gun, and so does Tom. Tom shoots him. And before the two men can do anything Tom turns and shoots them both. Everyone in the bar starts fighting. Tom exits the bar, sweating.

EXT. OUSTIDE BAR- NIGHT

John, walks from the distance with his only bag of money.

JOHN

Blondie, I will kill you.

SHOCKED, Tom turns to John.

TOM RUSSTLER

Who, me? What did I do?

John grabs Tom's collar and holds a gun to his stomach.

JOHN
Trying to steal my money are you?

TOM RUSSTLER
And why would I do that?

JOHN
(angry)
You think this is funny? I'll shoot
you.

Tom brakes his grasp. He turns and walks in the other
direction.

TOM RUSSTLER
No you won't.

JOHN
And why is that?

John starts following Tom

John stops.

TOM RUSSTLER
If you were going to shoot me you
would've done it over in the distance,
before I even knew you were here,
right?

JOHN
(under his breath)
Shit.

TOM RUSSTLER
It's fine.(he turns) you can have your
money back.

JOHN
I'd die before I'd trust you.

TOM RUSSTLER
Suit your self (lights a cigar)

JOHN
(angry)
Why you little...

He runs in front of Tom and punches him in the face.

As soon as his fist touches Tom's face they both
freeze. A giant blue beam of light comes in from the
sky and surrounds Tom and John.

The beam gets smaller and smaller until it is completely vanished, and both of them are gone.

INT. LAB-DAY

The lab is filled with white coat scientists and the president in the middle looks up at the machine.

SIMON

Do you think it will work?

The blue orb grows into the machine and starts to flicker.

SIMON

What's going on?

SCIENTIST #1

I don't know

The blue orb becomes transparent, revealing Tom and John, frozen.

SIMON

What? Who is that?

SCIENTIST #1

I'm not sure, they must've come in contact with each other at the time of the portal.

SIMON

Well, send him back.

SCIENTIST #1

No, he could use a friend to help him cope.

They look, MESMERIZED, by Tom and John.

SIMON

They don't look very much like friends.

The orb disappears, leaving Tom and John in the middle of the machine.

John finishes the punch, Tom falls back. John looks around, SURPRISED.

JOHN
What the hell?

Tom looks up. He then looks around, confused. Simon walks up to him.

SIMON
Hello Tom... And friend...

TOM RUSSTLER
Whe...where am I?

SIMON
You are where America use to be, 700 years in the future.

TOM RUSSTLER
Why am I here.

SIMON
Well, why don't you come with me and I'll show you.

TOM RUSSTLER
What about Sarah?

A scientist steps up. John is speechless.

SCIENTIST
Sarah is right where you left her, we will return you to her after we are done with you.

TOM RUSSTLER
What do you need from me?

SIMON
Like I said, come with me.

Tom thinks for a second.

TOM RUSSTLER
... Alright

He walks down and follows Simon.

SIMON
(looks at SCIENTIST #1)
Take the other one.

She nods

JOHN

...john

SIMON

John.

He continues walking.

SIMON

We have a lot to talk about.

They exit.

SCIENTIST #1

Come with me John...

JOHN

Why?

SCIENTIST #1

So that I can take you to your room.

JOHN

Why am I here?

SCIENTIST #1

Because you were touching Tom when we activated the portal.

JOHN

Tom, I'll kill that bastard.

SCIENTIST #1

And why is that?

She walks towards the exit on the opposite side of the room than where Tom exited. He follows

JOHN

Because he stole my money.

SCIENTIST #1

From what I know he stole a lot.

They walk into an elevator. They see the city skyline.

JOHN

Wow...

The elevator doors close. John freaks out.

JOHN

What happened? We're trapped.

He bangs on the doors.

SCIENTIST #1

Calm down, it's just an elevator. It's lifting us to the top floor.

JOHN

Oh.

He turns

JOHN

This is beautiful.

SCIENTIST #1

Yes it is, it's the biggest city in the entire world.

JOHN

So what's so important about Tom.

SCIENTIST #1

Oh they just have to run a few experiments,

JOHN

I don't know what that is.

SCIENTIST #1

Don't worry about it, just understand that I need you two to get along so that he cooperates.

JOHN

I'm not sure if I can do that to the bastard,

SCIENTIST #1

(she looks at him)
Can you please try?

JOHN

Ah hell, sure...(silence) You know it ain't so bad here.

SCIENTIST #1

Especially at night, there isn't a place in the world I'd rather be.

JOHN

Well... There is one place that's better.

SCIENTIST #1

Where?

JOHN

Back home, on the farm, with pa and Bill, my brother... Now that's a place I haven't been in a long time.

SCIENTIST #1

And why is that?

JOHN

Because I gotta make money, and by the time of my first crime four years ago I had to travel by myself, if I were to go back and the police were to follow me than they would all feel the punishments for my mistakes...

SCIENTIST #1

That's sad...

JOHN

Yeah...

It goes silent.

JOHN

Hey what did that man mean when he said that we were where America use to be?

SCIENTIST #1

Oh, well when other life forms starting to invade earth we had to merge into one country...

She looks at his shoulder, sees gunshot wound.

SCIENTIST #1

What happened to your shoulder?

JOHN

Oh, yeah it's a gunshot wound I got while Tom and I were robbing that bank and it hurts like a bitch.

He grabs it.

SCIENTIST #1

We better get that fixed.

She presses another button on the elevator. It changes directions ABRUPTLY and starts going down.

JOHN

You can fix gunshot wounds?

SCIENTIST #1

Well we haven't used bullets in quite some time, bullets couldn't pierce the skin of half of the life forms that traveled to earth, but I'll see what I can do.

The elevator stops. They both walk out. He follows her.

JOHN

Wait, there's aliens?

SCIENTIST #1

Of course, where did you think we would be in 500 years?

JOHN

Oh, well I guess I ain't thought about it.

They walk past a bunch of large rooms with doctors and medial supplies.

JOHN

You think you can fix me?

SCIENTIST #1

Well not me, I'm just a scientist, but this our governments medical department.

He approaches a girl.

SCIENTIST #1

This man was shot with a 19th century pistol in the back of the right shoulder, can you fix it?

GIRL

What were you doing getting shot with a pistol, they don't even sell them anymore?

SCIENTIST #1

Some experiment the President's got us working on.

GIRL

Of course, (looks at John) come over

here. Let me take a look at it.

JOHN

Okay...

He turns to her. She looks around it.

GIRL

Oh, it's infected.

She walks towards the cabinets behind her. She pulls out a bottle. He returns to John.

GIRL

You might feel a sting.

She pours it onto his wound.

JOHN

Agh, shit.

The green in his wound disappears.

GIRL

Alright I think we can fix it,

SCIENTIST #1

Thank you, and make sure he doesn't leave your sight, we still need him.

She nods

GIRL

(to john)
Follow me.

She starts walking away. He follows.

GIRL

What's your name?

JOHN

John.

GIRL

Oh wow, I haven't heard a name like that in a long time.

CUT TO:

INT. ELEVATOR-NIGHT

They are going up in a glass elevator looking over the opposite side of the city.

TOM RUSSTLER

Wow... You guys have sure come a long way.

SIMON

Tell me about it,

TOM RUSSTLER

Who are you? What is this place?

SIMON

My name is Simon, I rule over this place. And we've been trying to get you for a very long time.

TOM RUSSTLER

Why?

SIMON

Well you have probably noticed by now that you are special.

TOM RUSSTLER

Yeah, I don't react to gunshots like people around me do.

SIMON

Well that's because you hold the genes of a person that is ahead of you 200,000 years. You are stronger and smarter.

TOM RUSSTLER

How?

SIMON

Well we had the genes but needed a test subject because laws make it illegal to test something so unpredictable on someone alive so we had to go back.

Tom thinks,

SIMON

But we couldn't drop in a specific person, we had to put into a family tree, yours. And I guess you are the lucky one.

Tom is silent.

SIMON

Hell, you probably have no idea what I'm saying. Don't worry, you'll start understanding very soon.

TOM RUSSTLER

No I get it. How long will this take?

SIMON

Not long at all.

The elevator stops.

SIMON

Follow me

The door opens and he walks out. Tom follows.

TOM RUSSTLER

Why is John here?

SIMON

Oh well he made physical contact with you when we ran the portal, so he was sent here too.

TOM RUSSTLER

Oh.

SIMON

Alright we are going to do some scans and tests. If those go over well than we will take a sample of your blood.

TOM RUSSTLER

And then you will send me back?

SIMON

Exactly.

TOM RUSSTLER

Well then I'm ready.

SIMON

I like the spirit. But we are waiting for-

A group of people walk up, with DR. HOUGHES, 40's, Asian with WHITE lab coat, leading the pack.

SIMON

This man right here. Tom I would like you to meet Dr. Hughes, the best

scientist in the world. You couldn't be in better hands.

TOM RUSSTLER
That's comforting to hear.

DR. HOUGHES
It should, first we will be testing your brain power, and than your physical strengths and weaknesses.

TOM RUSSTLER
And then you will take my blood, he already told me.

DR. HOUGHES
Perfect, then we can get started, follow me.

He turns and they walk in the other direction. Tom follows.

BACK TO:

INT. HOSPITAL- NIGHT

The girl and the scientist #1 are face to face.

GIRL
He should be fine.

SCIENTIST #1
Alright sounds good.

He walks out of one of the hospital room, with a bandage around his shoulder.

GIRL
I suggest he takes a shower.

SCIENTIST #1
Yeah I might agree with you on that one.

She walks up to John

SCIENTIST #1
You feel better?

JOHN
Yeah, you know I'm surprised. Usually if you get shot you just get infected

and die, but you really saved me.

SCIENTIST #1

Whoa, I didn't know a thief could be genuine and actually have feelings.

JOHN

Well I'm happy, what can I say?

She sniffs

SCIENTIST #1

You do need a shower, but I need to take you to your room first. So lets get back to the elevator.

JOHN

Whatever you say misses

They exit.

They exit an elevator and walk down a hallway. They approach a door.

The door slides up.

SCIENTIST #1

Stay here until we come and get you.

The room is empty and white, with a clock that says 12:32, and with one window that shows the skyline.

JOHN

Well what am I suppose to do?

She tosses him a tennis ball.

SCIENTIST #1

Play with this. Have a good night.

JOHN

Hey what's your name?

SCIENTIST #1

Sarah.

She walks out and the door slides shut again. He walks towards the window and looks out. He is mesmerized.

BACK TO:

INT. ELEVATOR-NIGHT

The elevator stops.

SIMON

This is where we exit... Just promise me that you will finish these tests tomorrow.

TOM RUSSTLER

I will.

SIMON

That's good to hear

The door opens

SIMON

Your room is the first door on the right.

TOM RUSSTLER

Alright

He walks up to it and the door slides open, John is on the other side. He throws the ball against the wall over and over again. The clock says 2:23

JOHN

Well look who it is.

TOM RUSSTLER

Well, that was something

JOHN

What did they talk to you about?

TOM RUSSTLER

We already finished the experiments and tests

JOHN

Already?

TOM RUSSTLER

Yeah how long did you think it was going to take?

JOHN

I don't know... So is that it?

TOM RUSSTLER

I don't think so. They said they wanted to run one or two more tests, but they already have my blood sample. And then

we can leave.

JOHN

Leave? I don't want to leave.

TOM RUSSTLER

It's only been an hour. How could they have convinced you so quickly?

JOHN

Come on, Tom. There is nothing for us back there.

TOM RUSSTLER

Well maybe not for you.

JOHN

I thought you were smart or something.

TOM RUSSTLER

What do you mean?

JOHN

If we go back then the police are just going to hang us. We are safe here.

TOM RUSSTLER

Safe? We are being kept in a white box.

John gets up and walks up to Tom.

JOHN

You must have a death wish.

TOM RUSSTLER

I'm getting back to my daughter, or die trying.

JOHN

Listen blondie, I would be dead if it wasn't for this place.

He opens his bandage and shows Tom his wound.

JOHN

It was infected. If we were still in 1863 it would have killed me.

TOM RUSSTLER

If we stay we will have to adapt to a whole new culture, with new ideals and ways of survival. You will have to start over.

JOHN
That's all I've wanted to do...

TOM RUSSTLER
I'm sorry, but we must go back.

It goes silent.

JOHN
Fine. Go. I'll stay.

TOM RUSSTLER
No. We are in this together.

JOHN
Yeah until you just rob me again.

Tom tries to open the door. It doesn't work.

TOM RUSSTLER
Shit.

JOHN
What?

TOM RUSSTLER
It's not opening.

JOHN
So we're stuck?

TOM RUSSTLER
Appears so.

John turns and walks towards his bed. The clock says 2:59.

TOM RUSSTLER
Lights are about to turn off anyways.

John gets in the bed closest to the window.

JOHN
Well looks like you are staying here one more night.

Tom takes off his hat and gets in the bed closest to the door. The lights turn off.

TOM RUSSTLER
Like it or not we are in this together. You stay I stay.

JOHN
Whatever blondie.

CUT TO:

INT. CONTROL ROOM- 4:00 AM

Three security men sit in rolling chairs with holographic videos of each room and hallways surrounding them. They are rolling around, looking at all the holograms.

GUARD
Section B3 is secure.

GUARD
So is-

Every light and hologram turns off, making the room pitch black.

GUARD
...sound the alarm terry

CUT TO:

INT. HALLWAY- 4:00

There are guards running down every hall.

BACK TO:

INT. BEDROOM-4:00 AM

They are both sleeping. The door slides open, the sound of the alarm seeps through the opening of the door. A man in a mask, wearing all dark clothes, enters the room from the hallway.

He approaches Tom's bed.

TOM RUSSTLER
(asleep)
Arghh.

The alarm gets louder. Tom wakes up. He jumps out of his bed, waking John, and points his revolver at the figure.

TOM RUSSTLER

Who are you?

JOHN

(to Tom)

Wait they let you keep your guns? They took mine.

TOM RUSSTLER

Who are you? And I ain't asking again.

Tom cocks the gun

MAN

(disguised voice)

I am a friend.

JOHN

Agh! What's that horrible noise?

MAN

It's the alarm. People are looking for me. That's why we must hurry.

TOM RUSSTLER

Why would we go with you?

MAN

There's no time to explain, I'll explain everything on the way to Mars.

JOHN

Whoa, Mars? Well what are we waiting for?

TOM RUSSTLER

What? No. Why would we go with him?

JOHN

We said he would explain on the way.

TOM RUSSTLER

You just want to go with him just so that you won't have to go back to 1883 tomorrow.

MAN

Tom, it's a matter of life or death.

Tom looks confused at John.

TOM RUSSTLER

(Inhales) Fine, call me old fashioned but I trust you.

MAN

Okay good. We need to hurry.

The masked man walks over to the hallway and cautiously looks at both directions. They are empty. Tom and John put on their hats and John puts on his poncho. They follow the man.

TOM RUSSTLER

Okay where are we going?

MAN

To my ship, if the guards haven't gotten to it first.

They start running through the hallway with the man leading follow by Tom and John.

TOM RUSSTLER

Where is your ship?

MASKED MAN

It's on the roof.

They get to the elevator. The man presses up. The elevator door opens. A man appears at the other end of the hallway.

GUARD

I found him!

A bunch of other guards appear from the other end of the hallway and they start running at the elevator while shooting.

The man pulls out his gun and starts to shoot them back. Tom and John enter the elevator while the man is still shooting. One of the guards shoots the man but it doesn't penetrate the armor. The elevator starts to close. The man turns and tries to get back in but it is too late, the elevator is closed.

In a panic he turns and continues to shoot. He looks around and sees a door with a staircase on the other side. He quickly opens the door and starts running up the stairs.

The guards follow him. Tom and John are still in the elevator, it is heading towards the top floor.

JOHN

What was that?

TOM RUSSTLER
That was unfortunate

JOHN
What do we do now?

TOM RUSSTLER
We head for the top floor

JOHN
Still? We cant drive a ship.

TOM RUSSTLER
Doesn't matter, they already have my
blood, so if they capture us they'll
hang us.

JOHN
Alright.

Tom pulls out his revolvers.

JOHN
What's that for?

TOM RUSSTLER
Got to be ready.

The elevator opens and Tom and John exit onto the
roof. It is dark and raining. There is a spaceship on
the other side of the roof.

TOM RUSSTLER
There it is.

They run up to it, then look at it than at each other.

JOHN
What now?

Guards bust out onto the roof from the door to the
staircase.

GUARD
Get them!

Tom runs behind one of the legs of the ship, John
follows.

JOHN
What do we do?

TOM RUSSTLER

We fight.

Tom pulls out both of his 1862 revolvers and starts shooting the guards. He hides behind the leg for cover.

TOM RUSSTLER
Here, use this!

He hands John his second revolver.

TOM RUSSTLER
I can't do this alone.

JOHN
Aw hell yeah.

They both leave the safety of the ships leg and start to shoot the guards.

JOHN
Yee haw!

Tom shoots until he runs out of ammunition; he then retreats to the ships leg. Then John runs out and follows Tom.

TOM RUSSTLER
It's been good fighting by your side my friend.

JOHN
I think you mean well.

TOM RUSSTLER
(mumbling to himself)
It's been well... I don't think so.

JOHN
Eh I didn't really go to school so...

TOM RUSSTLER
Either way... It's been an honor.

A ramp drops from the ship, making an entrance.

The man breaks onto the roof through the doors that lead from the stairs. He starts to shoot down everyone while dodging all the lasers.

THE MAN
Get on!

The man runs up to the ramp and turns to shoot. Tom hesitantly runs out of cover and into the ship. John panicky follows.

The man turns and runs into the ship and the door closes. Tom and john are waiting in the entrance way. He runs past them and through the ship to to cockpit. The ship is very clean and organized. Tom and john follow him. He takes off his mask to reveal that he is a man, 50's, with brownish-grayish hair and a strong build.

TOM RUSSTLER

Now what?

THE MAN

We get this bird airborne.

He starts pressing buttons until turbo boosters open from the rear of the ship. The ship hovers over the roof while the guards are still shooting at it. A guard in bigger armor and carrying a bigger gun comes from the doorway and aims at the ship.

JOHN

(panicked)

Um that man has a much bigger gun.

THE MAN

We only need 2 more seconds.

JOHN

I don't think-

He fires the bazooka laser and it damages the ship.

THE MAN

Shit!

The man pulls a lever as hard as he can and it sends the ship into space.

TOM RUSSTLER

(relieved)

That. Was. Close.

JOHN

Hey do you have the time?

THE MAN

Uhh, 4:15 why?

JOHN

Eh, just wondering.

INT. SPACESHIP- SPACE

Tom and The man are sitting in the cockpit.

TOM RUSSTLER

So now that we got the time, who are you?

SHEPARD

The name's Shepard, and I just saved your life.

TOM RUSSTLER

Why?

SHEPARD

Because I couldn't let them finish their testing.

TOM RUSSTLER

Well they kind of already did.

SHEPARD

They did? Well as long as they didn't get any of your blood...

TOM RUSSTLER

Uh.... They got my blood too.

Shepard ponders for a moment.

SHEPARD

New plan, we need to stop them from transporting your blood to wherever they plan on taking it.

TOM RUSSTLER

Why?

SHEPARD

Long story, I used to work as the head scientist at the government's facility, where we just were. I worked there for about 6 or 7 years. We had started researching advanced human genes because of government demand but something about the presidents interest in it made me a bit suspicious. So I hacked, broke into, the presidents main computer, which is like something used

to send postcards immediately and you can watch movies and stuff.

TOM RUSSTLER

Sure.

SHEPARD

Anyways, I saw that he was planning on using your genes to fuel an unstoppable army.

TOM RUSSTLER

Why would the president want an army?

SHEPARD

I don't know, corruption's nothing new but I know it isn't his army, he is working for someone else.

TOM RUSSTLER

The president? How do you know?

SHEPARD

Because the document I read was going to someone specific, but he didn't say who.

TOM RUSSTLER

What's the point of making an army and going to war?

SHEPARD

Same reason America needed an army, to defeat Great Britain and gain control. And you are the only person that can stop them. You are the hero.

Tom Looks uneasy. It goes silent.

John enters.

JOHN

This ship is empty.

SHEPARD

No it's just full of stuff that you don't know how to use. Don't worry; we have people that will help you two adapt to your new environment back at my house on Mars.

TOM RUSSTLER
What kind of people?

SHEPARD
Friends.

They approach Mars. Tom and Shepard sit in the pilot and copilot seats while Tom marvels in wonder at the red planet. John stands leaning against the wall, lighting a cigar, barely noticing the wonder.

TOM RUSSTLER
It's beautiful

SHEPARD
Only from afar. Up close it's nothing more than a planet abandoned by the rest of the universe. Humans built a city on it 100 years ago, but because of war on other planets a government was never set up, making it total anarchy. And a great place to go if you need protection.

JOHN
Was the planet empty when you got there?

SHEPARD
Well other than fossils of old homosapiens there wasn't anything surprising.

They enter the planets ozone layer.

JOHN
Are we landing?

SHEPARD
Yeah. (Turns to them) let's set some ground rules: listen to what I say, do not draw any attention to yourself, and do not leave my house unless you have to. Got it?

They both nod.

JOHN
You got it bossman.

The ship lowers and they look at the city out the

window. The city looks run down. The buildings are all made of wooden planks.

TOM RUSSTLER

This reminds me of a city from 1883

SHEPARD

Well when the government started getting caught up in the war the materials they sent us became too expensive so they started to send wooden planks instead of metal.

The ship lowers itself into the backyard of a small, frail, wooden house.

JOHN

Is this your house?

SHEPARD

Well it belongs to a friend of mine who let me stay here after I quit.

TOM RUSSTLER

So once you start working for the government you can never leave?

SHEPARD

Well you can but they have to drain your memory first.

The ship lands. The exit lowers and the three exit the ship and enter the house through the back door.

They enter a large room with 5 computers, 3 being occupied by people. JEX, 19, tan with jet black hair, SARAH, 20'S, long blonde hair in black leather, and TANK, 30's, very tall and built, all get up and face Shepard.

SHEPARD

Tom and John, meet Jex...

JEX

(while Shepard talks)
Hello

SHEPARD

Sarah.

SARAH

Hi

SHEPARD

And Tank

TANK

Hey

TOM RUSSTLER

Howdy. (Tips hat)

John stays silent and lights another cigar.

JOHN

Where can I get some jack?

SHEPARD

Tank, can you get John some alcohol?

TANK

On it.

He walks out of the room.

SHEPARD

They all serve large purposes.

SARAH

So I'm guessing the mission was a success.

SHEPARD

I'm afraid not. (Serious) they have his blood.

She is shocked.

SARAH

Does that mean-

SHEPARD

Yes.

Shepard turns to Tom and John.

SHEPARD

I have to make a call, stay close to Sarah, she will do her best in explaining as much as she can to you. She used to be a historian so she I'm sure she's super excited to talk you guys.

He turns and walks out of the room. Sarah approaches Tom. She looks at his revolver, which is in his

holster.

SARAH
Is that a 19th century revolver?

TOM RUSSTLER
Yes ma'am.

SARAH
That's not going to do you very well here.

TOM RUSSTLER
I've noticed

SARAH
Here, let me see it.

He hands both to her.

SARAH
Jex!

He gets up and walks over.

JEX
What?

SARAH
Can you upgrade Tom's guns for me?

JEX
Sure thing

He takes them and leaves he room.

TOM RUSSTLER
When will he be done?

SARAH
Soon, now follow me.

She starts to walk out of the room. They follow.

TOM RUSSTLER
So is this your house?

SARAH
No,

She exits into the next room. There is a man levitating in the middle of the room.

SARAH
(whispers)
It's his

JOHN
(surprised)
He's... flying.

DR.ION, late 50's, in a blue and red cloak, has a small beard, is meditating strings of blue energy are coming off of him.

SARAH
His name is Dr. Ion, from Aubara, a planet fueled by magic and witchcraft.

JOHN
Where I come from you would be hung for that

There is a silence.

TOM RUSSTLER
Are we bothering him?

SARAH
No he can't hear us.

TOM RUSSTLER
What's he doing?

SARAH
Meditating.

TOM RUSSTLER
How'd he end up here?

SARAH
He had a fall from grace a couple of years ago, I'm not really sure how, either way he came here for safety. And it's a good thing he did because without him Shepard wouldn't have had a place to go.

It goes silent again.

SARAH
Alright follow me.

She goes back into the main room.

CUT TO:

INT. SHEPARDS COMMUNICATION ROOM- NIGHT

Shepard sits in the middle of a small room on a wooden chair. The room is filled with technology. He is accompanied by a girl in the shadow behind him.

SHEPARD
Where has he gone?

GIRL
Yes, he has left for a planet unknown.

She walks out of the shadow to reveal Scientist #1.

SHEPARD
I'm guessing he's are all over TV?

SCIENTIST #1
Yeah.

SHEPARD
What's his pail price?

SCIENTIST #1
77 million.

She walks slowly around the room.

SHEPARD
Wow.

SCIENTIST #1
And they are paying 30 million for anyone who can find you.

SHEPARD
Am I the main suspect?

She nods.

SHEPARD
Damn.

SCIENTIST #1
Make sure you both stay away from public eye

SHEPARD
Trying my best.

It goes silent.

SCIENTIST #1

So that means you must carry through plan B.

SHEPARD

We still need a lot of things we don't have for this plan.

SCIENTIST #1

I have it all worked out, get to the abandoned building in between Johnson's Armory and the market. I have a guy to get you everything you need, alright?

SHEPARD

Got it. Thanks.

SCIENTIST #1

Just trying to save the universe.

SHEPARD

See ya.

SCIENTIST #1

Bye

She dissolves into nothing. Shepard walks out of the room and grabs a coat and a hat. He walks down the stairs and into the room where Dr. Ion is meditating.

SHEPARD

Doctor!

He doesn't even move. Shepard goes closer.

SHEPARD

Doctor!

DOCTOR ION

(without moving)
What?

SHEPARD

We need to go.

Dr. Ion sighs,

DOCTOR ION

Let me get my jacket.

He rises until he extends his legs and stands.

BACK TO:

INT. DR. ION'S HOUSE-NIGHT

Tom and John sit at a table in the room with the computers. Sarah sits in the seat across from them. She holds a hologram that's displaying a computer screen.

TOM RUSSTLER

So you can communicate with anyone else in the universe that has one?

SARAH

Yes. I know you guys would get it.

JOHN

... Wait....

SARAH

What now?

Jex approaches Tom.

JEX

Tom.

He turns. Jex holds out his revolvers. They look the same except for a red chamber is added to the end.

He grabs the guns.

TOM RUSSTLER

Whoa...

He is mesmerized. He flips them around his index fingers and puts them into his holster.

Shepard and Dr. Ion enter.

SHEPARD

We have to go somewhere.

Tank turns.

TANK

Need any backup?

SHEPARD

I think we're fine.

SARAH

When will you be back?

SHEPARD

Soon.

They exit the house. There is a couple of seconds of silence. Tom gets out of his seat and stands.

SARAH

Where are you going?

TOM RUSSTLER

Leaving.

He exits towards the front door, John follows.

JOHN

Where the hell are you going?

Tom stops.

TOM RUSSTLER

I saw a saloon on the way down.

JOHN

We aren't suppose to leave.

TOM RUSSTLER

Yeah, well I'm sorry.

JOHN

You can't go.

TOM RUSSTLER

And why is that?

JOHN

Blondie, can't you see that they need you?

TOM RUSSTLER

(angry)
I'm not the hero.

John spits. He turns and leaves. Tom thinks for a second, and then leaves.

CUT TO:

INT. SHAR'ELS PALACE BEDROOM- DAY

TITLE- TORREN, SWAMOP PLANET JUST OUTSIDE THE MILKYWAY

SHAR'ELS, grey skin and tall, wearing a red and brown robe, is looking out his balcony onto the city, which

is surrounded by a swamp. The city is large but made up by a kind of tan rock. His palace lies on top of a mountain, making it the highest place in the whole city.

Simon runs up few stairs and enters the large bedroom. He runs up to Sar'Els.

SAR'ELS

(mad)

What is it?

SIMON

(cautious)

It's the outlaw, he's escaped.

He scowls, but doesn't turn.

SAR'ELS

Well. Find him.

SIMON

We've been trying but he could be anywhere.

He turns

SAR'ELS

Well you shouldn't have let him leave in the first place.

SIMON

We didn't let him leave, sir. But he already have his blood/

SAR'ELS

Well that's lovely, it is, but have you thought about him giving his blood to someone else.

SIMON

He doesn't know he needs to.

He starts approaching Simon

SAR'ELS

(angry)

Well I've put years of my life into assembling this army and getting his blood and I don't want it jeopardized. (Calms) Is that too much to ask?

SIMON

No not at all.

Sar'Els goes silent.

SAR'ELS
Well it looks like it is for you.

SIMON
You're insane.

SAR'ELS
Insane? Perhaps we are all a little
"insane".

Simon is terrified. Sar'Els brings his wrist to his
mouth

SAR'ELS
Bring in the one from earth.

A puppy runs into the room and up to Sar'Els, he picks
it up and looks at it.

SAR'ELS
You've become quite fond of earth
haven't you?

SIMON
(terrified)
Yes sir.

SAR'ELS
I can't blame you, he is cute.

He is still looking at it. He looks at Simon.

SAR'ELS
(serious)
Kill it.

SIMON
Wha...what?

SAR'ELS
You heard me , kill. It.

SIMON
No.

SAR'ELS
We are all insane, Simon. You have to
embrace it.

Sar'Els hands Simon a gun. Simon thinks for a second. Then, terrified, he points the gun at the dog. He is about to pull the trigger when Sar'Els stabs him in the chest. Simon falls to the ground, dead.

SAR'ELS

Why would you kill something so cute?

Sar'Els holds his wrist to his mouth

SAR'ELS

Simon's dead, send in whoever's next.

A man that looks exactly like Simon walks in.

SAR'ELS

It's your lucky day. We have a convention to get to.

Simon nods.

CUT TO:

INT. ABANDONED BUILDING ON MARS- NIGHT

Shepard and Dr. Ion stand in a dark room with 7 hooded people in front of them. One of them hands Shepard a small handheld device.

SHEPARD

Is this it?

GUY

Yes. You can only change once, so use it wisely.

SHEPARD

Sounds good.

GUY

When are you leaving?

Shepard thinks.

SHEPARD

As soon as I can.

GUY

You know the whole worlds looking for you right?

CUT TO:

INT. BAR-NIGHT

Tom drinks liquor at the bar. He is distressed.

There is a news hologram playing throughout the bar.

ANCHOR

The largest bounty ever put on someone goes to a man by the name Tom Rustler. The government is giving 77 million dollars for the man alive.

His picture shows up on the news.

TOM RUSSTLER

(To himself)

Shit.

He puts his hat over his eyes.

BACK TO:

INT. DR. ION'S HOUSE- NIGHT

Shepard and Doctor Ion enter.

SHEPARD

We got the disguiser

Sarah gets up and walks towards Shepard.

SARAH

He's gone.

SHEPARD

Tom?

She nods.

SHEPARD

Well where is he?

SARAH

John said he went to the bar down the street.

SHEPARD

(angry)

And you let him?

SARAH

We didn't have a choice, he was leaving

no matter what.

SHEPARD

Those guys are trained hunters. They could kill him easily.

He turns to Dr. Ion.

SHEPARD

Doctor, we need to go retrieve him.

He nods. They exit.

BACK TO:

EXT. OUTSIDE BAR-NIGHT

A man is standing outside the bar on a hover bike, he gets off and opens the doors to the bar to reveal that the bar is in total chaos and he walks in. There are gunshots and knives and people are dying.

Tom is being held in the middle of the room by a 9 foot tall green reptile man.

TOM RUSSTLER

(struggling)

Let me go!

GREEN MAM

Gr'a t'ai Se

Tom tries to get to his revolvers but he can't reach.

A man with a skull mask on top of his head, 28, African American, built, not wearing a shirt but has a metallic outline of his spine, sits at the bar and takes a sip of gin. He pulls his mask over his face and turns.

He reaches behind him and presses a button on top of his metallic spine. A metal exoskeleton surrounds his body until he is covered in metal armor.

He walks right next to Tom and stands on a wooden chair. The man pulls out a futuristic plasma gun and shoots the roof. It gets every bodies attention.

CROSSBONES

700 million is a lot of money, but you want to know what's better than 700 million? One billion dollars.

Everyone looks confused.

CROSSBONES

They are offering 300 million dollars
for whoever can get Shepard too.

HUNTER

The old man that lives down the street?

CROSSBONES

Yes.

BOUNTY HUNTER #2

Why?

CROSSBONES

Because I can't get him alone, and I'd
rather get a portion of a billion than
nothing at all. If we work together and
split the money we will all still be
set for life.

CROSSBONES

If you want to work alone, go for it,
I ain't stopping you. But this one's
ours.

BOUNTY HUNTER #2

What if we take him?

Crossbones examines him for a second, he then shoots
him in the chest without emotion.

CROSSBONES

Anyone else?

Everyone is silent.

CROSSBONES

Good. Does anyone know where this
Shepard lives?

Toad, a small green alien with a big head walks up.

TOAD

Yes

CROSSBONES

Where?

Outside, Shepard and Dr. Ion wait.

SHEPARD

I know you hate to use your magic for war but I feel we won't have a choice.

DOCTOR ION

I understand.

SHEPARD

Alright, since there is a bounty on my head too you need to go in and retrieve him.

DOCTOR ION

You might need to make a distraction.

SHEPARD

I got that covered.

Doctor nods. He then enters the bar.

TOAD

I feel if we wait he will eventually come to us.

Doctor Ion walks up and behind the green monster and presses his back. Orange ripples form on his back and the green monster is paralyzed, but is still standing.

A chair flies through the window and everyone looks. Crossbones hopes off his chair and walks towards the window, the majority of hunters follow. Doctor Ion moves the green monsters arms and frees Tom. He gets out and they head towards the back exit.

TOAD

Hey!

Everyone looks.

CROSSBONES

Stop him!

Everyone runs after them. They bust out and onto the street. Shepard joins them.

SHEPARD

(while running)
You're an idiot.

TOM RUSSTLER

I'm sorry.

Tom turns and starts shooting the hunters. He gets a few.

Doctor turns and fires plasma rays from his hands. He takes down several Hunters.

SHEPARD

We have to get back to the ship.

He pulls up his wrist, which has a machine around it.

BACK TO:

INT. DR. ION'S HOUSE-NIGHT

Sarah paces around the room while John leans against the wall and lights a cigar. Jex and Tank stand, worried.

TANK

Sarah, you have to calm down.

SARAH

What if they don't make it back?

JEX

That couldn't happen.

The machine on her wrist alarms. She lifts it to her mouth.

SARAH

What?

SHEPARD (FROM MACHINE)

(PANIC)

Get the ship started now!

Everyone looks surprised.

TANK

What?

SARAH

We have to get the ship started.

She runs out the back door and into the ship, everyone follows.

BACK TO:

EXT. STREET- NIGHT

DOCTOR ION, SHEPARD, and TOM RUSTLER stand taking down

hunters.

SHEPARD
We have to get to the ship.

DOCTOR ION
(panting)
I'll meet you there.

Shepard nods understandingly.

Shepard and Tom turn into an alleyway and run down it.

They run across the city and run into Dr. Ion's house and out the back door.

INT. SPACESHIP- NIGHT

Sarah sits in the drivers seat, with John leaning against the back wall.

SARAH
Tank they're here! Lower the door!

Shepard enters the cockpit but doesn't sit.

SARAH
Alright, can we close the doors and take off?

They look out the window of the cockpit. The doctors house explodes.

JOHN
Holy shit!

The smoke clears and Dr. Ion flying towards the ship, all the bounty hunters are chasing after him.

SHEPARD
No. Keep the door open.

SARAH
What? He won't make it.

SHEPARD
Yes he will.

SARAH
Agh.

Right before he gets to the door he turns to the hunters. Calmly, he takes a deep breath and punches

the ground. A blue barrier comes out of his hand every bounty hunter falls off their feet. Dr. Ion get up and runs into the ship and into the cockpit.

DOCTOR ION

Hey.

SHEPARD

You could have done that earlier.

SARAH

Can I take off now?

SHEPARD

Yes. Hurry.

She starts pressing buttons like she know what she's doing. Turbo boosters open from the back of the ship

SARAH

Shit.

SHEPARD

What?

SARAH

We forgot to fill up.

SHEPARD

You're kidding?

SARAH

What do we do?

Shepard sits.

SHEPARD

It's fine, we can still take off and get to earth, we just need to ease ourselves out of the atmosphere.

SARAH

Alright, just do what you need to do.

He starts pressing buttons. The ship lifts off the ground and starts going straight but slightly up at 300 miles per hour. The bounty hunters look at the ship, defeated.

Toad is revealed to be following on a silver glider with a rapid fire gun on each wing. He is holding on a bar in the middle of the glider with one hand and controlling direction with his feet. He catches up to

the ship quickly and presses a button to start shooting the ship.

Shepard is driving through mountains and canyons with some trouble. The ship starts shaking.

SHEPARD

What is that?

JEX (OVER THE SPEAKER BUILT INTO
THE COCKPIT)

(panicked)

We are being followed.

SHEPARD

Well? Take it down.

Jex and Tank are in separate glass pods protruding out of the top of the ship. They are operating plasma machine guns.

Toad is dodging the mountains and canyons with ease whilst shooting the ship. The pods Jex and Tank are in stay connected to the ship but move around swiftly to follow Toad's movements.

They both make the effort to shoot Toad but they miss. Tank hits his right wing and Jex his left. Toad starts to fall towards the red ground. In his last second he pulls out a small device and throws it onto the ship without anyone noticing.

SHEPARD

(to John)

You might want to hold on.

JOHN

Nah,

The ship's turbo boosters kick in and it speeds into space. John falls back.

JOHN

Shit!

They enter the empty vastness of space. Sarah and Shepard sit back in relief.

SHEPARD

(happy)

That was close

John, smiling but in pain, grasps his hip and stands up.

JOHN
Damn that hurt.

They laugh.

SHEPARD
Don't say I didn't warn you.

JOHN
(laughs)
Hey, people still say that?

SARAH
(smiling)
Normal people don't.

SHEPARD
Alright, I'm not normal, but I also just saved all your asses.

JOHN
That's true, thanks
SHEPARD
I'd do it again in a heartbeat.

JOHN
Well you're probably going to have to again, (turns to exit the cockpit) this world confuses me too much.

He stops and turns.

JOHN
How long until we get wherever we are going?

SHEPARD
A while, try sleeping a little bit.

JOHN
(laughs)
Nah, The sooner I sleep the sooner I get a hangover!

He continues to laugh while walking down the hall.

It goes silent. Their smiles fade.

SARAH
What now?

SHEPARD

We intercept Simon's ship on his way back to Earth. Sarah's going to use this disguiser to infiltrate wherever Tom's blood was brought.

She stands and turns to exit.

SARAH

Alright, I'm going to bed. You should too. This day's been hard for all of us.

SHEPARD

I will.

She exits.

INT. SHIP BEDROOM- 2AM

Sarah is dead asleep in a pod closed off by glass. She is in a room with 5 other pods. Tank and Jex are in theirs. John is passed out on the ground right in front of his bed with a bottle of whiskey in his open hand.

Tom is sitting up in his bed and his pod is open. He is tired and uneasy. He rubs his eyes. Dr. Ion is in the middle of the isle meditating, the blue streams are the only source of light in the room.

He gets up and exits the room.

INT. COCKPIT- 2AM

Shepard sits in the main chair, piloting, his eyes are red. He yawns. Tom walks up and sits down.

SHEPARD

Hey.

TOM RUSSTLER

Hi.

They are both silent. Tom pulls out a cigar and puts it in his mouth. He pulls out a lighter and lights the cigar. He reaches out to Shepard.

TOM RUSSTLER

Want one?

SHEPARD

Nah.

It goes silent again.

SHEPARD

You know you really shouldn't smoke that, it's really bad for you.

Tom blows out smoke.

TOM RUSSTLER

It's suppose to be good for you.

SHEPARD

Nah, and smoking's frowned upon here.

TOM RUSSTLER

Eh, I don't care about any of that, I'll be back home soon and nothing that happened here will matter.

It goes silent.

SHEPARD

Can I ask you something?

TOM RUSSTLER

Sure.

SHEPARD

Why do you want to go back? What's there for you?

Tom thinks

TOM RUSSTLER

My daughter.

SHEPARD

We can bring her here,

TOM RUSSTLER

Still. (Pauses) this world's too complicated.

SHEPARD

You're wanted for death back there.

TOM RUSSTLER

Nothing compared to here. (pauses) When I was a kid, I would lay in pastures and dream about the future. This isn't what I had in mind

SHEPARD

Why not? We have spaceships, laser guns, what did you expect?

TOM RUSSTLER

It's not about that. You might have advanced intellectually, but at the cost of your humanity. In the past 10 hours I've been lied to, cheated to and attacked. Back in 1863 people worked hard, and america? Not a harder working country in the world. But people worked so that they could care for there loved ones. It wasn't about themselves, it was never about themselves. Everyone today seems out for their own interest, and only to help others if it benefits themselves.

SHEPARD

That's quite a sentiment from someone that's killed dozens.

TOM RUSSTLER

You think I do that for my personal benefit? Every person I've killed was for the safety of my daughter.

SHEPARD

So you are the hero.

Tom smirks.

TOM RUSSTLER

I'm not sure what I am. I've done good and I've done bad.

Shepard presses the auto pilot button and then gets up.

SHEPARD

Well you are going to have to decide at some point.

He exits. Tom thinks for a second.

EXT. SPACE- MORNING

The ship is sailing through space.

INT. SPACESHIP DINING ROOM- MORNING

Everyone except one sits a long silver table, everyone has futuristic alien meat in front of them. Tom walks over with the meat on his tray and sits in the empty seat. John, grossed out, is poking the meat with his fork.

TOM RUSSTLER

What is this?

SHEPARD

Borgen meat, it's good, try it.

TOM RUSSTLER

I, (pauses) fine

He takes a bite, then shrugs.

TOM RUSSTLER

It's alright.

JOHN

Do you have any chicken or turkey legs I can eat?

SHEPARD

Chicken? Why would you want chicken? This is so much better.

JOHN

Ughh.

He grudgingly takes a bite.

TOM RUSSTLER

So what's our plan, exactly?

SHEPARD

Well, (finishes chewing) every year every planets leader has a conference. It use to be the biggest event of the year, there would be parades and celebrations for the one day when every planet would get along, but in the past couple of years it has become full of secrecy. Taking place in hidden locations and no media is allowed to come close to the building where it takes place.

John takes a break from scarfing down food to swallow.

JOHN

Why?

SHEPARD

No one knows, but to our luck it is taking place on earth this year, and your blood, Tom, will be a hot topic. Our plan is to use a disguiser, which Sarah should've shown you earlier, to disguise you, Tom, into the ruler of Omarion, a planet just outside the milky way.

TOM RUSSTLER

Wait, why me?

SHEPARD

Because we can't risk you being found and captured, and once you turn on the disguiser you are stuck as that person for 24 hours. Which makes you safe.

TOM RUSSTLER

But what if I mess up?

SHEPARD

I have faith that you won't. All you have to do is bring up your blood.

JOHN

Wait what are we suppose to do with the actual leader of this planet?

SHEPARD

Well right now we are intercepting his ships path. We are sending out Jex and Tank in pods to get rid of the security without them warning anyone. Then you, Dr. Ion and Sarah will enter the ship with the disguiser and we will land the ship and get some gas. Sound good?

JOHN

Not really but okay.

SHEPARD

Tom. You are a big part in this plan. I have to know you are willing to be the hero for the greater good of the universe

TOM RUSSTLER

I am

It goes silent.

TOM RUSSTLER
So when do we start?

CUT TO:

EXT. SPACE- SPACE TIME

Shepard's ship is at a complete stop. There is one hole in the front of the ship.

SHEPARD
(over radio)
Are you ready?

JEX
Yes I am

SHEPARD
Good luck. We are all counting on you.

TANK
We won't disappoint.

A small pod shoots out of the front hole.

CUT TO:

INT. SMALL POD- SPACE

Jex sits in a small, one room, one circular windowed pod. He pilots the small aircraft with ease.

JEX
I made it out,

EXT. SPACE- NIGHT

A second pod shoots out of the same hole.

CUT TO:

INT. SMALL POD- SPACE

Tank sits in an identical pod.

TANK
As did I. Add mask.

CUT TO:

INT. SMALL POD- SPACE

Jex nods and presses a button on the control panel.

CUT TO:

INT. SMALL POD- SPACE

Tank presses the same button.

CUT TO:

EXT. SPACE- SPACE

The two pods turn invisible.

CUT TO:

INT. SPACESHIP COCKPIT- SPACE

Tom, Sarah, Shepard, Dr. Ion and John all sit in the main room.

TOM RUSSTLER

Now what?

SHEPARD

We wait for the signal.

CUT TO:

INT. POD- SPACE

Jex is sitting in the glass pod. His mouth drops in surprise as he looks out the front window.

CUT TO:

EXT. SPACE- SPACE

There is a line of three ships right in front of the invisible pods. The one in the front and back are small while the middle one is huge.

JEX

(OVER RADIO)

Found it.

SHEPARD
(over radio)
Perfect! Jex get the front one, and
Tank the back.

TANK
(over radio)
Got it.

SHEPARD
(over radio)
And again, good luck to you both.

JEX
Yes sir.

The barely visible pod with Jex in it goes up and under the first ship and connects to it. Tank follows by going to the back ship and connecting under it.

CUT TO:

INT. POD- SPACE

Jex stands up and grabs his holster with a plasma gun in it and straps around his waist. After he finishes the ceiling of the pod opens up to reveal the inside of the guard ship. He reaches up and pulls himself up and into a long white hallway. He stops and pulls his wrist to his mouth.

JEX
Alright where is the communication
room?

SHEPARD (over radio)
Should be in the cockpit. Which is just
down the hallway you're in now.

JEX
Got it boss.

He turns and starts walking towards the futuristic white door at the end of the hall whilst he pulls out his plasma gun.

CUT TO:

INT. GUARD SHIP- SPACE

Tank is in the exact same place.

TANK
I'm guessing that's the same for me?

SHEPARD
Yes,

BACK TO:

INT. JEX'S GUARD SHIP- SPACE

Jex walks up and puts his ear to the door.

GUARD #1
(muffled)
Yeah I ended it back in the Sherepna
Galaxy-

GUARD #2
(muffled)
Good, you needed to. It was getting
dangerous. But did you-

Jex pulls out two small circles with razors on one of the sides and a blue light on the other. He holds it from the blue light side with the razor sticking towards the door. He sticks them both at the top right and top left corners of the door and presses the lights.

The two machines move silently until they are touching. He then takes them out and puts them back in at the bottom left and bottom right corners and runs them from the door to the top. He then does the same thing to the bottom left and right and connects them. He holds the door up and pushes it into the cockpit and takes a step in.

There are five guards standing around the room and two pilots sitting down in the middle with one commander standing in between them. Jex holds up the door by holding the door knob and with his other hand he holds his plasma gun.

He brings it up and shoots two of the guards. Everyone looks in shock. The three other guards pull out their guns and start shooting plasma balls. The plasma balls bounce off the white metal door and hit the floor.

The pilots start to panic

PILOT 1
(panicked)

We have a-

Jex shoots the pilot before he can visit.

CUT TO:

INT. TANK'S GUARD SHIP COCKPIT- SPACE

The set up of the room is the same. The radio in the middle beeps.

PILOT 1
(over radio)
We have a--

It goes silent.

PILOT
What?

There is no sound except the static of the radio.

COMMANDER
Contact the main ship, we are being
attacked!

The pilot starts to type. The door behind the commander moves and Tank comes through and shoots the pilot. The guards start to fire back but Tank uses the door to deflect. Tank takes out everyone in the room and sits in the pilot seat,

TANK
Alright I'm in position

CUT TO:

INT. JEX'S GUARD SHIP COCKPIT- SPACE

Ex sits in the pilot seat

JEX
Me too.

SHEPARD
(over radio)
Great.

CUT TO:

INT. SHEPARDS SHIP COCKPIT- SPACE

Shepard sits in the main seat while everyone else except John sit in seats around him. John stands leaning against the doorway.

SHEPARD

We are initiating part two

Shepard presses buttons. John puts a cigar in his mouth.

SHEPARD

Our turn.

CUT TO:

EXT. SHEPARDS SHIP- SPACE

Shepard's ship stops completely, and it turns invisible.

CUT TO:

INT. SHEPARDS SHIP COCKPIT- SPACE

SARAH

Are we masked?

SHEPARD

We should be.

Shepard pulls a lever and turns the ship until the caravan of ships comes into view.

John, in awe, exhales the cigar smoke.

TOM RUSSTLER

So, what's the plan once we get in there?

SHEPARD

You and I are going to the cockpit to take out the pilots. Meanwhile, Dr. Ion is going to the communication room in the back of the ship to stop the people there from sending out any feed about our attack. And Sarah will go to Simons room and to knock him out. After, John, Sarah and I will take Simon and hide him out ship, than return to our ship

and take it to Earth and refill gas.
(Turns to Doctor Ion) you, Dr, will get
to the cockpit after you finish in the
communication room and take the ship
wherever Simon says he brought the
blood.

John puts the cigar back into his mouth.

TOM RUSSTLER
How are we going to get him to tell us
where he took the blood?

DOCTOR ION
I have a truth spell.

John takes cigar smoke out of his mouth.

JOHN
(smoke comes out of his
mouth)
What am I suppose to do?

TOM RUSSTLER
Once we get in the ship I need you to
block the entrance and make sure no one
tries to steal it.

JOHN
Sounds good.

CUT TO:

EXT. SHEPARD'S SHIP- SPACE

Shepard's ship approaches Simons ship, and goes
underneath and connects.

TOM RUSSTLER
Here we go.

Shepard gets up and exits the cockpit. Sarah and Dr.
Ion follow. Tom and John look at each other.

TOM RUSSTLER
You ready?

John nods seriously. They both exit.

CUT TO:

INT. SHEPARD'S SHIP BACKROOM- SPACE

They all stand in a circle in a dark room.

SHEPARD

Once we get up there we have to work quickly. Are you ready?

JOHN

I was never given a gun.

They pause. They all look at him. Shepard looks at Sarah.

SHEPARD

You didn't give him a gun?

SARAH

I thought you gave him one.

SHEPARD

No...

It goes silent.

SHEPARD

Well... Go get him a gun.

Sarah exits and after a moment of awkward silence she returns with a rifle gun. She tosses it to John; he catches it.

JOHN

Thanks.

SHEPARD

Now can we do this?

Everyone nods.

SHEPARD

(to Dr. Ion)

Your turn.

Dr. Ion walks in the middle of the circle they're standing in and puts his hands up and under the ceiling. Everyone pulls out their guns and gets ready. His hands light up and he draws a circle.

CUT TO:

INT. SIMONS SHIP HALLWAY- SPACE

The hallway is white, matching the style of the guard ships except much larger. Three guards are walking across the hallway in a line on the left side of the hall. On the right side of the hall the red circle from Doctor's hands is shown. The circle drops into the darkness of Shepard's ship. The guards turn in confusion. They walk towards it.

Tom gets shot up and through the hole and spreads his legs to where one leg is on each side of the hole. He draws his weapons and shoots the three guards. He takes a step on to the ship. He runs down the hall and looks around the corner. He turns back.

TOM RUSSTLER
(whispers)
Okay, it's clear.

Dr. Ion flies up into the ship and lands. He is followed by everyone else.

SHEPARD
Okay, get to your stations.

Dr. Ion turns and runs to the other side of the hallway and disappears around the corner. Shepard runs to the other side, he is followed by Tom and Sarah. Once they reach the end of the hall Tom and Shepard take a right and Sarah turns left. John stays in the middle, ready for attack.

CUT TO:

INT. SIMONS SHIP 2nd HALLWAY-SPACE

Tom and Shepard walk through the hallway, prepared for an attack. They approach a door and stop.

TOM RUSSTLER
(whisper)
How do we open it?

SHEPARD
(whisper)
We don't, we wait for Dr. Ion to get to the control room and he will open it. Let's just hope he gets there before they contact earth about the kidnapping.

Tom nods.

CUT TO:

INT. SIMONS COMMUNICATION ROOM- SPACE

The room has three rows of men sitting at computers with one general governing all three rows in a throne-like chair in the middle of the room. The only light from the room emits from the many screens and holograms except a line of white that goes around the outer sides of the ceiling. One man sits in front of a screen of the ships path and with a futuristic and holographic radar to his right. He speaks into a microphone.

MAN 1

We are passing Mars, we should be back on earth in no time.

MAN ON OTHER LINE

Sounds good, keep me posted.

He presses a button on his headphone and then touches the ship on his screen and it gives a lot of the information about the ship.

The man on right is swiping through live security camera feed on a large screen. He keeps swiping until he sees John pretending to draw his gun and shoot someone. The man looks at the 3 guards and the hole then looks up in fear.

CUT TO:

INT. SIMONS SHIP HALLWAY- SPACE -

Tom uses the futuristic rifle and pretends guys are rushing around the corner.

JOHN

Pow pow.

He looks at the gun then puts it away in displeasure.

JOHN

(Sighs apathetically)

He sits there in silence for a few seconds. He then leans against the wall and slide down until he is sitting.

CUT TO:

INT. SIMONS COMMUNICATION ROOM- SPACE

The man is going through the live feed and sees Tom and Shepard approaching the cockpit and Sarah approaching Simons room. He turns to the general.

MAN 2

We are under attack.

GENERAL

What?

MAN 2

There are people in the ship.

The man gets up and goes to the cameras. He watches Shepard and Tom. His eyes widen in shock. He turns to man 1.

GENERAL

Sound the alarm!

CUT TO:

INT. SIMONS SHIP 3rd HALLWAY- SPACE

Sarah approaches a door and the alarm sounds. The whole ship flashes red. She looks around in confusion.

SARAH

Shit.

She runs up to Simons door and pulls out a small golden cylindrical grenade and throws it at the door. The grenade slows down in mid air to the point where it seems almost still. Sarah quickly follows in moving slowly.

CUT TO:

INT. SIMONS COMMUNICATION ROOM- SPACE

One man in the front of the room is dialing a number.

MAN 3

Get me General-

Everyone in the room slows down until there are all moving in super slow motion. Dr. Ion, moving at normal speed, flies through the metal door and enters the communication room. He goes to man #1 first and

presses a button to turn off the alarm. Then, calmly, continues to the man making the phone call and touches the screen and it explodes. He then walks to the middle of the room, and a stream of blue light exits each finger and ties around everyone in the room and lifts them. His brings them all to the wall and the blue light streams connect them all to the wall. He plays time again.

They are all confused, an then mad. Dr. Ion stands victorious in front of the wall of officers. Dr. Ion takes a seat in Man #3's seat and starts dialing something. He brings a microphone to his face.

CUT TO:

INT. SIMONS SHIP 2ND HALLWAY- SPACE

Tom and Shepard stand against the door still.

DOCTOR ION
(over speaker)
I do apologize for that brief
interruption, we were just testing-

Tom and Shepard look at each other.

CUT TO:

INT. SIMONS SHIP HALLWAY- SPACE

John sits on the floor in boredom. He looks up once he hears Dr. Ion.

DOCTOR ION
(over speaker)
-Some alarm systems, please continue as
planned. Thanks.

It turns off

CUT TO:

INT. SIMONS SHIP 3RD HALLWAY- SPACE

The grand hits the door and it explodes. Sarah turns and covers her ears. She turns after and only sees smoke. She pulls out her gun and walks into the room.

CUT TO:

INT. SIMONS SHIP 2ND HALLWAY- SPACE

Tom and Shepard stand prepared for the door to open.

SHEPARD

Once we get in there we have to move quickly, got it?

TOM RUSSTLER

Yeah. I'll take the left side of the room you take right.

SHEPARD

Sounds good to me.

A beeping sound emerges from the door. They both look ready. The door lifts and they run into the room.

The cockpit is huge. With 20 men sitting and another general.

GENERAL STERLING, 50's, strong, black and white suite with black satchel around his shoulder.

The guards turn to shoot. Tom, is quicker on the draw and starts taking down guys. He shoots two and then seeks refuge behind a desk. Shepard follows and shoots o a guard, but then his behind a desk on the right side of the room.

Shepard aims for the general, who is ducked and shooting at Tom. Shepard doesn't see his face and the general turns and escapes the fight.

TOM RUSSTLER

(to Shepard)

Shepard! Follow the general!

Shepard nods and takes a few last shots. He takes down a few more guards and then pulls out a small circular device. He throws it above him and it explodes into a purple force field around him. He gets up and breaks into a sprint towards General Sterling.

Tom watches and follows Shepard closely and stays protecting him. The force field wares out and disappears mid sprint half way to General Sterling.

Shepard is in the middle of the room and is standing 15 feet from General Sterling. Is typing a number on a touch screen.

SHEPARD

Stop, it's over.

Shepard pulls his gun up and aims it towards General Sterling. He takes his hands off the screen and turns.

GENERAL STERLING

(shock)
Shepard?

Shepard's eyes widen.

SHEPARD

Sterling?

TOM RUSSTLER

You know him?

SHEPARD

(to Tom)
Yeah, we went to university together
back in the day.

He drops the gun.

SHEPARD

You're working for the corrupted
government?

GENERAL STERLING

(anger)
And you're trying to kidnap the
president.

SHEPARD

It's for the greater good.

GENERAL STERLING

Greater good? Look around (smirks, than
looses it)

Shepard looks around the room, everyone except them
and John are lying on the ground, dead.

GENERAL STERLING

What kind of greater good calls for
killing whole ship of people just doing
their job?

SHEPARD

The kind that sacrifices a few to safe
a few billion.

Sterling stays silent.

Sarah walks into the room with the president tied up and over her shoulder. He is transformed back into Trudgen, the alien.

SARAH

I've got the president, sort of.

Shepard looks in astonishment.

SARAH

I knocked him out and he turned into a Transforming Torrenite.

SHEPARD

A Torrenite? (Thinks) of course, it makes so much sense.

TOM RUSSTLER

Wait, what's going on?

SHEPARD

I just figured it out. And we need to get to Torren immediately.

General Sterling isn't surprised.

SHEPARD

You've known, haven't you?

General Sterling is silent. Shepard holds up his gun again.

She lays him down on a desk.

SHEPARD

I know you, Sterling, You don't have to be bad just for the paycheck... Why would you knowingly betray everyone on earth.

General Sterling looses down in grief, he than grows a crazy smile and looks up.

GENERAL STERLING

(satisfied)

Oh, it's much more than Earth. (Laughs)

He goes silent. He reaches into his satchel and, quickly, he throws three small grenades.

SHEPARD

Duck!

Everyone jumps from the explosions.

After numerous seconds of silence Shepard clears the smoke. General is gone.

TOM RUSSTLER
(background)
What did that even mean?

SHEPARD
He's gone!

The whole ship starts shaking.

SARAH
The escape shuttles!

They all run out of the room.

CUT TO:

INT. ESCAPE SHUTTLE ROOM- SPACE

They all run in. The one pod in the middle is gone.

SHEPARD
Shit. He escaped.

SARAH
What now?

SHEPARD
We continue as planned, no matter what he does, it's too late, we have the ship. No let's hurry, we don't have much time.

Doctor Ion and John enter.

JOHN
What was that?

SHEPARD
The general got away.

SARAH
He seemed little insane.

SHEPARD
He wasn't always like that, something happened.

He exits. The rest follow.

CUT TO:

INT. SIMONS SHIP COCKPIT- SPACE

Shepard sits at a giant computer.

TOM RUSSTLER

What did you mean, you figured it out?

SHEPARD

I know what we need to do.

JOHN

Well, what is it?

He types, Torrin. A bunch of pictures and descriptions show up.

SHEPARD

Torrin is the planet that thing is from. Torrin only allows two species to live there, both are originally indigenous to it anyways. Torrenits and Transforming Torrinites. Regular Torrinites occupy 99.3% of the population. While the very lucky .7% are Transforming Torrenites. They have the gift of being able to shape shift into anything.

TOM RUSSTLER

And why was one of those the president?

SHEPARD

Well, the ruler of Earth is a Transforming Torrenite. And Sterling said that there was much more than earth that was in danger.

TOM RUSSTLER

So it's safe to say that they are impersonating the leaders of multiple planets, right?

SHEPARD

Yes. And what scares me is, with your blood and access to every planets weakness, I wonder what they are building up to.

He starts typing. The ship's flight path comes up.

SHEPARD

The path of this ship says that Torrin is where the blood was delivered.

TOM RUSSTLER

So what do we do now?

SHEPARD

Well, back on Mars Doctor and I got our hands on a disguiser, which can disguise someone as someone else for 24 hours. We can use it to get into Torrin as Simon and retrieve the blood.

TOM RUSSTLER

Alright, who should do it?

It goes silent.

SARAH

I'll do it. I know the planet.

SHEPARD

Sounds good. You sure you're ready for something like this?

She nods.

SHEPARD

Than good luck.

He gets up and turns.

SARAH

Where are you going?

SHEPARD

If someone searches your ship we have to make sure the actual Simon Torrinite isn't here. I'm taking him to earth to refill energy and get rid of him.

SARAH

How?

SHEPARD

I know someone.

He starts walking. Tom gets up. John quickly mirrors.

TOM RUSSTLER

We're going too.

SHEPARD
No. They need you here.

TOM RUSSTLER
We'll be back to help, right?

SHEPARD
I guess. You guys can come.

Tom smiles.

TOM RUSSTLER
Great.

Shepard and Tom take the body and leave, Tom follows.
Dr. Ion turns to Sarah.

DOCTOR ION
You know how to fly a G.I. Lyrinx?

SARAH
Learned when I was 18.

DOCTOR ION
Good, you tell Jex and Tank the plan
and I'll go to the communication room
and give Earth Simons status.

Sarah nods.

EXT. FLATGROUND OUTSIDE SAR'ELS PALACE- SUNSET

1000 Torrenites stand in front of a giant 300 foot long garage-like room. On top of the giant garage opening stands Sar'Els with a general behind him on a balcony. He looks upon the group of Torrenites.

SAR'ELS
We've got enough to man 1000 ships!
With each government already corrupted,
we can't loose.

GENERAL
Correct sir. What did you do with the
American's blood?

SAR'ELS
Well. The scientists just looked at it
and it will only take a day for them to
make it into a serum that can redo

whatever it did to the American.

GENERAL

What's our first stop once the army is ready?

Sar'Els turns in confusion.

SAR'ELS

(confused)

Were you even listening when we went over the battle plan?

GENERAL

No I was on vacation.

Turns back to the army.

SAR'ELS

Oh. Well earth is the first place. Considering their advancements. It would provide a good use.

GENERAL

Have you told them yet?

SAR'ELS

I'm about to.

Sar'Els holds up a futuristic microphone.

SAR'ELS

Everyone.

Everyone looks.

SAR'ELS

You've been chosen to move the universe forwards. We will be legends! (Everyone cheer) tomorrow is the injection, I hope you all are ready. Earth is first!

Everyone cheers.

CUT TO:

INT. SHEPARD'S SHIP BACKROOM- NIGHT

The room is empty and silent.

TOM RUSSTLER (V.O.)

So then the world was in peace?

CUT TO:

INT. SHEPARD'S SHIP BEDROOMS- NIGHT

It is empty and silent too.

SHEPARD (V.O.)

Yeah. I know, it sounds hard to believe, and in a way, a lot of parts are still angry at each other, but we had to become one if we wanted to stay alive.

CUT TO:

INT. SHEPARD'S SHIP COCKPIT- NIGHT

Shepard sits in the main chair flying the ship. In chairs, John and Tom sit to his left and right. John is asleep. Simon sits in a chair behind him, tied up.

TOM RUSSTLER

That's crazy.

SHEPARD

So what about you? What was it like to be an actual cowboy?

TOM RUSSTLER

Cowboy? I ain't that. But like you'd expect it was hard at times and easy at others. But what I want to know is why you don't have a family?

SHEPARD

Well... I actually have a daughter.

TOM RUSSTLER

You do? How old.

SHEPARD

27. But I haven't seen her sense she was 14 and she ran away to the other side of the galaxy.

TOM RUSSTLER

Really? Why?

SHEPARD

She hated me because she thought I ignored her. She thought I had become a

slave to the government. If only she could see me now.

TOM RUSSTLER
You're trying to save it.

SHEPARD
(smirks)
I'm not trying to save the government,
I'm trying to save the people.

TOM RUSSTLER
Wow, I guess not all of you guys are selfish.

SHEPARD
In life you have two options, good or bad. Sometimes being bad gives you more benefits, but good always brings you happiness, and that's the most important thing.

TOM RUSSTLER
But sometimes you have to be bad.

SHEPARD
Only if you believe so... I know you are a little bit lost. You want to do good but your life has led for you to do bad. But I know you are good, you just haven't realized it yet... Hell, you're traveling the universe to save a planet of people you think are selfish, that sounds like something someone good would do to me. But what do I know, it's your decision.

He thinks for a second. Simon grunts.

SIMON
Where am I?

Tom turns,

TOM RUSSTLER
He's awake.

Shepard turns on autopilot.

They get up and approach him.

SIMON
Who are you?

SHEPARD
We're the good guys.

Simon smirks.

SHEPARD
I've always known Sar'Els was a little
crazy, but not attacking earth crazy.
You guys don't stand a chance.

SIMON
Oh we do... Trust me... I've made the
government weak. And my absence will
make Earth useless.

SHEPARD
Not if we can stop it-

TOM RUSSTLER
What did they do with my blood?

SIMON
(smirks)
Wouldn't you like to know?

SHEPARD
I think you've forgot who's the one
tied up.

SIMON
I can escape whenever I want, I just
find you entertaining.

TOM RUSSTLER
That's what they all say.

SHEPARD
Is he using it to file an army?

SIMON
(sarcastically)
I don't know. Maybe.

TOM RUSSTLER
This isn't working.

SHEPARD
Just wait.

SIMON
You guys don't stand a chance. I mean
look at yourselves.(to Tom) first of
all you are harboring the most wanted

person in the universe, second, you've kidnapped the most influential person on the planet.

SHEPARD

You're not the real pres-

SIMON

You gonna let me finish?

It is silent.

SIMON

Okay. Thirdly, you're being hunted by every assassin and bounty hunter in the galaxy and lastly you're trying to fight the biggest conqueror that's ever lived.

SHEPARD

He's really got you guys brainwashed.

SIMON

(calmly)

You guys are in way over your head. And I also think my interest has wore off.

His arm stretches through the rope and wraps around Shepard. He flings him across the room; he hits the wall.

SHEPARD

Agh!

TOM RUSSTLER

Holy shit!

Tom draws his weapon. Simon brings his arm over and flings the gun out of his hand and wraps it around him. Simon grows until he's broken the rope. Simon is now hulk-like. Shepard gets up. He looks and sees Tom's gun on the other side of the room on the floor. He slowly crawls towards it, without Simon seeing.

Tom, with a lot of struggling, breaks out of Simons grab. He runs up and jumps to punch Simon. He hits him and he flies towards the ground. He draws his other gun and is about to shoot him while he is on the ground. He turns and transforms into his daughter.

DAUGHTER

Don't shoot me daddy.

TOM RUSSTLER

Wha-

In a split second Simon clenches his right fist and grows it until it's huge and punches Tom. Tom flies to the other side of the room. He hits the front window. He gets up and sees that John isn't there.

He looks back into the cockpit and Simon is gone. The only person he sees is Shepard.

TOM RUSSTLER

Where did he go?

SHEPARD

I don't know, I missed it.

TOM RUSSTLER

Shit.

Without realizing, Simon grows behind him as a black tar-like substance. He grows to the point where he is towering over Tom.

Tom turns and looks up at him. The tar lands on him and covers him completely. The tar solidifies and chokes him for a few seconds. A blade to a knife goes through Simon. Simon clubs off him and slides to the other side of the room and regrows to his original body. Tom pants and is on the verge of passing out. Simon turns into Tom. Tom runs at Simon and punches him. Simon flies across the room. Simon quickly runs back and punches Tom, Tom deflects and a fist fight breaks out.

Simon punches Tom to the ground. Simon jumps on top of him and starts punching. He then gets shot in the head and falls over. Tom, confused, looks from where the shot came from. John stands there with a rifle in his hands.

TOM RUSSTLER

How'd you know it wasn't me?

JOHN

I was watching the whole fight, how would I not?

TOM RUSSTLER

I don't know.

He gets up, and looks at the corpse.

TOM RUSSTLER

Way to go, you killed the president of Earth.

Shepard walks up.

JOHN

You mean saved your life?

SHEPARD

(tired)

He's not dead. A Transforming Torrinite doesn't have any vital organs in its brain. He won't even bleed out. (Walks towards the steering wheel) He'll be awake again in about 10 hours.

JOHN

See?

TOM RUSSTLER

Whatever.

They follow and resume the same seats, except they look as if they were just in a battle.

JOHN

Are we gonna just leave him there?

No one says anything.

TOM RUSSTLER

Did we actually get any information for that?

SHEPARD

Not much except they are attacking earth with an army fixed with your blood.

TOM RUSSTLER

So we're in trouble?

SHEPARD

Big time. Let's just hope Sarah knows what she's doing, after we drop Simon off on earth and get more energy we better catch up. Because if they have to reproduce the blood, than there's a lot more than that one test tube that was pulled from the lab.

TOM RUSSTLER

Great. So there's no way we could possibly wipe it all out.

JOHN

Well we could storm the place. With Tom and the Doctor, I'm sure we'll be fine.

SHEPARD

It's still not very likely. Us against a hundred? You think we could do that?

JOHN

Doesn't slip my mind for a second.

SHEPARD

Let's hope we won't have to.

TOM RUSSTLER

Alright I'm going to sleep.

SHEPARD

Don't, we'll be landing in a minute

Shepard turns on auto-land

SHEPARD

We'll land at the energy stop.

CUT TO:

EXT. SHEPARD'S SHIP- SPACE

The ship enters the atmosphere of Earth.

CUT TO:

INT. SHEPARD'S SHIP COCKPIT- NIGHT

SHEPARD

So when we get there I will refill with the energy we need while you guys will bring Simon's body to the capitol building, it's only a block away from where will be landing.

JOHN

Okay, what's it look like?

SHEPARD

It is the only building that hasn't changed since its build in 1793

TOM RUSSTLER

(to John)

Don't you remember? The white building with the golden statue on it? You and I have passed it before.

JOHN

I think I remember it.

SHEPARD

Good. Dump it at the front steps. Once the government realizes that he was the president than we will get a new president.

TOM RUSSTLER

How would they know he's president?

SHEPARD

Transforming Torrinites aren't allowed on Earth because of stuff like this

JOHN

How many times has this happened?

SHEPARD

Well not to the president but celebrities, athletes but they've always been caught before the president.

TOM RUSSTLER

How are we suppose to get to DC with a body without being seen?

SHEPARD

It won't be easy, but I've gotten you this.

He holds out a metal disk with a holographic 2d map coming out of it. It shows the city of DC. There is a red line going through different roads.

SHEPARD

Sense DC is the biggest city in the world there will be a lot of people. But follow this, it will take you through back ally ways until you reach the capitol building.

Tom takes it.

TOM RUSSTLER

So is that it?

SHEPARD

No.

Tom reaches down and pulls up two gas masks.

JOHN

What the hell is that?

SHEPARD

They're gas masks, not only will they
hid your faces, they'll also keep O2
flowing even when there is poisonous
gasses in the air.

JOHN

Poisonous gasses?

Shepard pulls out a dirty belt with multiple
compartments. Each compartment has a symbol in it. He
gives it to tom.

SHEPARD

If you run into someone, make sure they
don't get away by using these. Each one
does something that will stop them.

TOM RUSSTLER

Like what?

SHEPARD

We don't have time to go over it. But
know the one in the front will paralyze
anyone for 24 hours.

Tom opens one of the compartments and pulls out a
handful. They're small and glowing green.

SHEPARD

If you throw them hard enough they'll
activate.

Tom gives a suspicious look.

SHEPARD

And don't worry about killing anyone,
none of them are fatal, except the one
in the back, the pouch in the back has
ten . And don't be afraid to shoot,
medicine has advanced to the point
where as long as it isn't the brain or
heart it can be fixed.

Tom stands and puts it around it waste.

JOHN

So just don't shoot the head.

SHEPARD

Yes. And I've heard you two are quite the marksmen.

TOM RUSSTLER

Yeah

JOHN

How come Tom gets a cool gadget but I don't?

SHEPARD

You want one? Your double barrel shotgun's pretty good already.

JOHN

But is there anything else in case it breaks?

The ship is shaking due to its landing.

SHEPARD

Check the metal box next to the door, pick which ever one you like best.

JOHN

Thanks

He gets up and approaches the box. He opens it. It is filled with metal gadgets. He picks up a small gun and its holster.

JOHN

What's this do?

SHEPARD

Shoots out Grim. A sticky rope-like substance from the Xemblar system. What ever you hit will shoot it towards you, or you to it. You're pretty much Spiderman.

JOHN

Who?

SHEPARD

Wait, never mind I think I have my years confused.

John attaches the holster to his belt and puts it on. Tom puts his gas mask on. He turns to John.

TOM RUSSTLER

John, put this on.

He throws him the other gas mask. He catches it and puts it on.

JOHN

Mind giving me some of those poison things?

Tom takes out a handful and gives it to John. John puts it in one of his compartments.

JOHN

Thanks.

The ship lands at the exact middle spot of the stop. The back was facing the store part. They are in the back row. The place is full of people. It is light a big futuristic gas station. Shepard exits his chair.

SHEPARD

You guys ready?

TOM RUSSTLER

You ask that a lot.

SHEPARD

Well are you?

TOM RUSSTLER

Should be.

Shepard takes out a body bag.

SHEPARD

So I want you to put him in this.

TOM RUSSTLER

Got it.

SHEPARD

And there are cameras everywhere at the capitol, so just drop him right outside and come back. This should only take a minute. Any questions?

They both shake their heads. John takes the bag and walks over to Simon and starts wrapping him up. Tom follows behind and brings up the map.

TOM RUSSTLER

It says here it's only three blocks, so
it shouldn't take too long.

JOHN

Assuming we don't mess up.

John finishes covering Simon. Shepard presses a button
than exits the room. John tries to pick Simon up.

JOHN

Shit, that's heavy.

Tom puts away the map and grabs Simon by the legs,
while John his head. They pick him up and follow
Shepard. They enter a room where the ship has the exit
dropped. Shepard walks halfway down than turns.

SHEPARD

Whatever you do, don't get caught by an
official, they're all over the place
and if they see you than the whole
police force will be following you.

JOHN

(yells)

Why are we doing this?!

It goes silent.

JOHN

Sorry. It's true, we aren't near ready
for this.

SHEPARD

Well you wanted to come with me, now
this is you being useful.

He continues walking and exits the ship. Tom and John
walk down and out of the ship and see the giant and
populated Energy stop They immediately turn and walk
back on the ship without speaking.

JOHN

(panicked)

What the fuck was that?

Tom pulls out the map.

TOM RUSSTLER

(calm and collected)

That was a lot bigger than expected.

JOHN

Which direction are suppose to go in?

TOM RUSSTLER

We are suppose to go the right and enter that alleyway.

JOHN

Well how the hell are we suppose to do that?

TOM RUSSTLER

Um... Maybe... Here

Tom tosses it over his shoulder.

JOHN

How did you?

TOM RUSSTLER

Looks less suspicious, right?

JOHN

Yeah but how are you doing that?

TOM RUSSTLER

It's not easy, let's just get somewhere hidden before I a can't take it anymore.

JOHN

Got it.

TOM RUSSTLER

Just for safe measures, try and distract everyone.

JOHN

You got it.

He starts walking down the ramp, he stops and turns,

JOHN

Just to make sure. This doesn't make you my boss, I just think it's a good idea.

TOM RUSSTLER

Okay.

John continues. Tom follows.

CUT TO:

EXT. ENERGY STOP- NIGHT

John exits the ship and runs into the middle of the stop.

JOHN
(yells)
Hey everyone!(pulls out a cigars) Free cigars!

No one responds except a mom with a lot of plastic surgery that gasps while tending to her 4 year old daughter.

Tom exits and runs towards the ally way while struggling a lot. He makes it without being spotted.

JOHN
Never mind.

He runs to the alleyway. He gets there. Tom sits on the ground with Simon laying in front of him.

JOHN
We made it.

TOM RUSSTLER
Yeah.

JOHN
So what now?

Tom pulls out his map.

TOM RUSSTLER
We keep walking and we should come across a bigger ally way which should take us mostly there.

JOHN
Sounds good, let's go.

Tom stands and picks up Simon by the head. John picks up his feet.

They start walking.

CUT TO:

INT. SIMONS SHIP COCKPIT- SPACE

Doctor Ion and Sarah sit in their two driving seats.

They are exhausted. Sarah drives but Doctor Ion is staying up with her.

DOCTOR ION

So then, you're not going to believe this, and then he says, I collided with a green Crusader ship yesterday!

SARAH

(intrigued)

So it was you that started it and the first place?

DOCTOR ION

Yeah, so that's how I wasted my one week of vacation.

She laughs. It goes silent and the smiles fade.

SARAH

You think they're done?

DOCTOR ION

Probably not. They probably just got there.

SARAH

What do you think's coming for us on Torrin?

DOCTOR ION

Nothing good. While you go for the main potion, we have to assume that there are backups that we need to destroy. Which you can leave to us.

Sarah nods.

SARAH

You know what I just realized Doctor?

DOCTOR ION

What?

SARAH

I know nothing about your past.

DOCTOR ION

Well I can say the same for you.

SARAH

Well that isn't fair, I asked first. I've known you for years but I feels as

if we just met.

DOCTOR ION

Well, I was born in Sions, Aubara.

SARAH

I know that, but what made you wipe up at Mars? You don't seem like the guy to do something wrong.

DOCTOR ION

No.... Well... (Drops head) yes.

SARAH

No don't be sad, everyone makes mistakes.

DOCTOR ION

Not like me. A hundred years ago I was the best doctor on the planet. But things change.

SARAH

Why? What happened?

DOCTOR ION

Well, just like Shepard I worked for the government, until one day I found out that they were hiding something, something bad, which I guess is the Torrinite thing. Anyways they saw me but I escaped before they could stop me. I then went into hiding, where I stayed until the world leader had my whole family except my son killed in an effort to draw me back. And it did more than draw me back. I went to the meeting place and killed everyone in there, including the president. My son was horrified but forgiving, but I could never forgive myself. And then I went to Mars in an effort to find safety and brought my son to Earth so that he could live a normal life.

SARAH

Wow. I'm so sorry.

DOCTOR ION

Yeah it's fine, but now I have to save him again.

SARAH

At least your son's alive.

DOCTOR ION

He might be alive but I can never see him again. What about you?

SARAH

Eh. Definitely not that. But my parents hate me, so there's that.

DOCTOR ION

Why do they hate you?

SARAH

Not okay with this conspiracy stuff, they think I'm some lunatic. But I think they'll forgive me after I save the world.

DOCTOR ION

Forgive you? From what?

SARAH

Leaving my university and coming here.

CUT TO:

EXT. ALLEYWAY- NIGHT

Tom and John carry Simon across a bigger alleyway, with garage doors, graffiti and a lot of suspicious activity.

TOM RUSSTLER

You still okay?

JOHN

Yeah, I think you've got most of the weight. Are we almost there?

TOM RUSSTLER

We should be there any minute.

Five men in old, dirty clothes approach them.

MAN

Hey, what is that?

Tom and John look.

JOHN

We don't want any trouble.

MAN 1

I think that's a dead guy.

MAN

Is that a dead guy?

TOM RUSSTLER

No.

MAN

Than what is it?

MAN 3

It's definitely a dead guy.

MAN

You know you can get in a lot of trouble for that?

TOM RUSSTLER

Yeah we know.

MAN

And we can get a lot of money for turning you in.

TOM RUSSTLER

(to John)

Drop him.

They both set him down.

TOM RUSSTLER

You looking for a fight.

MAN

No, but three bodies will do.

JOHN

(to Tom)

Remember, anywhere but the face and heart.

Tom grabs four grenades and throws them. They spread

John draws his shotgun and stick gun and shoots the stick gun at one of the men. The man comes flying towards him. Once he gets close he shoots him in the stomach with his shotgun. He holsters his guns.

The rest are paralyzed.

JOHN

That was easy.

A lady was watching from one of the exits of the alleyway.

LADY

Oh my god!

Tom and John look in shock. The lady runs.

TOM RUSSTLER

Shit. Lets movie quickly.

They pick the body back up and start walking across the ALLEYWAY AGAIN.

CUT TO:

EXT. ENERGY STOP-NIGHT

Simon is sitting next to the wire, which is plugged into the ship. A lady comes running from the ally way with a holographic cellphone at her ear.

LADY

(panicked)

Please come as soon as you can. There are two masked men carrying a corpse walking through baker's Ally.

Simon looks.

SIMON

Shit.

CUT TO:

EXT. ALLYWAY-NIGHT

Tom and John are fast walking across the ally way. Sirens blare in the background.

JOHN

(yells)

What's that horrible noise?

TOM RUSSTLER

(yells)

I don't know? But we are almost there, I can see it.

The capitol building is showing on the other end of the alleyway 1000 feet away.

JOHN

I don't know how much longer I can carry this thing for.

TOM RUSSTLER

Just a little longer.

Police officers enter from every entrance. Each of them with guns.

POLICE MAN

Stop right there!

JOHN

Shit.

Police officers go in front of them. Tom and John come to a stop.

JOHN

(whispers)
What do we do now?

TOM RUSSTLER

(whispers)
We wait for...

POLICE MAN

Drop the man, now!

The police man has his gun aimed at Tom.

TOM RUSSTLER

(whispers)
...An opportunity.

He drops the body, THE John follows. Tom TREFH into his bag.

POLICE MAN

Get your hand out of the bag.

TOM RUSSTLER

Okay.

Tom flings three grenades out of one of the compartments and they go off all around the police men. The police man shoots Tom in the chest. Tom looks at it, than looks back up, unfazed.

John pulls out his stick gun and fires it to the top of a building. In a split second, he flings to the top, on the way, he uses his shotgun to take out a guard. Every Police man that fires at him misses. He gets to the roof and pulls himself up.

Tom throws more gas grenades around

The whole alleyway is flooded with gas. John looks down from the roof.

Tom is aimlessly shooting with his 2 revolvers. The sirens are still blazing and the lights add a tint to the sky.

A police officer with a gas mask comes from behind Tom, Tom doesn't even notice. He's about to pull the trigger when John drops down, grabs Tom and slings back onto the roof with John.

TOM RUSSTLER

Whoa. Thanks.

JOHN

Now what do we do?

TOM RUSSTLER

We get back to Simon

JOHN

What about the body?

TOM RUSSTLER

I'm sure they've already found it.

JOHN

You're right.

John runs and jumps off the side off the building and into the fog. The stick comes out and latches on to the building 2 to the left of Tom and he swings up to it.

JOHN

(yells)

Try and keep up.

Tom runs and jumps to the next building. John keeps slinging to buildings and keeps ahead of Tom. Cops are following from the streets and the alleyway. Their sirens and lights are blazing. Three cops in metal exosuits jump up to the roof in front of John. John quickly comes to a compete stop, Tom catches up, then

stops.

They three cops hold their hands towards Tom and John. Mini guns emerge from their wrists.

POLICE MAN

Drop your weapons.

They both do so.

POLICE MAN

Put your hands behind your back

Tom reaches behind slowly and puts his hand in the pouch with the explosive grenades. They police men starts approaching. Tom throws the grenades and they go off. They don't even move.

POLICE MAN

Fire!

The men hold up the guns and the roof caves in. The cops start sinking into the building. At last second, john grabs both his guns and fires the sticky gun down to the road. He grabs Tom and they both escape the rooftops. They land on the road.

TOM RUSSTLER

Quick thinking.

JOHN

Thanks, you have your guns?

Tom pulls his revolvers out of his holsters.

JOHN

Good.

More armored men emerge from the smoke and jump over buildings and into alleyway.

JOHN

You think we can make it?

TOM RUSSTLER

We can try.

Tom runs down the ally way, with John close behind.

The police run quickly towards Tom and John. More exosuit cops jump in front of them. They stop.

John nudges Tom. Tom looks, there is another ally way

leading off of where they are stuck. They turn and run down that one, escaping them. The cops follow.

They take another turn into another alleyway. They stop to catch their breath in front of a cracked open garage door.

JOHN
(panting)
Shepard told us not to do this.

MAN 1
(whispers)
Psst!

TOM RUSSTLER
What was that?

MAN 1
(whispers)
Climb under the garage, Hurry!

They look at each other.

TOM RUSSTLER
We don't have any other choice.

They both slide under. The garage door closes.

INT. GARAGE- NIGHT

The room is pitch black. The man is unseen

JOHN
Hello?

TOM RUSSTLER
Where are you.

MAN 1
Oh.... I'm right here.

They turn towards the voice. Ralph, 30's, small and skinny, dirty and homeless.

RALPH
Hi I'm Ralph! I've ben following your case on the news.

TOM RUSSTLER
So I'm guessing you want some money?

RALPH
Money? No not at all. I'm on your team,
I'm one of you.

John and Tom look at each other, suspicious.

TOM RUSSTLER
Hm... Convenient.

RALPH
No you don't understand, I know.

JOHN
Know what?

RALPH
The government's made up of Torrinites.

TOM RUSSTLER
How'd... How'd you know?

RALPH
Well..

He starts walking towards a dark wall. They follow.
Once they reach a sensor light turns on revealing the
whole wall is filled with newspaper clippings, string
connecting stuff, and paper with writing.

RALPH
I've suspected it for some time, and
when you guys arrived with a Torrinite,
it all made sense. And now I'm
wondering what some government
experiment has to do with it?

TOM RUSSTLER
Me?

RALPH
Yeah, why did you escape, and what are
you doing now?

JOHN
Well...

TOM RUSSTLER
What are you doing?

JOHN
I trust him, I mean he did just save
us.

TOM RUSSTLER

Fine.

JOHN

Well... That Torrinite we were hiding was the president.

RALPH

(intrigued)

Why'd you have the president? Computer write this.

COMPUTER

Writing

TOM RUSSTLER

What was that?

RALPH

My robot, don't worry about it. Keep talking

JOHN

Well do you know anything about his experiment?

RALPH

Everything, like how Simon just delivered your superior blood to a mysterious planet, which I'm guessing is Torrin, why would they hide that?

JOHN

Well yeah, we intercepted their caravan and our allies are taking it to Torrin to destroy the blood sample.

RALPH

Well it's been a day they probably have backups.

JOHN

Backups?

TOM RUSSTLER

I'm sure Shepard knows that.

RALPH

Shepard? The ex lead scientist of the governments facility?

JOHN

You know him?

RALPH

Yeah, he use to work at Area 51, if my calculations were right.

JOHN

Yeah well we had to get here to get rid of Simons body, but we got caught with it and we badly need to get back to his ship. Will you help us?

RALPH

Of course I'll help you; you seem like you need it, but I have one question. What are they planning on doing with your blood?

TOM RUSSTLER

They're fueling an army to take against earth.

RALPH

Wow...

He thinks

RALPH

Computer, you get all that?

VOICE

Yes sir.

TOM RUSSTLER

So, how do you plan on getting us to Shepard.

RALPH

Where is he?

TOM RUSSTLER

The energy station.

RALPH

Oh, I get you there. Follow me.

He turns and starts walking to the other side of the garage,

RALPH

Computer, lights on.

The lights turn on to reveal a big machine, covered by tarp. He grabs it and throws the tarp off to reveal a big red cycle, the back wheel is bigger than the

front, and it resembles a Tron light bike except its much bigger.

RALPH
This is yours.

JOHN
Whoa...

TOM RUSSTLER
There's no way we can pilot this.

RALPH
Drive not pilot but yeah, I'll take you there. Trust me, you're in good hands.

JOHN
You think it will get us there?

RALPH
Are you kidding? It can eat those cop cars.

CUT TO:

EXT. ALLEYWAY-NIGHT

Cop cars are driving through the alleyway. The garage door slowly glows red and then the cycle bursts through, breaking the door. The back wheel turns the whole cycle left and it starts speeding down the alleyway, trampling over cars.

Tom and John are in the back, shooting cops

JOHN
Yee haw!

He shoots a wheel of a car and it spins into the wall.

JOHN
Go for the wheels!

Tom throws more explosives. Ralph turns back into the main alleyway. There is an army of cars following. Tom looks up into the sky for a brief second and sees Crossbones ship.

TOM RUSSTLER
John!

JOHN

What is it?

TOM RUSSTLER

It's one of those assassins ships I saw
at Mars!

JOHN

You think they're here for you.

TOM RUSSTLER

I think so.

JOHN

How'd they know we were here?

TOM RUSSTLER

(suspicious)

Not sure.

Ralph turns into the last ally way that leads to the
energy station.

CUT TO:

EXT. ENERGY STOP- NIGHT

Shepard puts the wire back on the hanger and walks to
the opening ramp and sits on it. He pulls out a flask
and opens it to take a sip. He sighs relief.

The cycle emerges from the ally with seven cop cars
following. Shepard stands up in panic and puts the
flask away.

SHEPARD

Shit.

TOM RUSSTLER

(to ralph)

It's that one!

RALPH

You got it!

He takes them to Shepard and stops.

RALPH

Hurry!

Tom and John get off and run to Shepard.

SHEPARD

I said don't get the polices attention.

JOHN

Its fine, let's just get out of here.

They walk on board. John turns to Ralph.

JOHN

What about you?

RALPH

Oh I can loose 'em.

John nods and turns to enter. He stops again mid ramp and turns to see Tom standing there, he scans the ship.

JOHN

What are you looking for?

He gets shot in the shoulder, but doesn't even flinch. The cops surround the ship in cars, they stand behind them, with guns pointed. Under the ship the tracking device from Toad is blinking.

TOM RUSSTLER

There is it.

JOHN

(yells)
What?

TOM RUSSTLER

It's the tracking device. It's how the assassins found us.

JOHN

So?

Tom runs up to it and takes it.

TOM RUSSTLER

Get out of here. I need to take this thing as far away as possible.

JOHN

No why?

TOM RUSSTLER

You guys don't need me anymore. I can handle them.

JOHN

I'm not leaving you.

Shepard walks from behind John.

SHEPARD

We have to go now! This ship can't take many more hits.

John looks conflicted,

JOHN

Uhhh, agh! You're an idiot.

He turns and walks into the ship, the door closes. Tom puts the tracker into his pocket.

Tom turns to Ralph.

TOM RUSSTLER

How fast can that thing go?

RALPH

Fast, why?

TOM RUSSTLER

I need you to take me as far as possible.

RALPH

Sounds good, get on.

Tom gets on the cycle and a turbo booster emerges from the back of the cycle and turns on. The cycle goes flying out of the city. The ship takes off.

CUT TO:

EXT. SHEPARD'S SHIP COCKPIT- SPACE

John walks up to the cockpit, where Shepard sits.

JOHN

Why the hell would we just leave him like that?

SHEPARD

It's fine

He pulls out a handheld machine with a screen on it.

SHEPARD

I put a tracker in his belt. So we'll

know if he gets in the governments
hands

JOHN

Are you kidding? What if those
assassins kill him?

SHEPARD

They won't be able to. What I feared
was going to happen happened. The
advanced genes would take a toll of him
and he's gone unstable, I hope he gets
it all out of his system. I actually
feel bad for those assassins...

CUT TO:

EXT. FOREST-NIGHT

Ralph and Tom have completely escaped the police. They
ride through the forest. Tom has an evil look in his
eye while the wind brushes against his hair.

SHEPARD (V.O.)

... Now that he's snapped, his full
power will be released, and it would be
like the strongest man on earth times
100. and I'd be surprised if even one
of those assassins live. Once he makes
it,

BACK TO:

INT. SHEPARD'S SHIP COCKPIT- SPACE

SHEPARD

we'll have every assassin off our tail
and a new ship.

JOHN

Well how can he fly the ship?

SHEPARD

I'm sure your friend with the M10
Mazurati cycle can fly a plane. That's
one of the most expensive motorcycles
in the galaxy.

JOHN

Much bigger than my old horse.

BACK TO:

EXT. FOREST-NIGHT

They enter an open field and Ralph pulls over.

RALPH
Is this good?

TOM RUSSTLER
It's perfect.

He gets off the cycle and lays the tracker on the ground, ralph stays on the bike.

RALPH
You think they're coming?

The ship turns its lights on and it's revealed that it's right in front of Tom. Tom isn't scared.

The ship lands and the door opens. Men walk out of the white and surround Tom.

Crossbones walks out and in front of Tom. He motions with his fingers and the giant green monster grabs Tom. Tom doesn't resist.

CROSSBONES
There you are... I knew we'd catch you.

TOM RUSSTLER
Stop following us. You are endangering this whole universe.

CROSSBONES
I don't care about that. But I heard from a friend that we need to take you to Torrin and we'll get your 700 million bounty. So sorry.

He turns and starts walking.

CROSSBONES
Oh, and it's dead or alive so...

He motions his fingers. The bounty hunters pull out his guns. They all shoot. He is unaffected. In a split second, Tom breaks out of the green aliens hands and shoots the green alien in the head with his revolvers. He falls to the ground, dead.

Everyone else rushes him. The first man that attacks him is a blue alien. Tom upper cuts him and he flies across the night sky. Everyone else attacks him. He takes them all down. He gets to cross bones, and uppercuts him, too. Crossbones is unaffected. Crossbones punches him in the head and Tom flies back.

Tom gets more enraged and charges Crossbones. They start a fistfight and they are both evenly matched.

After a long fight Crossbones gets the lead and uses his plasma blaster and blasts Tom in the head, knocking him unconscious.

FADE TO BLACK.

FADE IN: INT. SHEPARD'S SHIP COCKPIT-SPACE

Shepard drives. John walks in and yawns.

SHEPARD

You sleep?

JOHN

A little bit.

SHEPARD

Well you can take what you can get, today's a big day, we are invading Torrin.

John comes and sits down. He looks out the window, Simons caravan is in front of them.

JOHN

Is that Sarah?

SHEPARD

Yeah, we attached a microphone and camera to her so we will be able to see what she sees.

JOHN

What happened to Tom?

SHEPARD

He's actually ahead of us. He's been making up a lot of lost time. He'll probably beat us to Torrin.

JOHN

Is he okay?

SHEPARD
Yeah, his icon will glow blue if he dies.

JOHN
Oh... Okay...

CUT TO:

INT. SIMONS SHIP COCKPIT-SPACE

Dr. Ion stands waiting for Sarah to enter.

Sarah enters and is disguised as Simon.

DOCTOR ION
Whoa... Looks great.

SARAH
(Simons voice)
You think it will work?

DOCTOR ION
You studied his mannerisms all night so I'm positive you'll pass as the perfect Simon.

CUT TO:

INT. ASSASSINS SHIP-SPACE

Tom sits in the passenger seat of the ship, the only other person in the room is Crossbones, with his mask off and his armor retreated into his spine. A servant enters with drinks.

Tom wakes up.

TOM RUSSTLER
Where am I?

Crossbones takes a drink

CROSSBONES
My ship. Mimosa?

TOM RUSSTLER
No thanks. I want to know where we are going.

CROSSBONES

Calm down, all will be answered. First of all, I'm so sorry I tried to kill you, really am, I knew you were strong, but I didn't know you were that strong. You killed nearly everyone on the ship.

TOM RUSSTLER

I did? I am so sorry. It wasn't... I don't even remember...

CROSSBONES

It's fine, I hated most of them anyways. And it means a bigger cut for me.

TOM RUSSTLER

Wait, you're turning me into Torrin?

CROSSBONES

Yeah but that's not all. After the fight I realized that we could make so much more money off of this than we were going to.

TOM RUSSTLER

What?

CROSSBONES

Your original bounty was 700 million dollars. But if we can turn you in, and you can use your immense strength to take your blood and get out, Your bounty will be doubled and we would've already gotten the 700 million. So we can turn you in again and you can break out again. They don't enslave the universe without the blood and we are super rich. Everyone's happy.

TOM RUSSTLER

But that doesn't destroy the problem, it just prolong helium it.

CROSSBONES

It stops it long enough for the earth government to realize what's happening and for them to stop it. But imagine it. Richest person in the galaxy.

TOM RUSSTLER

It does sound nice. But I'm done with scams. I'm trying to be a better person for my daughter.

CROSSBONES

Your daughter? Whatever they told you they are lying to you, if you go with them than you will never see her again. But with the amount of money you'll get with this, you can buy a time machine yourself and go back to her.

Tom thinks.

TOM RUSSTLER

Okay... So what do I need to do?

CUT TO:

EXT. FLAT GROUND OUTISDE SAR'ELS PALACE- MORNING.

There are ships set up all around and standing around. Sar'Els is in the same place on top of the garage.

SAR'ELS

Welcome to vaccination day!

Everyone cheers,

SAR'ELS

Today we make history! Remember to listen to where you need to go after you are given the blood.

A Torrinite comes up from behind him.

TORRINITE

Now what?

SAR'ELS

I am going to my palace, to rest up for the greatest day in history. If something of importance happens, tell me, otherwise, I wish to be alone.

He exits.

CUT TO:

INT. SHEPARDS SHIP COCKPIT-SPACE

John and Shepard sit in their seats.

SHEPARD

You nervous?

JOHN

Little bit.

SHEPARD

Don't worry, if all goes well, we won't even have to step foot on the planet. We have Sarah disguised as Simon going to destroy the one test tube and Doctor Ion going for the backups. All we have to do is direct all of that.

CUT TO:

INT. ASSASSINS SHIP- SPACE

Tom stands in a long hallway with a lot of other people passing, as he looks out the window at Torrin when Crossbones approaches from behind.

CROSSBONES

I know... You're conflicted. I mean one hand I give you an opportunity to give you money and your daughter, but on the other hand I did just try and kill you.

TOM RUSSTLER

Yeah...

CROSSBONES

Still sorry about that by the way.

TOM RUSSTLER

When do we get there?

CROSSBONES

10 minutes, so are you with us or not?

TOM RUSSTLER

I am...

CROSSBONES

Great, than get into escape shuttle 1, I'll be there to fly it as soon as I can, okay?

TOM RUSSTLER

After I break out, where do I go?

CROSSBONES

There is a field right outside his palace, go there.

TOM RUSSTLER

Okay,

CUT TO:

INT. ASSASSINS ESCAPE SHUTTLE-SPACE

Tom sits in the room, alone, Crossbones enters.

CROSSBONES

You ready?

TOM RUSSTLER

I guess so.

He walks in front of the steering wheel.

CROSSBONES

There is a field right outside his palace, we were going to land there but his whole army is being held there.

He types into the control panel.

TOM RUSSTLER

So where are we going instead?

CROSSBONES

. We are going in front of the palace, we should be fine.

He presses a button.

CROSSBONES

Hold on.

Tom grabs his chair's armrest. The whole ship starts rumbling and shaking.

CUT TO:

EXT. SPACE- DUSK.

The escape shuttle parts from the main ship and heads towards Torrin.

CUT TO:

INT. ESCAPE SHUTTLE- SPACE

They both sit there.

CUT TO:

INT. JEX'S GUARD SHIP COCKPIT- SPACE

Jex sits alone; he looks out the window. Torrin is just outside his window.

JEX

There it is, Torrin. Get ready Sarah.

CUT TO:

INT. SIMONS SHIP COCKPIT-SPACE

Doctor Ion sits in the pilots seat, dressed in a pilot suit. Sarah, disguised as Simon, paces behind him.

DOCTOR ION

You have nothing to be nervous about.

SARAH

Yeah you're right, except if we fail the entire universe becomes enslaved.

DOCTOR ION

You'll do fine. All you have to do is get the test tube he's keeping in his palace.

SARAH

How do I know where it is?

DOCTOR ION

Shepard will find it.

Doctor Ion has a headset on.

DOCTOR ION

Simon, the radar detect anything yet?

SIMON

(over headset)

um...

CUT TO:

INT. SHEPARDS SHIP COCKPIT- SPACE

Shepard sits in the pilot seat, while John sits behind in another chair. Simon looks at a holographic radar. One part glows yellow.

SIMON

I'm getting something.

He closes in on it and it shows the city in big detail. There is a little bit of yellow on the top floor.

SIMON

The room in the way top has the test tube.

DOCTOR ION

(over headset)

And for me?

There is a bunch of yellow dots behind the Palace. Shepard turns the screen to see the garage, which is filled with yellow dots.

SHEPARD

You have to get to the garage behind the palace, it's filled with Tom's blood.

He starts searching all over the city,

SHEPARD

That seems to be the only places with Tom's blood. Just get those and get out.

DOCTOR ION

(over headset)

Sounds good. We are going to start landing.

SHEPARD

Go for it.

John looks out the window.

JOHN

Look, it's Tom's ship.

Shepard takes off the microphone and looks.

SHEPARD

Oh, you're right.

JOHN

Where does your machine say he is?

He brings it up.

SHEPARD

He's... On Torrin...

CUT TO:

EXT. SPACE-DUSK

Simons caravan turns on turbo boosters and starts heading towards Torrin.

CUT TO:

INT. SHAR'ELS PALACE BEDROOM-DUSK

Shar'Els lays in his bed, door closed. A servant bursts into the room, panting.

SERVENT

Sir.

SAR'ELS

(angry)

Agh! What is it?

SERVENT

It's the American, he's here.

SAR'ELS

(excited)

Here? Someone turned him in?

SERVENT

Yes.

CUT TO:

INT. SAR'ELS PALACE LIVING ROOM-DUSK

Tom and Cross bones stand in a giant living room, where they stand, waiting.

The servant walks down a staircase, with Sar'Els behind. They walk right up to Tom and Crossbones. Sar'Els towers over them both.

SAR'ELS

Wow.

TOM RUSSTLER

Hello.

SAR'ELS

Welcome, thanks for finally coming to your senses.

CROSSBONES

So do I get paid?

SAR'ELS

Of course, of course, Servent, pay him and escort him out! You(Tom), come with me.

Tom follows and Crossbones stays with the servant.

Tom and Sar'Els walk up the stairs.

They enter a long hallway.

SAR'ELS

So, what brings you here? Tell me your story.

TOM RUSSTLER

All of it?

SAR'ELS

Yes, of course.

TOM RUSSTLER

Well. I was in the facility at Earth when I was broken out and taken to Mars. The guy that saved me gave me a whole speech about having to stop you and how it will redeem me and make me good again.

They walk in front a giant window, which shows the giant army.

SAR'ELS

Who was that man that brought you in?

TOM RUSSTLER

Someone who saved me from the man trying to stop you, I promised he could get the money for bringing me here.

SAR'ELS

Stop me? (Laughs) why would he want to stop the biggest revolution of all time. And if you want to join me, you will be at the top with me.

Tom looks at him.

SAR'ELS

Guys like us aren't meant to be good, we are meant to be powerful. And you and I will be unstoppable. Everything you see will become ours. And you've made a wise decision, coming with me.

TOM RUSSTLER

Yeah...

It turns silent and Sar'Els looks at Tom

SAR'ELS

Who was the man that's trying to stop me?

A servant runs up.

SERVANT

Sir.

SAR'ELS

(angry)

What? You paid the man right?

SERVANT

It isn't that. Simon's here.

SAR'ELS

What?

Tom looks guilty.

CUT TO:

INT. SIMONS SHIP COCKPIT-DUSK

Doctor Ion, Jex and Tank stand in a circle.

DOCTOR ION

While she's getting the blood we need to find a way to destroy that garage.

JEX

Can't you just blow it up?

DOCTOR ION

Yeah but I need to be close to it for that to happen.

TANK

We can get you close, we are in uniform, remember?

CUT TO:

INT. SAR'ELS PALACE LIVING ROOM-DUSK

Sarah stands in the same spot Tom was in, Sar'Els walks down the stairs.

SAR'ELS

Simon! So good to see you... Again

SARAH

Thought I'd drop by for...

She sees Tom coming down the stairs.

CUT TO:

INT. SHEPARDS SHIP COCKPIT-SPACE

Shepard is sitting in the pilots seat, watching her view, John sits behind.

SIMON

What is he?

JOHN

Holy shit, did he betray us?

SIMON

Not sure.

BACK TO:

INT. SAR'ELS PALACE LIVING ROOM-DUSK

They get down the stairs and in front of her.

SAR'ELS

Why did you sto- oh! You've met my new friend, Tom, right?

SARAH

Yes. He broke out of my facility, and killed many loyal men.

SAR'ELS

Well that wasn't his fault, we was forced by some idiot who was out to get us.

She stays calm and collected, but shows that she is a little betrayed, and Tom looks guilty.

BACK TO:

INT. SHEPARD'S SHIP COCKPIT-CONTINUOUS

Shepard is cool and collected, while John's jaw is dropped.

JOHN

Idiots? What did those bounty hunters do to him?

SHEPARD

He's probably just acting. Just calm down.

BACK TO:

INT. SAR'ELS PALACE LIVING ROOM-CONTINUOUS

SARAH

Well we shouldn't have to worry about him, right Tom?

TOM RUSSTLER

No, I'm sure he was stopped.

SAR'ELS

Good. I want today to be perfect

CUT TO:

INT. SAR'ELS PALACE KITCHEN-DUSK

A servant is walking around the kitchen, with a plate with 3 drinks on it. The news is playing in front of her and she watches.

ANCHOR

New developments in the missing president story, President Simon Furlbeger was found in an ally way on Earth, but not as a human, as a Transforming Torrinite. How could we let this happen? Is the Torrinite government at fault for this? Or just lunatic?

The servant drops the plates in shock.

CUT TO:

INT. SAR'ELS PALACE KITCHEN-CONTINUOUS

The servant runs up to Sar'Els and whispers in his ear.

SERVENT

The real Simon was found at the capitol building last night. Whoever that is, it isn't Simon.

Sar'Els doesn't even react at first, he then smiles. He leans in to her ear.

SAR'ELS

(whispered)

Get some guards and send them to the dungeon on the bottom floor, than search the entire perimeter.

He leans back up and the servant leaves.

SAR'ELS

Sorry about that. There was an issue with honesty in our army. I usually don't mind dishonesty, but it was directed at me, so I can't let something like that go unpunished.

TOM RUSSTLER

As you shouldn't.

Sar'Els chuckles.

SAR'ELS

You're a wise one, American.

Two Torrinite guards come from behind and grab Tom and Sarah, they struggling for a few seconds.

TOM RUSSTLER
What are you doing.

SAR'ELS
Sorry. I'm not very Keene on spy's I
hope you don't mind,

He turns to the guards.

SAR'ELS
Take them to the prison on the first
level and execute them tomorrow morning
with the rest please.

Tom's eyes widen.

TOM RUSSTLER
What? I'm not spy. I-

SAR'ELS
Take them away.

They guards start walking away.

CUT TO:

INT. SHEPARDS SHIP COCKPIT-CONTINUOUS

They sit on the edge of their seats. Shepard is
sweaty.

SHEPARD
What's happening?

JOHN
Shit, they're busted. What do we do?

Shepard picks up his headphones and microphone and
puts it around his head.

SHEPARD
Doctor, do you read?

CUT TO:

EXT. FLAT GROUND OUTSIDE SAR'ELS PALACE-DUSK

Doctor, Jex and Tank walk through the flat ground and
around the soldiers.

DOCTOR ION

Yes.

SHEPARD
(over headphones)
Sarah was caught, where are you?

DOCTOR ION
Really? We aren't caught yet.

He bumps into a giant soldier, he turns around pissed.

DOCTOR ION
Sorry.

He turns back around.

SHEPARD
(over headphones)
Where are you?

DOCTOR ION
We are doing what you said, what are
you going to do?

CUT TO:

INT. SHEPARD'S SHIP COCKPIT-CONTINUOUS

SHEPARD
Something.

He puts away the microphone and turns to John.

JOHN
What's the plan?

SHEPARD
We stay up here and try to help them
from up here.

JOHN
What? That's a horrible plan.

SHEPARD
Well sorry.

JOHN
Listen, I know why you're doing all of
this.

SHEPARD
All of what?

JOHN

You're hoping that if you do this your daughter will come back to you.

SHEPARD

You were listening?

JOHN

She ain't coming back to a coward, if we go down there and give it our all, even if you die, you'll die a good father.

He thinks.

SHEPARD

If we go down there it will be a suicide mission.

JOHN

In a life of cheating, stealing and killing, this is my redemption.

Shepard nods

SHEPARD

So what happens when we get down there?

JOHN

We take as much as the army as possible.

CUT TO:

INT. SAR'ELS PALACE PRISON-NIGHT

They sit in different cells.

CROSSBONES

(from somewhere mysterious)

Tom.

Tom jumps.

TOM RUSSTLER

Who was that?

CROSSBONES

(over earphone)

It's me, Crossbones, I put a microphone in your ear

TOM RUSSTLER
Oh... Well I got caught,

CROSSBONES
(earphone)
We know.

CUT TO:

INT. ASSASSINS SHIP COMMUNICATION ROOM-NIGHT

The room is tinted red. Toad is in the seat with the biggest computer. Crossbones stands behind him, and watches him. He has his armor and mask off. Toad is typing away.

CROSSBONES
Toads working on a hack to turn off all security, even closed jail cells.

TOM RUSSTLER
(over microphone)
Good.

An assassin busts in.

CROSSBONES
What is it?

ASSASSIN
The ship next to us has gone towards earth.

TOM RUSSTLER
(over microphone)
Wait... Is it brown and green?

ASSASSIN
Yeah.

BACK TO:

INT. SAR'ELS PALACE PRISON-CONTINUOUS

TOM RUSSTLER
That's Shepard's ship, sense Sarah was captured they're coming for the blood.

BACK TO:

INT. ASSASSINS SHIP COMMUNICATION ROOM-CONTINUOUS

CROSSBONES

Shit. We can't let them get that blood.
It's worth billions. If we let you out
can you get to the blood?

TOM RUSSTLER

(over microphone)
Not alone.

CROSSBONES

Well (looks up) that's all I need, set
the ship for the palace

Crossbones gets up, turns to Toad.

CROSSBONES

Don't get out of that seat until you
open that door.

Crossbones presses the button on his back and the
armor opens up from the metal on his spine and
surrounds him. He puts on his mask and walks for the
exit.

CROSSBONES

We're getting that blood.

CUT TO:

EXT. SPACE-DUSK

The ship follows Shepard towards Torrin.

CUT TO:

EXT. FLATGROUND OUTSIDE SAR'ELS PALACE-CONTINUOUS

Dr. Ion, Jex and Tank arrive at the garage. They look
up at the giant building.

JEX

Wow. Start warming up your spell.

SHEPARD

(static)
Dr.

Dr. Ion presses the headphone towards his ear.

DOCTOR ION

What?

SHEPARD

(over headphone)
We're coming your way.

DOCTOR ION

You're landing?

SHEPARD

Yes, we are landing on the flat ground,
and once we do we are going to start
fighting.

DOCTOR ION

Why?

SHEPARD

Don't worry, but when we start
shooting, blow up the garage.

DOCTOR ION

Yes sir. After I will accompany you in
battle.

SHEPARD

Thanks. It's been an honor.

The ships lower into the flat ground. The soldiers get
out of the way and the two ships land.

CUT TO:

INT. SAR'ELS PALACE LIVING ROOM-DUSK

Sar'Els back talks to three guards.

SAR'ELS

The ship was empty?

One of them nods.

SAR'ELS

What about the pilot? A ship usually
needs a pilot.

GUARD

There was no one.

SAR'ELS

Well that's a problem.

A servant runs into the room.

SERVENT
(panicked)
Sir!

SAR'ELS
What now?

SERVENT
The flat ground is being attacked.

SAR'ELS
Shit!

Sar'Els runs out of the room in anger. He walks up to a window which shows the flat ground. The two ships are in the middle with all assassins, John and Shepard are fighting. They are taking down all the soldiers. Toad is nowhere to be seen.

CUT TO:

EXT. FLAT GROUND OUTSIDE SAR'ELS PALACE-CONTINUOUS

Dr. Ion stands right in front of the garage, his eyes closed and hands are up. Tank and Jex are fighting off soldiers that are trying to attack them. Dr. Ion inhales in. He exhales, in the middle of his exhale red fire starts shooting out of his hands and melting the building. It catch fires and explodes. When the smoke clears it reveals that Dr. Ion has made a sphere around him, Jex and Tank to protect them from the blast. He turns it off and turns.

TANK
Holy shit.

CUT TO:

INT. SAR'ELS PALACE LIVING ROOM-CONTINUOUS

He looks at his servant,

SAR'ELS
Get every soldier a gun and inject as many people as possible.

SERVANT
Ummm.

She points at the window. He turns to see the garage exploded.

SAR'ELS

Aghhhh!

He turns and starts walking fast towards stairs that lead down.

SAR'ELS

I'm ending this.

He exits.

CUT TO:

EXT. FLAT GROUND OUTSIDE SAR'ELS PALACE-NIGHT

It starts raining. Everyone is fighting the soldiers.

Doctor Ion runs up to Shepard. They talk while fighting.

SHEPARD

Hey, nice job.

DOCTOR ION

Thanks. Now all we need is to get rid of that last test tube on the top floor.

CUT TO:

INT. SAR'ELS PALACE PRISON-CONTINUOUS

Tom sits in his cell, bored. The door pops open.

TOM RUSSTLER

Thanks Toad

TOAD

(over earphone)
No problem

Tom jumps up and runs out and enters the hallway.

CUT TO:

INT. SAR'ELS PALACE HALLWAY-NIGHT

Tom runs down a hallway and at the end he reaches a staircase. He looks up the middle and it goes up 50 floors. He starts to climb,

SARAH

Stop,

He stops and turns. Sarah is at the other side of the hallway.

SARAH

What are you doing?

TOM RUSSTLER

Saving the universe, go help Shepard.

SARAH

I can't believe you expect me to trust you.

TOM RUSSTLER

You don't have to, hopefully I will have earned it after I save us all.

He turns and runs up the stairs.

CUT TO:

EXT. FLAT GROUND OUTSIDE SAR'ELS PALACE-CONTINUOUS

The soldiers are now more armored. Dr. Ion, Shepard and Crossbones all stand in a line shooting soldiers. Then, out of nowhere, Sar'Els punches Shepard to the ground. Shepard gets up.

SAR'ELS

Shepard? You're the one who's trying to stop the future?

Shepard gets up.

SHEPARD

I don't want my future to have enslaved children.

Shepard shoots Sar'Els in the stomach. It takes Sar'Els back. They break out into a fight.

CUT TO:

EXT. PALACE STAIRCASE- NIGHT

Tom gets to the end of the circular stairs and it leads to another outside staircase, which leads to the top room. He looks up and sees the door to the big room. He smiles and runs towards it,

CUT TO:

EXT. FLAT GROUND OUTSIDE SAR'ELS PALACE-CONTINUOUS

Shepard and Sar'Els fight, but no lethal wounds. Crossbones looks up at the staircase and sees Tom walking up towards the top room. He turns to another assassin.

CROSSBONES

Look, there he is.

ASSASSIN

Make sure he gets it.

He looks and nods. He looks at Toad, who is flying on his glider around the battle field.

CROSSBONES

Toad!

He hears and goes to him.

TOAD

What is it?

CROSSBONES

Take me up to the final floor.

Toad nods.

TOAD

Get on,

He jumps on. Shepard watches and turns to Dr. Ion.

SHEPARD

Get me to the top.

Dr. Nods and encases him in a red plasma circle and shoots slowly brings him to the top. Toad and Crossbones follow. Sar'Els watches.

SAR'ELS

No!

Sar'Els stretches up 200 feet and walks over to the

staircase.

CUT TO:

EXT. PALACE STAIRCASE-NIGHT

Tom enters the Room from the first entrance.
Crossbones lands than turns to Toad

CROSSBONES
Get back to the fight.

Toad nods, turns and flies back. Shepard lands onto
the stair case, too, with Sar'Els close behind,

CUT TO:

INT. TOP ROOM-NIGHT

Tom, soaking wet and tired, enters the room. The room
is huge with 3 small bridges from opposite sides of
the room. They all lead to a middle platform with the
test tube, completely open for the taking. Tom runs
down the middle and gets to the platform.

With awe, he picks up the test tube and looks at it.
He hears a noise behind him.

Tom turns to reveal Shepard, Crossbones and Sar'Els
standing there, each of them on a different bridge.
They are all watching Tom. It is dead silent. Shepard
in the left platform, Crossbones in the middle and
Sar'Els on the right.

SHEPARD
Well, Tom, it's time for you to choose.
Honor, Money, or Power. You are either
good, bad or ugly, and you must pick
one.

SAR'ELS
If you give me the blood, than I will
give you the power you crave.

CROSSBONES
You know the right choice.

Tom looks pressured and conflicted. He takes a deep
breathe. He thinks for a second and closes his eyes.

He tosses the tube to Crossbones.

CROSSBONES

Whoa.

The other two are astounded.

He turns towards the exit. Tom shoots him in the spine and his armor retracts, leaving him shirtless. Tom then shoots him three times in the back.

Tom looks at both Shepard and Sar'Els. Tom runs down the middle bridge and picks up the test tube on the way out. The other 2 follow closely.

CUT TO:

EXT. PALACE STAIRCASE-NIGHT

Tom bursts onto the stair case and runs down it. The left side of the staircase is a dark chasm, the other is the flat ground, where the battle is. Tom stops and turns. Sar'Els and Shepard both stop too. Sar'Els stretches and wraps around Tom. He reaches for the tube but Shepard runs up and takes it. Sar'Els lets Tom go and reaches for Shepard. Tom beats Sar'Els to Shepard and punches him. Tom grabs the test tube and stops. He is in the middle of the staircase, Sar'Els is facing towards the left, and Shepard the right.

Time pauses. He pictures his daughter standing right in front of him on that staircase and a single tear exits his eye.

He throws the test tube to Shepard. He then turns to Sar'Els and runs towards him. He tackles him off the side of the staircase and the both fall into the darkness. Tom cracks a smile in his last moment.

FADE TO BLACK.

INT. SCIENCE LAB-DAY

CAPTION: 2 MONTHS LATER

John stands on the same platform he and Tom arrived on. Shepard stands in front of him, with a lab coat and a clipboard. They are both cleaned up.

JOHN

Are you sure you don't need me to make any more interviews?

SHEPARD

I think you're fine to go back home.

JOHN

Thanks.

SHEPARD

The least I can do is let you return from the place a stole you from.

Johns smile disappears.

JOHN

You know the man you pulled out of 1863 would've never sacrificed himself.

Shepard's smile leaves.

SHEPARD

He chose to be good, that's all that matters.

Shepard thinks.

JOHN

You promise to come and tell me who wins the revote for president?

SHEPARD

I promise.

JOHN

Good.

JOHN

What'd you do about Tom's daughter?

SHEPARD

Don't worry, she'll be fine. From what I've gathered in the weeks I've noticed that she's a lot like her father.

Shepard turns and starts walking off the platform.

JOHN

Don't you have to wipe my memory or something?

Shepard turns back

SHEPARD

I think you could use this experience.

He turns back and continues walking down the steps.

JOHN
How's Chelsea?

Shepard turns back

SHEPARD
She's fine, I convinced her to go back
to school.

JOHN
Wow, that's fantastic.

SHEPARD
Thanks.

He turns back

JOHN
But-

Shepard turns.

SHEPARD
John. Don't be nervous about returning,
we got you a little surprise.

JOHN
You did?

Shepard nods and gets off the machine and walks over
to a control panel.

SHEPARD
You ready?

John wipes away a tear.

JOHN
Yes,

Shepard presses a button and John starts to dissolve.

SHEPARD
Goodbye john.

John lifts his hand to wave, but he is gone before he
can.

CUT TO:

EXT. AREA OUTISDE SALOON-NIGHT

John is back where he punched Tom. He looks around and he is alone. He takes a deep breathe of sadness. He looks down at where Tom was to reveal several bags of money. John cracks a smile

JOHN

Whoa!

He starts laughing and is brought to his knees. He hugs the money.

JOHN

Thank you Shepard!

FADE TO BLACK.

ROLL CREDITS.