

SKYSTAR

By

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FADE IN

1 EXT. SPACE - EARTH ORBIT

LONG SHOT of EARTH as it rotates in the stars. The landmass comes into light as the HORIZON flares like a bright torch.

Large blue OCEANS. The SKY covered in white fluffy clouds.

SLOW ZOOM OUT revealing EARTH in all its glory. The POLAR ICE CAPS melt, scattering storm clouds growing quickly with multiple TYPHOONS spreading across the GLOBE. Landmass changes as MOTHER NATURE rampages, devastating everything she can.

PETER (V.O.)

Earth, once a beautiful world turned into a wasteland. Why? We fucked it up, plain and simple. What would you expect to happen? We pumped out all the black poison into the atmosphere, we're responsible for major deforestation. Basically? we neglected our home and Mother Nature finally kicked us to the curb.

CLOSE ON ATMOSPHERE shows EARTH slowly turning grey, slowly being poisoned. Lightning streaks brighten the sky as HURRICANES clash. Earth is now becoming a wasteland.

PETER (V.O.) (CONT'D)

You see - in 2035, Earth turned into hell, for a week we had earthquakes, mass flooding, tidal waves, twisters, hurricanes, hailstones the size of fucking footballs! Either way, it was bad, real bad and for a whole week, it felt like nothing would survive. We called this - The Excisus Event, or simply put, the event that ruined and destroyed us all.

(A few seconds pause, showing the devastation)

Over a Billion dead; Millions more became refugees to neighboring nations. This was the biggest humanitarian crisis in history. Many countries were wiped off the face of the Earth. Iceland, Japan, Mexico, The Philippines, are all gone.

LONG SHOT over mainland Europe, we see areas of large flooding. The once green landscape becomes ill, turning grey and bleak. We see the United Kingdom. Half of Southern and Northern Ireland and the top half of Scotland disappears under a water.

PETER (V.O.) (CONT'D)

Europe was hit hard, but they managed to evacuate further inland. The United Kingdom was hit the hardest, but they stayed strong. Even with all of Europe's efforts, millions still died.

EARTH Rotates quickly round to show the United States and its Neighbours. The coastlines erode into the sea. CANADA'S east coast is lost. MEXICO floods over, splitting the country into two.

The United States has lost both side coastlines as they melt away into the ocean. EAST COAST evaporates into the sea, losing NEW YORK, WASHINGTON DC and surrounding areas. FLORIDA is half lost.

Over on the WEST COAST, most of CALIFORNIA submerges into the sea, right along the vault line.

PETER (V.O.) (CONT'D)

The States got hit hard. New York, Washington DC, most of Florida, all gone. California was hit the hardest. Earthquakes hit the vault line and caused major landslides, where Tsunamis came in and just flooded most of the state. I was at NASA in Florida when it happened; just turned 16 on a school trip with my friends. My family was in Los Angeles when it went down. That was the day my whole world turned upside down.

FADE OUT:

2 EXT. NEW NASA SITE WAREHOUSE HANGER - DAY

SUPER: NEW NASA CONSTRUCTION AND LAUNCH SITE, TEXAS 2039

AERIAL SHOT of NASA comes into focus, with trucks pulling away from the hangers.

CUT TO:

3 INT - WAREHOUSE HANGER

LONG SHOT of a hanger, a working force of engineers can be seen distributing containers of all sizes, removing and stacking, clearly undergoing a great deal of work.

PETER (V.O.) (CONT'D)

A year after the 'event', NASA merged many of its centers that survived to

one location, here in Texas. Now, all the governments have banded together, making the biggest space project come to life, known as Skystar.

CLOSE UP of a tall man in a United States AIR FORCE flight suit stands talking to a man and a woman, laughing about an unheard comment made by him. The male is recognised as a much older PROFESSOR BRIAN COX, a celebrity Physicist who works with NASA as a consultant. The middle-aged woman next to him is DR SARAH CHANCE.

PETER (V.O) (CONT'D)

That guy talking to the two scientists? that's Captain Masdon. A real cool guy. He was with me during the event, and with all that happened, he kept us all calm, making sure we were safe. After the event, the class was moved to this facility in Texas whilst they worked with the Feds to try and find our families. Most of the group had relatives in other places who took them in, but three of us were not so lucky. So the Captain worked with NASA to bring us in as early space cadets. He's taken care of us ever since.

CUT OVER to three cadets on the other side of the hanger. Each holding electronic tablets - scanning LARGE CRATES.

DIEGO RODRIGUEZ, a young twenty-two year old is sat on a crate, talking and laughing. MICHELLE, and African-American 18 year old is next to him, looking down at her TABLET giggling. PETER, a twenty one year old guy, is the other end of the crate. He is kneeling down, playing the buttons on the tablet like a pro.

PETER (V.O.) (CONT'D)

That's us, the 'Amity Three', a name we came up with when NASA basically adopted us and kept us at Space Camp. Being the only three orphans, we stuck together like glue.

CLOSE UP on each character, as each one is presented to us.

PETER (V.O.) (CONT'D)

(close up of Michelle)

That's Michelle, she's like a little sister to me, amazing with math but sadly, she struggles with the loss of her parents and baby brother.

(looks up at Diego)

And that is DIEGO, he acts like the

older brother, always looking out for us, he has insane skills with electronics, especially anything in robotics.

PAN TO see PETER kneeling down in front of a crate, typing in the final serial number with rapid touch.

PETER (V.O.) (CONT'D)

And that's me, PETER MILLER, the geeky guy who always found it difficult to make friends. I mean, it only took a near Armageddon to actually give me the balls to make friends. As fait had it, we liked the same things, classic games, music, movies. We became close pretty quickly, like a family. Of course, they can't replace my parents, but with everything that happened, they kept me going. Let's just say, it took me a while to adjust. Anyway, my life changed from here onwards...

LONG SHORT Captain MASDON walks over smiling.

CLOSE UP of Dr Chance and Professor Brian Cox smile, turn to look at each other and walk off.

CUT BACK to MASDON.

CLOSE UP shot of PETER studying him -looks back at tablet.

CLOSE UP of MASDON as he stands next to MICHELLE.

CAPTAIN MASDON

Hey guys, almost finished? We need these new crates catalogued and ready for transport.

(eyes Diego on container)

Come on man, seriously?

DIEGO grins and jumps down from the crate, turning to see MADISON shaking his head.

DIEGO

Sorry Cap, old habits.

(he looks at the other two, picks up tablet from top of container)

Besides, we got the job done, see!

MICHELLE stands up and snatches the tablet from his hand, giving him a sharp look.

MICHELLE

You mean Pete and I got this done, all you done is sit there with your finger

up your ass!  
 (she hands the tablet to the  
 Captain)  
 All registered and ready to be  
 transported sir.

As MICHELLE turns to pass the tablet, DIEGO mimics a funny face behind her, then shakes his head. MICHELLE stands fast whilst he looks over the information. A smile appears as he lowers it down and looks over at PETER.

CAPTAIN MASDON  
 How we looking there Pete? All good?

PETER stands and hands him the tablet with a grin.

PETER  
 Yeah, sorry sir, I was just  
 jailbreaking it.  
 (looking sheepish)  
 I thought it would be funny to  
 download GALAGA, you know, something  
 to pass the time with?

The Captains smile drops to an expression of annoyance.

PETER (CONT'D)  
 I am joking!  
 (looking worried)  
 All finished here too, no problems to  
 report.

MASDON glares at him whilst taking the tablet. Slowly a smirk appears as he looks over the tablet.

CAPTAIN MASDON  
 Son let me tell you now, never mess  
 with stuff that isn't yours.  
 (checks to see if anyone else is  
 watching)  
 Myself on the other hand, can get away  
 with it.

He taps the tablet a few times, waits a moment till he starts laughing. Realizing this, he quickly prevents himself and hands it back to PETER. PETER looks down and sees he HAS in fact downloaded GALAGA. He grins and quickly puts the tablet to his side, so no one can see.

CAPTAIN MASDON (CONT'D)  
 OK guys, good work. Remember to upload  
 the report and I will catch you later.  
 (he turns and begins to walk away  
 across the hanger)  
 Don't forget Diego, you're cooking  
 tonight and I want Spaghetti, meat,

veg, the works. Think you can handle it?

WIDE SHOT As MASDON walks away. CUT TO MICHELLE who turns to DIEGO and gives him a sarcastic silent laugh, pointing a finger towards him.

CLOSE UP of DIEGO who now looks really annoyed and worried.

DIEGO

God damn, why have I got to cook? you know I panic when i'm in the kitchen? I can't cook to save my life! Doesn't he want a kitchen left standing?

MICHELLE is loving this! she walks towards him, clearly loving every second of DIEGO's current situation.

MICHELLE

Well you will never learn if you don't get in the kitchen and try?  
(speaking as if talking to a child)

MICHELLE

And for the love of everything left alive in the world, try not to burn it this time. Plenty of people in the world starving!

She pats him on his chest. SMILES a big cheshire grin, turns and walks over to PETER.

CLOSE UP of PETER who shakes his head grinning. He looks to MICHELLE who grins at him. They turn and walk off. A CLOSE UP of DIEGO who stands there alone, looking annoyed.

After a few seconds, he sighs, turns and runs after them.

DIEGO

Hey guys, wait up.

LONG SHOT of the hanger, we see DIEGO jump between them, placing his arms over their shoulders.

PAN UP and over the warehouse, taken in the sheer size of the complex. Container after container, all lined up in storage. A workforce seen in the distance loading them onto TRUCKS, ready for departure.

FADE OUT:

4 EXT. ON SITE APARTMENTS - NIGHT

LONG SHOT of MASDON pulling into a parking spot then exiting his car. CLOSE UP pan shows him walk up to the door carrying

a large gym bag.

5 INT. APARTMENT

MID SHOT as he enters the APARTMENT, placing his keys on a side desk. The door opens onto a large open planned living room with a staircase leading off one side and a door to the kitchen on the opposite side of the room.

WE hear loud music being played in out of shot, ACDC - BACK IN BLACK. He shuts the door slowly, pulling his bag off his shoulder.

LONG SHOT of the living room, MASDON walks in, puts his bag down and slowly walks over towards the kitchen, the smell of burning is in the air, shaking his head.

CAPTAIN MASDON  
Not again?

6 INT. APARTMENT - KITCHEN

CLOSE UP of the kitchen door opening and MASDON slowly enters appearing around the door.

PAN SHOT of the kitchen. DIEGO is making a complete mess, trying to fry some FOOD as smoke rises from the pan. UTENSILS and FOOD lay scattered as if a bomb had exploded. The KITCHEN had become a battlefield.

CAPTAIN MASDON  
Well, something smells... different?  
(he looks across at DIEGO)  
Is uh, all OK there?

DIEGO startled, turns and sees him grinning. Acting all flustered and panicking, he turns back and catches the pan handle, nearly knocking it off the stove.

MASDON scans the Kitchen, the sink is filled with burnt pans, the floor covered in cut vegetables. The Spaghetti is boiling away, nearly empty of water. A clear sign that DIEGO has not mastered the art of cooking, not even something simple as Spaghetti.

DIEGO  
Oh shit!  
(he just prevents pan from falling)  
Fuck man, I can't cook for shit!

Looking amused with himself, MASDON steps in to prevent any further chaos.

CAPTAIN MASDON

Hey, don't worry about it, you tried  
and that's what counts.

(he looks at him, speaking softly)

Just, clear this up and I will order  
in, my treat.

DIEGO puts both hands on the counter, bends his head down in shame, looking embarrassed. MASDON moves over to the tablet on the wall, turning off the music.

DIEGO

Why did you even bother asking me to?  
you know I'm useless man, I mean, I  
can't even boil pasta without burning  
the pan!

DIEGO picks up the pan and throws it into the sink He takes off his apron, throws it on the table and storms out the kitchen. MASDON turns and follows him into the living room.

7 INT. APARTMENT - FRONT ROOM

CAPTAIN MASDON

Look, seriously it doesn't matter!  
Don't worry about it.

(he steps in front of him)

Seriously stop a second, just chill. I  
will order, what do you want? Pizza?  
Chinese?

DIEGO turns and falls on the couch, looking glum. MASDON walks in front of him and sits on the edge of the coffee table.

The front door opens and you see PETER walk in, followed by MICHELLE, both carrying rucksacks. They stop, smell the air and see the other two sat down. MICHELLE smells the burnt aroma from the kitchen.

MICHELLE

Not again? Seriously?

PETER

Come on MICHELLE, he tried, give the  
guy a break.

CAPTAIN MASDON

Exactly, he tried! So what if he can't  
cook.

(he stands up and turns to them  
all)

Look, I will go out and grab us pizza.  
Clear up the kitchen, I will be back  
soon and it's my turn for movie night.

PETER and MICHELLE look annoyed, why should they have to clean up? But DIEGO was clearly upset, so they looked at each other, then with some guilt, nodded in agreement.

MASDON walks over and picks up his keys.

CAPTAIN MASDON (CONT'D)

Good, I won't be long.

LONG SHOT as MASDON turns and leaves the apartment. DIEGO stands up and storms off into the kitchen, the other two follow.

8 INT. APARTMENT - KITCHEN

DOOR opens as DIEGO enters the kitchen, shortly followed by MICHELLE then PETER. DIEGO walks to the tablet on the wall and turns the music back on, raising the audio level.

CLOSE UP of PANEL as he selects a track from QUEEN, WE WILL ROCK YOU and presses play.

PAN SHOT as he turns making his way over to the side, throwing waste into the trash recycler. PETER walks over and turns the music down.

PETER

Hey man, let me help.

(turns to MICHELLE)

Can you grab some beers from the fridge?

She frowns at him, but turns and grabs two from the chiller, along with a bottle of COLA. She walks back over and puts them on the table.

MICHELLE

(she opens them, passing them to Peter)

Here, have your beer.

PETER

Oh come on, you know why, laws the law. Besides, Masdon said no and you know why.

MICHELLE

Bullshit is what it is, I mean seriously, I can get married, have sex, by a gun, all by the time i'm eighteen, yet I can't buy a drink till I'm twenty-one?? The systems backwards.

PETER

Yeah that's true, for most states, but you can drink at home under twenty-one, with consent.

MICHELLE

Yeah, which I don't have, so again, it sucks.

PETER/DIEGO

Here here!

Both hold their beers, tap the bottles together and take a good swig. MICHELLE just stairs, picks up her COLA, stares at it then takes a sip.

CUT TO:

9 INT. APARTMENT - FRONT ROOM

WIDE SHOT as they now sit in the living room, feet up and watching the news.

CUT TO the television, the broadcaster for CNN is talking about a crises where yet another terrorist bomb has gone off, killing 2 people but destroying a factory that's constructing parts for NASA. The news report shows fire crew at work with the blaze, trying to bring it under control.

NEWS ANCHOR

We bring you this report live, another bombing has occurred tonight in TEXAS, killing two people and destroying the factory that has been working around the clock, constructing vital components for the Skystar project. Our own special correspondent Amanda is at the scene.

(scene changes to news reporter at location)

10 EXT. NEWS REPORTER - FACTORY FIRE - NIGHT

I am reporting to you live, down outside the factory and the devastation is huge. The explosion was so immense that many local businesses have lost power.

(she pauses as scenes of damage is shown)

So far, the authorities have reported that the terrorist group known as NEW SUN are responsible. I am now joined here with Special Agent, Shaw.

(she turns to him)

Sir, can you please state, who is NEW SUN and why they have done this?

The camera operator then turns and zooms into the FBI agent, who speaks first at the reporter, then directly into the camera. SHAW is white, tall, mid forties and clearly someone who you wouldn't mess with.

FBI SPECIAL AGENT SHAW

We have received word from NEW SUN who took credit for their work here. The NEW SUN are a religious bunch of fanatics who feel that technology is what caused the EVENT five years ago and feel GOD has punished us with the issues we now face with Mother Nature. They have stopped at nothing to prevent us moving forward, trying to rebuild and repair. Their sole mission now, is to prevent the SKYSTAR mission.

11 INT. APARTMENT - FRONT ROOM

The reporter goes to respond when DIEGO turns off the TV. Taking another swig of his beer, he looks at the other two.

DIEGO

This shit doesn't seem to end, how can they still get away with it?

MICHELLE

Well terrorists don't exactly walk around saying, hey, look at me y'al, I blow shit up!

(knocking her fist to the side of her head, crossing her eyes)

Terrorists can be anyone, anywhere, that's the problem.

As DIEGO went to reply, the door opens and in walks MASDON, holding 2 very large PIZZAS. MICHELLE jumps up and takes one, placing them down on the coffee table in front of them.

MID SHOT of MASDON as he places his keys down and walks over to the kitchen door, taken a quick glance, all is clean, as if nothing had happened.

CAPTAIN MASDON

Good work guys. Ok, every one dig-in!

They all lean over to grab a slice, except PETER who passes him a beer whilst opening another for himself. MASDON crashes down next to him, kicking off his shoes.

CAPTAIN MASDON (CONT'D)

Thanks!

PETER

No problem. Thanks for the food, I'm starving!

(he looks down and grabs a slice)

Hey, did you hear the news? another bomb gone off at another factory.

CAPTAIN MASDON

Yeah, I heard it on the radio, it was lucky for us it happened tonight though.

(he looks at Peter who stares confused)

The containers you filed this morning? They came from there, so it's lucky we got them in time. That being said, losing that factory is a setback, but nothing too bad.

MICHELLE

How much of a setback?

CAPTAIN MASDON

Not much thankfully

(he takes a huge bite, then glances at the TV)

Don't worry about it. Besides, movie night and I fancy a classic!

They look at him, each other and shrug. It seemed like MASDON wasn't too bothered.

DIEGO

So what we watching? Better not be some lame shit like Battlefield Earth?

CLOSE UP as MASDON looks at him in DISGUST. Shaking his head, he grabs the controls and turns on the TV, selecting through menus, he highlights a film. PETER looks at him and grins.

PETER

Great choice, The Terminator, clearly one of Cameron's greatest.

CAPTAIN MASDON

Damn straight it is! Made in Eighty-four, released in Eighty-five. The nineteen-eighties was a great time.

DIEGO looks confused, he turns to MASDON and speaks with a mouth full of PIZZA.

DIEGO

Great film I agree, but what so good about the eighties?

MICHELLE

That's when he was born I'm guessing?

MASDON smiled at her and winked. He turns up the audio and you hear the introduction music to the movie. They all become fixated.

MICHELLE (CONT'D)

Besides, ALIENS is his best movie, Ripley was too badass.

They all look at her then each other. Clearly not what they expected to hear. Shrugging, they look back to the FLAT SCREEN TELEVISION.

PETER (V.O.)

This was our routing Friday night, pizza, movie, beer and company. It was the closest thing I had to a family, ever since losing my real one.

(we see them all eating and drinking whilst the movie plays on)

Sometimes we would play some D&D but it depended how the day went. In this place, we all had a common interest, classic movies, music and games.

CLOSE UP of the TV, the film see more of the film footage, this time when Arnold says his memorable line whilst sizing up the police station.

CAPTAIN MASDON/PETER/DIEGO/MICHELLE

I'll be back!

They all laughed from speaking at the same time.

PETER (V.O.)

MASDON was like our father. After everything that happened, he took us in, made us cadets. He seen something in us and with his guide, we turned out pretty good, better than a lot of other kids at the time. If it wasn't for him, well I don't know what would have happened.

We see them all watching eating, drinking, like one big happy family.

FADE OUT.

12 EXT. HANGER - DAY

FADE IN to see PETER walking across towards a large open hanger door, where a group of people are waiting outside. We see MASDON, DIEGO and MICHELLE standing with three other NEW RECRUITS. These recruits are clearly from other SPACE AGENCIES as their suits show NATIONAL FLAGS along with the SPACE AGENCIES logo, but each one has a NASA cadet flag.

WIDE SHOT shows the three new recruits standing together, clearly feeling out of place. The first cadet is ANDREI YELCHIN, a tall male from RUSSIA stands fast. He is twenty years old, tall, average build with a shaved head.

The second cadet is LI JIE SON who is CHINESE, male, nineteen years old. He is talking to ANDREI with a huge smile, clearly excited to be there.

The third is a young female, KEIRA WILLIAMS from THE UNITED KINGDOM. She is beautiful, well presented, twenty-one years old, clearly standing out as someone from HIGH CLASS education. Yet her posture and expression shows nervousness and someone who is alone.

PETER walks up and joins the group, not paying much attention to the new recruits. He hands over a tablet to MASDON who takes it and glances down, using his hand to search the data.

CAPTAIN MASDON

Thanks Pete.

(he pauses then looks up at the recruits)

Okay, first of all I would like to welcome the new recruits from allies around the world. Now to help you new guys out, I will pair you up with one of these three.

(pointing to PETER, MICHELLE and DIEGO)

Throughout the day, they will show you around whilst working on what assignments are given to you. If you have any questions, just ask away. From now on, all six of you are NASA's leading Cadets, so work hard, be professional and soon you all will pass.

The three of them look at each other without saying a word, clearly realizing that MASDON had forgot to tell them this.

CAPTAIN MASDON (CONT'D)

OK, so, DIEGO, I want you to take Mr. Son here to Lab 03, I want you to show him your progress with your new 'Arnie' development.

(he glances round to Michelle)  
Michelle, I need you to take Mr. Yelchin here to Dr. Stevens and see him about the work you have been doing on system AI diagnostics.

(she nods, he turns to Peter)  
And Peter, please take Miss Williams here to the containers you stored last night, I will meet you there as soon as I can.

CLOSE UP as PETER turns and actually takes notice of the new recruits for the first time. He first notices the two males walk over to the others. He turns to see KEIRA for the first time. His mouth drops, like a teenager finding his first crush. MICHELLE notices and smirks, giving him a little kick on the ankle. PETER snaps out of it and looks flustered.

As they all pair up, MASDON walks off into the hanger, looking at the TABLET PETER previously handed to him.

LONG SHOT shows PETER slowly walking over to KEIRA looking nervous. KEIRA slowly walks towards him, however looking calm and stern. IN MID SHOT They stop close, facing each other.

PETER

H..hi?

(he stutters, staring at her)

Hi my name is Peter.

She grins, puts her hand out to shake, he looks down then takes it nervously and they shake.

KEIRA

It's a pleasure to meet you Peter, my name is Keira.

They continue shaking as PETER just stares at her, like a deer in headlights. Five or six seconds passed and KEIRA looked down at her hand and back at him smiling.

PETER

Oh, sorry

(he lets go of her hand)

nice to meet you too.

CLOSE UP as he turns to see the others stood watching, grinning. Feeling embarrassed, he quickly turns and points towards the entrance, knowing he needs to escape the others

as quickly as possible before something worse happens.

LONG SHOT as they walk off towards the warehouse entrance, he turns to them and slyly puts a middle finger up. KEIRA turns and just in time he puts it down and shouts over to them.

PETER (CONT'D)

We will catch up with you guys later  
for lunch.

He turns and carries on walking with her into some doors on the side hanger.

LONG shot of the other recruits all grinning at each other, laughing and going their separate ways. DIEGO pats LI on the back, both laughing, quietly hearing Li ask.

LI SON

Arnie?

DIEGO

You will see dude, you're going to  
love it!

CUT TO:

13 INT. WAREHOUSE HANGER - DAY

LONG SHOT PAN over the warehouse interior as PETER and KEIRA make their way into the warehouse.

CLOSE UP of KEIRA as she studies the place, like a thief sizing up the joint, amazed by it's size.

PETER notices this and curiously asks why.

PETER

Is everything OK?

KEIRA

Yes thank you, why do you ask?

PETER

I don't know? You just seem like  
you're scanning for something like a  
T1000.

KEIRA looks confused by this remark, slowly coming to a halt. PETER realizing this, stops and turns to her.

KEIRA

What's a... T1000?

(looking at him with a confused  
expression)

And no honestly, I'm fine. It's just  
my first time in such a large place.

PETER didn't take that last part in, he looks dumbfounded that she didn't know what a T1000 was.

He studies her, then replies.

PETER

You know, A T1000, liquid machine? A Terminator from Terminator 2? One of the greatest action movie sequels of all time?

KEIRA looks at him blankly and shrugs.

KEIRA

(she now looks embarrassed, not making any eye contact)  
Sorry, I, I have never watched it. My parents wouldn't allow me to watch anything violent.  
(she pauses and then mutters)  
Then again they wouldn't let me do much of anything.

KEIRA looks down feeling embarrassed. After a moment, noticing a kind expression on his face. Not one sign of mocking her. PETER looks at her and understands instantly, she hasn't had the sort of upbringing he had.

KEIRA (CONT'D)

You see, my upbringing was, well, strict to say the least. My parents, they.... had plans for me and having a life wasn't part of it.

PETER listens on, taken it all in, not cutting in but allowing her to talk. KEIRA needed to talk.

KEIRA (CONT'D)

Needless to say, Space wasn't on their agenda. Now, well...

CLOSE UP as she looks down with a sad expression, clearly wanting to not think about it. CUT TO PETER slowly moving over to her, now face to face. she looks up catching his eyes.

PETER

Sorry...I, well?

Peter is caught and doesn't know what to say. Keira doesn't want to say more so quickly clears her throat and smiles at him.

KEIRA

I'm sorry, I shouldn't say, well.

PETER just smiles at her, she looks at him and then changes tone.

KEIRA (CONT'D)

So tell me, Peter, why did you join  
NASA's space cadets program? Childhood  
dream? Parents make you?

PETER thinks hard on how to respond. After all, the loss of his family was only five years ago, it clearly still stung him. He takes a deep breath, turns and begins to talk, slowly walking further into the warehouse. KEIRA starts walking along behind.

PETER

Well, as fate has it, I was at NASA  
when the event happened.

(he stops, turns to face her,  
taking another deep breath)

Back when the event happened, I was on  
a school trip here, on my sixteenth  
birthday in fact. After the week  
ended, we left NASA's bunker with all  
the other staff and tourists, to find  
out that my home in Los Angeles was  
gone. In fact all of California no  
longer existed.

He looks down to the ground, KEIRA stands looking at him, with a shocked expression, she didn't know what to say. He looks back up catching her eyes and smiles.

PETER (CONT'D)

When things began to settle and  
communication was back up and running,  
the two teachers on our trip, Mr Jones  
and Miss Kelly had worked with the  
authorities to try and find any family  
members they could. Most of the  
students had family elsewhere, so they  
went to them.

(he looks around at the  
containers, checking the printed  
names)

However, Diego, Michelle and myself,  
well, we wasn't so lucky.

LONG SHOT as he scans the boxes more carefully and begins to walk down the aisle.

He stops in front of the same containers he had processed the day before. He placed the tablet on top, turned to lean against it, folding his arms.

PETER (CONT'D)

At the time, Captain Masdon was the one who got us through it. After, when we was basically orphans, he worked with NASA and the Government, bringing us in to live here on base. He has been like our mentor, farther type since. And for the three of us, we become close friends, like a family.

(he grins)

Amity three...

(he whispers)

So yeah, here we are now, nothing more to it really. Now Cadets like you, working on a career to 'SAVE THE WORLD'.

KEIRA stands there looking sad, unsure what to say. She walks over to the crates and sits next to him.

KEIRA

Well, that is, sorry I shouldn't have asked, its none of my business.

PETER turns to reply when suddenly a door is heard opening, voices echoing across the warehouse. They both quickly stand to see who is coming over. They notice MASDON is accompanied with two scientists.

As they approach, PETER whispers to KEIRA.

PETER

Masdon you know, the other two are people you may recognise?

KEIRA at first glances with a quizzed expression, then suddenly daunting on her, it's DR. BRIAN COX, a British professor in Particle Physics and Astronomy. He is accompanied with DR SARAH CHANCE, the scientist who was in charge of sending the SOS to space and making first contact.

As they approach close by, MASDON eyes PETER and nods.

KEIRA

Oh wow...

KEIRA is gobsmacked. We see PETER looking sideways at her. He felt star struck every time he met them.

PETER (V.O.)

I had the pleasure of meeting Dr. Sarah Chance before, I mean, she was only the person who managed to find a planet in a nearby system, send a

message AND get a reply back, the mysterious three beeps.

(the others reach them and stop)  
But Professor Brian Cox? Here? The guy was my idol, and I got to meet him for the first time, standing next to a girl who at this time, made me just as nervous!

CAPTAIN MASDON

Hey guys, first off, I would like to introduce you to the two people you may recognise, Dr. Sarah Chance and Professor Brian Cox.

(he politely points to them and turns back to the cadets)  
As you know, Dr. Chance here was the one who made, hopefully first contact outside our solar system three years ago in the Seeker Project.

DR. SARAH CHANCE

Nice to meet you.

(Speaking to Keira, she then turns to Peter)

And nice to see you again Peter.

CAPTAIN MASDON

And as you know, Professor Cox has been helping immensely us with the Skystar project as a consultant.

The professor gives a smile and a short wave with his hand. MASDON turns to him.

PROFESSOR COX

It's a pleasure to meet you two.

CAPTAIN MASDON

Dr Chance, Professor Cox, I would like to introduce you to Peter Miller and Keira Williams, two cadets who show great promise for the program. Keira here just joined us today from your neck of the woods Professor.

He turns and smiles to her, leaving Keira standing blushed. A face so red she could burst into flames.

PROFESSOR COX

Ah yes, I heard about your arrival Miss. I had the opportunity to look over your profile earlier, very impressive! I see you studied propulsion and quantum communication experiments at Oxford and The European

Space Agency, very cool.

Looking very nervously at them both.

KEIRA

Yes sir, thank you. I studied there for 5 years, straight after leaving school. I had first attended to study law, but I quickly changed as it wasn't for me.

PROFESSOR COX

Good job for us you did, you clearly have a great intelligence for these subjects. Good for you.

PROFESSOR COX smiles in response.

DR. SARAH CHANCE

And you Peter I know, we have met before, it's nice to see you again. I have also been watching your progress here at NASA, and I too am very impressed, you seem to have a gift for mechanical engineering and flight simulations it seems?

PETER looked at her with a nervous smile.

PETER

Thank you, I tend to find that making things, inventing things keeps my mind occupied. As for simulations, well designing them is one thing, but flying them is another. I tend to go into game mode when testing it.

MASDON laughs and turns to them.

CAPTAIN MASDON

He's being modest, at the moment he has the best flight record in simulation out of all the cadets, hell, he has the best sim record out of everyone here on base.

(he looks at him with pride)

But I agree, he does tend to steer off in his own style as if its a video game.

PETER looks down, not sure how to respond. KEIRA looks at him impressed.

LONG SHOT PAN DOWN as they walk round the crates that were

imported and checked the previous day. The two cadets move round to the other side of the containers, facing them curiously.

CLOSE UP of MASDON as he takes out an ID card, swipes the side of the container then removes the lid carefully.

Curiously, the cadets move closer to see what treasure is inside. They both stand startled. CLOSE UP OF inside, we see what looks to be a metallic, smooth polished humanoid head, with real shaped eyes, a nose, all fake features to bring some form of realism. Next to it are the other body part components, ready for assembling. PETER notices a glass container in the corner of the crate which holds a square crystal data cube.

As they look-on, MASDON moves to a second container and opens it up the same way. They all peer in, seeing a round sphere with the Skystar Logo. The casing has with what looks like 5 ringed hoops, located around it like a starfish. This container is well packed with smaller components that look to plug in different ports.

MASDON looks to see the VIPs smiling and nodding, yet the two cadets look dumbfounded to what they're seeing.

DR. SARAH CHANCE

Excellent, they have constructed them flawlessly. Let's just hope that they run perfect.

(she turns to Professor Cox)

I think we need to get this installed and online as soon as possible.

PROFESSOR COX

Yes I agree, with all the calibrations, testing and so on, it will take awhile but yes, we need this installed as soon as possible.

MASDON nods in agreement and turns to the cadets.

CAPTAIN MASDON

Do you guys have any idea what this equipment is? Or where it came from?

They both look at each other unsure, they shake their heads but clearly excited to find out what.

CAPTAIN MASDON (CONT'D)

Well this here, is the ships new AI system core, which is code named Artemis. A name from Greek Mythology, who was...

PETER cuts in excitedly, staring at the device.

PETER

The goddess of hunting, Apollo's  
sister, daughter of Zeus!

Looking up smiling, he pauses - realizing everyone stare at him. He shrugs.

PETER (CONT'D)

What, I like other things too, Greek  
Mythology being among them.

PETER turns to see MASDON grinning at him. PETER cuts in again to move things along.

PETER (CONT'D)

So if this is the system core, the  
ships brain, then what's with  
Bicentennial man over there?

DR. SARAH CHANCE

That Peter, is the ships new android.  
Which acts as a physical body to the  
ships AI core. The ship can take  
control of this unit and use it in the  
physical sense simultaneously.

PETER and KEIRA look at each other, clearly thinking this is awesome. KEIRA turns to her and asks.

KEIRA

Dr. Chance, this is really amazing,  
but how do we even know this will even  
work? I mean, it's never been done  
before? Hasn't it?

CAPTAIN MASDON

Well, actually it has... sort of?  
(he looks at Peter sheepish)  
Diego works with building robotics, as  
you know. He has, in fact been testing  
an AI that was developed over the  
passed two years with small robotics  
in the lab. He just wasn't allowed to  
say anything.

PETER at first looks shocked but then this angry feeling washed over, as if he felt like he wasn't trusted to know this. MASDON senses this and responds clearly.

CAPTAIN MASDON (CONT'D)

I know, you probably feel you should  
have been told, but due to the acts of

New Sun, we had to keep it extremely tight. This is why we're telling you now, before anyone else finds out.

He looks back at the two scientists and they nod. Professor Cox looks to them both.

PROFESSOR COX

We feel that, you two will be suited to helping with the installation of the ships AI unit and linking its network with all systems, including the droid chassis.

DR. SARAH CHANCE

I want to remind you two, this equipment is a one of a kind and is extremely valuable. As you know, last night there was another attack on a factory, the same factory these crates came from. It is with luck the shipment was released hours early than scheduled. The terrorist group thinks all stock was destroyed, so thankfully this survived or the whole project would be setback severely.

PETER looks at MASDON for confirmation, he gives it by nodding. He turns to KEIRA, who in turn, turns to them with a face of suspicion. Something didn't feel right.

KEIRA

I do have a question regarding this if I may? Why if this is so important, are you putting it in the hands of two cadets? I mean I am flattered and grateful at the opportunity, but shouldn't you want to have senior officers working on this?

CAPTAIN MASDON

Well yes I understand why you would think that, but we want to see how you get on with this task. You will have a senior with you, watching but we want to see how you two get on working together. Think of this as your final cadet test.

(he looks at them both)

We want you to take charge of the installation, but don't get me wrong, if we feel you can't do the job, a senior will step in. Is that clear?

They both nod in agreement.

PETER/KEIRA

Yes sir.

CAPTAIN MASDON

Good, well, first things first, thank you Professor, Dr, for coming down here. As you can see we're close to the final construction of Skystar. This weekend we will be looking into crew manifests, so I look forward to your input then.

DR. SARAH CHANCE

Yes I look forward to it. Thank you for this meeting.

(she looks to the two cadets)

And it was really good to meet you two. I look forward to your final report.

PROFESSOR COX

Yes, I hope everything runs smoothly, as this is the most valuable stage of the final construction process. So no pressure right?

He grins as the other two laugh. PETER and KEIRA look at each other nervously.

PROFESSOR COX (CONT'D)

You will do fine. Thank you all.

He turns to Dr. Chance and waves a hand offering her to lead the way. DR CHANCE begins to lead the way, but PETER and KEIRA both notice her make a glance over to MASDON and smile. MASDON stays behind to speak with the cadets. As they exit, he turns to PETER.

CAPTAIN MASDON

OK guys, let's get these containers ready for transport.

(he looks at Peter)

What?

PETER

Seriously? One of the most important, expensive and delicate stages of construction is now being put into the hands of two cadets? And you're telling me, that the reason is for final cadet tests?

(he gives a nervous laugh looking at him)

Seriously? You can't pull that one?

KEIRA

I agree Captain. I know I am new to this site, but I am not blind, this clearly is something more than a final exam?

CAPTAIN MASDON

Well...

(he looks at them both, he sighs)

Shit. Fine OK.

CLOSE UP on MASDON as he stands there, taking a deep breath. MASDON knows PETER is too smart to know when he is being fooled, and clearly KEIRA is having none of it too.

He places the lid back onto the container, then repeats with the second. He turns to them, sitting on one of the metal containers.

CAPTAIN MASDON (CONT'D)

OK first of, you didn't hear this from me, second, you do NOT, I repeat do NOT tell anyone. Not even Diego, Michelle and the other new recruits. Are we clear?

They both nod in agreement. PETER is clearly not sure where this is going but KEIRA has a 'get to the point' expression.

CAPTAIN MASDON (CONT'D)

Right. Yes, we do want to see you two work together on the installation. We do want to see first hand how you work together on a situation that is extremely delicate. We need to see how you cope being in charge; making important decisions, because...

(he pauses, looking at them, then continues)

Because you two have been shortlisted as candidates to be part of the crew of six to head out on the mission to LX 1001.

CLOSE UP on them both looking shocked. Not knowing what to say, they gaze at him in disbelief. KEIRA trying to remove a lump from her throat turns and leans back on one of the crates, staring into space, clearly in shock. PETER, looking directly at him, clears his throat to respond.

PETER

Come again?

CAPTAIN MASDON

You guys have been shortlisted from all the candidates.

PETER

But, how? I didn't even know I was a candidate,? I mean, how can I be, how can WE be? We're both just cadets? We don't have space experience? We...

(he pauses, looking at her then back at Masdon)

We're, well, it doesn't make sense?

MASDON looks at him thoughtfully. He knows he needs to respond carefully so they don't freak out.

CAPTAIN MASDON

Peter, let me tell you something, and I want you to listen carefully. In fact I want both of you to listen carefully.

(he looks at them both, gaining eye contact)

This mission is humanity's best hope for salvation. We need to make first contact and find out if these aliens can help us. We are running out of choices. This world is fucked, and it's our fault.

(he pauses)

This mission requires a crew of people who have certain skills obviously, but also, youth. The trip needs people who are calm, works under pressure and most of all, has decency. Sending assholes to space clearly isn't a good idea. Plus the fact, younger generations are the one's having to fix the faults of past generations, it only seems right you guys have the biggest say in it.

He stands, moves around the container and looks down at it. PETER and KEIRA clearly still not finding this a good enough reason.

CAPTAIN MASDON (CONT'D)

Over the past few years, as you know, different space agencies around the world have been working together to build Skystar. As you also know, each one has a collection of cadets. Here, now we have you two, Michelle, Diego, Son and Yelchin. Why do you think you all happen to be at the base where the magic is happening? Do you see where I am going with this?

KEIRA steps forward, looking complex, she clearly understands where this is going.

KEIRA

Sir, you're telling me, all of us cadets are the chosen six for the mission? I mean, sorry but that sounds insane?

CAPTAIN MASDON

Insane? Why so? You're all intelligent, you each have a great skill-set that you clearly master at a young age. All your tests so far have been showing outstanding results, and what, because you don't have space experience? I hate to tell you, but no one has deep space experience. This mission, is the first of its kind and we need young, fit, healthy astronauts to pull this off.

(he glances at Peter who is still clearly trying to take it all in)  
So lay off the pizza from now on yeah?

He grins, PETER looks annoyed, KEIRA smirks.

PETER

Seriously?

CAPTAIN MASDON

Dead serious, if you want a shot at it.

(he pauses as Peter thrown's at the thought)

Sorry kid, but fitness is important, well in this matter it is. Why do you think over the past four years I got you in the gym with me? It wasn't for company I assure you.

CLOSE UP as PETER looks embarrassed. Having weight issues mentioned in front of a hot girl was clearly a bad thing.

PETER and KEIRA then look at each other, wondering how to respond to this. They did not see their day turning out to be clearly insane.

PETER

OK, fine I will do. So what do we need to do now? This is clearly insane, right?

CAPTAIN MASDON

Like I said, this didn't come from me and I expect you two to keep this quiet, for now at least.

(he looks at the containers)  
For now, I need you two to first, get

these containers loaded up and sent to the ship, ready for installation. Remember, you two are in charge of seeing its assembly, so you will have a small team standing by. Contact office to have them transport it for you. Once done, head to lunch and meet the others. After lunch, I will come find you, OK?

They both nod and agree. He grins, turns and walks away. After hearing him exit the warehouse, KEIRA turns to PETER with a huge smile.

KEIRA

This, is this actually happening? I mean, we're heading to space?

PETER

Well, we're candidates, but if they have six places and all six cadets are here, it sure looks like it. Well, if we do this job properly

(he smirks, looking at her)

We just have to work together and make sure we get this done right.

She nods in agreement, clearly excited. You can see, there is chemistry between them. PETER is more smitten where as KEIRA seems more shielded. They share a glance at each other, then quickly look away.

PETER grabs a tablet, hands it to her, then walks over to the containers, places his hands on it and looks at her.

PETER (CONT'D)

Well, let's get to work.

FADE OUT:

#### 14 INT. CAFETERIA - DAY

FADE IN, WIDE SHOT of the CANTEEN. PETER and KEIRA walk into the canteen, they notice the other cadets sat talking together at a table in the corner. The room is slowly starting to empty as people can be seen clearing trays, wiping down tables as lunch was ending.

The food counter was long and still full of hot tasty food, with a side area for the more healthy eating. PETER at first looks around to see if MASDON is there, he isn't. He looks back over to the group, giving them a small wave.

MICHELLE spots them and waves back in acknowledgement. They head towards the buffet counter. Grabbing a tray each, moving along, KEIRA in lead, gazing over the selection of hot and

cold food.

KEIRA smiles and first grabs a bottle of water from a chiller, then some fruit and a ready made salad. PETER looks at the food available, picking up a plate ready to grab the nearest burger and fries. KEIRA coughs, clearly making it sound like he should stop and think. He looks at her sheepish, frowns and puts the plate down. He then picks up a salad, some fruit and a bottle of water. KEIRA grins.

PETER

This... is NOT going to be fun. Rabbit food for the win, yaaay!

He remarks silently, making a sulky face in which KEIRA suddenly laughs out loud, catching herself by slapping her hand to her mouth before being noticed. But too late, Michelle spots this who grins, yet doesn't say a word.

LONG SHOT PAN as they make their way over to the table, where you see they're all talking and laughing.

PETER sits down next to MICHELLE who just grins at him, as KEIRA sits opposite next to SON. PETER glances down at his MIXED SALAD, clearly a man longing for a hearty meal.

MICHELLE notices the food, curiously she looks back at him.

MICHELLE

Pete, is everything OK? I mean, it's nice to see you're eating healthy for once but... OK who are you?

PETER slowly turns to her and gives a sarcastic smile, then looks back, stabbing his salad with a fork, bringing it up to eye level and sighs.

PETER

Well, I have been informed that I should take better care of what I eat, you know, doc's orders  
(clearly lying and hiding something)  
So rabbit food for me.

MICHELLE clearly sees through this but doesn't press it, she knows he is either doing this to impress KEIRA or something else has come up. She gives him a sulky look, turns away but eyes him with suspicion.

KEIRA looks round and sees them all looking down at them both, clearly wanting to know something.

KEIRA

Is there something I can help you with?

PETER

Yeah, what's with all the staring?  
(he notices Diego who clearly is  
moving in to whisper)  
Something we should know?

DIEGO

What happened with you two? I mean, as  
we headed down here for food, we  
overheard some people talking and you  
guys were mentioned.

MICHELLE

Yeah, we looked round to see it was  
Dr. Chance and Professor Cox, I mean,  
why would they talk about you? They  
disappeared before we could hear any  
information. So come on, spill it?

KEIRA slowly looks over at PETER, making eye contact. They  
both shrug. Clearly they're hiding something.

KEIRA

I wouldn't know? I mean, I only  
arrived this morning and Peter here  
showed me the warehouse, where Captain  
Masdon gave us some instructions for  
transporting containers and saying we  
will get a tour later.  
(she looks around at them all,  
then back at Peter)  
Isn't that correct Peter?

PETER

Uh, yeah pretty much.

SON turns to KEIRA to speak. His English is pretty good.

LI SON

So, you will have a tour later? Of  
what exactly?

KEIRA

The Skystar ship I think. He says he  
will meet us later. So I guess it must  
be that? I hope so, I can't wait to  
see it, I have been studying the ships  
designs for ages. The new 16 Hawkins  
Engines are a marvel in engineering.

YELCHIN leans forward and looks along the table towards them,  
clearly interested in what she said.

ANDREI

You're getting to go and look at the  
ship? I hope I get to soon?

(he looks round at Diego and  
Michelle)  
Have you two been to it yet?

They both shook their heads. MICHELLE responds with a thrown.

MICHELLE  
No, I mean we have seen it from afar  
but we haven't had the chance to go up  
close or even in it yet.

DIEGO  
No, so you guys...  
(pointing at them with his fork)  
Are clearly getting special treatment,  
and I always know when Pete's hiding  
something.

MICHELLE  
Yeah Pete, it's pretty obvious you two  
had more than a warehouse tour? I  
mean, it's a warehouse? What so good  
about a warehouse?

LI SON  
Yes, there is something very, uhh,  
what is the word, suspect?  
He looks at Michelle who smiles at him and looks back.

MICHELLE  
Got it in one Li, suspect is the  
correct word.

At this point, PETER begins to think on how to get out of this. KEIRA turns and notices MASDON enter the canteen. She gives him a slight kick under the table and nods over her side. PETER looks and waves him over with great relief.

MASDON walks over and stands at the end of the table. He takes notice of PETER and his food. He gives him a smile and looks up at them all.

CAPTAIN MASDON  
Hey guys, glad I caught you all.  
(he turns and looks at Li and  
Andrei)  
Li, Andrei, I hope these two showed  
you around with no problems?

They both excitedly nodded with enthusiasm. They both lean forward, clearly wanting to express their excitement.

ANDREI  
Yes, it's very impressive here. I  
can't wait to see more sir.

LI SON

Yes, I too can't wait to see more.  
This place is so big, with so much  
going on.

CAPTAIN MASDON

Trust me you will see more, in fact,  
that's why I want you all to meet me  
in 15 minutes at the construction test  
lab. We will be meeting with Dr.  
Chance to talk about what will happen  
next for you all.

They all looked excited and nodded in agreement.

CAPTAIN MASDON (CONT'D)

Excellent. OK then, I will see you  
guys down there.

He turns and walks off, catching PETERS eye in the process  
with a grin. PETER just glares back, picking at his salad.

PETER turns to KEIRA, putting two and two together, they work  
out the team they're in charge of, is sat right next to them.  
They both look at the others who are now in excited  
conversation. Looking back at each, they both share  
expressions of pressure.

KEIRA

Well, this will be interesting?

CUT TO:

15 INT. CONSTRUCTION TEST LAB

LONG AERIAL SHOT of the hanger shows it's full of working  
technicians. Around the room, Large cranes are now laying  
empty where engines had been constructed. Large empty crates  
neatly stacked along the room wall. This hanger room is  
massive, clearly a place where large mechanical devices have  
been built.

The cadets walk into the hanger, looking around with huge  
smiles. A LONG SHOT shows MASDON is stood at the top of the  
steps, waiting for them. He calls them over, they turn and  
move swiftly.

DIEGO and ANDREI walk side by side, clearly loving all the  
toys around them. MICHELLE is seen talking to LI about  
something that we don't hear, but they too clearly are  
excited. PETER and KEIRA walk behind, taken in the sites as  
they go.

As they walk up the steps, they enter a platform area that  
looks over the construction room. The room is full of  
COMPUTERS that are running with no human operators. MASDON

beckons PETER and KEIRA to come stand with him around a large table in the center of the room. As the others move around the table, they suddenly gaze at the large 3D hologram image of the ship, slowly rotating majestically that MASDON just activated.

LONG PAN SHOT of DR. CHANCE walking over to join them from a desk. She stands and gives them all a huge smile.

She nods to MASDON who takes this as a sign to begin.

CAPTAIN MASDON

OK guys, welcome to the Construction Lab facility for the Hawkings Engines. Now, you are in a top secret facility that has to be kept at that, for obvious reasons like the New Sun threat. So I ask you to keep all conversations of what you see, hear and do, between you. Understood?

They all nod in agreement. Clearly starting to realize the seriousness of this place. The excitement now turning into determination of being professional.

CAPTAIN MASDON (CONT'D)

Very good. Now some of you have met Dr. Chance here, but you all know what she has achieved over the past few years and I would like you to listen and pay attention to everything she has to say.

(turning to her, he gestures with one hand)

Dr. Chance, over to you.

She gives him a smile, but this smile is clearly more than professional as you can see a spark between them. This goes over their heads, except KEIRA and MICHELLE who eye each other and grin.

DR. SARAH CHANCE

Thank you captain.

(she pauses to look around at them smiling)

OK, now please pay attention to all I have to say as this is important and will be beneficial to your training. Earlier today, myself, Captain Masdon and space cadets Miss Williams and Mr. Miller, had a little discussion with Professor Brian Cox about what was in the containers you three...

(she looks around to Peter, Michelle and Diego)

Had put into storage last night.

The cadets all looked towards each other then over at KEIRA and PETER. MICHELLE and DIEGO looked at each other then at PETER. PETER looked back and just shrugged.

DR. SARAH CHANCE (CONT'D)

These containers are very special.  
Their contents are very much critical  
to the heart of the Skystar ship.

CAPTAIN MASDON

Which in fact, was delivered to us  
shortly before the factory explosion,  
which if the New Sun had realized what  
was being developed their, I would  
have expected them to react sooner.  
Lest to say, we got lucky.

DR CHANCE looks at him and nods in agreement, she then turns  
to them all with a stern face.

DR. SARAH CHANCE

Yes, we got very lucky. If we had lost  
this equipment, it would have set us  
back many months.

(she pauses, looking around at  
them.)

Well, over the past two years, you  
have all been working in your  
departments secretly on different  
parts of the same project. The ships  
AI system, propulsion, flight and  
communication. Some of you here and  
other back at your home countries.

(she looks to them, waiting for a  
reaction, but no one interrupts.

Smiling, she continues)

Each one of you was told not to speak  
of it to anyone outside of your  
stations, to keep it a secret.

They all look at each other in shock, finally realizing that  
each one of them had been told not to say anything because  
their work is classified. The Amity three look at each other  
in disbelief.

They turn to look at MASDON who glares at them with a look of  
'pay attention'. They catch on quick and look back to the  
Doctor.

DR. SARAH CHANCE (CONT'D)

Well, needless to say, we're very  
proud of you all. You three new cadets  
have also, in your own ways been  
tested and passed with great  
expectations, which is why you're now  
part of this group.

She turns and nods to MASDON, who now is ready to give their orders.

CAPTAIN MASDON

Well, today is a very important one, as we will be asking you all to work as a team, using your skills to install the ships AI system and link it up to its robotic counterpart.  
(he presses a button, the hologram changes to an image of the ships core. He then looks to Peter and Keira)

These two, will be working as your team leaders, so I want you all to listen and follow their orders. This, will also be your final training as cadets, so make sure you work as hard and as professional as you can.

They all look over at them two, who stand with signs of no surprise. THIS is what they were clearly hiding from them a lunch. MICHELLE and DIEGO look at PETER in much surprise.

CAPTAIN MASDON (CONT'D)

Diego, you have been working on the Arnold project, so you know about the droid system that was in development, one that would link the ships AI. I want you and Mr. Son to construct the droid and have it ready for integration with the systems AI.

Diego and Li look at each other with a huge smile, both clearly anxious to get their hands on this ground breaking technology. DIEGO puts out his fist to bump, LI recognizes this and bump fists.

MASDON turns to address MICHELLE and ANDREI, with expressions of excitement to see what they would be doing.

CAPTAIN MASDON (CONT'D)

OK, Michelle, you have been working on system architecture for the AI code named Artemis. I hope you realize, the report I got from Dr. Stevens was extremely impressive, yours too Mr. Yelchin, last night Dr. Sokolov emailed me your final work report from St Petersburg, again, very impressive. You both will be installing the ships AI software, running diagnostics and making sure all is OK before full system

activation.

They both looked at each-other, a huge smile on their faces. She looked at MASDON who smiled back. She turned back but catching Li looking at her, he quickly looks away.

MASDON smiles and turns to PETER and KEIRA.

CAPTAIN MASDON (CONT'D)

And as for you two, PETER I want you to install the physical core. You will need some help obviously as its not exactly a small, light device. I want you to assist him Keira. Once it's placed, you will need to setup the communication system between the AI core and the ship's systems and this is when you Pete will assist Keira.

(he pauses as they nod in agreement)

OK. Once its in, instruct the others and when all is ready, you will report back here to myself and Dr. Chance.

MASDON and DR CHANCE look at each other, seeing the excitement from the cadets. He gives her the sign to continue.

DR. SARAH CHANCE

Well guys, you all know how important this is. We will be there if you need any help. You will have some engineers with you as guidance, but try to work as a team and get this done.

At this point, we see MICHELLE's smile slowly vanish with a thoughtful look. She too, now had questions. She glances over at them and has a feeling, there's something they haven't been told. As she goes to ask the question, DR. CHANCE picks up a tablet and smiles.

DR. SARAH CHANCE (CONT'D)

Well guys, I think it's time you see where you're new working site is.

She taps a few buttons on the controls and looks up. The metal shutters begin to move up. The sun shines through the dark grey clouds lighting up areas around the site.

They stand in awe. Two large platforms slowly move, one with the main ROCKET and four side thrusters stands tall. The second platform, moving behind it has the new SKYSTAR SHIP, the largest ship ever constructed by man.

AERIAL PAN SHOT of the rocket as the sun shines down, showing its mass. CUT TO a side pan shot along the side hull of the

main SHIP, showing the name and logo.

CLOSE UP of the cadets is shown independently as they gaze in amazement of what they just seen.

This, by far the coolest thing any of them have seen. The ROCKET stands 497 feet tall, along with it's four boosters, it is held by two of the largest support columns constructed.

CAPTAIN MASDON

There she is guys, Skystar. The  
largest ship and rocket ever created.  
It has taken many nations to design,  
fund, build and construct all this.

They all stand at the window, gazing up as the rocket slowly moves on a platform towards the launch pad that's over a mile away.

PETER looks at KEIRA, who in awe, looks back and smiles. He whispers to her.

PETER

Beautiful...

(she blushes, eyes wide, he  
realizes what he said)

I, I mean the ship, it's beautiful.

She looks away towards the window, slowly turning red, folding her arms.

KEIRA

It sure is. This is the most  
incredible thing I have ever seen.

PETER (V.O.)

At this point, I was deep in uncharted territory, like, Marty Mcfly going back in time and not knowing what the hell will come next. I did however speak the truth, the ship, it was beautiful, however, I thought Keira was even more. But this says it all, I have the guts to go in a giant rocket yet can't even look at a girl without panicking. Still, what could I do... besides look like an idiot again. Still, from this day forward, things changed and lets just say, I did too.

FADE OUT:

16 INT. SKYSTAR SHUTTLE - EVENING

SUPER: 2 DAYS LATER

WIDE SHOT of the cadets inside the shuttle working on their set jobs. For this, the shuttle has not been lifted onto the rocket, but sits ready for final stage of installation.

CLOSE UP we see PETER closing a container around the ship AI CORE. CUT TO PETER moving over to sit next to KEIRA at the pilots terminal. He then calls over to MICHELLE who is sat with Andrei, at a terminal with multiple monitors.

CLOSE UP of ANDREI as he presses some keys. The monitors show AI transfer now uploading. ANDREI smiles, giving them a thumbs up. PETER turns to KEIRA, both smiling. They look over to the far end of the room where they see Diego and Li putting the droid's chassy upright, plugging it into its loading bay. This thing was 6'2, built with a strong humanoid body. The chassis was clearly built to withstand heavy damage.

PETER

OK guys, how we looking?

DIEGO

All good here boss

(finally stepping back with Li,  
turning to look at him)

All plugged in like Robocop.

MICHELLE

Same here, AI system files have  
finished transferring. We're ready to  
begin AI launch on your orders.

KEIRA

Hold that.

(she turns to Peter)

Don't you think we should inform  
Captain Masdon and Dr. Chance that  
we're ready to bring the AI online?

He turns to her - nods and agrees.

PETER

Yeah, you're right. Let them know  
we're ready. I will let the tech's  
here know too.

KEIRA

Good idea. Calling them now.

KEIRA turns to the controls and brings up a display panel, she calls and Dr. CHANCE responds on camera. PETER turns to the technicians stood back watching them.

PETER

All good now guys.

They look at him and nod, then move round to see their monitors.

KEIRA

Dr, Chance? Hi, we're reporting in to say all is ready to go with AI start. Ships AI core is installed, files uploaded and the physical is in its bay.

(she looks at Peter who smiles back, then turns back to the monitor)

We're ready whenever you are.

On the MONITOR, MASDON appears next to DR CHANCE, who is also joined with a few others in suits.

DR. SARAH CHANCE (O.S.)

That's great news, well done all of you.

CAPTAIN MASDON (O.S.)

Great work guys, you all have worked really well, we're all proud of you.

(he looks to the suits)

These gentlemen are here from the government and want to see your progress.

PETER

Roger that sir, we're ready to begin the process.

(he looks at Keira)

Want to do the honors?

KEIRA smiles at him, turns to the controls.

KEIRA

OK, system channels online.

Communication between AI Core and ship systems, online.

(she turns to Andrei and Michelle)

Over to you guys, all systems ready for AI activation.

We see DIEGO and LI walk over to stand behind MICHELLE and ANDREI. MICHELLE looks at them and back to the monitor looking nervous.

MICHELLE

OK guys, here we go.

(she rapidly touches the monitor in sequence)

OK system access online, beginning AI boot.

As she presses the button, the system AI core that was installed lights up. We here systems booting around the room as control panels come online.

ARTEMIS SHIP AI (V.O.)  
Ship systems online. Booting system complete. All ship systems nominal. No errors reported. Beginning system first time setup mode.

MICHELLE  
Activating system checks.

ANDREI  
Completed. All systems showing one-hundred percent. No heat issues, no spikes detected.

MICHELLE  
Activating all communications checks.

ANDREI  
Completed, these are clear too. All checks come back clear.

MICHELLE  
AI checks are complete... We done it?

There is a round of applause coming from the monitor, the technicians with in the room clap. DIEGO and LI patting them on the back.

MICHELLE turns and with a huge smile, looks at PETER and KEIRA. Behind we see the other two pat ANDREI on the shoulders, who sits their grinning like a kid at Christmas.

KEIRA turns to the monitor.

KEIRA  
All is fine here sir, ships systems are ready.

PETER  
What should we do now sir.

CAPTAIN MASDON  
Great work all of you. I think now, we can test to see if the ships new droid works. PETE it's time to take it for a test spin.

PETER  
Yes sir!  
(he responds with an excited tone.  
Peter moves to the middle of the room.)

OK guys, time to test your droid.

DIEGO and LI look up and turn to each other. They quickly move over to the droid standing in its bay.

PETER (CONT'D)  
Artemis, are you there?

ARTEMIS SHIP AI  
Yes, I am here. Please respond with ship clearance.

PETER  
This is cadet Peter Miller, acting team leader on ship tests.

ARTEMIS SHIP AI  
Confirmed. Welcome Cadet Peter Miller, how should I inform you?

PETER  
Please confirm me as Cadet Miller.

ARTEMIS SHIP AI  
System information updated.

PETER  
Artemis, please run test sequence for droid operations. Begin test with basic movements and communication.

ARTEMIS SHIP AI  
Confirmed.

CLOSE UP of the droid's eyes light up with a light blue neon glow. CUT TO LONG SHOT PAN as it moves forward and walks out of its bay in a smooth motion. It turns to face them all. After looking around, it moves forward towards PETER and stands facing him about a meter apart.

ARTEMIS SHIP AI (CONT'D)  
AI physical body is working at one-hundred percent. Communication between ship and Droid is working within parameters.

PETER  
Very good. Please return to your docking station and stand down.

ARTEMIS SHIP AI  
Affirmative. Returning to docking station.

The droid turns and returns to its bay, shutting down. There is another round of applause off screen on the monitor.

PETER turns back to KEIRA who smiles at him. They both face the monitor to see MASDON shaking hands with everyone. He turns to face the camera.

CAPTAIN MASDON

Great work all of you. I think this deserves a celebration. For now, shut down the ship, pack up and return back here. I will meet you all down in the lobby.

PETER

Roger that sir, over and out.

The monitor switches off. We see the technicians shake hands with them and leave through the side hatch. It's now just the cadets left inside. After they're now alone, they all cheer, jumping around and hugging each other. Clearly realizing they had passed it all with great success.

PETER turns and hugs KEIRA who hugs him back, then quickly lets go, going all red. KEIRA does the same, both smiling and trying not be embarrassed. They walk over quickly to the others and hug them too.

PETER turns to address the ship.

PETER (CONT'D)

Artemis, please power down all systems and return into standby mode.

ARTEMIS SHIP AI

Ship systems shutting down, returning to standby mode.

They all start moving towards the shuttles exit, one by one climbing out, cheering, laughing with pure happiness.

CUT TO:

17 INT. NASA LOBBY - EVENING

LONG SHOT exposes the massive LOBBY of NASA. A huge ROCKET section is on DISPLAY, surrounded by other historic space artifacts.

CUT TO the recruits enter the LOBBY and greeted by Dr. CHANCE and MASDON.

The lobby is buzzing with people, like a hive in full force. Everyone stops to applaud them, all hearing quickly about the success, leaving the recruits looking humbled. They all stand their smiling, looking proud.

MASDON walks over to PETER and KEIRA, speaking so he isn't heard by the others.

CAPTAIN MASDON

Well done guys, you did well, really well.

(he turns to them all, pauses looking proud)

You all did a good job guys, and not just installing the AI but helping your departments get to this stage.

(he stands back, showing everyone in the hall cheering them)

We're all proud of you here. I think tonight deserves a round of drinks and pizza.

(he looks at Peter, who hearing the word Pizza made him thrown)

Don't worry son, I think tonight you can let loose a little.

He grins and see's MICHELLE looking at him with a stern look.

CAPTAIN MASDON (CONT'D)

I think it's fine to say you can have a beer tonight too, you have earned it.

Sensing this isn't the only thing on her mind, he slowly walks over to her, taken her to one side. As the others all walk over to see Dr. CHANCE. PETER looks over and see's MASDON with MICHELLE with a curious expression.

MICHELLE

Hey.

CAPTAIN MASDON

Hey kid, what's up? I thought you would be excited, you know with what you have done today, plus being allowed to have a drink tonight?

(he grins at her, as she forcefully puts a smile on)

Come on, spill it, what's up?

CLOSE UP as She looks around to see if they're alone and no one is watching. She then turns to him.

MICHELLE

Cap, I'm not stupid OK, I know something else is going on. No way would you just allow us Cadets to be the ones working on the this project. And be the ones who install the most advanced, most expensive bit of technology the world has made.

CAPTAIN MASDON sighs, looking over at the group, catching PETER looking at them. He takes a second and looks back at

her.

CAPTAIN MASDON

Look, let's get tonight done,  
celebrate and tomorrow, we can sit  
down and talk if you still feel  
worried about something, but I'm  
telling you now, there's nothing to  
worry about.

(he leans down, making eye  
contact, smiling)

OK kid?

She smiles back, relaxes and nods in agreement. They turn and walk back to the others. MASDON looks at PETER and nods to say, everything is fine. PETER understands and nods back.

LONG SHOT as they all walk off together. KEIRA is talking to MICHELLE quietly, girl talk. The three boys all excitedly talking to each other. DR CHANCE and MASDON walk on behind, like parents taken their kids out for the day.

FADE OUT:

18 INT. APARTMENT - NIGHT

FADE IN as we see a few sat in the front lounge, pizza boxes laid out, empty beer and wine bottles; chatting amongst each other. In the background we can hear some classic rock music.

DIEGO is with ANDREI playing some shooter on the console. MICHELLE is sat with LI, who are reading a MARVEL comic on the AVENGERS, clearly getting along well.

DR CHANCE is sat with MASDON, LEGS curled up on the SOFA, glass of wine in one hand, smiling - having a deep conversation. PETER and KEIRA are in the KITCHEN, sat at the table facing each other, drinking beer and clearly waiting for someone to speak.

PETER feels like he must take this chance and break the ice.

PETER

So... tell me, you know, you? Uh,  
about you, you know?

He quickly grabs his beer, taking a big gulp. KEIRA who at the time was staring at her bottle, looking a little light headed.

She pauses, looks up and realizes he has said something.

KEIRA

Uh, sorry what did you ask?

PETER grinned, he can clearly see KEIRA isn't use to beer.

PETER

I was just asking about you, you know,  
tell me more about you?

(he sees her eyeing the beer with  
a worried expression)

Is everything OK? I mean, you can tell  
me if there's a problem?

She looks back at him and suddenly grins. Taken a deep  
breath, she lets it all out.

KEIRA

Well, you see back in England, you can  
have alcohol at 18, so by now, you  
would have thought I would have been  
fine... But to be honest?

(she looks at the beer and back at  
him)

To be honest, I didn't get the chance.  
You see, my parents wouldn't allow me  
to drink... at all. Said it would be a  
hindrance to my studies and work.

(she says this in a mocking tone,  
then sighs and continues normally  
whilst looking at the bottle)

When you grow up with a rich family,  
people tend to think you have it set,  
you can do what you want. Truth be  
told, I grew up with no friends, the  
only kids I knew were from private  
school and even they just seemed too  
upper class, too yuppy.

(she pauses, takes another gulp  
and winces at the taste. She  
looks back at the bottle,  
studying it)

Even when I went to Oxford, I was  
surrounded by people who just told me  
what I had to do, what I shouldn't do  
as it's not proper. It was so  
infuriating, I just wanted to be...

She looks up at him then across, staring out of the window.  
PETER looks at her and smiles, he knew what she meant. He can  
see that all she wanted, was a normal life.

PETER

You just wanted a normal life? Beer?  
Takeaways? Go out with friends, see  
live bands, shit like that?

She looks back at him, about to speak but stops and just  
nods. She then gives him a slight smile and takes another  
large gulp of beer. PETER grins and does the same.

KEIRA

Do you know how stupid I feel, like when someone says a movie reference that everyone knows, except me? Or music that isn't classical or Opera, seems a mystery to me because I have never heard of them? It's embarrassing! I have no social life and people just look at me and find me boring, a snob, someone who isn't one of them.

PETER sits there clearly unsure how to answer this. He has sympathy in his face.

KEIRA (CONT'D)

Oh shit, I am sorry Peter, I didn't mean to unload this on you.  
(she looks at her beer and pushes it away)  
Clearly last time I am drinking. I shouldn't unload this on you, I mean, we only met a couple of days ago!

She sits looking ashamed and embarrassed. PETER on the other hand can't take his eyes off her. He pushes her beer back in front of her and taps it.

KEIRA looks at him and smiles. She picks it up and stares at the bottle.

PETER

You know, the other day, when we spoke in the hanger, I have never found it easy to talk about what happened. But..

(he looks at her, making eye contact)

With you, I don't know, I just found it easy to, you know, talk?

KEIRA

(she nods and in a lower voice replies)

I know, it was the same with me.

They both look at each other, pause, then laugh at the situation.

PETER

Holy shit, you need to stop drinking? I clearly need to stop drinking!

KEIRA

No you don't, for once I get to drink beer and have fun, not drink just tea,

like back home. So buckle up Peter,  
you're not quitting just yet.

PETER laughs, they then tap bottles making a toast and drink  
some more.

KEIRA (CONT'D)

So what do you think will happen next?  
We now have the AI installed, so?

PETER stands up and moves to the fridge, grabbing two more  
beers, opens them both and passes one over. He leans back  
against the kitchen counter, thinking.

PETER

Well, first I guess we need to stock  
the ship with the other necessities.  
Make sure oxygen tanks are full, water  
tanks are full, kitchen's stocked with  
food, hell - making sure the plumbing  
works!

(he takes a glance to see if  
anyone is around listening in)

I would say that, as we're supposed to  
be candidates, I think they will be  
making that their next agenda, so we  
know what kit we have, how to maintain  
the ship, especially as the journey  
will take a year to get there and a  
year return. It's not going to be  
easy.

CLOSE UP OF KEIRA as she goes to reply, when MASDON enters  
the kitchen. CUT TO MASDON as he moves over and grabs a  
bottle of red from the side and opens it.

CAPTAIN MASDON

Hey, you guys OK?

PETER

Yeah, you? I see you and the Doc seem  
to be getting on well? Glad to see you  
finally had a drink with her.

CAPTAIN MASDON

What do you mean by that?

PETER

Oh come on Cap, you know, we have been  
saying for months now about you two.

MASDON looks round quickly to see if the Doctor could hear  
them, and looked back at PETER.

CAPTAIN MASDON

Shhh, keep it down will you!

At this point, MICHELLE walks in with an empty pizza box, places it down on the side then stands next to KEIRA.

MICHELLE  
What's going on guys?

KEIRA  
Something about the Captain and the Doctor?

MICHELLE looks at her and they both look at the Captain.

MICHELLE  
Have you two finally got together?  
It's about damn time.

PETER grins and MASDON clearly is panicking and shushes them. CLOSE UP ON MASDON as he looks through the door into the living room and sees the Doctor sat on the sofa, now talking to Li, who was having a great time. He turns back to them.

CAPTAIN MASDON  
Look I, I.. Well, I don't know?

MICHELLE  
What's not to know? Look, it's clear that she's into you, so what's the problem?

CAPTAIN MASDON  
Well, I don't know? Do you think she is?

MICHELLE and KEIRA look at each other and giggle. PETER looks at MASDON and they both shrug.

MICHELLE  
You boys have no clue when it comes to woman do you.

Now both PETER and MASDON look embarrassed, clearly nothing to respond with. MASDON turns and uncorks the bottle as PETER takes a very big sip.

MICHELLE (CONT'D)  
Look Cap, just talk to her, ask her out for some food sometime, trust me, she's into you.

KEIRA  
Sir, I have only been here a couple of days, and even I could see the way you two are around each other. It's very obvious.

(she glances at Peter)  
You should take a chance, what have

you got to lose?

MASDON turns to look at them, all standing there waiting for him to respond. He knows this is one battle he will not win. Holding the WINE, he looks at it, then back at them.

CAPTAIN MASDON

Maybe you're right. I don't know. You think I should?

PETER/MICHELLE/KEIRA

Yes!

He looks startled.

CAPTAIN MASDON

(taken a deep breath and release)

Right, OK, fine. Here goes.

He walks out the room and they all look at each grinning. MICHELLE then notices KEIRA looking at PETER. She grabs another pizza box and walks back towards the door. Glancing at PETER.

MICHELLE

Like I said, you guys don't have a clue!

She grins and exits the kitchen, leaving PETER and KEIRA once again alone. PETER looks at KEIRA who now was turning red and blushed. He walks over to the door, glances out into the next room. MASDON is now sitting with DR CHANCE. They toast and drink the WINE. LI has moved over to MICHELLE and is now diving into the PIZZA. As we see him looking out, CHANGE FOCUS to see KEIRA looking at PETER, smiling to herself, CUT BACK to seeing the others all having a good time.

PETER (V.O.)

That night was fun. Looking back at it, that's when I knew our family was growing. What I didn't know, it was the last time our family partied together. We spent the next couple of days flat out working on stocking the ship, fitness tests, the works. But then three days later, everything changed, and oh boy, did everything change.

FADE OUT:

19 EXT. SKYSTAR SHUTTLE

SUPER: 3 days later.

FADE IN

AERIAL PAN of the Skystar ship now attached upright to the main Rocket. Liquid OXYGEN VAPOUR pours out the sides of the ROCKET.

20 INT. SKYSTAR SHUTTLE / HATCH - BRIDGE

DOLLY BACK as the shuttle door opens. PETER and KEIRA enter the ships through the HATCH. They climb down and make their way into the BRIDGE. using steps on the floor to move around, they both head to the top and sit in the pilot and navigation chairs.

Behind them you see the ship systems are all online. A line of space suits stand to attention. Tablets and other equipment have been strapped to the side of the hull, except the ones they're using.

CLOSE UP as PETER and KEIRA begin to switch on systems.

PETER

Artemis, bring all systems online for test simulation.

ARTEMIS SHIP AI

Ship systems online, all test simulations on standby.

KEIRA

All communication ports are open to Mission Control. Mission Control, this is Skystar, we're ready for test launch simulation.

21 INT. MISSION CONTROL

Captain MASDON is standing with the Flight Director, who looks at MASDON with an OK nod.

CAPTAIN MASDON

OK guys, system checks here are A-OK. You have permission to begin flight launch simulation.

22 INT. SKYSTAR SHUTTLE

PETER and KEIRA look at each other, nervous.

PETER

OK, here we go.

(he takes a deep breath)

Artemis, please start simulation for flight launch on my mark... MARK.

As they prepare to launch the simulation, the lights in the cockpit begin to flicker. All the monitors information becomes distorted, all system alarms begin to scream out the

speakers. All controls have gone offline. The main monitor suddenly lights up showing a launch countdown of one hundred and eighty seconds begins.

PETER (CONT'D)  
what? shit!

KEIRA  
What's happening? I have no control  
over my terminal.

Both panicking, they look at each other. PETER continues to try and shut down the system.

PETER  
Artemis, shut down all systems, I  
repeat, shut down all systems now.  
FUCK.

He looks to KEIRA who is trying to establish communications.

KEIRA  
Mission control, come in mission  
control, do you copy me, I say again  
do you copy.  
(she looks at Peter, petrified)  
Peter I can't reach them, nothing is  
working, what do we do?

PETER looks around, one hundred seconds left on the clock. He knows there is no way to escape the rocket in time, the blast radius on launch would kill them instantly. He looks back and see's the suits. He stands, turns and grabs her arm, pulling her out of the seat.

PETER  
Quickly, get the suit on now, we have  
two minutes before we launch.

They climb over to the side of the shuttle. Grabbing a suit each and climb in. Zipping each other up, they move back over to the seats. the shuttle is shaking as the engines begin to build up. They strap in and lock their helmets into place.

CUT TO:

23 INT. MISSION CONTROL

Panic erupts as alarms blare off, staff are frantically working on their systems. Each Control staff member call-out multiple errors on controls.

MASDON looks on screen in shock, watching count down to launch.

CAPTAIN MASDON

What the hell is happening? Some one  
speak to me? Simulations,  
communications, what's going on?

He looks up at the shuttles interior camera, watching as  
PETER and KEIRA frantically get their suits on and move back to  
their flight stations.

SIMULATION

Everything was fine sir, the system  
just changed everything. I don't know  
what's happening, I have no controls  
over the system. I can't abort the  
simulations.

COMMUNICATIONS

The same here sir, I am completely  
locked out, I can't get hold of them.  
Nothings working.

MASDON looks at the time, twenty seconds till launch.

CAPTAIN MASDON

Jesus fucking Christ, they're going to  
launch.

At this point, the other CADETS and DR CHANCE come running  
into the control room. They look around at the panic and  
realize what's happening. MASDON sees them and puts a hand  
up, clearly meaning stay there.

DIEGO

Holy shit, they're launching. Why are  
they launching?

LI SON

It seems no one knows, look, their  
terminals are all locked out.

HIGH SHOT of all terminals, staff frantically pressing buttons,  
shrugging at each other, clearly helpless.

PAN SHOT behind staff on each terminal, leading back to  
MASDON, standing there in horror as the countdown hits ten  
seconds.

CAPTAIN MASDON

God help them.

CUT TO:

24 INT. SKYSTAR SHUTTLE / BRIDGE

MID SHOT shows PETER and KEIRA finish locking their straps in  
place. They both look at the clock as it reaches five

seconds. KEIRA puts her hand on his and squeezes. They both look at each other, eyes locked.

KEIRA

Five, four, three, two, one...

WIDE SHOT as both of them hit back due to the sudden force, letting go of each others hands, now gripping their seats. They press back into their chairs as the geforce is extreme.

25 EXT. ROCKET LAUNCH - DAY

The rocket begins to blast its powerful engines, causing a huge cloud of smoke, then flames blast in a fearce roar. The two LARGE GANTRIES lean back as the rocket begins to take flight.

CLOSE SHOT of the rocket looking down, as it flies up showing immense power from the engine thrust.

LONG SHOT pan as the rocket rises into the air. The ground shaking as if hit by an EARTHQUAKE. The immense power pushes them higher and higher.

EXTREME LONG SHOT as the ROCKET climbs up through the sky, leaving a trail of smoke.

With such powerful engines, the ROCKET was in orbit in less than four minutes.

26 INT. SKYSTAR SHUTTLE / BRIDGE

CLOSE UP of the front window shows the view changing from cloud cover to a light blue haze, then space.

CUT TO The countdown timer, which had reached zero. No other system information was shown.

As they continue flying, on all SHUTTLE and MISSION CONTROL screens, the NEW SUN logo suddenly appears, finally revealing a clue to what went wrong.

CLOSE UP of KEIRA who notices this, turns and taps PETERS hand. He turns to her and notices the side monitors showing the logo.

WIDE SHOT of the SHUTTLE interior shows items beginning to float, the vibrations reduce, they have reached orbit and gravity was dissapearing.

KEIRA

what the hell?

PETER

Fuck, New Sun?

(looking quizzed, it dawns on him)

We got hacked, oh shit we got hacked.  
The ships AI, it's been hacked  
somehow?

She looks at him and back at the monitor.

KEIRA  
What are we going to do? None of the  
control panels are working?

PETER  
Artemis, are you functioning?

The ship doesn't respond, he tries again.

PETER (CONT'D)  
Artemis, this is Cadet Peter Williams,  
please respond to my call?

Still, nothing happens. He looks back at her and shakes his  
head.

KEIRA  
I will keep trying Mission Control.

CUT TO:

27 INT. MISSION CONTROL

MASDON looks on at the screens change from internal camera  
views to the NEW SUN logo. Staff around the room notice and  
stand to look on shocked. They have now lost all feed to the  
ship.

DR CHANCE and the CADETS move over to MASDON, who turns to  
them.

DR. SARAH CHANCE  
James, what, what the hell happened?  
Is that, New Sun?

CAPTAIN MASDON  
(he looks at the large monitors,  
then back to her, standing close  
face to face. He speaks in a low  
voice)  
We started simulation testing for  
launch. All was going fine, until when  
Peter gave the command to start the  
test, we suddenly lost all  
communication, controls, everything.  
The ship just took over.  
(he looks at the cadets, clearly  
shocked, then glances over to the  
screens with the logo)  
Them bastards got to us. I don't know

how, but they did.

DIEGO

What about Pete and Keira? Are they  
(he pauses with a lump in his  
throat)  
Are they?

CAPTAIN MASDON

We, we don't know. We had visual on  
them, they managed to get their suits  
on quickly and strap in, but we lost  
all visual when the logo appeared. We  
have no idea what's happening up  
there. All we know is where it is, and  
its currently flying out into space on  
some random trajectory.

CHANCE and MASDON hold hands tight, DR CHANCE is clearly in  
shock. DIEGO turns to see MICHELLE looking scared and put an  
arm around her. LI and ANDREI stand looking on helpless.

LI SON

Sir, what can we do?

CAPTAIN MASDON

Honestly, I don't know, we're still  
trying to get communication working  
but so far, we're stuck.

DIEGO

Something just doesn't make any  
goddamn sense here sir. I mean think  
about it.

(he turns to Masdon)

We had that stuff installed and tested  
a few days ago. That ship is one of  
the most heavily guarded structures in  
the world right now. How could New Sun  
get to it? Do we have an intruder? A  
spy? Did they remotely hack it?

MICHELLE moves away slowly, her mind clearly on to something.

MICHELLE

Wait, wait, wait, yeah, holy shit I  
think I know how they did it?

CAPTAIN MASDON

What? How, what you got?

MICHELLE

(she looks at him, slowly moves  
away from Diego and steps towards  
him)

Think about it Cap, the containers?

The fire at the factory? They knew that building is one of the main factories helping with this project right, and they happen to burn it down AFTER the containers were shipped? Which where shipped earlier than scheduled?

She looks back round to the others.

MICHELLE (CONT'D)

Think about it? guys, the droid?

DIEGO looks at her then LI, who to was catching on.

DIEGO

Holy shit, the droids head?

CAPTAIN MASDON

What?

LI SON

Arnie's head, yes! Sir, the head, it has a multithreading processor with multiple storage drives that can store information it collects separate from the ships main AI hard drives. It's like a backup storage, just smaller.

DIEGO

That's right, the storage is a good place to hide a small virus that can become live when the Droid is brought online, which we did a few days ago when testing. It's been sat dormant this whole time, waiting to be activated, which just happened when Peter gave the command.

MASDON looks at them, catching on. He lets go of DR CHANCES hand and moves to a control station, grabbing the rooms microphone.

CAPTAIN MASDON

OP's listen up, we may be on to something. We may have activated a virus that was stored on the ships droid. When activating simulations, the virus got to work. Work with that, time is short.

He moves back over to them.

CAPTAIN MASDON (CONT'D)

OK guys, good thinking. I want you all to go to the test lab and see if you

can come up with any solutions. Get going!

LONG SHOT PAN as they all turn and run out of Op's, leaving DR CHANCE and MASDON looking at each other.

DR. SARAH CHANCE

I hope they're OK, this must be terrifying for them?

CAPTAIN MASDON

Well, if I know Pete, he would be working on it, I just hope he figures it out because if we can't contact them, then I don't know what will happen.

DR. SARAH CHANCE

I spoke with Keira before they left. She seems to have settled down well now, thanks to Peter.

(she looks at Mason)

If Keira can get communications back up their end, then we may have a chance at saving them.

Chris Legg CUT TO:

28 INT. SKYSTAR SHUTTLE / BRIDGE

CLOSE UP of PETER, he looks around, thinking hard. He undoes his straps and begins to float off the seat.

Forgetting the issues at hand, for a moment, he feels free. Laughing, KEIRA see's this and hesitates.

PETER

Come on Keira, it's easy.

KEIRA hesitates then looks down, unbuckles and begins to float. PETER moves away from the chair, pushing across the room laughing. He goes to remove his helmet when she quickly prevents him. Their suits are linked via radio, she shouts and this makes him startle.

KEIRA

Stop!

PETER

What? What's wrong?

KEIRA

Don't take your helmet out. Turn on your suits PDA, what's the oxygen content for the ship?

(she slowly moves over to him)

Our suits have oxygen, but we don't know if the Shuttle has switched on the O2 tanks.

PETER stares in shock, realizing that could be fatal.

PETER  
Shit, good thinking.  
(He looks down and opens the PDA on his arm, turning it on)  
Well, lets see, all levels are off, no oxygen is processing. Shit.

KEIRA  
So, we're stuck in these suits? We need to work this out, we can't stay like this. Let's look at the facts.

PETER moves closer to her, so they're face to face.

PETER  
OK, so, let's look back, we came into the ship. We started the systems checks. Artemis was online and all systems was nominal.

KEIRA  
Right, so everything was fine, including communications where control said they were ready.

PETER  
Right, and I then told the ship to start the simulation, that's when it all went wrong.

29 EXT. SKYSTAR SHUTTLE

WIDE SHOT shows the rocket running out of fuel, along with the side boosters. They are now floating further into outer space.

30 INT. SKYSTAR SHUTTLE

They realize this happens as the ship goes quiet and all vibrations stop. They also know, they have new problems to face.

PETER  
Oh shit, the main booster and sides are empty, and they haven't detached.

KEIRA  
How far have we gone? If we don't detach, the third stage booster won't ignite, we will be pulled back to

Earth with no controls.

(she looks around at the controls,  
all still showing the logo)  
What do we do Pete?

PETER

I don't know, we need to come up with something fast. We need to work out what caused this. It's clearly a hack from New Sun, but how? how did they fucking do it?

KEIRA

Wait, wait a minute? What if we did a hard reboot? Bring the system back online new?

PETER

Yeah, that could work, it shouldn't take too long as memory banks are near empty, it would be default.  
(he smiles)  
Lets try and do that.

KEIRA

No, wait, we're missing something.  
(she moves to the controls where Michelle had installed the AI)  
We installed the AI here correct? These terminals have no storage date, just controls for information. How did they hack, it must have come from something? Something physical, like a pen drive? Or a tablet?

PETER looks up in shock, he got it.

PETER

Or a new droid!

He turns and moves over to the droid in it's bay. He sees the droid is shutdown and begins to study it. He notices the back of the droid has a socket plugged into the wall.

PETER (CONT'D)

What if, the droid was the delivery system? You know, a trojan horse?

KEIRA

Yes, yes that makes sense. Hold on, didn't the New Sun burn down the factory where this was made?

PETER

(he looks at her, then back at the droid)

Yeah, they burned it later that day, the day it was sent! which looking back did seem stupid to be honest, but I didn't take much notice in it?

KEIRA

I don't think any one did. So what do we do, Andrei and Diego installed it, I don't have much knowledge when it comes to robots?

PETER

Lucky for me, living with Diego for a few years, helped me pick up a few things. He called this Arnie, like, Arnold Schwarzenegger?

(she looks at him confused)

You know, hollywood legend, actor? the Governator?

She looks at him, rolling her eyes.

KEIRA

I know who he is, I just don't see the reference?

(she looks at him blankly, then it dawns on her)

Oh, T1000?

PETER

(he smiles at her)

Well, he was the T800 but yeah, The Terminator, he played a humanized machine. He named it after that because, well, the guy was a legend so...

She grins and smiles.

KEIRA

OK fair enough, but we still need to work out how we can disconnect it from Artemis? We need to reboot and make sure that isn't connected. I know communications, but this, I haven't done before.

PETER moves to one side and beckons her over. She floats round, standing to the other side of the droid. She looks at him, then at the droid. She begins to study it, looking around the shiny head.

PETER looks down at his suits PDA, thirty minutes of Oxygen

left.

PETER

OK, I have thirty minutes of Oxygen left, we need to get this done now.

She looks down at her PDA, it shows the same readout.

KEIRA

Yes, I have the same reading too.

CLOSE UP showing KEIRA study the port connecting the head to the ship. She pulls the HEAD back, disconnecting the port. Moving it forward, the droid begins to float. PETER holds it in place. KEIRA moves to the back of it. CLOSE UP of the droids head shows a plate with screws.

KEIRA (CONT'D)

We need to reset the droid's CPU, best bet is to replace it with a clean one.

CLOSE SHOT back of head. KEIRA takes a small tool from a pouch on the side wall and begins to unscrew the plate.

CLOSE UP SHOT showing inside the head, a port with a crystal cube glows a slight blue. She pulls out the CUBE, placing it in her pocket.

PETER moves to a small CUPBOARD next to the DROID and opens it, pulling out a small case. He opens the case removing a NEW CUBE. Floating back, he hands the new CUBE to KEIRA, she installs it and replaces the shielding.

LONG SHOT as they move the droid back into position, plugging it into the wall terminal.

CUT TO a CLOSE UP as they move over to MICHELLE's station.

KEIRA (CONT'D)

OK, so the easy part was done. Now, the tricky part, we need to access the AI code and wipe it... We need an access port, I can plug and run the program.

They both look round the station terminal for an access port. Finding a socket, KEIRA plugs in a tablet that's clipped to the side of the station.

PETER

Do you think this will work? I mean, won't the tablet get the virus too?

KEIRA

I don't think so, this virus seems to only hack the AI communications to

Mission Control and our voice commands. I would guess it has a macro to shut that off and run all systems for launch when we activated the simulation.

(she looks at him with a worried expression)

This is theory of course, the virus for all I know could stop everything, I have no idea.

CLOSE UP of PETER, taking in this information. CUT TO KEIRA as she turns on the tablet, tapping buttons in a quick session. PETER watches on.

KEIRA (CONT'D)

I think I'm in?

(close shot as she stares at the tablet)

OK, please, please work... Starting system wipe and reboot, now.

CLOSE SHOT of tablet as she presses execute. The whole ship shuts down, all lights turn off, terminals and monitors switch off, the ship floats lifeless. Earth's reflecting light shines through the cockpit window, giving a slight warmth glow across the bridge and onto KEIRA's visor. Through the side window, you can see EARTH.

KEIRA (CONT'D)

Wow, even with the chaos and damage, Earth still looks beautiful.

CLOSE UP of PETER turning to look out the window.

PETER

It sure does.

PETER floats to the side window for a better look. A small object quickly flies past them at some distance at the rear end. PETER only catches a second before nothing, just empty space. PETER is confused, did he see something? he looks down at his wrist PDA, CLOSE UP shows fifteen minutes of Oxygen. He looks back out the window.

WIDE SHOT we suddenly see the ships systems rebooting, lights flicker on, monitors show booting sequences.

CLOSE UP of PETER as he moves back, turns to see the BRIDGE come to life. He turns to KEIRA with a huge smile of relief.

PETER (CONT'D)

Keira, you're amazing, you know that right?

KEIRA

I know...

(she grins at him)

We need to sort out life support first. Oxygen tanks are stirring and systems are running.

(she taps the monitors, showing different information)

Communications terminals are now online. However, Anti-gravity won't cycle until we have detached, but the Ships AI should be online now.

PETER

Artemis, this is Cadet Peter Miller, are you operational.

There is a pause, they look at each other in anticipation. moment later the ship responds.

ARTEMIS SHIP AI

Yes Cadet Miller, I am here.

PETER is now floating behind KEIRA who is working the terminal. He leans over and hugs her as they both start laughing with joy.

PETER

Artemis, we had to reinstall your code, you had been hit with a virus. Do a scan and check. The virus originated from your droid counterpart's data cube.

ARTEMIS SHIP AI

Scanning systems for viral infection.

(moments later)

All systems scanned, no virus detected. Droid data cube comes back clean. No other cores infected.

CLOSE UP as they both look at each other, giving a big sigh of relief.

KEIRA

Artemis, we are currently in Earth's orbit and have a situation. The ship was launched prematurely, and now we are stuck with the main rocket and boosters attached. We ask you complete the cycle and detach the shuttle asap.

ARTEMIS SHIP AI

Yes, I detect a malfunction in the ships launch cycle program. Rectifying this now.

CUT TO:

31 EXT. SKYSTAR SHUTTLE

LONG SHOT shows the four boosters push away followed by the shuttle thrusters powering up and moving clear from the rocket. The ship maneuvers round and faces its belly to EARTH, now moving into a steady orbit.

CUT TO a LONG SHOT PAN as the ship flies gracefully. SIDE SHOT as the the ship begins to expand its midsection. PANELS open and fold away as a large rotating ring begins to rotate around the ship.

ARTEMIS SHIP AI

Ship has now detached from main body  
and is now in stable orbit. Artificial  
gravity generator is now cycling up.  
All systems checks read nominal.  
Gravity online in thirty seconds.

PETER floats round and sits next to KEIRA. Not long after, all the floating components suddenly drop dead to the floor. PETER looks at his PDA, CLOSE UP shows the room has OXYGEN. KEIRA notices, so they both remove their helmets, taking in a deep breath, laughing and relaxing.

KEIRA

We did it, it worked.

PETER

Well you did it, but yeah it worked  
(he grins at her)  
Like I said, you're pretty damn  
awesome.

She grins at him and they both make eye contact. Slowly moving closer, not breaking contact. They're close to kissing when suddenly the pilots monitors alarm with incoming messages. They break away and look quickly.

CLOSE UP as PETER looks at her and smiles, KEIRA grins. He stands and walks quickly over to the main monitor and presses the screen, accepting the call. We see Mission Control and a huge celebration erupts.

On monitor, MASDON and CHANCE are standing together. CHANCE LAUGHS and presses her face into MASDON's arm. MASDON can be see leaning forward, looking relieved.

KEIRA stays sat in her seat, still in view of the camera and monitor.

CAPTAIN MASDON (O.S.)

Guys, can you hear us?

PETER

We hear you sir, all is fine now.

CUT TO:

32 INT. MISSION CONTROL

LONG SHOT of the hall shows applause.

CLOSE SHOT of MASDON and CHANCE are seen cuddling and smiling.

CAPTAIN MASDON

Damn kid, we thought we lost you both,  
what the hell happened up there?

DR. SARAH CHANCE

You guys figured it out didn't you? I  
mean, the virus, must have come from  
the droid?

33 INT. SKYSTAR SHUTTLE

PETER

Yeah, once we hit orbit, we knew time  
was precious. We was still attached to  
the rocket and boosters because the  
virus didn't complete launch cycle. We  
had only suit oxygen working so we had  
to move quickly.

(he pauses, looking at them on the  
monitor)

It wasn't until we backtracked what  
happened and determined that the virus  
must have come from something  
physical. So working it out, the droid  
seemed the most logical answer. After  
that, Keira here did some really  
impressive magic and now, ships AI is  
back online and now in stable orbit.

KEIRA is seen blushing in the background and gives them a  
little wave.

KEIRA

Sir, we both did it, he's being  
modest. Besides that, all systems are  
functioning normally. We installed a  
new data Cube into the droid, so the  
virus won't reactivate. Artificial  
gravity and life support are at one  
hundred percent.

PETER

So in all sir I think we can say,  
launch success?

CLOSE UP of the MONITOR shows MASDON laughing. CUT TO close up of KEIRA shaking her head, back to PETER who just shrugs.

PETER (CONT'D)  
I'm here all weekend.

34 INT. MISSION CONTROL

LONG SHOT as the rooms main doors open and the CADETS come running back in. They stop by MASDON, each one out of breath.

DIEGO  
We came as soon as we heard!

MICHELLE  
Yeah!  
(she looks at large monitors,  
seeing Peter and Keira smiling)  
Good job guys for working it out.

DIEGO  
Yeah, I hope you went easy with the  
droid? It was violated after all...

ANDREI  
Yes, is the droid and ship OK now?  
Have you been able to fix it?

35 INT. SKYSTAR SHUTTLE

CUT TO KEIRA, who takes out the data cube from her pocket and holds it up to show.

PETER  
Yeah guys, KEIRA performed surgery, we  
replaced the Cube with a blank one. We  
haven't tested it yet but then, we  
haven't had time.  
(he turns to her grinning)  
I think it's not on our list right  
now.

He looks at her, but notices KEIRA staring out the front window. There is something outside the ship in the distance.

KEIRA  
What was that?  
(she stands and walks to stand  
next to him)  
Look, some thing's over there heading  
towards us?

PETER and KEIRA both look out the front view, noticing a twinkle of light. It's moving towards them at some distance.

PETER

Uh, Mission Control, we have something in view, but unable to make out what it is, please stand by.

CAPTAIN MASDON (O.S.)

What is it Peter? Come again, we didn't catch that.

PETER turns and looks at the scanners, nothing showing on radar.

PETER

What the hell is it?  
(he pauses then stands back)  
Artemis, do you know what that object is coming towards us?

ARTEMIS SHIP AI

The object in question is moving at random speeds. It is not debris nor a satellite. Object is... Unknown.

PETER quickly sits down in the pilot seat, KEIRA sits next to him at her station. They both start looking at the monitors.

KEIRA

Artemis, zoom in on camera to that object.

We see the monitor as the camera zooms in. It's still difficult to make out, but the shape is long, pointed and has a smooth shaft. A weird blue haze appears around its hull.

KEIRA (CONT'D)

NASA we have something on visual and it doesn't come across anything... from here.

CUT TO:

36 INT. MISSION CONTROL

Everyone starts looking at the large monitors. They see the same visuals of the ALIEN SHIP. People start muttering around the room. The staff look on stunned.

LONG SHOT OF The CADETS as they look on trying to work out what it is.

LI SON

Is it something from old space missions, some form of debris?

DIEGO

Maybe something from the old I.S.S?

MASDON and CHANCE look closer at the image. It's getting clearer. CLOSE UP on MASDON as it becomes clear, this is nothing human made.

CAPTAIN MASDON  
My god, it's?

He looks directly at the camera to speak to the ship, but no words come out.

CUT TO:

37 INT. SKYSTAR SHUTTLE

CLOSE UP on PETER as he studies the ships terminals. He turns to look at the MONITOR with MASDON.

PETER  
Cap, I think ET has come to say hi.

KEIRA looks at PETER in shock, she turns to MASDON.

KEIRA  
(she stutters)  
Wh, what should we do sir?

As MASDON goes to reply, the object turns and seems to do a roll barrel. A large, blue light appears and what seems to be a wormhole opens. Their ship is suddenly pulled forward, speeding up.

PETER  
(panicking)  
I have no controls, that thing is pulling us in.  
(he turns to Keira)  
Quickly, buckle up.

As you see them buckle up, the WORMHOLE gets closer in the window.

38 EXT. EARTH ORBIT

LONG SHOT shows the ALIEN SHIP move into the Wormhole and vanish.

CUT TO PAN SHOT of the SKYSTAR speeding up, flying directly at the Wormhole.

PETER fights the controls but seems powerless.

PETER  
Artemis, is there anyway to pull away from this.

ARTEMIS SHIP AI

Negative, I have no control over ship propulsion. The ships navigation has been locked out.

PETER

what, we been hacked again?

ARTEMIS SHIP AI

Yes. All my system securities have been locked out. The ship has been set to follow that object. The signal originated from that object just before it went into that phenomenon.

CLOSE UP of PETER who is close to panicking. He turns to MASDON on the screen.

PETER

Guys, it looks like they're taken us someplace. It looks like some giant wormhole. The ships gone through and it's pulling us with it. We can't break free, it's locked our flight controls and Artemis can't break free.

He looks at KEIRA who looks back, both keeping eye contact. CLOSE UP on KEIRA as she swallows.

KEIRA

Looks like we have no choice.

(She looks at the monitor)

Sir, guys, this could be the aliens we heard from, but...

As she spoke, the monitors lose communication and all went offline. Lights around the ship flicker as vibrations pick up.

CUT BACK to front shot as they look at each other. CLOSE UP of their hands as the grip and hold tight.

CUT TO:

39 EXT. SKYSTAR SHUTTLE

LONG SHOT, the ship heads into the WORMHOLE, PAN ROUND to back of WORMHOLE where nothing has come through. A few seconds later, the wormhole closes, leaving nothing but glittering stars.

40 INT. MISSION CONTROL

Everyone within the control room is standing, quiet as a mouse. The large monitors show nothing but static.

The CADETS look on shocked. MICHELLE begins to cry, turning and cuddles into LI who places an arm around her for comfort. DIEGO and ANDREI look at each other in shock, DIEGO's head drops, ANDREI places a hand on his shoulder, looking shocked.

MASDON is leaning over, holding the desk. DR CHANCE is shocked. CLOSE UP as she looks down at MASDON who looks devastated. Placing her hands on his shoulders, he looks up at her, no words are said.

LONG SHOT PULL OUT - facing them, we see the room get larger as they get smaller. No one moves, no one speaks. Total shock.

FADE OUT.

41 EXT. SPACE EARTH ORBIT - 1984

CLOSE UP as KEIRA slowly awakes from being unconscious. Looking confused, she looks around, realizing where she is. She turns, PETER isn't moving.

Taken a second to get her bearings, she unbuckles and leans over to PETER. She shakes him, attempting to wake him. He doesn't move.

KEIRA

Peter? Come on, wake up, please wake up.

(he stirs and slowly opens his eyes)

Come on Pete, wake up.

PETER slowly wakes, looking confused. He looks around, then see's KEIRA looking over him closely. He smiles at her.

PETER

Hey, what's going on?

After a few seconds, he remembers and moves to sit up quickly. KEIRA sits back in her seat, looking around outside the front of the ship's window. The stars are all out, shining bright.

PETER (CONT'D)

What, the? Where are we?

(he pauses to think)

Artemis, where are we?

ARTEMIS SHIP AI

My system scans indicate we are in Earth's orbit.

PETER

What, we haven't moved?

ARTEMIS SHIP AI

Since the occurrence, we have only travelled one hundred kilometers. However, I am unable to detect any frequency from the Mission Control. There are radio frequencies, but none that coincide with my records.

KEIRA

How can that be? Artemis, can you play one of the radio channels?

WE hear a COMPUTER beep, some static is heard, followed with a RADIO station from the UNITED KINGDOM play.

BBC RADIO 1

This is the Sunday Teatime top forty, and again for their fifth week at number one is Frankie Goes To Hollywood's Relax, only here on BBC Radio One.

Both are stunned as the music starts to play over the speakers. PETER looks to KEIRA?

KEIRA

BBC Radio 1? what? The BBC dissolved when Great Britain suffered economic crises after the event?

PETER

Yeah? Well what about what he said, with their fifth week at number one? Frankie Goes To Hollywood?

She looks at him and shrugs.

PETER (CONT'D)

This song, Relax, came out in the Nineteen Eighties. Like, eighty four or five?

She just looks stunned at him.

PETER (CONT'D)

My dad, he loved music from the seventies to the nineties, so I got into it too.

KEIRA looks at him with some sorrow expression, which changes to confusion.

LONG SHOT as she stands up and walks into the middle of the bridge. PETER turns and stands to face her.

PETER (CONT'D)

What, what is it?

She holds a hand out, a sign to wait.

KEIRA

Artemis, can you work out what year it is? Can you pick up any radio traffic suggesting the date? Or maybe a change in star constellations?

ARTEMIS SHIP AI

Scanning, one moment.

A brief pause as PETER looks at her, grasping at what's happening. He walks forward to face her.

ARTEMIS SHIP AI (CONT'D)

I have scanned all radio waves that I can detect. I calculate we are in Earth's orbit, late nineteen eighty four.

They both look at each other, completely dumbfounded. KEIRA leans against a side panel. PETER turns and walks to the VIEWPORT, looking over EARTH. AT this moment, the view is changed, EARTH is healthy, beautiful, as if it was a million years younger.

CLOSE UP shows PETER gasp at how clear the sky looks, the blue of the ocean, the whiteness of the clouds.

KEIRA looks across to him. She walks over and joins him. She too becomes hypnotised by the view.

KEIRA

Oh wow! Earth, It's so?

PETER

Healthy, clear, blue.

KEIRA chokes back with a smile, a tear comes to her eye as she prevents herself from crying.

KEIRA

I forgot how it use to look. With everything that happened, I, I just forgot.

PETER

So did I.

They stand there looking out together. Keira puts her arm around him and rests her head on his shoulder, in instinct, he places his arm around her, resting his cheek oh her. They stand looking out across the WORLD, to what seems a timeless

fantasy.

42 EXT. EARTH ORBIT - NIGHT

The SKYSTAR floats in orbit around the EARTH, currently over EUROPE. We see the sun disappeared behind the horizon as night falls on the SHIP.

FADE OUT:

43 INT. SKYSTAR SHUTTLE / KITCHEN

FADE IN:

LOW PAN SHOT along a darkened corridor, turning into the kitchen PAN UP. The kitchen is small but enough room for six people. PETER has opened up ration packs and is cooking. Bowls of steaming CHINESE food stand ready. KEIRA sits with her feet up on another chair, working on a tablet. CLOSE UP of the tablet shows information relating to entertainment of the 1980's.

PETER turns and walks over with the bowls and places them down on the table. KEIRA puts the pad down and turns to eat.

PETER

I hope you like it, Sweet and Sour chicken? Straight from the pack!

KEIRA

I do! thank you.

They both tuck in, surprised how good it is for dehydrated food. PETER looks up as he eats. Keira is playing with her food.

PETER

Hey, you ok?

KEIRA

(she stares at her food then realizes he spoke)

Oh uh, yes, sorry, I am fine - I just can't get my head around this...

(she pauses, looking down at her food, stirring it slowly with her fork. She drops the fork, looks up at him, goes into a rant)

I mean, we get stuck in space, all is fine, then some random ship appears and sends us back to Earth in the mid nineteen eighties?

CLOSE UP of PETER slowly chewing, staring into space. He swallows and puts his fork down, losing his appetite as his mind starts the wonder.

KEIRA (CONT'D)

I was scared before, but now I'm terrified. Why are we here? Better yet, how do we get home? And who was that alien?

(she pushes the bowl back and stands up, beginning to pace)

I mean, what the fuck are we doing here?

This made PETER pause to look at her. This was the first time he had heard her swear, as if she was a new person, a stranger in her shell. He grins at her. She notices and frowns.

PETER

OK, I think I have become a bad influence on you... or you're someone else in Keira's body because I have never seen you swear before.

(he laughs, she glares)

Sorry, sorry, I just, well, it's cute...

She smirks, puts up a middle finger and sits back down. PETER looks shocked and offended, with a huge smile.

KEIRA

I'm being serious asshole.

PETER cracks up laughing. KEIRA realizing what she just said kicks him under the table.

PETER

(laughing)

Ouch!

KEIRA

Can we please get back to what's going on, we need to figure this out.

PETER

Sorry mum! Fine.

(he smirks)

Well, first things first. Artemis, is there anything new to report? Have we been spotted? Any form of communications detected? Is our friend still flying around?

ARTEMIS SHIP AI

Negative Captain, no signals have been broadcast to the ship. No reports detected of the alien ship. I have placed us away from any form of satellites that can detect us.

KEIRA looks amused and looks at him.

KEIRA  
Captain?

PETER  
(he shrugs confused)  
Don't ask me?

KEIRA  
Artemis, why do you refer Peter as  
Captain?

ARTEMIS SHIP AI  
The ship is required to have a  
captain. Peter's qualifications,  
reports and experience with the ship  
makes him the logical choice.  
(a pause)  
If this is a wrong choice, I do  
apologies. Do I need to change the  
records?

KEIRA looks at PETER sleazily, grinning. After a long pause  
she sighs and responds in a 'whatever' tone.

KEIRA  
No that's fine. As long as I am acting  
second, Chief Officer?, the C.O?

ARTEMIS SHIP AI  
Yes. Your records show you were to be  
second in command of the mission,  
before the current situation.

PETER  
Hold on one second, you have detailed  
files on both of us? From NASA?

ARTEMIS SHIP AI  
Affirmative. I have detailed reports  
from all space agencies, such as NASA,  
SpaceX and the European Space Agency.

PETER looks confused, KEIRA gives him a curious look.

PETER  
Artemis, how did you come across these  
files? We had to do a clean reboot of  
your system. You should of had just  
basic ship operation protocols?

KEIRA suddenly looks on suspicious, realizing that he is  
right.

ARTEMIS SHIP AI

When the wormhole opened, I received an update from NASA which contained these files. It was sent direct by an unknown user.

KEIRA

Wait, so you received a wireless update from NASA, moments before we was pulled here, and the sender has no identification?

ARTEMIS SHIP AI

Correct.

They look at each other.

KEIRA

Well, let's add that to the list. So we now have an updated ship, by an unknown source from NASA?

PETER

(he looks down at his food, takes a mouthful and chews whilst thinking)

Well...

(he swallows and looks to her)

So, lets see. We get hacked by New Sun. We take off and fly straight up into space. We lose all communication. After repairs, the ship is rebooted and we lay in orbit for what, five minutes?

KEIRA nods whilst pulling her bowl back and takes a bite.

PETER (CONT'D)

Right. So then, the ship appears, out of nowhere, and within a minute or two, we are pulled towards it and within that time, an upload takes place, from NASA yet has no signature? No idea who had sent it?

KEIRA chews whilst thinking. PETER looks down and takes another bite. The food is good, a pleasant welcome.

KEIRA

(chews her food and speaks)

OK...

(then swallows)

Why didn't it try to make contact with us? Why pull us into the wormhole and bring us here?

PETER

Question is, where is it? It went through just before we did, so it has to be here somewhere?

(He pauses to think)

It came towards us after clearly something was wrong yet was rectified. And then, it brings us here, and now it's nowhere to be seen?

KEIRA

Artemis, is there any trace of the alien ship? Anything on sensor range? Any radiation trails or transmitting signals of unknown not originated to Earth?

ARTEMIS SHIP AI

I am sorry but no signs have been present. No radiation or other particle trails detected.

PETER

Artemis, are you one hundred percent shore of the date, that its nineteen eighty-four?

ARTEMIS SHIP AI

Yes Captain. I have scanned all radio and television signals from the surface, it is December sixteenth, nineteen eighty-four, six-fifty in the evening central standard time.

KEIRA

Why this date and time? That too doesn't make sense? When we left, it was mid August, so not just the year but month too has changed?

PETER pushes his bowl forward, placing his arms on the table and rubs his face, showing signs of tiredness.

PETER

I have no idea. The only thing I think that's best is if we try and get some sleep. We can tackle this later, with clear heads.

KEIRA looks at him, clearly wanting to keep talking, but she too gives in to tiredness.

KEIRA

Yeah, you're right. Sleep is very much welcomed right about now.

(she stands and takes their bowls )

(over to the counter)  
 Tomorrow, we need to work out what our next step is.

PETER  
 Agreed. Artemis, keep checking for any signs of the alien spacecraft, oh and also, make sure no one spots us from the surface. They may not be as advanced as we are but they can still see us.

ARTEMIS SHIP AI  
 Yes Captain.

PETER  
 Good, wake us if anything happens.

ARTEMIS SHIP AI  
 Will do Captain.

LONG SHOT PULL BACK of the ships center corridor that has rooms running along side. Front end is the Bridge, the rear section has the engine room and ships docking section. They both walk along it towards their cabins. Stopping outside their rooms placed opposite each other, they look at each other.

KEIRA  
 Well this is my stop.

PETER  
 Same here.

KEIRA  
 (she smiles and opens her door)  
 Night Pete.

PETER  
 Good night Keira, sweet dreams.

PETER stands looking on as she closes the door. He then realizes he is alone. He gazes then turns and enters his room.

The bedroom is a small cube. PAN SHOT reveals a BED, SHOWER, FLAT SCREEN TV, CLOTHES STORAGE and FOLD OUT TOILET.

PETER stands and looks around the room. He takes off his clothes, down to his boxers and falls flat on the bed. He clearly is tired. He turns and presses a button on the wall monitor, the lights dim.

The room is Dark, PETER is asleep. CLOSE SHOT of the door slowly opening. A small amount of light pours in as a silhouette figure comes in and shuts the door. PETER slowly

wakes, realizing he is not alone. KEIRA has come into the room. She stands there in just her sport bra and underwear, holding her arms as if she is cuddling herself.

PETER

(half asleep, he looks at her and leans up on his side)

Hey, Keira? are you OK?

KEIRA

(she looks at him, slowly walking to his side. She is sniffing, barely holding back tears)

No...

She lowers to the bed and sits on the edge. She turns to face him then lowers down, laying on her side in front of him. PETER is nervous, he places one hand on her elbow, she pulls it over her, forming a one arm cuddle. PETER's expression changes to one of sympathy.

PETER

Hey, it's OK, everything will work out fine.

KEIRA

I know, well I hope so. It's, it's just with all that's happening, right after I finally make friends. You guys treat me more like family than anyone ever has. And now, it's all gone.

PETER

We will get back to them, I promise. Anyhow, you still have me to kick around; I'm not going anywhere.

He holds her tighter as she smiles.

KEIRA

Good.

(She looks up at him)

I'm sorry, I bet I come across as a right idiot.

PETER

No, no way. To be honest, I know exactly how you feel, and, well...

(she just stares at him)

Honestly, I am scared shitless right now. Although I am trying to work out if its because I was kidnapped and sent to the past by Aliens, or the fact I am laying on my bed, above

Earth with a really hot chick?

She laughs and elbows him.

KEIRA

Well, it's good to know that I am not alone in being afraid. I just feel like an idiot. After my family disowned me, I was alone. Then you guys gave me everything and now it seems I'm losing that.

She grips his arm tightly, pulling him over to make a tight grip.

KEIRA

I'm glad you're here Pete.

They both lay there, as if the last two people in the world.

PETER

It's natural to be afraid, shit i'm afraid! Going into the unknown is scary. When I was a kid, this would have been a dream come true, space adventure, time travel, aliens, like some awesome comic book, but in reality, it's scary shit!

(he places his chin on her shoulder)

But whatever happens, I'm not going anywhere.

KEIRA

(She closes her eyes and smiles, no longer crying)

Good...

CLOSE UP shows PETER, staring into space with a sad expression. He looks at her and he then smiles. He lowers his head down onto his arm to sleep. Change to CAMERA SLOW ZOOM OUT as they lay on the bed, falling asleep.

FADE TO BLACK:

44 INT. PETERS CABIN - MORNING

FADE IN:

PETER awakens to find he is alone. He turns to look at the clock on the wall.

SUPER: DECEMBER 17TH 1984 - 07:52

He stands up and undresses, turning on the shower, he steps in. We see him wash quickly.

CLOSE UP he steps out, grabs a towel from a shelf and begins to dry his hair. Suddenly, the door opens and KEIRA steps in holding a cup of tea. She too has taken a shower, hair still wet, dressed in NASA SHORTS and T-SHIRT.

They both stop and stare at each other. PETER quickly drops his hands, covering his lower with the towel, just enough to cover. KEIRA stands shocked and looks away with a huge smile.

KEIRA

Morning, thought you would like some,  
Oh shit, sorry!

(she looks away quickly to the  
wall)

I thought you was still asleep. I just  
made you a coffee.

PETER

Oh, uh its ok, thanks.

(he looks embarrassed, unsure what  
to say)

Sorry.

KEIRA turns red, places the mug down on the side and walks back over to the door.

KEIRA

I will make us some breakfast.

She quickly exits, trying not to laugh. PETER stands there like a young boy who's just been caught. He drops his head as the door shuts.

CUT TO:

45 INT. SKYSTAR SHUTTLE / KITCHEN

PETER walks into the kitchen. KEIRA is sat with her knees up to her chest, reading a tablet that lays on her legs while drinking a mug of coffee. She glances over at him as he looks embarrassed, then back at the tablet. He sits down and helps himself to some pancakes then looks at her.

PETER

Uh,I, I'm sorry you had to see that?

KEIRA

I'm not.

She continues to take a sip and read. PETER's jaw drops and he just stares at her, not knowing what to say. She smirks.

As he finds courage to respond, the ships ALARM rings. They both look up and then at each other. LONG SHOT as BOTH move quickly out of their seats and head out of the door.

CUT TO:

46 I/E. SKYSTAR SHUTTLE / BRIDGE

They both come running into the room. Pausing to look out through the front viewport. WE see the USA right below, open cloud cover shows much landmass.

PETER

Artemis, what's happening?

ARTEMIS SHIP AI

Warning, we have been detected by unknown signal, coming from the ground.

PETER

Where? And cancel that alarm.

The ALARM stops. The MONITOR next to them changes and shows a map of the UNITED STATES. The signal is coming from New Mexico, shown by name and detailed information.

KEIRA

Isn't that where Area 51 is?

PETER

Yeah, well, it was? Is? It was shutdown in 2037 after all resources was moved to the New NASA site. Area 51 was heavily damaged. You see, once we had the signal return from LX 1001, the government moved all facilities to the new NASA site. Area 51 was just a testing facility for new tech.

KEIRA

So, no little green men?

PETER

Nope, well, as far as I'm aware?

CUT TO:

47 EXT. SKYSTAR SHUTTLE

The ALIEN SHIP appears from a hidden cloaking device, forming into view like it was a ripple in a pond. It moves slowly round to the front, going face to face.

48 INT. SKYSTAR SHUTTLE / BRIDGE

They stand there amazed.

PETER

Well, I guess we know why we couldn't

find that ship, it had a cloak! I'm guessing now they want to talk?

KEIRA  
How can you be sure?

PETER  
I can't, but they brought us here for a reason, and now they show themselves, just as we receive signal from Area 51? too much of a coincidence.

KEIRA steps forward to look closer at the ship.

KEIRA  
I can't see any cockpit, no windows, no markings, nothing?

PETER  
Artemis, do you have any readings on this? Can you detect anything?

ARTEMIS SHIP AI  
The ship isn't made of any composition on the periodic table. It is a new element. However I detect some signal from the ship. I will try and decode it.

KEIRA  
A signal? Do you think it's trying to communicate with us?

PETER  
Yeah, it could be?

ARTEMIS SHIP AI  
You are correct. The ship has tried to send signals to us and has only now succeeded. Would you like me to connect you?

PETER and KEIRA look at each other. PETER shrugs as KEIRA nods in return.

PETER  
OK, only first contact with an alien species, no need to panic.

KEIRA  
Don't panic? Want me to grab you a white towel?

PETER quickly turns in shock, she gave a great reference to HITCHHIKER'S GUIDE TO THE GALAXY. He gains himself and looks

back.

PETER

Hitchhikers? You seriously are full of surprises today.

(he pauses and looks back at the ship)

Ok, here we go. Artemis, patch me through to the ship.

ARTEMIS SHIP AI

Yes Captain. Connection established. Channel open.

PETER

(takes a deep breath)

This is Captain Peter Miller of the Earth ship Skystar, with whom do I speak with?

There is a pause and then, to shock of them both, a male voice, speaking ENGLISH responds.

ECH'EER

Hey, finally, I have been trying to hail you for hours now. Great to finally talk to you guys.

PETER looks at KEIRA who stands astonished. He mouths the words 'WHAT THE FUCK' to her.

PETER

You, you're human?

ECH'EER

Well, no but, sort of?

PETER

Sort of?

(he looks at Keira, both stand confused)

Please explain? You're not human?

ECH'EER

I think it would be better to show you? You may be shocked, so, just a heads up.

The monitor next to them suddenly changes to show an ALIEN version of MASDON. He has no hair and a whiter, much paler skin tone.

They both stand startled. PETER takes a step back, unsure on how to respond, gripping his chair with both hands.

KEIRA

Captain Masdon? I, I don't understand?

ECH'EER

Well, I think I owe you two an explanation. And it's a long one, so you both may want to be seated for this.

They both take a seat. PETER looks at the monitor. ECH'EER looks at him and smiles.

ECH'EER (CONT'D)

OK, where to start?

PETER

A good place would be to why you look like Masdon and a bigger answer to why you dragged us back here, to nineteen eighty-four!

ECH'EER

(puts his hand up to acknowledge and ask for silence)

I know, this is a shock and I will explain everything.

(he pauses and takes a deep breath)

OK... In two thousand and thirty-five, we came to Earth. As our planet had been watching yours, among other worlds in surrounding systems. We study alien races from a distance and when we feel the time is ready, we make first contact. Our aim, is to make friends with whom we can share knowledge and resources, to help each other out. Introduce them to the galactic society, containing many space aged worlds.

(he pauses, waiting to see their response.)

We had mastered spaceflight to other systems hundreds of years ago. Our technology advanced to a point we could help other worlds. Well, that's where the problem for you began. You see, some of our technology was stolen and ended up here on Earth, so my mission had changed, I had to locate it and retrieve it before it was too late.

KEIRA

Wait, wait a second, alien technology was stolen and brought to Earth, the same year as the event happened?

ECH'EER

(pausing, then slowly nods)  
Yes, it was our technology that caused  
Earth's devastation. You see the  
technology that was stolen, was a  
world terraforming device called the  
Heldro, one that was still in  
prototype stage.

The monitor changes to show a DEVICE, the size of a PHONE  
BOOTH. A CYLINDER shape with SMOOTH HALF MOON CIRCLES placed  
around its center.

PETER

Holy shit.  
(he looks closer to the monitor)  
So you're telling me, this was an  
invasion, that the event happened  
because of an alien attack?

ECH'EER

I, I am sorry. I was in orbit, like we  
are now, preparing to make contact  
with the world, when I receive a  
message from home, saying the device  
that was stolen, years before, was  
located here on Earth.

KEIRA

Hold on, years before?

ECH'EER

(he nods)  
Yes. The device had been stolen and we  
had no idea where it was and who even  
took it. It vanished without a trace.  
We think a time ship, like mine was  
used to hide it. Needless to say, I  
think I found where it's been hiding  
all these years.

KEIRA

(she looks at Peter)  
Area 51? The short signal?

ECH'EER

Yes, Area 51.

They both look back at him.

ECH'EER (CONT'D)

You see, I, I had to change my plans,  
and so when I watched the event happen  
from orbit, I knew it was a matter of  
time till Earth would be looking to  
the stars for help. I had to take

action. So I went back, ten days before to see if I could first locate the device. I couldn't, no matter what scans I done, I just couldn't find any trace.

(he pauses)

I then decided to place a clone of myself down on Earth. I used the ID of a dead pilot from the nineteen seventies and with some pretty easy trickery, Masdon was now a Captain in the USAF. I had him placed at NASA a week before the event. All records where clean and he was now a consultant.

PETER sits there, looking shocked, KEIRA turns to him, placing a hand on his and grips it tight.

PETER

So, all this time, you was Masdon, what, like, controlling him like a cyborg or something?

ECH'EER

(shakes his head)

No, not exactly. Masdon is like a clone, a living human being. Human Biology is pretty simple to clone or create from new. So I had him made with a new identity. As far as Masdon knew, he was human. He knew nothing of me or any of the issues. What he did know, was to help in any way with finding the best people he could to get your program up and running. To help reach the stars. To him, it was pure dedication.

KEIRA

Hold on one second, why? Why have Masdon created to help push the Skystar program? Why not just land and help us instead? You could have saved us so much hassle.

ECH'EER

(looking embarrassed)

Well, that's the catch, I was ordered to stop with contact, not to share any technology or aid.

PETER

Why the fuck not?

(sounding angry)

We went through hell, a billion people

died because of your technology and then you refuse to contact us?

ECH'EER

I know I know, it sounds bad but, look at it from our perspective, we wanted to make first contact and when I was about to, the event took place? How would that have looked?

KEIRA

Suspicious, like an act of war?

ECH'EER

Exactly. I had to find another way, figure out how to get the device back. I knew I needed help, so I had Masdon help push for alien contact, which you did with my planet, and then develop the program to get man into deep space.

PETER

Why? What reason do you have for getting humans to space? What does that have to do with finding the device?

ECH'EER

I need human help, but I was ordered not to contact you guys and make first contact. Which, obviously I just did, but we're in nineteen eighty-four, so..

KEIRA

So technically you haven't made first contact because we're not at the time we should be, there for you have not gone against orders?

(she looks at him but then a confused expression as if in deep thought)

But, why didn't you just come back in time to speak with someone here and get them to help?

ECH'EER

Because I needed someone who knew the future, had lived it, understands what the problems are and what's at stake.

PETER

Hold on, are you responsible for the lift off malfunction? The virus? Are you New Sun?

ECH'EER

No, that was for real. I did however, have the containers moved earlier from the warehouse as I learned of their attacks. I couldn't stop them, but I could save the cargo, so I had the manifest altered to release early shipment.

PETER

So this whole time, you have been watching us, guiding us to this point.

ECH'EER

Yes, although my plan had not exactly worked out to how it should be, here we are.

PETER

The false launch? You wanted all of us up here didn't you? All six astronauts.

ECH'EER

Yes, the plan was to get a larger crew here before I made first contact, that way, I had six, very smart individuals who would want to save their planet. But I have you two, so that's good enough.

ECH'EER SMILES at them on monitor, CLOSE UP of the other two doesn't smile in response.

PETER places both hands over his face, pausing to think.

PETER

So, why have you brought us here? To this time, this exact date?

ECH'EER

(he grins)

Well, whilst I was in orbit watching over you guys, I was receiving updates from home, with clues on what happened to the Heldro. They said that Earth was the target and the ship's particle trail was lead to here, in nineteen-eighty-four. That signal you received before, from Area fifty-one? That was the device being switched on. It seems to have been found by your military.

KEIRA

Well what a surprise, alien technology being played with by humans at Area

Fifty-One, who would have guessed?

She turns to grin at PETER with a 'told you so' expression.  
PETER looks at her, admitting she was right.

PETER

Yeah yeah fine.

(he turns to the monitor)

So, what happens now? I mean you got  
us here, now what? We need to get  
home, let them know we're OK?

ECH'EER

Well... that is something that we need  
to talk about, and I am afraid, you  
won't like it. But, with what's at  
stake, I hope you will understand.

(he pauses, takes a deep breath)

You see, I need you to help me  
recapture that device and return it to  
my planet. But by doing so...

KEIRA

We change the course of history, so  
everything that happened... won't.

ECH'EER

Yes, exactly. No event.

PETER

So, if the event doesn't happen, then  
what happens to home? To our time?

ECH'EER

Time is delicate. By coming back in  
time, you have moved onto a new  
timeline. If you was to head back now,  
yes, all would be the same as you  
haven't interfered with anything, you  
have just been here in presence. But  
if we save Earth from its fate, you  
will change the course of humanity.  
Saving the planet means you will erase  
your timeline and a new one will  
exist.

(he pauses, looking sad)

I'm sorry.

KEIRA

What if we went forward in time, back  
to where we was and find the device  
there, I mean we now know where it was  
taken?

ECH'EER

I tried. It was moved from Area fifty-

one and I couldn't locate it. Who ever took it from my world, hid it in eighty-four, then years later, it was used in thirty-five, I don't know why there is a gap, but I think they took it to the future and activated it as soon as they got there. Hence no trace to follow. So, no, we can only find it here, now, at this time.

KEIRA looks down at her hands, then over to PETER who is sat staring into space.

PETER

We can save a billion lives, including my family.

(he looks at her with a tear in his eye)

My family would be alive.

KEIRA

If we do, we will never see our friends again.

PETER sits there, thinking hard. He looks at her and back at the screen.

ECH'EER

I understand this is a hard choice. I can't force you two to do this, but if you do, you will save the world.

KEIRA

(She closes her eyes, then looks to Peter)

We need to do this. I mean, we have a chance to save Earth. I, I think it's worth the sacrifice.

PETER

Yeah, yeah it is. OK, I guess, we're doing this.

He looks to the monitor at Ech'eem. Ech'eem relaxes as if all tension was lifted from his shoulders.

ECH'EER

OK Peter, what's the plan?

PETER

The plan is simple. You won't like it, but I don't care. Your technology fucked us, and if you want our help to set it straight, you need to do exactly what I say, no matter what it means? Agreed?

ECH'EER looks at him and sighs, he stares and finally nods in agreement.

ECH'EER

I already know I am going to regret this. OK, what's the plan?

CUT TO:

49 INT. NASA HANGER - DAY

SUPER: NASA - 2039

NASA hanger is deserted except for four cadets over by some containers. LI is sat on the floor next to MICHELLE. DIEGO is lying down on top of a container as ANDREI sits with legs over the side, next to him.

ANDREI

What do you think happened to them?

DIEGO

Fuck knows man, I mean, did you see that wormhole? It was like something out of Dr Who or Star Trek?

ANDREI

Which in theory we know has something to do with travel between two points of origin.

LI SON

Yeah, travel, but to where?

MICHELLE

Or when?

(they pause to look at her)

Well, think about it. Science Fiction shows have used it for traveling to distance parts of the galaxy, but also through time. So they could be anywhere, anytime.

LONG SHOT covers them all. All quiet in deep thought. CUT TO A blue glowing orb appears near them, fallen from the sky. MICHELLE notices and taps LI's arm, pointing towards it. LI gasps and they begin to stand. ANDREI see's it too and shakes DIEGO.

DIEGO

What?

ANDREI

Look!

They all stand together, looking at the orb. Suddenly it

stretches and morphs into a holographic image of PETER and KEIRA.

Looking stunned but fascinated, they take a step closer to look.

MICHELLE

Pete? Keira? Is that you?

KEIRA

Hey guys, yeah it's us, don't be alarmed, we're OK. This is just a hologram of us.

DIEGO

Man, that's awesome! Where are you guys?

KEIRA

Well, that's going to be a little hard to explain. But, we need your help and  
(she looks at Peter who looks back)  
Well, it won't be easy, in fact, it's a one way trip. We can tell you what is happening, but you will find it disturbing.

PETER

Lets just say, we have a chance to save Earth, save all the people who died from the Event. But, if you choose to help. It means you can never come home.

(he pauses and looks at them)

Sorry guys, but that is the deal. We have decided to stay and do what needs to be done, but we can't do it without you. But if you choose to stay, then we understand... It's up to you.

They all stand there shocked, looking at each other.

DIEGO

Dude, what are you talking about? Did you say save Earth? How?

MICHELLE

I was right, it's time travel, isn't it? Like, Kyle Reese going back to save Sarah?

PETER

(he nods)

You got it, only this time, it's Earth, and our families, and many other families too.

MICHELLE looks to DIEGO.

MICHELLE

We have A chance to save our families,  
we need to do this!

DIEGO

(looking shocked)

Save our families?

(he whispers to himself, then

looks back at Peter and Keira)

Are you sure? I mean, we can prevent  
them from dying, prevent all this from  
happening?

KEIRA

Yes, but, guys it will mean we can  
never return. The world is dying and  
we have a chance to save it, in the  
past. But if we do, we cannot go home,  
the future will change. We can't risk  
it.

ANDREI

She's right, by changing the past, you  
alter the future, like creating a new  
timeline, one where we will already  
exist, in different places, knowing a  
different world.

MICHELLE

And not knowing each other.

(she looks at Li)

I..

LI SON

If you guys are going, then so am I.

ANDREI

Me too.

DIEGO

But guys, you have families, you don't  
need to leave them?

LI SON

If what you say is true and we are  
successful. Then my family will have a  
better world, I will be there with  
them. Time change will alter  
everything. It's my duty to do this.

He looks to MICHELLE and smiles. DIEGO looks to ANDREI.

DIEGO

So, how about it bud, coming on for a

ride? There is no shame in staying here.

ANDREI

Li is right. We have a chance to change history and save Earth and all the people. My home in Russia was wiped out, but my family survived, barely. Now, food and medicine is hard to come by. Russia is in decline like many countries due to the weather.

(he looks at Li and then Diego)

It is too my duty. I am in.

DIEGO pats him on the back, turns to the others and then back at the hologram.

DIEGO

OK bud, what's the plan, what do we do?

PETER and KEIRA look at each other and smile. PETER turns to address them.

PETER

Right, first thing guys, head back to the apartment. Grab a bag of belongings and be out of base and drive to these coordinates.

MICHELLE's PDA lights up, she picks it up off the container and looks down.

MICHELLE

Got it.

PETER

Be there for nine o'clock tonight.

DIEGO

Sure thing.

KEIRA

Oh and can you do me a favor, grab my belongings.

MICHELLE

Don't worry, I got it.

(she looks at Diego)

You can grab Petes.

DIEGO

On it.

PETER

Right guys, we will see you soon, good

luck.

CUT TO:

50 EXT. APARTMENT - EVENING

LONG SHOT. They all turn up, quick walking towards the apartment, looking around to see if anyone is watching. The coast is clear.

51 INT. APARTMENT - MICHELLE'S ROOM

MICHELLE is holding her rucksack, placing clothes inside. She moves to the side dresser and takes a picture of her family. Removing it from the frame, she places it inside her bag, along with an MP3 player, Makeup, toiletries and a diary. She exits the room, slamming the door.

52 INT. APARTMENT - KEIRA'S ROOM

MICHELLE enters and looks around. The room is very tidy. A laptop is on a small desk. She places it in KEIRA's bag, along with a PHOTO of her parents, a Locket Necklace and some cloths. MICHELLE exits the room, closing the door.

53 INT. APARTMENT - KITCHEN

DIEGO comes into the kitchen with his bag, placing it on the table. He opens the fridge and takes a case of beer, placing this next to his bag.

54 INT. APARTMENT - FRONT ROOM

LI and ANDREI enter with their bags, followed by MICHELLE. DIEGO walks in from the KITCHEN with his bag and the BEER.

MICHELLE

Diego, he said one bag each?

DIEGO

I know, my bags there, he didn't say no to beer though. Besides, with what is about to go down, I think we will need it.

ANDREI

Man has a point. Reminds me, I have a bottle of Vodka from home, I will grab that too!

DIEGO

Good man!

ANDREI exits to the kitchen. MICHELLE looks at DIEGO who just shrugs and smiles. Moments later, ANDREI returns.

ANDREI

A bottle of Mamont, one of the oldest Russian brands. Not many left since the event. I kept it for a special occasion. It was given to me by my parents before I left home.

CLOSE UP of ANDREI as he stares down at the bottle. He then places it carefully into his bag.

DIEGO looks at them, then down at his watch.

DIEGO

Not long till we need to leave. Is there anything else we need, or need to do before we leave?

MICHELLE

Should we leave a note, telling the Cap what is going down? Not like it will mater, if we succeed, none of this will exist, time will alter.

ANDREI

That we don't know? Time is full of unknown complications, who is to say this won't exist? but continue on a seperate time? like a different dimension?

DIEGO

Dude has a point, if we go and succeed yet this timeline stays, we can't get back to it as we will cross into a new timeline.

(he scratches his head)

Fuck, i'm getting a headache just thinking about it. Paradox's man, its too confusing.

At first they just look at each other. Nothing is said between them.

DIEGO (CONT'D)

OK, Michelle, leave a note, best say the truth, no idea if it will mean anything.

(he shrugs)

My car is just round the corner so let's load up. If anything is asked, we're just heading out for food. Put all bags in the trunk, no need to draw suspicion.

As they turn to leave, the door opens and MASDON enters followed with DR CHANCE. They all stop in shock. MASDON

slowly walks in, eyeing their bags. DR CHANCE shuts the door and turns to stand next to him, stopping to see them staring.

CAPTAIN MASDON

Uh, off someplace guys?

DIEGO

Uh, yeah, uh  
(he looks around for help)

MICHELLE

Yeah, we just need to get away for a day or two, get our heads around what has happened.

DR CHANCE looks worried, turns to MASDON who clearly isn't taken the bait.

CAPTAIN MASDON

Guys, there is something going on and you're not leaving until I get the truth.

(he pauses and looks at Diego then Michelle)

Guys seriously, if you know something, you need to tell us, right now.

They all look at each other. MICHELLE looks to DIEGO, closes her eyes and nods. He gets it, no point in lying.

DIEGO

Sir, we  
(pausing to look at the group)  
We have just spoken to Pete and Keira. Trust me when I say, it's best you not know the details.

MASDON goes to intervene when DIEGO places a hand up and continues.

DIEGO (CONT'D)

Cap, they need our help. And we won't sit back. They're our friends, our family. We need to move now to meet them.

CAPTAIN MASDON

But, how? They vanished into the wormhole? That Alien ship took them?

MICHELLE

We know, they have told us what's happening and that they need our help. They're fine, safe for now, but they, we, have a mission, one they can't do alone.

MASDON looks at DR CHANCE and by surprise, they nod and agree.

DR. SARAH CHANCE

If they contacted you for help, then,  
i guess you need to go to them.

(she looks at Masdon)

Something brought you all together,  
fate if you will, but either way, you  
guys are special. If they contacted  
you, from where ever they are right  
now, they must have a good reason. You  
need to know something, something we  
haven't told you as this was meant to  
come as you graduate. You guys,  
including Peter and Keira, were the  
chosen six for the mission, chosen  
ages ago.

WIDE SHOT as they all stand looking shocked. CUT TO CLOSE UP  
of MASDON who looks down to the floor.

CAPTAIN MASDON

I'm sorry with didn't tell you sooner.  
But no one was expecting these events.

(he looks up to them)

I am sorry for keeping you in the  
dark. But Sarah is right, you guys  
need to be there, with them. I wish I  
could go with you, but something tells  
me that isn't to happen. So I say this  
to you all, be careful, look out for  
each other. Do what needs to be done  
and get home safe.

THEY ALL look at each other with this last statement.  
MICHELLE walks over and gives him a hug, then DIEGO moves to  
him, shaking hands then pull to a hug, patting each other on  
the back.

CAPTAIN MASDON (CONT'D)

I am proud of you two. I have done  
what I can to help you guys become the  
best you can, it's now up to you.

He turns to the door and opens it, picking up his keys and  
looks back.

CAPTAIN MASDON (CONT'D)

So, you need to be someplace?

They all look around and smile. Grabbing their belongings,  
they head to the door.

FADE OUT.

55 EXT. TRACK OFF HIGHWAY - FIELD - NIGHT

FADE IN.

CAMERA PAN shows large open field, lit by moonlight. A CAR pulls into the gateway and parks.

Each door opens and they all step out of the car. DIEGO and ANDREI open the trunk and begin passing around bags, CAMERA shot from in trunk as the lid slams shut.

WIDE SHOT as they turn on torches and slowly walk into the field. MASDON and DR CHANCE walk behind.

MICHELLE takes lead, holding her tablet which illuminates her face in the dark.

MICHELLE

It's here, this is where Pete said to go.

She turns to the others. DIEGO looks down at her TABLET and looks around to see if anything is there. He notices MASDON and DR CHANCE have stopped a good twenty feet back. They all turn to look.

CAPTAIN MASDON

Guys, watch each others back. If you're doing what I think you're doing, then we say goodbye.

DR. SARAH CHANCE

Remember, what you do, has an impact of great importance. To all of us.

CAPTAIN MASDON

Peter is a good leader, follow his lead. Listen to him, help him and each other. Keira and Pete contacted you for a reason. They need you.

(he looks at Dr Chance, putting his arm around her and looks back.)

I wish I could join you, but they only wanted you guys. This is your mission. So don't screw it up!

MICHELLE smiles as a tear slides down her cheek. DIEGO puts his arm around her and smiles, whispering.

MICHELLE

It's OK sis...

CAMERA SIDE ON - Grinning, MASDON and the DR turn and begin walking away. HE GRIPS her tighter with his arm.

CLOSE UP as they walk away, A sudden bright blue light fills up the sky. There is a strange buzzing noise and then suddenly silence. All is peaceful. They turn to see nothing but an empty field.

CLOSE UP on them both, looking shocked. DR CHANCE places a hand to her mouth as she cries. MASDON holds her tight.

CAPTAIN MASDON  
Good luck kids.

LONG SHOT - they both stand in the field alone, embraced.

PAN UP to the sky, seeing the stars as clear as crystal. A flicker of light appears, a blue flash and then it's gone.

FADE OUT.

56 EXT. SPACE EARTH ORBIT - TWO SHIPS

SUPER: EARTH ORBIT 1984

LONG SHOT of the SKYSTAR and ALIEN SHIP float next to each other. The SUN rises over the Horizon, lighting them up as a new day begins.

CUT TO:

57 INT. SKYSTAR SHUTTLE / BRIDGE

CLOSE UP of DIEGO as he lays on the floor, waking. AFTER turning to see where he is, he sits up. We notice the others are unconscious too.

He slowly stands and looks down. LI begins to stir. He leans over and shakes him.

DIEGO  
Hey, Li, buddy, you OK?

We hear a voice from across the room. It's KEIRA.

KEIRA  
Welcome aboard guys. Are you OK?

KEIRA is leaning against a terminal, smiling. DIEGO pulls LI to his feet and they turn to her.

KEIRA bends down to check MICHELLE and ANDREI who also begin to stir. PETER walks in holding a tray with mugs of COFFEE. KEIRA helps them to their feet.

WIDE SHOT shows them all on the bridge. PETER is standing next to KEIRA as the others stand together, getting their bearings.

PETER

It's OK guys, here have a coffee, it will help.

They all move over and take a COFFEE each. PETER puts the tray down on the side.

KEIRA

You will be fine in a minute or two.  
(she looks at Peter smiling)  
Trust us, we know.

DIEGO

Are we, we're on the Starsky?

PETER

That you are my friend.

KEIRA

Welcome to Earth's orbit, nineteen eighty-four.

They all looked at her shocked. ANDREI steps closer to them.

ANDREI

Seriously?  
(he looks back at the others then turns to Peter)  
How did we get here?

PETER looks at KEIRA who smiles.

KEIRA

Show them.

PETER walks over to the window which has shutters down.

PETER

Artemis, please open bridge window shutters.

ARTEMIS SHIP AI

Yes Captain.

The shutters roll up and light pours in from the sun. The warmth goes over them like silk as they move closer to the view.

58 I/E. EARTH ORBIT / SHIP BRIDGE

We see Earth in all its beauty. Clear skies, blue oceans, the world looking healthy.

On the BRIDGE, we see the new arrivals lookout, soaking in the view.

KEIRA  
It's beautiful, isn't it?

DIEGO  
Damn!

LI SON  
(in Chinese, looking stunned)  
This is amazing

ANDREI  
The Sky, it looks so... clear?

MICHELLE  
Look at the land, the sea, it's, I  
forgot what it looked like.

PETER  
I know, it's amazing. Think guys,  
we're looking at Earth, and how it  
should be.  
(he pauses, looks at Keira then  
nods to her)  
There is something else you should  
see.

KEIRA  
Look out through the starboard window.

They turn and move to the other window. Another SHIP Lays  
side on. They all look shocked. DIEGO drops his coffee.

DIEGO  
Holy shit, is that?

PETER  
The ship the got you here?

KEIRA  
Guys, we have a lot to discuss. Why  
don't you take your time, then meet us  
in the kitchen. Oh and DIEGO, clean  
that up.

KEIRA smirks then turns and holds PETERS arm, leading him out  
of the room, giving them a chance to take it all in.

PULL BACK SHOT as the four cadets gaze out at the ship.

CUT TO:

59 INT. SKYSTAR SHUTTLE / KITCHEN

PETER places his drink on the table next to KEIRA as he sits  
down. KEIRA is sat with her arms folded, feet up, again  
playing on the tablet.

PETER

So, what do you think?

KEIRA

Well we just lost our privacy!

SHE looks right into his eyes. PETER sits staring nervously, unsure what to say. She smirks and breaks the tension.

KEIRA (CONT'D)

I think it was the right idea. They deserve the choice to do this. And I know Ech'eer was obviously nervous about it, but he did go against his orders and brought them here. So he too must have some faith in it.

(she picks up her coffee and takes a sip)

Joking aside, with the privacy thing, I am glad they're here, this is too big for just us two to deal with, we need help.

PETER sits contemplating what to say. His expression is of uncertainty.

PETER

Yeah, well, thing is did I make a mistake? I mean, this is really dangerous? I'm asking them to join us on what could be a suicide mission.

KEIRA

Yes, but the goal will save Earth, save humanity. Putting your life on the line is something that I suppose comes with the job. Besides, once we tell them the truth of things, they will agree, who wouldn't?

PETER

Yeah, true.

(pausing, he stares at her, eye to eye. Finding some courage, he speaks directly to her)

Well, I'm glad for one you're here with me. I mean it! Over the past week, I have been more, well, open? More happy I would say.

(he looks down at his cup nervously)

So, yeah, I just, well, I'm glad you're here.

He begins to take another sip, losing eye contact and looks away to the side.

KEIRA, looking blushed, obviously has more confidence.

KEIRA

Yeah well if we're opening up Pete,  
then since being around you, I have  
felt more free, more normal. Before, I  
felt like I was some, snobbish,  
British outcast who was alone in a  
dying world.

(she puts the tablet down on the  
table, then looks at him)

Since meeting you all, I have never  
had better friends, even in such a  
short time period.

(peter is unable to speak, taking  
a sip of coffee)

Look. We have been stepping around  
this like two teenagers at a dance.  
I... I like you, a lot. And I know you  
like me too. But for now, we need to  
focus on this, on them. Let's talk  
about it later?

PETER smiles, feeling like a weight has come off his  
shoulder. He smiles, nods and agrees.

The door opens, in walks the others, placing their drinks  
down on the table. DIEGO walks over and refills his.

PETER

You guys OK?

They all nod in agreement. This clearly was an amazing event  
to them, looking all excited.

ARTEMIS SHIP AI

Captain, Ech'eer is ready to talk when  
you are.

PETER

OK, tell him to give us a moment.

ARTEMIS SHIP AI

Yes Captain.

DIEGO looks at PETER and smirks.

DIEGO

Captain? How did you get a field  
promotion so quickly

(he grins, then moves over to sit  
at the table)

My Capitan!

MICHELLE

Remember what the Cap said before we

left the apartment?

PETER looks up at KEIRA who stares back at him. HE turns sharp to look at MICHELLE.

PETER

What did Masdon say? What happened?

MICHELLE

Well, we head back to the apartment to get our stuff, like you asked us to. As we was leaving, Masdon turned up with Dr Chance, I think they had just been back from a meeting about your case or something, well they noticed us with all our stuff. So, they knew something was up.

ANDREI

The Captain wasn't having any of it, and well... we told him.

PETER

You told him?

LI SON

Not so much! just that you had contacted us, and need our help. No more than that...

MICHELLE

They then came clean to us about the six of us being candidates for the mission. Saying that we had been pre selected.

(she looks across to Peter)

I knew, I knew something was up. Making us install and test the AI, having you two in charge? I knew something else was going on.

PETER AND KEIRA sighed at the same time, looking at each other then down to the floor.

MICHELLE (CONT'D)

You guys knew, didn't you?

KEIRA

Uh... yes, yes we did.

(looking sheepish, she looks around at the others)

We have known since the day we met Dr Chance, Captain Masdon and Professor Brian Cox on our first day, when they showed us the crates in the warehouse. Captain came clean, told us

everything.

PETER

(he cuts in seeing Michelle thrown)  
But he told us we was NOT to tell you  
guys.

(looking around to each one)  
Look, we wanted to tell you, but he  
said not to as you would be finding  
out this weekend, after the tests was  
done. I don't know why but that's the  
truth.

MICHELLE looks at him for a moment then relaxes.

DIEGO

(after a slight pause)  
Yeah but... Captain?

Every one laughs when PETER just goes with it and grins.

PETER

Yeah yeah, look yes, I am the Captain.  
Keira is second in command. We all  
have been trained in specific areas,  
which I think we're going to need for  
what's to come.

(he looks at Keira, she doesn't  
smile back, now she is worried  
and nods to him.)

Guys, the ship that got you here, the  
one adjacent to this ship? Well,  
you're about to meet him... What he's  
about to say, will upset you, I won't  
lie. But that's not all, his  
appearance may shock you too.

(he looks at them as they look  
worried and confused)

You will see what I mean in a second.  
Just, please, stay calm, do this  
right. Agreed.

They all agree in unison.

MICHELLE/DIEGO/ANDREI/LI

Yes.

PETER

OK then.

KEIRA

Artemis, please bring up communication  
with Ech'eer on the monitor.

A large monitor on the wall changes and we see Ech'eer sat in  
his pilot's chair, smiling. The whole room gasps.

CLOSE UP on their faces around the room, seeing each person take in what he is saying. No one moves a muscles. PETER turns to KEIRA and under the table, he holds her hand. She smiles but doesn't look at him, PETER looks back at the monitor.

SLOW PAN BACK on the crew, all facing the wall in front showing Ech'eer explaining everything.

PETER (V.O.)

At this point, I knew our adventure had really started. Knowing all this that Ech'eer was saying, was seriously screwed up. I mean, you hear from an Alien how your home has been devastated by their technology, that was stolen by some unknown person and taken to another time too? It would send anyone nuts, not the fact you're looking at an Alien who is a spitting image of a close friend from home.

(a pause)

Lucky for me, I was surrounded by yes young, but professional people. Not one of them burst out. Needless to say, I think they took it pretty.

FADE TO BLACK:

60 INT. SKYSTAR SHUTTLE / BRIDGE

FADE IN:

LONG SHOT shows MICHELLE and DIEGO in the bridge. DIEGO is looking over the droid as MICHELLE is at her station, looking over system data.

IN WALKS PETER.

MICHELLE

Hey Captain

(she looks at him then back at the monitor)

Just checking systems.

PETER

That's OK, I just came to see how you two are holding up? I mean, with all that was said? with Earth and... Masdon.

DIEGO continues to look over his droid, as if he didn't notice PETER enter and speak.

MICHELLE looks to DIEGO, turns back giving PETER a worried look. He gets it and walks over to DIEGO.

PETER (CONT'D)

Hey man, you OK?

DIEGO

Yeah, why wouldn't I be?

(he continues to look over the body. He then sighs and turns to Peter)

Well, besides learning that the one guy who took us in, looked after us, trained us turns out to be an Alien, or at least something created by one. Oh and the fact, our families died by that bastards home world tech which turned out was stolen. Besides that, yeah man, all fucking fine.

PETER looks at him and nods in agreement. He turns to look at the both of them. MICHELLE turns her chair to face them.

PETER

I know guys, it's seriously messed up. I get why Ech'eer done it, even if it was all a lie. But in the end, Masdon was there for us.

(he pauses to look at them both, then paces across the room)

Guys, he was like a father to us, I get that, but he couldn't tell us what he didn't know. And Ech'eer knew we was being trained from observation, it couldn't have been easy for him to sit and not be able to tell us the truth.

MICHELLE looks at DIEGO who seems to deflate. He turns his back to lean on the hull. MICHELLE stands up and walks over to them.

MICHELLE

From everything I just heard in that kitchen, scared the crap out of me, but at the same time, it's giving me hope. Hope that I can get a chance to change everything, to bring back my family.

(she pauses, holding herself from choking up on emotion)

even... even if it means I won't get to see them.

DIEGO

I know... this just sucks. I mean man come on, it's just so much to take in. I feel...

PETER  
Betrayed?

DIEGO  
Well, yeah, yeah I do!  
(he looks at them both then back  
at Peter)  
Any way, what's done is done I guess.  
Come on, we need to get ready if we're  
going to do this.

PETER and MICHELLE look at him in surprise. They move over to him and they all group hug. They pull away then turn to move to their stations.

LONG SHOT of the room, PETER walks over to the main monitor.

PETER  
Artemis, we need everyone on the  
bridge. Please inform Ech'eer to join  
us.

ARTEMIS SHIP AI  
Yes Captain.

CUT TO:

61 INT. SKYSTAR SHUTTLE / HATCH

KEIRA and PETER stand by the hatch. Cogs rotate as the door begins to unlock.

CLOSE UP shows the door beginning to open. PETER steps forward. The door fully opens, in steps Ech'eer, who is the same height and build as MASDON.

KEIRA comes and stands next to PETER.

KEIRA  
Welcome aboard the Skystar.

ECH'EER  
Thank you for accepting my plea. I  
know this must be difficult for all of  
you.

He slowly bows to her smiling. Peter waves a hand to gesture him towards the bridge.

PETER  
It's been an eye opener for sure. I  
must ask though, how is it you can  
understand us, and speak English?

ECH'EER  
Well, my job was to make first contact

with your world, so one duty includes learning all of the planets' languages.

KEIRA

All the languages? wow, thats impressive.

ECH'EER smiles and makes a short bow. PETER turns to move down the corridor.

PETER

Well, let's not keep them waiting.

CUT TO:

62 INT. SKYSTAR SHUTTLE / BRIDGE

All crew have assembled, waiting at their stations. PETER walks in followed by KEIRA and then ECH'EER.

Everyone falls quiet, looking on him in amazement.

PETER

Guys this as you know is Ech'eer.

Ech'eer, this is my crew.

(he points to each one)

Li, Michelle, Andrei and Diego.

He bows to them. They all look at each other then turn and bow respectively back.

ECH'EER

I know, It's good to finally meet you all in person, and I am grateful that you all have taken on this mission. I hope... I hope we change the horrific events and save your planet.

ECH'EEM looks down in shame. PETER looks around to them all.

PETER (CONT'D)

OK guys, let's get to work.

SHOTS in quick procession show crew members looking over screen layouts of AREA 51. DIEGO and LI are seen making some small scan devices attached to their arm PDA's.

MICHELLE is with ANDREI as they look over the MILITARY base security files. On monitor, we see maps of security cameras being recorded.

SUPER: AREA 51 SECURITY FEED: RECORDING

PETER, KEIRA and ECH'EER are huddled next to the monitors showing the area map.

PETER (V.O.)

Now, we set out and got our plan in motion. The job was simple, breaking into the most secure military base on earth and to steal back an alien device that is in some warehouse hanger. We had an idea where it could be on base, but the signal died before we pinpointed its location.

63 EXT. EARTH - SOUTH AMERICA - NEW MEXICO DESERT - NIGHT

AERIAL SHOT of the base at night, all areas lit up, no movement except centuries patrolling the base. Search lights scan the hills, all is quiet.

LONG SHOT of the ALIEN SHIP flies down. It begins to turn invisible as it moves closer to the base. The ship is silent, stealth, nothing can be heard. It glides along the base, not one sole notices as it hovers over a yard next to a hanger. A blue light appears below, a bright flash and all goes dark.

CLOSE UP two soldiers talking turn as the flash happens. They look confused. Walking with their weapons raised, they move closer to the edge of the building, checking corners, they slowly walk around the corner. CUT TO CLOSE UP as they come face to face with Ech'eer, who stands strong wearing dark metallic combat armor. They both look shocked as he clashes their heads together, knocking them out.

PETER and KEIRA move into shot, pulling the bodies back into the shadow. Ech'eer leans down, presses a button on his wrist, a pin pops out. He stabs both soldiers in the arms.

ECH'EER

This will keep them asleep for a few hours.

They nod and wave over to DIEGO and LI, crouched down next to some wooden crates. They all hunch up together, keeping an eye out for security.

PETER taps his wrist PDA.

PETER

OK guys, we're on base, how's security looking?

CUT TO:

64 INT. SKYSTAR SHUTTLE / BRIDGE - ORBIT

MICHELLE and ANDREI sit at their station, working on monitors, checking feeds.

MICHELLE

All is clear guys, you have no visible heat signatures for at least 150 meters. I am however getting some radio chatter?

PETER (O.S.)

(peter speaks over com)  
Radio chatter, what are they saying?

MICHELLE

It sounds like someone is saying the special cargo is being transported tonight from A-H-2? I am not sure what that means?

65 EXT. AREA 51 BASE

They look around, each one unsure. DIEGO turns and looks across the runway towards a hanger. On the side, he spots on the side wall A-H-4.

DIEGO

Guys, I think I know, look over there, the hanger opposite has a similar marking. That must be the hanger ID.

PETER

Right, so if that's hanger 4?

KEIRA

Then hanger 2 must be someplace near.

CLOSE UP as she looks down at her PDA, we see a map of the base. The hanger is highlighted. She looks up and points to the hanger next to them.

KEIRA (CONT'D)

Luck has it, it's this one right here.

PETER

OK guys, let's go.

They all move quietly and quickly over to the hanger wall and move down the side towards a locked security door. They look to see a wall mounted camera.

PETER (CONT'D)

OK, we're at the door, but I see a security camera, Andrei?

ANDREI (O.S)

(over radio)  
On it Captain...

CLOSE UP the security camera light turns off, then back on a

second later.

66 INT. SKYSTAR SHUTTLE / BRIDGE

ANDREI (CONT'D)  
OK got it, I switched it to an old  
feed recording, that should buy you  
some time, if no one spots the loop.

PETER (O.S)  
(over radio)  
Good work.

67 EXT. AREA 51 BASE

CLOSE SHOT - PETER opens the door and they all move through quickly.

PETER (CONT'D)  
OK guys, lets go, keep out of sight.

LONG SHOT He moves in and shuts the door.

CUT TO:

68 INT - WAREHOUSE HANGER

They stand close to the wall, behind a load of shipping containers.

CLOSE UP on DIEGO, who turns to LI tapping his back. They open LI's backpack and bring out a small drone and tablet.

LI holds up the DRONE as DIEGO turns on the tablet. CLOSE UP on the DRONE as it comes to life and surprisingly silent. It has been modded with stealth design and a micro camera attached to its undercarriage.

PETER points to the next container over. Ech'eer moves over with PETER and KEIRA. They Hear chatter in the distance, the sound of guards making small talk.

HIGH PAN SHOT shows the drone take flight, hovering at a distance in the shadows. PETER and KEIRA look at their PDA's, both showing the same camera feed. PETER looks to DIEGO and signals them to move it higher and closer.

He shows the PDA to Ech'eer who looks down and smiles, pointing to a large canister in the center of the hanger, this is the device they're looking for. PETER looks at him and nods. He taps his PDA and LI looks at the response. He puts a thumb up and turns to DIEGO, showing the screen data. DIEGO nods in return.

CLOSE UP of the drone as it moves higher and forward, being out of site yet a clear view of the area.

More voices appear suddenly as a door on the other side opens.

CLOSE UP a man in a black suit enters, its Special Agent SHAW, the agent from the TV broadcast, smiling whilst chewing gum, not looking a day younger. CLOSE UP as he's walking with a military General named STANTON. A broad, 60 something man who has a cold stern face.

GENERAL STANTON

Well, this is it. What we found out in the desert last night. It was a few feet from a cashed ship, something extraterrestrial.

(he pauses, walking around the canister, stopping to look at Shaw.)

My boys picked it up when we secured the crash site and noticed it didn't even have a scratch on it.

BIRDS EYE PAN SHOT around the device as the GENERAL stands looking on whilst SHAW begins to walk around it. We follow him till he stands next to the GENERAL.

GENERAL STANTON (CONT'D)

Of course, this device isn't from Earth. The ship we found had no one inside, and as we moved the device to be transported, there was a bright light and the ship just vanished. Gone, out of thin air. So I had this brought here. It made some noise for a few seconds but stopped, since then nothing.

CLOSE UP - The GENERAL turns to SHAW who just continues to smile.

GENERAL STANTON (CONT'D)

Well, I know you're a spook who has experience in dealing with extra terrestrial stuff, but I don't understand why you're here now? There was a scheduled meeting for tomorrow?

CIA AGENT SHAW

You see it's like this General. I happen to know what this is, it was I who brought it here in the first place.

CLOSE UP shows the GENERAL looking confused, then realizing what he said, it was too late. SHAW pulls out a strange device and stabs the GENERAL in the ARM, then quickly turning and firing three darts towards the ARMED SOLDIERS. They all

just freeze in place.

CLOSE UP on General, his eyes turn green and then back to normal.

The soldiers react accordingly, they too are under a trance. They walk over to him. Standing to attention.

PETER looks at KEIRA in shock.

PETER

That's the agent from the news broadcast, when the factory was destroyed. He is responsible!

KEIRA

what the...

At this point, PETER turns to look at Ech'eer who is now looking furious, gripping his fists tight. Ech'eer looks at PETER with rage.

ECH'EER

That is Pe'tch, who use to be like me, someone who made contact with new races. He turned against the system back home when deciding that civilizations around the galaxy should be under our control.

(he looks back around at them and back over towards Pe'tch)  
He always said there are ways to bring them down, so we could control them. He obviously had plans to destroy your planet.

(he looks to them both)  
So when you contacted us, he would step in and take over, knowing my world would prevent first contact. Once your ship would leave, he would appear, being a saviour, but drive you into slavery.

(close up of Ech'eer as he gets angry)  
He is a traitor to my world, a terrorist, a murderer and I must stop him.

Ech'eer was all worked up. KEIRA pressed her hand on his arm, trying to calm him, but it was too late. Ech'eer pressed the buttons on his arm device, and a bright flash appeared. He had sent them back to his ship and stayed alone in the hanger.

69 INT. ECH'EERS SHIP - FLYING UP INTO SPACE

WIDE SHOT as they suddenly appear standing in the cockpit of Ech'eer's ship. The interior smooth, no edgines, quiet and peaceful. The front viewport shows the ship is moving up into space. The strange thing is, they're standing up straight, no signs of gravity pulling them flat as the ship aims upwards.

CLOSE UP of the ship cockpit window see's space and the SKYSTAR comes into view, closing in quickly.

They all hold on as it docks. Yet no vibrations are felt, no clashing noises are heard. The ship was extremely advanced.

They move over to the hatch and KEIRA presses a button on the wall. CLOSE UP as PETER is angry, yet keeping quiet. The other three notice and dare say anything.

CUT TO:

70 INT. SKYSTAR SHUTTLE / HATCH

The hatch opens. They all climb through. MICHELLE is waiting for them on the other side looking confused. PETER moves through quickly with anger on his face, ignoring everyone.

MICHELLE

Guys, what the hell happened?

DIEGO

I don't know? One minute I was controlling the drone, the next I'm on the ship?

KEIRA STOPS, holden them back as PETER jogs down towards the BRIDGE.

KEIRA

Ech'eer pulled us out, he new the person in the hanger, someone who is a terrorist on his planet. I think he wants vengeance and none of us to stop him.

LI SON

What? Is he insane?

KEIRA

No, he is angry. The shocking thing is, the alien is that agent shaw who was on the news broadcast, the one from the factory that exploded.

LI SON

I remember watching that, we was on our flight to the U.S.? It was on the

news?

KEIRA

Yeah, well it looks like he is the alien responsible. He called him something, uh, Pe'tch!

MICHELLE

Well, what the hell do we do now?

KEIRA

Come on, to the bridge, we need to work this out.

They make their way down towards the bridge.

CUT TO:

71 INT. SKYSTAR SHUTTLE / BRIDGE

PETER is standing by the pilots seat, leaning forward as he grips tight with both hands. The others appear in through the door. MICHELLE drops at her station, ANDREI looks at her worried. She looks back and whispers to him.

MICHELLE

Long story short, they found the Alien who stole the device, Ech'eer knows him and teleported them out, looking for some vengeance or something.

ANDREI

oh shit.

He looks at her then back across the room towards PETER.

DIEGO and LI move to the droid section and load the monitors.

KEIRA walks over to Peter and holds his arm, moving in close to his side. PETER is biting back from shouting.

KEIRA

Silly question, but are you OK?  
(he looks at her then closes his eyes)  
Look, I know what he just did was wrong, but let's work out what to do next, we can go at him later. We need to rescue him.

PETER

Artemis, can you put me through to Ech'eer?

ECH'EER

I am here PETER. I am sorry, but this

is my fight. I need to take him down myself. He is a traitor to my world.

PETER

Yeah, and he fucked my world over by killing a billion people and destroying much of our land, our environment. We need to get that device out and then deal with him.

SUDDENLY, over the speakers we hear gunfire, A FEW explosions and more gunfire. The radio turns to static. PETER looks at KEIRA who stands there stund. The others turn round and everyone faces them.

CUT TO:

72 INT. AREA 51 BASE - HANGER

Ech'ree is in hand to hand combat with the three soldiers. He throws one into the side of a container. He turns and beats the other two using his fists. The GENERAL and SHAW stand watching. Once the fighting is done, Ech'eer moves towards SHAW who walks forward and blocks a swing.

MID SHOT shows them fighting hand to hand. Ech'eer is kicked into some barrels. He stands and launches back but SHAW is too quick and knocks him down, making it look easy.

CUT TO:

73 INT. SKYSTAR SHUTTLE / BRIDGE

PETER turns to MICHELLE.

PETER

Michelle, can you detect anything?  
What's going on?

MICHELLE

I am trying, but it seems all systems have been taken offline down on the base?

DIEGO

Li, try boosting the signal.

PETER turns to see DIEGO and LI on a system monitor. LI turns to PETER.

LI SON

Sir, check your monitor, we have tapped into the droid controls, it's still operational.

They all turn to the large monitor and see SHAWN standing

over Ech'eer. The security is getting to their feet and moving over to the GENERAL.

KEIRA looks on and then over at DIEGO, who is standing next to the droid.

CLOSE UP of the droid then CUT TO KEIRA. She quickly turns to PETER grabbing his arm smiling.

KEIRA  
I have an idea...

CUT TO:

74 INT. AREA 51 BASE - HANGER

LONG SHOT of the hanger, CUT TO SHAW who is holding his sunglasses, wiping them clean and putting them back on. He turns to smile at Ech'eer, who is now on his knees spitting purple blood from his mouth.

Shaw walks over to him. The shoulders are holding him down with a struggle as he tries to move free.

AGENT SHAW  
Well well well, Ech'ree, my old friend. How are you? It has been so many years.

ECH'EER  
Hello Pe'tch, still trying to rule the galaxy I see?

PE'TCH SMIRKS shaking his head. He walks over towards the canister, putting his hand on it, walking around it, gazing as if this was made of gold. He looks at him, then detaches a small device from under his collar. His head changes, to a similar version, now revealing his true Alien self.

AGENT SHAW  
You know Ech'eer, you never have been good at using your imagination. Thinking of all that is possible. Think of what our planet can achieve when we can grow out and bring worlds in as our own.

ECH'EER  
You're only after power for yourself and you don't care how you get it.  
(he looks at the device)  
I have seen what that thing does, and I know you do too. So what, you get off on watching worlds suffer so you can come in and reap the gains.  
(he spits on the floor towards him)

You make me sick.

AGENT SHAW

Yeah well, in the end it doesn't matter what you think? I have the device, the council doesn't know where I am and you won't be around to see it.

Suddenly, the sirens around the base began to sound. They all look around to see what's happening. SHAW looks at the GENERAL who then turns and walks over to the soldiers. Just as he does this, LONG SHOT UP towards the ceiling as a huge hole is blown through the roof. Debris comes falling in, crashing all around them.

75 EXT. AREA 51 BASE

The base alarms continue as vehicles are seen moving up towards the hangers.

LONG SHOT of two F16 fighters take off from a strip on the other side of the base.

CUT TO:

76 INT. HANGER

CLOSE UP of SHAW looking up covering his face with one hand, not able to make out what just happened.

CAMERA FLIES UP FAST ZOOM through the hole, then rotates around a figure standing on the side hatch of ECH'EERS SHIP.

A bright light beams down through the hole lighting up the area, blinding them.

CLOSE UP of ECH'EER who begins to laugh. Shaw looks at him, a face of anger.

CAMERA PANS UP to see a shadow in the light. Suddenly, music is heard from the ship. ACDC - SHOOT TO THRILL blasts all around the base.

PAN DOWN following ARTEMIS - THE DROID who drops and slams into the concrete ground, creating a small crater and adding to the dust. She has been modified for combat. Her CHASSY has been plated with some extra ALIEN ARMOR, similar to what Ech'eer is wearing.

ARTEMIS is kneeling, she looks up and rises, just like the Terminator. She scans the area, moving her head from left to right. The soldiers turn and start firing, all bullets bouncing off the chassis, not making a scratch.

ECH'EER

Artemis?

ARTEMIS SHIP AI

Yes, please get to the container, I  
will hold them off.

LONG SHOT as ARTEMIS moves forward, begins jogging and rams into one of the guards. The other two pull back firing. She turns to cover Ech'eer.

We see another flash of light behind. PETER and KEIRA appear on the ground kneeling, holding ALIEN weapons, dressed in Ech'eers combat suits. Bullets fire towards them as they move to take cover.

KEIRA turns and fires back, hitting one of the soldiers in the chest. He flies back into a container, falling flat, unconscious.

A door swings open on the far side of the warehouse and four more soldiers run in, taken cover.

ARTEMIS see's them, she turns to a crate and pushes it really fast, picking up speed and slams it into the crate they're hiding behind. The soldiers go flying, lying injured on the floor.

PETER turns and shoots the GENERAL who is about to return fire, still looking zombified.

KEIRA takes a shot at SHAW, who ducks down and moves behind a container. He realises he can't reach the device.

KEIRA

Give it up you murdering bastard.

PETER

You lost man, give up now.

AGENT SHAW

Screw you guys. I will be seeing you  
humans, you too Ech'eer.

CLOSE UP as he presses a button on his watch. A bright flash and he disappears.

ECH'EER moves round behind the device.

LONG SHOT of two guards firing at them. CAMERA PANS to PETER who throws another rifle to ECH'EER. He catches, turns and shoots the remaining two. All alarms are continuing to whale.

ARTEMIS TURNS walks over to the canister and looks to them.

ARTEMIS SHIP AI  
Captain, we need to leave right away,  
multiple forces are inbound.

PETER  
We need to get this on your ship now!

Ech'eer pressed some buttons on his PDA, then removes a small disc, placing it on the device. The device begins to beep faster and faster.

ECH'EER  
I have a better idea.

They all group together. CLOSE UP of Ech'eer, pressing a button on his wrist, suddenly they disappear in a blue flash.

CUT TO:

77 EXT. AREA 51 BASE

THE SHIP starts to rise up and away from the base.

78 INT. HANGER

CLOSE UP of the disk, beeping faster then all lights flicker as the tone stops on one beat.

LONG SHOT shows a bright light, CUT TO CLOSE UP of a shield forming around the device. Suddenly it disintegrates into thin air. Only a small burn mark on the floor remains.

79 EXT. AREA 51 BASE

LONG SHOT of the ship flying over the base, gun fire erupts, not scratching the hull. The ships cloaking device activates. The two F16 fly past shooting their cannons, with no effect they speed up and turn off.

Suddenly A large shockwave pulse emanates out of the ship, spreading across the entire base and sky.

CLOSE UP of soldiers looking around, confused. All gunfire halts. They have lost their memories of what has just happened, looking around to see nothing but smoke from the building.

LONG SHOT of the hanger, the GENERAL and three soldiers appear walking out, confused of what is going on.

CLOSE UP of security monitors go static as personal look around confused.

CUT BACK to the SHIP as it flies vertical, speeding up through the clouds and disappears.

CUT TO:

80 INT. ECH'EERS SHIP

CLOSE UP of PETER standing behind Ech'eer who is flying the ship up into the atmosphere.

KEIRA stands to PETERS side, leaning into him smiling.

PETER turns and walks over to ARTEMIS who is sitting on a seat. The other two follow him over.

ECH'EER

Guys, I, I have no excuses. Thank you for coming back.

PETER

Well we had to, you know, save the Earth and your sorry ass.

(he grins)

So you know, try to remember that.

ECH'EER

I will.

(he looks at them dressed in his combat gear)

Using my stuff was a good idea, but how did you know what to do?

PETER

Well, Keira here came up with the plan. It was all her idea.

KEIRA shrugs, she looks at him then towards ARTEMIS.

KEIRA

Well, I knew we could use Artemis here to move in and be a bad ass whilst we came to get you out.

(she looks at Ech'eer)

I had Artemis communicate with your ships AI and have it, or should I say, NIGEL? Work with us. We had to be prepared and he showed us the armory.

ECH'EER looks stunned and embarrassed. He winces and drops his head.

PETER just stares, grinning with a hard determination to not laugh at him.

PETER

Nigel? Your ships AI is called Nigel?

ECH'EER slowly nods and facepalms in embarrassment.

ECH'EER

Nigel, you there buddy?

NIGEL AI

Yes Sir, I am here.

(clearly speaking in a British  
Butler accent)

What can I do for you?

ECH'EER

Can you bring us in to dock with the  
Skystar?

NIGEL AI

Certainly Sir.

PETER

So, your AI is a British Butler? What  
gives? Come on this I need to know,  
right now!

ECH'EER moves over and places his weapon onto a rack. The  
others join him. They then take off their armour. ARTEMIS  
stands and walks over, doing the same; Ech'eer explains why.

ECH'EER

Well for years I was watching,  
studying and working things out. In  
that time, I took notice of your  
entertainment, such as music, movies,  
television, radio. Well, I came across  
an old British show, Downton Abbey and  
I loved it!

KEIRA

(giggling, putting her hand to her  
mouth)

Downton Abbey? Original series or the  
remake in twenty twenty nine?

ECH'EER

Well... both.

(he looks embarrassed)

What can I say, the United Kingdom had  
some fascinating shows over the years.  
The drama was, enticing.

They both burst into tears, PETER is clearly over the  
situation that got him angry.

PETER

OK that is amazing, i'm never  
forgetting this!

(he slows down laughing and looks  
at KEIRA who just chuckles.)

Well, either way, I think we owe our

AI's, they came through for us.

KEIRA

Yes, you're right, we do. Thank you  
Artemis, Nigel.

NIGEL AI / ARTEMIS

You're welcome.

BOTH answered in unison. PETER turns to the front viewport and watches as the SKYSTAR approaches.

His smile slowly evaporates, realising that the mission was a success. Dawning on him that the future has now changed. KEIRA looks at him, seeing his expression and walks over. CLOSE UP as she places an arm around him.

KEIRA

Hey, you ok?

PETER

Yeah, It's just hit me, we won. We  
have destroyed the device, so the  
future...

KEIRA

(Dawning on her)

The future has changed.

ECH'EER overhears the conversation, and doesn't intervene. He just slowly places his armor on the wrack. Looking in deep thought. He turns and walks over to the ship controls.

ECH'EER

OK guys, time to dock.

KEIRA looks PETER who looks back with a forced smile.

KEIRA

One step at a time yeah...

# 81 INT. SKYSTAR SHUTTLE / HATCH

CLOSE UP as the hatch opens, they make their way through into the Skystar. MICHELLE, LI and ANDREI stand to meet them.

A huge round of applause happens as they all cuddle and shake hands.

ARTEMIS droid comes through. DIEGO walks up to join them and see's ARTEMIS.

DIEGO

Damn, I watched you on the feed, great

work guys!

(he looks over to Artemis)  
Artemis, that was badass girl, how is  
you systems holding? Any damage?

LI walks over to stand with DIEGO as they look over ARTEMIS's  
structure.

ARTEMIS SHIP AI

Thank you Diego. My systems and  
chassis is running at one hundred  
percent.

(she turns to look at them both)  
I am fine. Thank you for asking. I  
will return to the station and go on  
standby.

Artemis turns at walks away. MICHELLE watches them and  
laughs.

MICHELLE

Aww, how cute!

(they turn and look at her)  
It's like watching two happy parents.

They look at each other.

LI SON

Two happy uncles I would say?

DIEGO

Damn straight.

They bump fists and walk away, following ARTEMIS. MICHELLE  
shakes her head and walks after them, jumping on DIEGO's back  
for a ride.

ANDREI looks to ECH'EER, looking at his injuries.

ANDREI

Ech'eer my friend, you seem to have  
injuries that need looking at. I have  
medical training. If I can help,  
please say?

Ech'eer looks at him and smiles.

ECH'EER

Thank you. I could do with a hand. I  
think you will find my medical tools  
more advanced but I will be happy to  
show you.

PETER

Good, get fixed up. Take your time  
guys, later we will have a meeting.

ECH'EER waves his hand to ANDREI to enter back into his ship. As they move through, PETER turns to KEIRA and see's they're alone.

CLOSE UP shot of PETER turning and leaning against the wall. KEIRA moves in close and leans on him.

PETER CLOSES his eyes, signs of fatigue.

KEIRA

Well, we finally have privacy again.

She looks around, seeing no one is there. She smiles, leans in and kisses PETER once and pulls back. PETER is shocked and nervous.

KEIRA (CONT'D)

You OK?

PETER

Yeah... I, I just have never kissed anyone before.

(he looks at her embarrassed)

I know, 21 and never kissed a girl, sounds lame right?

KEIRA

(looking into his eyes)

Well, i'm. 21, and that was my first too, So shut up, and kiss me again.

CLOSE UP, She pulls him in before he could reply. They embrace, placing their hands around each other tight.

LONG SHOT, We hear in the distance wolf whistles. They both stop and turn. She places her head on his chest, covering her face embarrassed.

LONG SHOT down the corridor, MICHELLE, DIEGO and LI are poking their heads out of a cabins door.

DIEGO

About time dude!

MICHELLE

Finally, besides you have given me an idea!

Michelle turns to look at LI, pulls him in and gives him a surprising kiss. Then pulls away and pats him on the shoulder. She turns to walk off smiling as we see LI standing their, not moving, completely stunned, staring into space.

DIEGO pats him on the back laughing.

LONG SHOT down to PETER and KEIRA, they stand and laugh back

then turn to each other.

CLOSE UP side on as they face each other and again kiss.

CHANGE to DIEGO smiling, he looks at LI who is still standing stunned. Taken him by the shoulder, he turns to lead him away.

DIEGO  
Come on man, let's go grab a drink.

LI SON  
Uh, yeah, drink, OK.

CLOSE UP OF KEIRA AND PETER. They embrace and laugh.

FADE OUT.

82 INT. SKYSTAR SHUTTLE / KITCHEN

FADE IN.

The cadets are sat with ECH'EER when PETER and KEIRA walk in. They all cheer, whistling. DIEGO passes them a beer each, then takes a seat next to Andrei, who is opening his bottle of VODKA, pouring everyone a shot and passing them about.

KEIRA moves over and sits with MICHELLE, they both look at each other and laugh. PETER walks towards the table, placing his BEER and takes the VODKA.

PETER  
Well guys, we did it. The device is destroyed and hopefully, the future has changed, changed for the best.  
(he pauses, takes a look down at his vodka then raises it)  
To our family, friends and all of Earth who now will be living a better life.

They all stand and raise their drinks. Ech'eer stands too, copying them, realizing it's a ritual. Andrei looks at him and smiles. They drink the VODKA, ANDREI smiles, LI, MICHELLE and KEIRA all grimis, shaken their heads. DIEGO loves it!

PETER (CONT'D)  
Damn, that's good stuff.  
(he places the glass down and picks up his beer)  
Well, I don't know if it has worked. All I know is that there is one way to find out, we need to go back to the future.

DIEGO suddenly mumbles the BACK TO THE FUTURE theme, making

them all laugh and join in. KEIRA looks around at them, realizing she doesn't know it. PETER catches her eye grinning, she grins back and takes a swig of beer, still holding the vodka in the other hand.

PETER (CONT'D)

Well, any way, we know if it has worked, we can't go home, but at least our families will be alive and have a home. And that goes for everyone on Earth. We played GOD, I just hope it worked out for the best.

They all go quiet. PETER turns to Ech'eer and nods. Ech'eer smiles back.

ECH'EER

I will prepare to send us forward in time, to the same moment we picked you guys up. We will see then if anything has changed. But first, I want you all to take one of these.

He opens his hand and places a packet of pills on the table.

ECH'EER (CONT'D)

These will help you with the time travel, preventing you from passing out and will help with a quick recovery.

They all look at each other and then to PETER.

PETER

It's OK guys, take one.

He picks one up and takes it himself. They all follow suit. There is no reaction.

PETER (CONT'D)

OK, when you're ready, we can head back.

ECH'EER nods and leaves the room.

ECH'EER

I will get my ship ready. When you are all ready, we can leave.

PETER nods in agreement. He turns to the others.

PETER

Well guys, finish your drinks and then let's get ready. Meet me on the bridge in fifteen minutes.

PETER turns and exits the room. CLOSE up of KEIRA as she looks at him leave. She turns to MICHELLE who smiles at her.

MICHELLE

You know, over the past four, five years? I have never seen him like this, this confident, especially when you're with him. He has always been shy and for awhile, he wouldn't talk to any of us, even back at school, he was always a loner.

KEIRA

Well I get the nervous part, I mean, I have been the same around him too. But why wouldn't he talk?

MICHELLE

Peter, was, well, he was a typical geek. He loved all things pop culture, but he was overweight, he was quiet and well, just lacked confidence.

KEIRA

What changed him?

MICHELLE

(looking at her beer)

Masdon, Masdon changed him. He seen something in him and, well, he helped him out of his shell. Got fit, his fascination with NASA was increased and Masdon showed him he was one of us.

(she takes a drink and looks back at her)

He helped all of us. I was in shock for a long time too. Peter helped me out as Masdon helped him out. Diego here was the oldest, he wasn't so bad as he lost family before the event, he just happened to join the trip last minute because Mr Hewett, our head teacher, knew NASA would help him out as he had nothing going. He was a good kid at school, loved space but was living alone, so they let him on the trip. He was lucky unlike some others from our school. Since then he was the bigger brother, kept us a tight group. The Amity Three.

KEIRA looks at her and smiles.

KEIRA

When I first met Peter, he couldn't

speak properly, it was cute. We went to that warehouse and talked. It was in that moment that I knew he was different and I, well I...

MICHELLE

Liked him?

She nods and takes a sip grinning.

KEIRA

Pretty much. When I grew up, I had no childhood, my parents made me go to private schools, I couldn't go to parties, see movies with friends, then again I didn't make any friends because I was always made to study. In the end, it drove me so far down hill that I rebelled against them and joined the European Space Agency as a cadet.

(she takes a sip and looks at her bottle)

From there, my parents disowned me and I was alone. I just wanted to have friends, to have a normal life. Then I met you guys, you took me in as I am and never mocked me for it. And Peter, he, he was just there for me, straight away, made me feel alive. I can't explain it, I mean, I didn't know him, we only just met.

MICHELLE

Well girl I can tell you know, I have never seen him like this, you clearly mean something to him and I know he means something to you too.

KEIRA smiles then looks over at Li who is sat laughing with DIEGO and ANDREI.

KEIRA

Well, I see you and Li are getting a little close too?

MICHELLE giggles and takes a drink, emptying the last of the bottle.

MICHELLE

Well, you know how it feels when something is right? Plus, he has a cute butt so...

They both laugh. The boys turn looking quizzed. Keira drinks up and looks at MICHELLE.

MID SHOT - MICHELLE and KEIRA stand up.

KEIRA

Girl talk boys, anyway drink up. Lets see go see if we made a difference.

They all raise their drinks, necking them back.

CUT TO:

83 INT. SKYSTAR SHUTTLE / BRIDGE

LONG SHOT of the crew walking on deck. PETER is sat at the pilot seat.

CLOSE UP of KEIRA moving beside him, placing her hand on his shoulder, leans down and kisses him on the side of his head. He smiles as she then takes her seat and buckles in.

CLOSE UP of each member as they ready themselves for the jump.

PETER looks at KEIRA and smiles.

PETER

You ok?

KEIRA

Peachy.

PETER

Ready to see if all we went through was worth it?

KEIRA

Yeah, but... if we have set things right, what do we do then?

PETER

I have a good idea for something, but we will cross that road when we get to it.

(he looks at the monitor; begins setting up the control panel. He looks back to Keira and smirks)

Trust me?

She smiles giving him a "what have you got planned" look and begins checking her systems.

PETER (CONT'D)

OK guys, all systems checked, everyone buckled in?

ANDREI

All good here Captain. Systems running

fine. We're buckled up ready.

LI SON  
Yes sir, all good here.

MICHELLE nods to KEIRA who turns and nods to PETER.

PETER  
OK, Artemis, open channel to Ech'eer.

ARTEMIS SHIP AI  
Channel open.

PETER  
OK Ech'eer, we're all ready here.

ECH'EER  
OK Peter, follow me in when the  
wormhole opens.

PETER  
Acknowledge.

84 EXT. SKYSTAR SHUTTLE

LONG PAN SHOT as ECH'EER flies forward and opens a wormhole. The SKYSTAR's engines ignites a blue beautiful haze, showing immense power.

LONG SHOT PAN follows the ship as it flies forward, arching around towards the wormhole. We see EARTH in all its glory as the ship flies across the atmosphere.

85 INT. SKYSTAR SHUTTLE / BRIDGE

MID SHOT from behind PETER and KEIRA, clear view out the front window. The WORMHOLE covers over viewport.

A BRIGHT LIGHT engulfs them, filling the bridge. They suddenly appear above Earth and the light has gone.

CLOSE UP shows PETER blinking, wiping his eyes and coming to.

HE looks over to KEIRA who is doing the same.

PETER  
Hey, you OK?

KEIRA  
Yeah, just wasn't expecting that  
light; probably why we collapsed  
before?.

PETER looks out the front window. HE sees ECH'EER's ship floating.

PETER

Ech'eer, can you hear me?

ECH'EER

I hear you Pete, you may want to turn the ship and look out the window.

HE grabs the controls and turns the ship to face EARTH.

86 EXT. EARTH ORBIT

EARTH sits rotating, looking beautiful and healthy. Blue oceans with large landmass untouched, the polar ice caps have not completely melted, but looking not too great. Earth was saved.

87 INT. SKYSTAR SHUTTLE / BRIDGE

LONG SHOT - ALL crew members erupt cheering.

ECH'EER can be heard laughing over the com.

KEIRA

We did it? We actually did it?

(she starts to cry; both hands to mouth, pauses)

Peter, we did it?

He puts one arm around her smiling as he looks back out the window.

KEIRA (CONT'D)

It looks so beautiful.

The crew members move towards the front of the ship, standing behind them, looking out over the world.

MICHELLE

We did it guys, we saved Earth.

(she holds Li, who smiles and puts an arm around her)

Holy shit we actually saved Earth!

ANDREI

It is a shame that no one down there knows what we did. I just hope they don't screw it up. They have a second chance.

ARTEMIS SHIP AI

Captain, I have checked local reports from the current time internet. History reports says Area 51 is still going, no reports of Alien ships. I also found that in twenty-thirty-six, the world band all fossil fuels. Over

the past few years, the Ozone layer  
healed by sixteen percent.

KEIRA

So that's it. We did it. Nothing more  
we can do. Now, what was your plan  
Peter?

PETER

(he smirks)

I have an idea, but first there is  
something I have dreamed of doing.

He looks across to KEIRA, who grins in suspicion. CUT TO the  
others looking at each other confused.

88 EXT. CALIFORNIA - CINEMA - NIGHT - 1985

SUPER: LOS ANGELES - JANUARY 11TH, 1985

CLOSE UP of a door opening. They walk in, revealing an old  
cinema. Around it are posters of classic 1980's movies.

CUT TO:

89 INT. CINEMA VIEWING ROOM.

CAMERA PANS a busy room. It's full of people eating popcorn  
and drinking soda.

PETER

First viewing premier, never thought  
this would ever happen.

DIEGO

Dude, this was such an awesome idea!

MICHELLE

This is so cool, we're actually here,  
watching the premier!

ECH'EER

Yes, but this is dangerous, so once we  
watch this, we need to go.

MICHELLE

Oh come on Ech, live a little. We  
saved the world, pretty sure a  
historic trip to the cinema won't  
cause world war three?

They all laugh as the lights go down. PETER is sat next to  
KEIRA, who eats his popcorn.

KEIRA

So if this came out now, when was the

sequel?

PETER

Nineteen ninety-one, got a time machine if you want to see it?

She laughs, then the screen goes black.

Across the screen we see the opening titles for THE TERMINATOR.

They all cheers and get shushed.

PETER (V.O.)

Well, that was that, we saved the Earth, we saved our families, but once again we were orphans. Our adventure, brought the three of us into a new family of seven, baring in mind one is an alien, and oh, two AI's, so it's a big family.

The screen changes to see them eating and watching the film. Different scenes are shown. KEIRA is seen glued to the screen.

PETER (V.O.)

As you can see, we had to have some fun and watching my favorite film back on the day it was premiered was just too tempting.

90 INT. CINEMA VIEWING ROOM 2 - 1991.

SUPER: LOS ANGELES - JULY 3rd 1991

We see a change of cinema and suddenly they're watching TERMINATOR 2: JUDGEMENT DAY when they blow up CYBERDYNE building.

CLOSE UP of KEIRA who again is really into it. PETER leans over and kisses her cheek as he steals her popcorn. She slaps his hand and grins.

PETER (V.O.)

We had some fun, I mean watching the first one meant we had to go see the sequel, so there we are in nineteen ninety-one. Watching Judgement Day, I think KEIRA was hooked.

CLOSE UP shows KEIRA looking on excited.

CAMERA PAN over to the others sat in a row.

PETER (V.O.)

We all had a great time, even Ech'eer  
once he calmed down.

CLOSE UP of Ech'eer eating popcorn, watching the screen  
intensely.

PETER (V.O.)

Sadly though, our fun had to finish as  
Ech'eer was summoned back by the  
council of his home world, LX 1001,  
which he finally told us was called  
Merrin.

91 INT. SKYSTAR SHUTTLE / BRIDGE

We see a shot of the crew now in their seats, buckling in.  
KEIRA leans over and kisses PETER and sits back, holding his  
hand. They both look forward.

PETER (V.O.)

There was only one thing left for us,  
and that was to say goodbye to home.  
And now, find our new adventure,  
beyond the stars.

MICHELLE

So this is it then, no more Earth?

ANDREI

We can come visit sure? Its saved so  
we can always visit right?

DIEGO

You got it, but I am in no hurry,  
we're about to be the first humans to  
leave the system.

LI SON

This is going to be very exciting.

MICHELLE

Yeah, and scary as shit!

PETER

There is one thing I still can't  
figure out though?

PETER turns to the monitor and opens a channel to ECH'EER who  
grins.

PETER (CONT'D)

I have a quick question, it's been  
bugging me for a couple of days...  
Actually make that two questions?

ECH'EER

Only two huh?  
(he laughs)  
What's up?

PETER

When we time jumped, Artemis was updated from NASA, but we didn't have a signature from the sender? was it you?

ECH'EER

Oh, that? well, yeah that was me, I needed to make sure Artemis was up to speed before I opened the wormhole. Like I said, the launch was premature. So, what's the second question?

PETER

When we made contact, your planet, Merrin, sent out three beeps? what was that about?

ECH'EER

Honestly? nothing, it's just three beeps. The idea was to give you that reason to go, we couldn't throw everything at you at once.

He smiles and shrugs. PETER looks at KEIRA who just laughs.

PETER

OK... Well, anyway, we're ready when you are.

We see through the cockpit window, Ech'eer brings his ship in front. The SHIP shakes as they are pulled forward.

KEIRA

They better have Cornettos where we're going, I can't miss my icecream fix!

She grins and looks at PETER. He just looks at her with an understanding nod. They both look forward.

PETER

Here we go guys, three... two... one!

92 EXT. SPACE EARTH ORBIT

LONG SHOT PAN as the two ships move faster forward, a bright light appears in front of the first ship and covers them both like a shielded capsule.

CAMERA MOVES FAST over the back of the ship, snaking its way forward in a wave motion. We see electric charges form over

the hull. The CAMERA PANS FORWARD to ECH'EER's ship as a bright light builds up, The CAMERA stops above his ship as they blast off into deep space.

93 ROLL END CREDITS OVER SPACE SHOT.

Chris Legg