

THE TOMORROW WAR

Written by

Zach Dean

YOUNG MURI

Coming!

DAN

Hey Chickpea. I have a mission for you: take these to Mom.

YOUNG MURI

Yes, sir!

She salutes him badly and goes to take the bottles of Mezcal.

DAN

Was that a salute? That was basically a wave.

She salutes him again, better.

DAN (CONT'D)

There were go. Now march!

She takes the bottles of Mezcal, and marches thru the party bouncing Mezcal bottles up and down. AS Dan runs into --

PASTOR KYLE

Great party, Dan!

KATIE

Your place smells AH-mazing!

Dan is now surrounded by HUMAN LAND MINES.

TRACI

Are these little meatball thingies vegan? --

DAN

Well, they're meatballs--

FRANK, the bane of Dan's existence, enters the conversation.

FRANK

Don't get me started on THE BENEFITS OF VEGANISM.

DAN

Don't worry, I won't.

FRANK

The thing is: Meat is not only hurting us -- it's causing global warming.

BEN

(echoes everything Frank says)
We're talking greenhouse. GASSES.

EMMY (O.S.)
Hey... HERO!

Dan turns, sees: EMMY FORESTER (30's) moving through the crowd TOWARD US. She's smart, warm, and FULL OF LOVE. She swoops in, taking a case of beer from him --

EMMY (CONT'D)
You're perfect. I'll love you til
the day I die.
(to the others)
I have to steal Dan, sorry...

Frank is already talking to Pastor Kyle.

FRANK
You ever seen a commercial chicken
farm?

PASTOR KYLE
(already so annoyed)
No, Frank.

Dan trails Emmy into --

4

INT. OPEN KITCHEN/LIVING

4

Muri drops off the Mezcal and heads to the TV. Dan and Emmy go to the kitchen counter.

EMMY
We ran out of Christmas napkins.
What do you think? Halloween or
Happy 70th Birthday? Both are
really dusty, I think they came
with the house.

DAN
Gotta be Happy 70th.

Dan holds his phone out to Emmy.

DAN (CONT'D)
Babe. I'm on hold. Can you handle
this?

EMMY
If you flake on this party I'm
going to punch you in the face.

DAN
(re: phone)
Not flaking, just making all of our
dreams come true.

EMMY
Well, Muri's dream is that you
watch the game with her.

We see Young Muri on the couch observing her Mom and Dad. She gives Dan their SECRET HANDSHAKE/WAVE thing.

EMMY (CONT'D)
And my dream is that you relax for
two seconds and talk to our
neighbors like it isn't the worst
thing ever --

DAN
Babe. I did the beer run. And now I
gotta work. Ok? There's gonna be
another party - there's gonna be
another game - lemme close this
deal and next Christmas the sky's
the limit.

He kisses her... and grabs one of the beers. Cracks it open. She immediately takes it from him.

EMMY
Whoa. Whoa. Whoa. Work or party?
Your choice.

He gives her a look.

DAN
I can't have ONE BEER? I'm not
drinking. Literally, I'm just
thirsty.

EMMY
You're a pretty tough guy. You'll
survive.

She puts the beer down on the counter.

DAN
What's this?

EMMY
Your dad sent Christmas cards.

Red and green envelopes. Scrawled handwriting. One to MURI, and DAN, and EMMY.

DAN
Of course he sent three separate ones.

Dan tosses them in the trash --

DAN (CONT'D)
He has no idea what a family is.

INVESTOR (O.C.)
Dan? We're back --

DAN
Hey Arthur! Hey guys--

Dan swiftly sneaks away. Emmy notices the wet ring where the beer just was. He took it. Unbelievable.

4a **EXT. DRIVEWAY - MOMENTS LATER**

4a

Dan walks back across the yard trying to close, holding a portfolio --

DAN
I'm getting in the car right now and heading over there - we need to do this in person, I have all the research, I can show you --

ARTHUR (O.C.)
Let's talk after the New Year, okay Buddy?

Dan remote unlocks the car.

DAN
Too late I'm on my way.

ARTHUR (O.S.)
Dan. Don't get in the car.

Maybe a little harsher than it was intended. Dan stops.

INVESTOR (O.C.)
You've made great strides and you're a workhorse. But, we need someone with a hard science background. It's that simple --

DAN
I have a hard science background!

INVESTOR (O.C.)

You're a biology teacher - and that's great - but it's not gonna get us a Nobel freaking Prize.

DAN

I DISAGREE COMPLETELY. THAT IS EXACTLY WHAT I'M GOING TO GET YOU. I just need more time. Please... this is my entire life.

INVESTOR (O.C.)

Dan, we found someone else. We're sorry, we didn't want to tell you over the holidays, but you're forcing us to. You're not the guy. The answer is no.

Dan deflates. All the energy, all the hope drains from his body. Shoulders slump. Hand with the phone falls to his side. He was SO CLOSE. He mutters to himself--

DAN

Of course you're not the guy.

He throws his portfolio in the trash.

DAN (CONT'D)

The answer is no. The answer is always no.

CRASH!! He KICKS the TRASH CAN. It falls over. The wheel breaks off. Rolls down the street as Dan watches.

4b

INT. FORESTER HOUSE - LIVING ROOM - SECONDS LATER

4b

Dan zombies into THE LIVING ROOM. Emmy reads immediately what's happened. She reaches out. Touches his hand. He's not ready to look her in the eye. Shame. Disappointment.

He sits down. Young Muri pulls his arm around her. They both stare at the TV. Party happening all around them.

MURI

That book I ordered from Alexa came today.

We see the book. THE GREATEST MEN AND WOMEN OF SCIENCE.

YOUNG MURI

You know who Selman Waksman is? They call him the father of Antibiotics - you know why?

(MORE)

YOUNG MURI (CONT'D)

He discovered the vaccine for Tu-ber-cu-lo-sis. Do you know *how he found it?* In the dirt. With worms and poop.

Dan doesn't look at her. He watches the TV --

DAN

See these people..? They're the best in the world.

YOUNG MURI

I want to be the best...

Young Muri looks up at Dan.

YOUNG MURI (CONT'D)

...like you are at science.

DAN

You know what it takes to be the best?

YOUNG MURI

Talent?

DAN

Plenty of talented people who waste it. It takes talent *and persistence*. Never stop... Never take NO for an answer. You hear no, you regroup. You believe in yourself. Even more than you desire, you must believe. "I am special. I'm meant to do something special. I will do what no one else is willing to do."

Muri looks at her Dad, watching him zone out at the TV, depressed. She takes his hand. Traces something on his palm.

MURI

Can you guess what I'm drawing?

DAN

A worm? America?
(sighs, been here before)
Is it a piece of poop?

MURI

No.

We see her draw it. It's a heart. Awww.

LT. HART
 We are fighting a war. Our enemy is
 not human.
 (beat; here it comes)
 And we are losing...

7 **EXT. LUSAIL STADIUM (QATAR) - SAME**

7

The stadium is deathly silent as we PAN THEIR FACES...

LT. HART
 In 11 months time, all human beings
 in the future will be wiped from
 the face of the Earth...
 (beat)
 Unless... YOU help us.

...we PAN MORE FACES of the people in the crowd...

LT. HART (CONT'D)
 We need you, our FATHERS, MOTHERS,
 and GRANDPARENTS.

...landing back on Lt. Hart --

LT. HART (CONT'D)
 We need you TO FIGHT BESIDE US if
 we stand a chance of winning this
 war.

8 **INT. FORESTER HOUSE - SAME**

8

PANNING over shocked faces staring at the television, landing on Emmy and Dan and Young Muri --

LT. HART (O.S.)
 You are OUR LAST HOPE.

CUT TO BLACK.

SUPER TITLE: **THE TOMORROW WAR**

8a OPENING TITLE SEQUENCE:

8a

A MINIATURE TV IMAGE OF: WILLIAM DODD (40s; Dept. of Defense suit) twists and turns across the screen.

DODD (V.O.)
 The first *Whitespikes*, that's what
 we call them, will arrive somewhere
 in Northern Russia in late summer
 2048.

A series of SMALL RED DOTS appear across Earth.

DODD (O.S.)
Their growth in 36 months.

The map morphs into a GLOBE. Red dots CASCADE DOWN and AROUND it. The Earth projection has turned SOLID BLOOD RED.

DODD (CONT'D)
The future global population of 9.7
billion reduced to approximately
540,000.

And NOW FAST MOVING IMAGES: War. Guns. Protests. Looting. War vets coming home. We hear the words GHOSTDRAFT, kill, alien. All the while charts and maps, locales being destroyed, population figures dropping.

DODD (CONT'D)
Please support the Draft. It's the
only way to keep the future alive.

SUPER: 12 MONTHS LATER

9 **INT. FORESTER HOUSE - LIVING ROOM - NIGHT (LATE)** 9

Dan's sleeping on the couch. A Christmas tree slowly rotates. On TV: scrolls names/faces of "FALLEN HEROES." Among the many faces of people who've died, we catch a glimpse of KATIE, PASTOR KYLE and OTHERS FROM AROUND THE WORLD.

Suddenly a TERRIFIED SCREAM --

 YOUNG MURI (O.S.)
Daddy!

Dan sits up on the couch. Emmy rushes out of the bedroom, hurries to Young Muri's room. Dan gets up and follows --

10 OMITTED 10

11 **INT. FORESTER HOUSE - YOUNG MURI'S BEDROOM - NIGHT** 11

NIGHT LIGHTS jam sockets. A PLASTIC HEDGEHOG lit from within.

A pajama-clad Muri (now 10) in Emmy's arms hanging on for dear life. Dan enters --

YOUNG MURI

Don't let them take me. Please.
Don't let them take me.

She holds her arms out. Emmy sits with her. Dan in the doorway. Emmy holds Young Muri tightly, locks eyes with Dan --

EMMY

It's just a bad dream, that's all.
Deep breaths, right Daddy?

DAN

Yeah - breathing gets more what
into the blood?

YOUNG MURI

Oxygen...

DAN

Right, which calms the--

YOUNG MURI

Brain. That's too easy.

DAN

(goes to her)
You want something hard? Okay. See
if you can squeeze me hard enough
to hurt me.

YOUNG MURI

Ok.

She starts squeezing.

DAN

Squeeze me. Hard as you can.
Squeeze!

They GROWL AT EACH OTHER. She smiles. Emmy watches, a hint of a smile, that slowly starts to fade...

NOW WE HEAR: CHOPPER ROTORS START TO BEAT in the distance...

12

EXT. FORESTER HOUSE - DRIVEWAY - NIGHT

12

Dan pads down the drive, feet bare. Chopper lights in the horizon, searchlights sweep. Far off SIRENS.

Dan approaches his trash can, lying on its side. He can see people in their homes awake, watching the news on TV. He jerks his trash can upright. It tilts, still messed up from a year ago when he kicked it and the wheel came off.

He stops. Squints. At the end of the cul de sac, Frank and HIS FAMILY hurry from their dark house, silently pile into a car, SOFT-SHUT doors.

Frank sees Dan, freezes. But only for a moment. Frank quickly slides into his car, pulls out of the driveway. LIGHTS OFF. As the car glides by, Frank avoids looking at Dan. A CHILD looks at Dan through a rear window. Mouths "bye."

Dan lifts a hand, waves, and watches them drive off.

13 **INT. DAN & EMMY'S HOME - KITCHEN/LIVING ROOM - MINUTES LATER**13

Dan, shaken, pads in to find Emmy.

DAN
I think I just saw Frank running.

EMMY
(taken aback)
I talked to Traci this morning, she didn't say a word.

DAN
I wouldn't either.

Silence.

EMMY
I liked seeing that guy in there. I haven't seen him in a while.

DAN
You want me to squeeze you as hard as I can?

They hold each other.

EMMY
It's been a long time since we've felt connected.

It's nice. But she can feel that he's a thousand miles away.

EMMY (CONT'D)
It'll be light in a couple hours. I should sleep.

DAN
I'd like to join you.

EMMY
Dan, we're both exhausted.

DAN

I don't think it's good for her to wonder why her parents don't sleep in the same room...

EMMY

What's not good for her is watching her parents fight every day.

DAN (CONT'D)

We don't fight every day.

EMMY

What's not good for her is having a remote father whose never around.

DAN (CONT'D)

You can't put all this on me.

EMMY

I'm not. I make plenty of mistakes. But I make an effort. And she will learn what is normal from ME and YOU. She'll model our family when she wants one of her own.

DAN

Model? Her life is a cake walk compared to what I grew up in. My Dad gave up on me and left.

EMMY

Do you think you're actually here?

Emmy looks at him. Looks into his eyes.

EMMY (CONT'D)

There's this tiny light in your eyes that let's me know when you're here. And when you're not. And you're not here.

She grabs his hands.

EMMY (CONT'D)

But we ARE HERE -- and we need you. Your daughter needs you. We have to make our little corner of the world as normal as we can for her--

DAN

Em... None of this is normal.

EMMY

You're right. This isn't normal...

She releases his hands.

EMMY (CONT'D)

The entire world's collapsing around us and... you want to debate with me about making it better for our daughter?

DAN

I didn't say I wouldn't--

EMMY

But you didn't say *you would*.

He starts to answer, she cuts him off--

EMMY (CONT'D)

You take me for granted. I'm going through something too. And you're making me handle it alone. And the crazy thing is, if all this wasn't happening, I'd probably let it go. Like I always do. me.'

She looks at her husband.

EMMY (CONT'D)

But you and I both know what's happening between us started before there was ever a draft or a future war. So I'm going to stop acting like me asking you for help in this family is you doing me a favor. It's not. Not anymore.

Emmy turns and walks alone toward the master bedroom.

13a **EXT. WOODROW WILSON HIGH SCHOOL - DAY**

13a

Dan arrives in his minivan - pulls into his space. The next space is empty. A JANITOR is peeling the name MR. WENHAM off the Parking Sign. A makeshift memorial - flowers, cards, candles - like the kind people put on roadsides for accident victims, has been left at the base of the sign.

14 **INT. WOODROW WILSON HIGH SCHOOL - DAN'S BIOLOGY CLASS - DAY** 14

Wall posters. EARTH as the top of a MELTING ICE CREAM CONE. A POLAR BEAR swims in water with NO ICE.

Dan, tired, paces in a wrinkled white button-down shirt.

DAN
(by rote, not into it)
Okay. Open your books to page 47.
Photosynthesis. And the magic of
Chlorophyll.

A classroom full of distressed HIGH SCHOOL STUDENTS stare.
Few open their books and if they do they do it listlessly.

DAN (CONT'D)
Okay.... someone want to suggest a
topic?

Silence. No eye contact. Then--

TED
We could talk about sex.

DAN
Or I could keep my job. Next?

MARTIN, a sweet oddball, jacks a hand up.

DAN (CONT'D)
Anyone BUT Martin.
(to the room)
Class. What's Martin's request?

The CLASS GROANS a unified reply--

CLASS
ANCIENT VOLCANOES.

Martin puts his hand down.

MARTIN
Volcanoes are nature's fury, guys.

DAN
As you've demonstrated in every
science fair.

CHELSEA
What's the point?

DAN
The point of what?

CHELSEA
Anything. School. Grades. College.
It's all bullshit.

DAN
Language.

TINA

We've all seen the new number projections. We lose. Period. The aliens kill us all.

DAN

Yes. Those are the numbers...in the year 2051. That's in thirty years.

JAYDEN

So. They are taking people by the thousands. Now. My uncle...

Jayden motions to Tina.

JAYDEN (CONT'D)

Tina's mom. She's gone, man!

Tina puts her head down.

CHELSEA

My dad says they're gonna change the laws to force more people to go. So basically we're all screwed.

DAN

I know things seem bad, but if there's one thing we need more of, it's scientists. We have to keep innovating. That's how you solve any problem. So let's focus up. Science is important. Besides, you're safe here and now...

EVERYONE'S PHONE PINGS with an incoming message, like an Amber Alert. HORROR as everyone sees what's on their phones.

JAYDEN

You were saying?

15-16 OMITTED

15-16

16a **EXT. VA CENTER - DAY**

16a

TIGHT ON - SIGNS: WE ARE PAYING FOR THEIR WAR! HOW MANY HAVE TO DIE? A group of PROTESTERS chant 'NOT OUR WAR' --

16b **INT. V.A. CENTER - MOMENTS LATER**

16b

Rack focus from reflection of the protestors to: A sign on the door: NO CELL PHONES. Find Emmy, leading a VETERANS GROUP COUNSELING with FOUR MEN and TWO WOMEN.

EMMY

Let's start with something you remember about your seven days... Anyone?

Silence. No takers. SUSAN (50s; her scalp and one side of her face horribly burned) looks up, but doesn't respond.

Emmy turns to TERRY (49), the man sitting beside her. Terry's legs are MISSING -- he's equipped with prosthetics.

EMMY (CONT'D)

Terry, how are you doing today?

Terry smiles distantly.

TERRY

Good, I'm doing good. So, yeah.

EMMY

You want to tell me anything you remember?

Terry shifts in his chair. Clock on the wall ticks.

TERRY

The clicking. I can't get the sound out of my head. One starts it. And the rest chime in.

Clock CLICKS.

PALO

You hear that?

Clock CLICKS. The others "hear" it.

TERRY

That's when you realize: They'll never stop... until we're all dead.

She's starting to lose control of the room.

EMMY

There is no clicking. You are home. All of you. You are safe...

AS a VA EMPLOYEE pokes her head in --

VA EMPLOYEE (O.S.)
 Emmy? Your husband says to call
 him. It's important.

16c INT. V.A. OFFICE - MOMENTS LATER

16c

EMMY. Alone in a room, on HER PHONE.

DAN (O.S.)
 You have to check your status once
 a week now.

EMMY
 Once a week? That's crazy--

16d INT. WOODROW WILSON HIGH SCHOOL - DAN'S CLASS - CONTINUOUS 16d

Empty, but for Dan: it's between classes. He closes the door
 to the hallway, packed with students rushing between classes.

DAN
 Let's neither of us freakout, okay?

EMMY
 (scared)
 Will you check mine?

CLOSE ON SCREEN: GOVERNMENT WEBSITE. Dan types in her SS
 number on the computer in his class.

DAN
 Okay.

He takes a deep breath, then hits ENTER. In **YELLOW** FONT:
CONSCRIPTION STATUS: NOT ACTIVE

DAN (CONT'D)
 Not active.

EMMY
 (looks up; fast)
 Thank you.Thank you.Thank you.
 (then)
 What about yours? Do yours!

He types his SS number into the same site: In **RED** FONT:
CONSCRIPTION STATUS: ACTIVE - 1.

EMMY (CONT'D)
 Dan? You still there?

Fear -- panic -- cloud his face. He sounds dazed.

DAN
What does that mean?

CONSCRIPTION OFFICER TAYLOR
It said at 11:23pm Eastern Time on
October 13th, 2030 you will be
pronounced dead.

The color drains from Dan's face, events moving too quickly.

DAN
2030? That's seven years from now.

TECHNICAL OFFICER SAM
Bite down.

Tech Officer Sam slides the bite splint into a metal holder directly in front of Dan's mouth.

DAN
Wait. Can we just slow down?

HUM. Dan on the lip of panic. The hum LOUDER. A RED light.

TECHNICAL OFFICER SAM
You'll really want to bite down on
this if you want to keep from
severing your tongue.

Dan chomps the splint, eyes wild. The HUM's pitch goes from low to BRACINGLY HIGH. Dan's left arm is seized with a sharp, white hot pain. He convulses, SCREAMS through clenched teeth.

STOP. RED light to GREEN. The hum stops. Dan swallows, catches his breath.

TECHNICAL OFFICER SAM (CONT'D)
You may remove your arm now.

Slowly, Dan removes his arm from the machine: A BLACK, CARBON STEEL DEVICE encircles his wrist, thins to a strip of metal flush against his forearm, cupping his elbow.

TECHNICAL OFFICER SAM (CONT'D)
This device facilitates your jump
to and from the future war.

Dan stares at his arm.

TECHNICAL OFFICER SAM (CONT'D)
It is synced to your unique bio-
signature and can only be removed
when your tour of duty is complete.

DIGITAL DISPLAY: Dan's name. GPS location. Vital signs.

TECHNICAL OFFICER SAM (CONT'D)

The Jump-band allows us to track you anywhere on Earth.

CONSCRIPTION OFFICER LAUREN

Any attempt to evade the draft or tamper with the device will result in your imprisonment and your spouse or dependent of legal age taking your place. Regional detention centers have been set up to accommodate minors without guardians.

The Officer slides an INFORMATION PACKET toward him.

CONSCRIPTION OFFICER LAUREN (CONT'D)

You have twenty four hours to get your personal affairs in order and report for basic training.

Dan is wrecked. He zombies towards the door. CONSCRIPTION OFFICER TAYLOR notes something in Dan's paperwork.

CONSCRIPTION OFFICER TAYLOR

You were in the Army?

DAN

Yeah. 15 years ago. Special Ops Command. In Iraq.

Conscription Officer Taylor expression softens --

CONSCRIPTION OFFICER TAYLOR

Thank you for your service. Again.

Dan STAGGERS OUT --

19 OMITTED

19

19a INT. VA CENTER - HALLWAY - DAY

19a

And STAGGERS INTO -- Emmy talking to one of her VETS. We don't hear them. Suddenly her eyes go WIDE:

Dan is standing in the doorway. His sleeve is rolled up, his JUMP-BAND exposed.

20

INT. VA - HALLWAY - MOMENTS LATER

20

Emmy and Dan. She STARES at the Jump-band. She doesn't want to look at it. Can't stop. Horrified.

EMMY
(in disbelief)
Why? Why you?

DAN
-- it's a numbers game and mine was called. If something happens... you and Muri will be taken care of-

EMMY
IF something happens?
(shakes her head)
70% of Draftees never come back. The ones that do suffer so much post-trauma that they can barely communicate.

DAN
I can see why you're not in the recruiting department.

EMMY
You think this is funny?

DAN
(dead serious)
Emmy. They will draft you in my place if I don't go.

Emmy stares at him, then --

EMMY
We have to run.

DAN
No.

She grabs his arms, hands.

EMMY
Yes. You, me, Muri. Like Frank and Tra --

DAN
I don't know how to run from the government, Emmy.

EMMY
You know someone who does.

Dan just rolls his eyes.

DAN
Put the gun away.

JAMES
(voice like gravel)
Didn't recognize you with that
crappy stubble. Grow a beard or
don't.

DAN
You're growing enough beard for the
both of us.

As James puts the gun away, he notices Dan's ARMBAND. Looks at Dan, who's staring at him. Yeah. That's why he's here.

JAMES
And here I thought you'd just come
to say hello.

James grabs a mason jar of whiskey, heads off.

JAMES (CONT'D)
Follow me, Jimmy.

DAN
It's Dan.

JAMES
Wasn't always.

DAN
Yeah well things change.

JAMES
Not you.

They walk past a MUSTANG. James catches Dan eyeing it.

JAMES (CONT'D)
That's called a car. It's a big boy
version of that toy you drive.

James opens a ROLLER SHUTTER DOOR. A workbench swivel-lamp lights two .50 cal rounds, Zippo lighter with a 1st AIR CAVALRY INSIGNIA. James sits on one side of the bench, Dan sits across.

James motions for Dan's arm. Dan lays his arm on the table. James turns it hard to one side to inspect the Jumpband. Dan shifts in his seat, annoyed.

JAMES (CONT'D)

So what made you come to me? I get a good Yelp review?

DAN

You have a Masters in engineering and an intense distrust of the federal government. You also have no visible means of income --

JAMES

I fix planes for a rich dick --

DAN

-- Yeah I'm sure that's how you were able to afford the MUSTANG --

James picks up his jar of Old Crow, swirls, FLINGS IT on Dan. Dan blinks. Wet, stunned.

DAN (CONT'D)

What the hell?!

Dan stands, unbuttons his wet shirt. James pulls a flap of his shirt back, inspects. Dan gets it, pulls away--

DAN (CONT'D)

A wire? Are you kidding?

JAMES

Surprise visit. "Mustang. No visible means of income." Sounds like entrapment to me.

James throws him a towel.

DAN

You thought I could get out of the draft if I gave *the government...* you?

James is already re-filling the mason jar.

JAMES

Why else would you be here? You haven't wanted my help a day in your life.

Cold intensity rises in Dan's voice. He leans in --

DAN

That's where you're wrong. There were years... years, when the only thing I wanted was your help.

(MORE)

DAN (CONT'D)

So let me make this clear. I hate you. And I hate being here.

JAMES

(leans in)

Yet, here you are.

DAN

I'm here for my wife. Something you would never understand.

James, unflinching, nods at the Jump-band.

JAMES

C-Series. Second generation.
Sensor calibrated to your pulse.
(he stands)
Piece of cake.

He walks Dan back through the maze of his shop.

JAMES (CONT'D)

You know, in '73, when my number came up, I went to my father. He cooked us steaks. We never had any money, but he was determined to make me a steak before I shipped out.

He opens the door. Inside: A SERVER ARRAY. LOOSE CABLES. COMPUTER MONITOR DISPLAYS diagnostic and GPS data. HIGH-PERFORMANCE HARD DRIVES work overtime. GENERATORS, SURGE PROTECTORS and redundant POWER SUPPLIES whirr and hum next to A DOZEN EMPTY ARMBANDS.

JAMES (CONT'D)

He said: These wars don't benefit you. They benefit guys that own the guns. And the bombs. And the planes. Remember that.

Dan's heard it before. James taps voltage probes to the Jumpband. He sips from the mason jar.

DAN

I wish you wouldn't drink when you do that.

James picks up the jar, swirls three fingers of Old Crow.

JAMES

I wish Stevie Nicks would show up in her birthday suit with a jar of pickles and a bottle of baby oil.

James probes for a folding Buck knife, thumbs it open, teases a panel with the blade point.

DAN

How many of your 'clients' got caught?

JAMES

About half.

(off Dan's look)

Kids text. Teen uses her mom's credit card for a Slurpee. You gotta have Slurpees, have Slurpees. You want to be a ghost, be a ghost.

DAN

Easy for you to say. You've always been a ghost.

JAMES

You don't know what went on between me and your mother. I was losing my mind after the war. I was still in the service when you were born, didn't even really meet you til you were almost 3. You were this little person already. And you had no idea who I was. You cried every time I picked you up. You and your mother were a team. And I was standing there looking like tits on a bull, just messing it all up. You're mad cause I left? You ever think what it woulda been like if I'd stayed?

DAN

Am I supposed to thank you for abandoning us?

JAMES

You don't know the kind of anger I came back with. The violence. I didn't even recognize myself.

He gets lost in that memory for a second, then looks at Dan.

JAMES (CONT'D)

You may not like it but a man does what's best for his family. Not himself.

DAN

You didn't do it for us. You quit because you were a coward. And you still are.

Dan rips off the voltage probes and storms out. James watches him go, a mix of hurt and anger in his eyes. He downs the whiskey.

24 OMITTED 24

25-26 OMITTED INCORPORATED IN SC. 23 25-26

27-28 OMITTED 27-28

28a **INT. THE FORESTER HOUSE - MOMENTS LATER** 28a

Emmy has stuff everywhere. She's frantically packing a bag. She hears Dan enter.

EMMY

You're back! I have no idea what to pack so I just kind of grabbed a bunch of stuff. I have canned food, but not a lot, and I could only get four hundred dollars out at the ATM, so I don't know how--

Dan hugs her. She turns to hug him back.

EMMY (CONT'D)

Hey, yeah, I know, it's going to be okay, but we gotta --

She grabs his arm. Feels the jumpband.

EMMY (CONT'D)

Dan....

DAN

We don't know what will happen to me if I go. But I do know what will happen to all of us if I stay.

EMMY

(pleading)

We'll figure it out --

He takes her hands. Voice thick with emotion.

DAN (CONT'D)

I know how much you love our little girl. You love her so much you were willing to give up everything to protect our family. Even when you're not sure how you feel about me anymore.

EMMY

How do you know what I feel? Forget all the stupid fights, I don't care-- I can't lose you.

DAN

I don't always know how to be here for you, and for her. But I do know how to do this.

They stare at each other.

DAN (CONT'D)

(imitating her)

It's 7 days. I'll survive. I'm a pretty tough guy.

She breaks.

DAN (CONT'D)

(almost an apology)

I love you, Emily.

EMMY

God dammit.... I love you.

She grabs him, holds him... finally breaking down. He clutches her tight, fighting back tears as well.

EMMY (CONT'D)

Come home.

Emmy finally looks up at him.

EMMY (CONT'D)

You need to go tell Muri.

Dan nods.

28d **EXT. THE FORESTER HOUSE - BACK YARD - DAY**

28d

Young Muri digs in the backyard. Dan walks up.

DAN
What are you doing?

Young Muri looks at rough gouges in the ground.

YOUNG MURI
I'm looking for vaccines. Digging's
hard.

Dan takes the shovel, twirls it, puts blade tip to ground.

DAN
The key is weight and leverage.

He puts foot to blade, shoves, levers a chunk of dirt free.
He stares into the hole. Damn. Young Muri looks from hole
to dad.

YOUNG MURI
You did that one.

DAN
Mom's gonna need to call the cable
company.

He stabs the shovel into the ground.

DAN (CONT'D)
I gotta go on a trip, Chickpea.

YOUNG MURI
Where to?

DAN
Outta town. Week, maybe more.

YOUNG MURI
You got drafted.

DAN
No. I... yeah....

Muri gives a sad little smile.

DAN (CONT'D)
But when I come home... we'll find
a vaccine together. Even if we have
to dig up this whole yard.

YOUNG MURI
 (nods; sad)
 Okay.

DAN
 Gimme a hug...

Young Muri wraps her arms around Dan's neck, her small voice GROWLING LIKE A LION as she hugs tightly.

DAN (CONT'D)
 Squeeze me as hard as you can. Is that all you got? You think you're a lion? C'mon. Tighter. Tight as you can. Even the oldest, sickest antelopes are laughing at you right now.

She squeezes with all she's got. Finally, he tries to pull away, but she holds onto him.

YOUNG MURI
 (it's not a game anymore)
 You can't leave! Don't leave me...

Dan's eyes well as Muri squeezes him tighter.

DODD (PRE-LAP V.O.)
 You people. You all have something in common.

Dan finally breaks away from Muri. As he walks away from his heartbroken daughter...

DODD (PRE-LAP V.O.) (CONT'D)
 Whatever sins, whatever shortcomings, whatever mistakes you've made in the past--

28dA INT. DAN'S CLOSET - MOMENTS LATER

28dA

Dan moves aside boxes to reveal --

DODD (PRE-LAP V.O.)
 That's all over. You are now heroes.

A GUN SAFE. He opens it. Inside: His Army revolver.

Off Dan...

28e OMITTED

28e

DODD (CONT'D)

On behalf of the Department of
Defense and a grateful nation, we
thank you for your service.

Dodd 'thank you's' people on his way out. LT. KRISTEN HART
(25) walks up. A SONIC BOOM goes off. The ground shakes.

LT. HART

You all know that sound. That's a
team jumping into a combat zone
thirty years in the future. In 7
days you will replace them. Your
tour of duty will be: 7 days.
That's 168 hours. At the end of
your tour, if the Jump-band
attached to your arm determines
that you are still clinically
alive, you will automatically be
jumped back and your tour of
service will be complete. I want as
many of you as possible to make
that jump home.

33

INT. ARMY BASE - HANGAR - PROCESSING CENTER - DAY

33

Majority of Draftees in some stage of undress. Embarrassed
faces, averted eyes. Fat rolls, slack skin, knobby knees.

LT. HART

What you think you know about basic
training does not apply. You will
not march, climb or crawl. There
will be no pushups, no pull-ups, no
obstacle courses.

COWAN

Thank you Jesus.

Feet jam into boots, pants pulled up, shirts over heads.
SOLDIERS push large rolling bins heavy with clothes, shoes.

LT. HART

(points each out)
Overly ventilated jeans... yoga
pant fails... cargo shorts; all
will be replaced.

CHARLIE

That's effed up.

Dan looks right. CHARLIE PURPURA, 37, smiles. He's got kind
eyes, a belly-stretched t-shirt: I SURVIVED JELLYFISH SEASON.

CHARLIE (CONT'D)
 Force me to battle aliens in the
 future, that's one thing. But hands
 off my cargo shorts.

Charlie turns to BUS DRIVER ROSE draftee (50s) who agrees
 then dons SAFETY GOGGLES.

34

INT. ARMY BASE - FIRING RANGE - DAY

34

Lt. Hart addresses the THOUSAND DRAFTEES now in a mix of
 civilian and Army clothing. Earbuds in.

LT. HART
 Most of you will deploy with *D-*
Force. The rest will jump with *R-*
Force. The screen on your Jump-band
 indicates deployment.

Draftees check their Jump-bands. Dan looks at his: R-FORCE.

CHARLIE (O.S.)
 We're together, I think.

Charlie grins, twists his wrist for Dan's view. R-FORCE.

CHARLIE (CONT'D)
 Charlie.

DAN
 (extends a hand)
 Dan.

NORAH (40s, scientist, with a no-BS vibe) is near them.
 Extends a hand. She's in R-Force too.

NORAH
 I'm Norah. Hi. Hi.

Suddenly, a MAN's LOW GROWL INTERRUPTS from behind them--

DORIAN (O.S.)
 Hey. You can braid each other's
 hair later.

Dan turns to the cold stare of DORIAN DUNN (30's) tall,
 fiercely muscular. THE NUMBER **187** IS TATTOOED ACROSS HIS
 THROAT. Veiny forearms SCARRED with HASH MARKS. A powerful
 chest, t-shirt, sleeves cut off, *HEADHUNTERS* over a SKULL.

DORIAN (CONT'D)
 Stop talking. *Listen*.

CHARLIE

So that guy back there, Dorian...

Through the window, they can see D Force at the Firing Range. Dorian, in sunglasses, is slouched in a folding chair. DORIAN'S CREW (30s, male: TANK, female: DIABLO) orbit him.

DAN

Is he... sleeping?

CHARLIE

Yep. Heard this is his third tour.

DAN

Nobody gets drafted three times.

CHARLIE

He wasn't. He *volunteered*. He's the sole survivor of the first jump to Russia. He's killed hundreds of them.

Diablo catches them staring and flips them off.

DAN

Very cool. So, what do you do? That's not this.

CHARLIE

Well I was the Department chair at Georgia Tech. Doctorate in Earth and Atmospheric Sciences. But now I'm the Director of R&D for Wallace Technology. We're the fastest growing Geothermal Energy company in the U.S.

DAN

(looks at him)

Wow...

CHARLIE

We're the Amazon of Earth sciences. Which, turns out, is far less lucrative than Amazon. Know how I know? I'm here and Jeff Bezos is not.

(looks around)

So, I've got a theory. Notice that most of us are over forty?

DAN

You're thinking in order for the time jump to occur, we have to be dead in the time we're jumping to. Avoid some kind of paradox.

CHARLIE

Exactly. Conversely, that's why I think all these people training us are so young...

Dan looks, sees Lt. Hart, Sgt. Diaz, others. It dawns on him.

DAN

They haven't been born yet.

Lt. Hart fronts the seated R-Force Draftees.

LT. HART

You are *R-Force* - also known as *Research Force*. You'll be joining your counterparts in 2051 at a fortified research facility. Your function is to add your knowledge and skill sets to theirs and prevent our extinction.

37

INTERCUT FIRING RANGE / R-FORCE MEETING

37

Bus Driver Rose stands in a line of TEN DRAFTEES, aims, fires, winces at the recoil.

LT. HART (O.C.)

D Force are your bodies on the ground --

Sgt. Diaz roams the line, fixing stances, SHOUTING advice.

SGT. DIAZ

Necks and bellies! That's what you aim for!

Lawyer Draftee stands there with her gun slung over her back.

LAWYER PACIFIST JULIE

I'm a pacifist. I won't fire it.

SGT. DIAZ

Okay. Good Luck. I'm sure the aliens will understand.

Sgt. Diaz stares her down. Lawyer Julie fumblingly loads her MK. Aims it at the target and FIRES. TOTALLY MISSES. Cowan, sunglasses perched on a ball cap, SNEERS. Imitates her.

LT. HART

D-Force will buy you time to get your work done.

Norah RAISES HER HAND. Lt. Ikemba nods at Norah.

NORAH

Why can't we just keep jumping back to earlier in the war?

LT. CYRIL IKEMBA (24), a stiff science-officer, steps up.

LT. IKEMBA

The Jumplink doesn't work that way.

GREG

Jumplink?

LT. IKEMBA

It's the temporal displacement device that makes all your armbands work.

Science Officer LT. TRAN (20s), explains--

LT. TRAN

Time only flows in one direction. It's like a river. The Jumplink placed two rafts on that river, thirty years apart. We can jump back and forth between them, but both rafts must always keep moving forward.

CHARLIE

Couldn't you make more rafts?

LT. TRAN

The vast amount of resources it took to make this Jumplink work in the first place... sourcing the rare earth metals, the fusion processing alone -- we simply don't have enough to make more.

LT. IKEMBA

The Jumplink tech is held together with chewing gum and chicken wire. It isn't in its infancy, it's still in the womb.

(MORE)

LT. IKEMBA (CONT'D)

If we weren't in an extinction level event we'd still be jumping lab rats. We can jump you to 2051. We can jump you back. Period.

LT. HART

Every six days the Whitespikes disappear. They crawl back into their nests.

LT. IKEMBA

We call it the "Sabbath". Their day of rest. And that's when we insert troops. It's the one thing we can count on.

NORAH

Why no photos or video? Be helpful to know what we're up against.

Lt. Ikemba pauses and looks at Lt. Hart.

LT. HART

The consensus was that if the public saw what they'd face when they reach the future, it would become virtually impossible to fill that hangar.

NORAH

Great. Next time someone asks that - you should probably just lie.

38 **INT. ARMY BASE - SLEEPING QUARTERS - NIGHT (LATE)**

38

Low light. A THOUSAND DRAFTEES in rows on mats across the concrete. Some sleep, some pray. ANALYST BARB sits on her mat, rocking back, forth, eyes blank. YOGA TEACHER ALEXIS leads a bunch of other TERRIFIED DRAFTEES in a breathing exercise. Dorian and crew BLAST HEAVY METAL on headphones, amping themselves up.

39 **INT. ARMY BASE - COMMUNAL AREA - SAME MOMENT**

39

Dan stares into the distance, pausing to look at the WEDDING RING on his finger. He pulls it off, adds it to the chain around his neck. Charlie walks up glazed with sweat.

DAN

You all right, man?

Charlie's hands tremble. A hint of shame in his voice.

CHARLIE

Oh, just a science geek off to war.

DAN

No one gets used to it. If you can survive Jellyfish Season you can survive this, right?

CHARLIE

I actually didn't. My wife bought it for me as a joke because I got stung so many times. I've always hated the beach. But she loves it, and I always promised I'd take her, and then never did. Y'know - work - always another Grant, another Paper. I had to keep my word though. Finally went this summer, right before she...

Charlie stops. A lump forms in his throat. He pushes past it.

CHARLIE (CONT'D)

She got sent in the first wave.

A heavy moment.

I'm sorry.

CHARLIE

You got a family?

DAN

Yeah. My wife and I have a daughter.

Norah on a nearby bunk, leans into the conversation --

NORAH

How old is she?

DAN

Ten.

BUS DRIVER ROSE

I got six grandkids.

They turn to see Rose.

BUS DRIVER ROSE (CONT'D)

They'll be our age when the war starts. I don't want to die, but if I do, and it helps them, so be it.

NORAH

I'm not even supposed to be here.
My idiot ex-husband got drafted and
then tried to pry off this thing.

(holds up jumpband)

So they locked him up and now I
have to go, because apparently
we're still legally married! The
asshole never filed the divorce
papers, and now I have to die in
the future.

DAN

You shouldn't assume you're going
to die. Don't give up before you've
even started.

COWAN

I'm scared.

They all look at him.

COWAN (CONT'D)

Sorry, didn't mean to eavesdrop.
I'm Cowan, I'm kind of a computer
guy. Well I work at Game Stop --

WOOP-WOOP!WOOP-WOOP!! He's cut off by JUMP ALARMS!

AUTOMATED VOICE ON LOUDSPEAKER
TO ARMS. TO ARMS. TO ARMS.

40

INT. ARMY BASE - HANGAR - MOMENTS LATER

40

Everyone runs. Mass confusion. Chaos. PANIC. OFFICERS funnel
freaked out DRAFTEES into ARMING STATIONS, each handed an MK,
two magazines of ammo. Some protest. Others are too dazed.

DAN

(To Lt. Hart)

What's going on? I thought we had 7
days!

LT. HART

The world doesn't end on a
schedule!

Dan and Charlie hurry after her --

CHARLIE

But - we're really not ready for any kind of deployment - We don't even know what we're supposed to do!

LT. HART

You'll get your assignment in the LZ. Stay on comms. You'll be contacted as soon as you land.

Dan takes Hart aside:

DAN

Some of these guys are really green. Do they all need to go? Can't some of them stay here and train some more?

LT. HART

The research facility is under attack. It's the last lab left studying the Whitespikes. If it's lost, the war is lost. We need all of you to go now. Wish I could go with you.

You do?

LT. HART

That's MY WAR you're fighting.
(solemn beat)
Join your team soldier.

41 **EXT. ARMY BASE - FIELD - PRE-DAWN - MOMENTS LATER**

41

One by one, the PERIMETER LIGHTS shut off.

JUMP COMMAND ENGINEER (V.O.)

(over earbud; dry)

One minute to jump.

A thousand Draftees stand, MK3s at their feet. Lt. Ikemba, Lt. Hart, Sgt. Diaz and Lt. Tran give last minute instruction.

LT. HART

Give each other space! Two people cannot exist in the same plane! You don't want to end up fused into each other or a wall or a car.

Tearful Joe VOMITS. Charlie and Dan sees this.

CHARLIE

Not to be a dick, but that actually makes me feel better.

A VOICE YELLS from the crowd--

JUMP COMMAND (V.O.)

10, 9, 8, 7--

TRUCK DRIVER PALMER

Where are we going?

DORIAN

Miami Beach, baby!

JUMP COMMAND

6, 5, 4, 3, 2, 1--

CHARLIE

I always wanted to go to Miami Be--

SILENCE. Dan sees the HAIR ON HIS ARMS STAND UP, Charlie blinks, slowly. A circular pulse of VIOLET LIGHT expands from the Jumplink -- CONTRACTS -- swallows the Draftees.

CUT TO BLACK.

Blackness. We hear the BEATING OF A HUMAN HEART...

44 **EXT. MIAMI BEACH (HIGH ABOVE) - MORNING (EARLY)** 44

Slow motion. Quiet. Dropping through a misty wet darkness, shadows of Draftees to our right, left. Silent streaks of red stream beneath us. White lights pulse, fade, beautiful.

45 **INT. JUMP COMMAND TRAILER - THAT MOMENT** 45

Jump engineers work keyboards, in front of them: RED FLASHING WARNING LIGHTS.

JUMP COMMAND ENGINEER

Something's wrong with the output coordinates! Should we abort?

45a **EXT. ARMY BASE - FIELD - PRE-DAWN - SAME** 45a

HART

It's too late.

The thousand draftees have disappeared in front of her.

The ground SHAKES. AND... KA-BOOOOOM!!

45b **INT. FORESTER HOUSE - SAME**

45b

EMMY watches her tea cup rattle on the saucer. She looks to Young Muri. They know what the sound and the shaking mean. Dan is headed to the future war.

46 **EXT. MIAMI BEACH (HIGH ABOVE) - THAT MOMENT**

46

LIGHTNING CRACKLES. The world appears in slo-mo terror--

Dan plummets 100 feet above the rooftops of a cratered urban war zone. 1000 Draftees around, above, below, all twisting, falling in wide-eyed horror.

Lightning gone -- *REAL TIME* -- Dan GASPS, flails --

47 **EXT. HIGH RISE HOTEL - ROOFTOP POOL - EARLY MORNING**

47

SPLASH! Dan smacks brackish water, goes under, strikes the concrete bottom, multiple Draftees plunge in around and on top of him. Crushed on the bottom, he claws at the layers of bodies, fighting his way to the surface when he sees:

CHARLIE. Being dragged down as well. Dan breaks for Charlie, grabs him by the collar and pulls him up. They reach the surface together, suck air while all around them --

The sound of automatic weapons FIRING, bones BREAKING, flesh SMACKING concrete and SCREAMING. Draftees hit ledges, clawing for a hold, fall, rifles clatter. More land on adjacent roofs. Many more splash into flooded streets.

Dan drags Charlie to the side of the pool, shouts to those within earshot as they climb out --

DAN
Everyone okay?

COWAN
NO!

Dan gets his bearings. He sees battered Draftees trip over the dead, dying. Charlie looks around in horrified bewilderment.

NORAH
Jesus. Look at this.

Dan and a few others move to the edge of the building. They gaze dumbstruck at the devastated ruins of the oceanfront city that was once MIAMI BEACH...

DORIAN
Welcome to Miami....

DAN
Shit. I didn't know Florida could get any worse.

CHARLIE
I'm just glad Will Smith isn't alive to see this.

GLOBAL WARMING has turned the streets of Miami into the waterways of Venice. Smoke plumes rise from the CHARRED SKELETONS of LUXURY HIGH RISE HOTELS.

BLEEP. Dan notices the TOUR CLOCK on his Jumpband has been ACTIVATED, COUNTING DOWN his TOUR OF DUTY. The timer reads:

167 HOURS - 59 MIN...

Norah points to A BUILDING IN THE DISTANCE.

NORAH'S BINOCULARS POV: Soldiers fire at unseen targets.

NORAH
I think that's where we're supposed to be.

CHARLIE
What? Down there?

CHARLIE'S BINOCULARS POV: Suddenly all of the soldiers are leveled by a wave of spikes. They fall to the ground. DEAD.

CHARLIE (CONT'D)
Holy shit...

NORAH
And suddenly over here seems not so terrible.

DORIAN
If you think that's bad, you don't want to see what happens next...

Norah can't help but look through her binoculars again. The reflection in the binoculars shows out-of-focus monster-looking creatures MAULING THE SOLDIERS!!

NORAH

Oh my God. What... are they?

An AUTHORITATIVE FEMALE VOICE comes from Comm's earpiece --

ROMIO COMMAND (O.S.)

Romio Actual, this is Romio
Command, do you copy?

They all look at each other. Dan goes to grab the earpiece.

ROMIO COMMAND (O.S.) (CONT'D)

Do you copy? Can anyone hear me?
What's happening? Get the comms
going. Actual do you copy?

*
*
*

DAN

(into mic)

Command this is Actual. We're here.
Some of us.

48

INT. FORWARD OPERATING BASE - COMMAND TENT - THAT MOMENT

48

We see a FIGURE from behind -- walking between BATTLE MAPS of FLORIDA, the CARIBBEAN, and SATELLITE MONITORS of the BATTLE IN MIAMI where we see troops fire on creatures in flooded streets, blurred images of Dan's crew on the rooftop.

ROMIO COMMAND

Identify yourself. Okay Actual, I
see your situation who am I talking
to?

*
*
*

DAN (O.S.)

My name is Dan Forester.

*

A slight beat. From behind, she stares down at her TABLET --

ROMIO COMMAND

Dan Forester... Ok Dan, listen up.
We have a visual on your team's
position. I see your situation. I'm
gonna start with the basics. Do you
have sufficient firepower?

*
*
*
*
*

49

EXT. HIGH RISE HOTEL - ROOFTOP POOL - THAT MOMENT

49

Dan looks at his rag-tag group. Assesses their gun situation.
It looks comically NOT GREAT --

*

DAN

Define "sufficient."

ROMIO COMMAND (O.S.)

Dan I see, understood. You're a soldier, so I'm going to be real with you. Miami has been overrun by Whitespikes. We need to clean it.

*
*
*
*

CHARLIE

Clean it?

ROMIO COMMAND (O.S.)

(rephrasing)

A blanket bombardment has been ordered. We're going to eradicate every living thing til there's nothing left. Get me an ETA on when that's happening.

*
*
*
*
*
*

COWAN

They're gonna do that to here?!

*
*

ROMIO COMMAND (O.S.)

But I've got one problem. My Research Team is near your location, surrounded by the enemy. So you and your unit are now on a RESCUE MISSION. Get to my Research Facility, find my team and my work, and get it the hell outta there before my bosses blow everything in the 786 area code to Kingdom Come. You got that Dan?

*
*
*
*
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*
*

DAN

(into mic)

Copy that, Command.

(shouts)

Listen up! We are on a CSAR -- Combat Search and Rescue! Our destination is the Research Facility.

ROMIO COMMAND

The Research facility is eight blocks from your location. Get to the ground level. You'll exit onto 17th street. Head East, then turn left onto Meridian Avenue and it's a straight shot from there.

*
*
*
*
*
*
*

A few of the soldiers turn and head toward the access door but most have no idea what Dan's talking about --

DAN
 (rephrasing)
 Every able bodied person on this
 roof-top come with us. The rest of
 you - hang tight.

TEARFUL JOE
 (scared out of his mind)
 I can't.. I can't do it--

DAN
 It's okay. Stay here. We'll send
 help.

They approach the access door in tactical formation.

DIABLO
 Who told you there was help?

TANK
 Yeah, who died and left you in
 charge?

DAN
 (looks around)
 All of these dead people.

Dorian comes up close to Dan, says in his ear --

DORIAN
There ain't no help. This place...
 this is the end of the world.

Dorian heads out the access door, Tank and Diablo on his
 heels. Dan ushers the rest of their CREW to follow.

COWAN
 I lost my gun! What do I do?!

NORAH
 Pick up another one, dumbass.

Cowan steals a gun from a dead body whose dead fingers won't
 give up the gun.

50

INT. HIGH RISE HOTEL - STAIRWELL - MORNING (EARLY)

50

Rifles half-raised, 19 DRAFTEES led by Dan advance down a
 flight of stairs. It's PITCH BLACK. Dan shines a light into
 it. It is quiet except for the dripping of water. Then --

Reveal many DEAD SOLDIERS.

CHARLIE

Let's not go down there.

Dorian, ahead with Tank and Diablo, whisper-yells back --

DORIAN

Shh! If we don't HEAR them before
we see them - we're all dead!

Dorian keeps moving. Everyone follows.

51

INT. HIGH RISE HOTEL - CORRIDOR - MOMENTS LATER

51

They emerge into a dark hallway. Strewn furniture, mattresses, bloody sheets - walls and floors riddled with SPIKES. They move carefully, quietly, guns raised.

DAN

(to Dorian)

Ease up, man - they're all
terrified.

ROMIO COMMAND

The Whitespikes can smell blood
from miles away. Given the heavy
casualties on the roof, you need to
get out of that building ASAP.

*
*
*
*
*

Then -- something runs up the side of the building.

*

CHARLIE

Did everyone hear that?

COWAN

Suck a duck.

DIABLO

There's movement.

THUMP! In the ceiling. THUMP THUMP!

COWAN

(panicked)

Jesus. That's them! Right?

THUMP. THUMP. THUMP. It sounds like something climbing just
above them. The sound moves toward them. Faster and faster.
It's right above. Cowan raises his MK. THUMP THUMP THUMP!

DAN

Nobody move--

COWAN
THAT'S THEM!! LIGHT EM UP!

And BANG BANG BANG BANG BANG! Cowan sprays the whole ceiling with bullets, OTHERS join him. The ceiling caves in and out drops:

A fat RAT. Still alive. Scurrying onto the floor.

Romio Command sighs, annoyed. *

ROMIO COMMAND *
(into mic) *
Jesus get your team under control. *
What a bunch of dumb asses./Are You *
serious? The Whitespikes aren't *
monsters. They're hunters. They *
have a feral intelligence. If you *
hear them approaching, it's *
probably a trap. Stay alert, and *
you'll stay alive. *

Cowan keeps shooting at the rat, bullets flying -- *

DORIAN
(smirks)
It's a goddamn rat!

DAN
Stop! Stop! You're gonna kill
someone.

Cowan stops firing.

COWAN
It's my first day with a real gun!

DAN
(whisper)
Hey! Hey! Relax. Everybody. I know
you're scared. But we have a
mission. Take deep breaths.
Breathing gets more what into the
blood?

NON-SCIENTISTS
Molecules?/Dust./Wind?/Carbon
Dioxide.

SCIENTISTS
Oxygen./It's oxygen./The
answer is: Oxygen./Whoever
said "Wind" was close.

DAN
Take it one step at a time. Right
now, all we have to do is get out
of this building. Let's go.

52 I/E. HIGH RISE HOTEL - MOMENTS LATER

52

Everyone's crouched against the wall leading outside. Dan turns back to everyone.

DAN
We need someone on point.
(to Norah and Cowan)
You two --

He waves them up the street.

DAN (CONT'D)
(into mic)
You see anything?

NORAH'S POV: A boat lays on it's side in the street.

NORAH
Uh, a boat. In the middle of the street.

ROMIO COMMAND (O.S.)
The street ahead is clear. I see it. Keep moving.

DAN (O.S.)
Command, is there anyone left here?

ROMIO COMMAND
All the personnel was ordered to evacuate. There's nothing there besides the research team.

52a EXT. MIAMI BEACH - STREET - DAY

52a

Dan SIGNALS for GROUPS of FOUR. He sends them off, ducking as they go.

DAN (O.S.)
Command, we're at the Research Facility. Southeast side. No activity.

ROMIO COMMAND
Actual, proceed to the lab on 7.

Charlie is walking with Norah and Cowan.

COWAN
I'm just gonna throw it out there; we find a house, hotel, air b&b-- scavenge some food, water...
(MORE)

COWAN (CONT'D)
and just wait it out. Seven days.
No problem.

CHARLIE
You mean hide? And do nothing?

COWAN
No. Doing something by doing
nothing.

NORAH
Like meditation. No offense yoga
lady.

CHARLIE
And say what when we get back home?

COWAN
I dunno. How about: "Hi. I'm home!"

SOMETHING runs between the buildings behind them.

COWAN (CONT'D)
What was that?

DAN
Guys... get out of the street.

Dan, Charlie, Norah and the others flatten against the
building, try to be invisible. Heads on swivel.

Dorian is near Dan, picking up ammo from dead bodies.

DORIAN
You're wasting your time teaching
them to be soldiers.

DAN
I'm not. I'm trying to keep em
alive.

Dorian scoffs. Dan watches Dorian picking up ammo.

DAN (CONT'D)
(to Dorian)
Look, you and your friends are the
only ones who know what you're
doing. Help us.

DORIAN
Look man, we're here to kill
aliens. Period. I don't give a shit
about any of those people.

Dorian nods over to the army of the ordinary. Dan looks at them. They do look slightly helpless.

DORIAN (CONT'D)

The only thing they are is bait.
That's it.

Dan looks back at Dorian. Clocks Tank and Diablo who are not just picking up ammo, but are picking wallets from dead bodies.

DAN

Hey. I see you. I get it. You're helping your friends. Just like me.

Dorian laughs.

DORIAN

That's gonna get you: eaten.
(motions towards Tank and
Diablo)
We're gonna be team Not Eaten. Got
it?

Tank, Diablo and Dorian walk off. Dan watches them go. Cowan looks over from nearby.

COWAN

So they DO eat us??? // Did he say
they eat us?

53

EXT. R-FORCE FACILITY - MOMENTS LATER

53

The PERIMETER GATE is overrun. The former Mt. Sinai Medical Center beyond. It's clear there's been a vicious attack --

DAN (INTO MIC)

Command, we're at the Research
Facility. Southeast side. No
activity.

CHARLIE

Power's on.

ROMIO COMMAND (O.S.)

Actual, proceed to the lab on 7.

DAN

Copy.
(to Norah and Cowan)
You two stay out here. Keep watch.

NORAH

Him?

COWAN

Yeah... me?

DAN

Hey, you heard the rat coming. And you almost hit it too. Luckily the aliens are bigger.

He claps Cowan on the shoulder. Cowan nods, assuring himself.

DAN (CONT'D)

Everyone else - with me!

Everyone follows Dan into the building, except for Norah and Cowan.

Norah and Cowan get in position, keeping watch. Norah notices Cowan is freaking out.

NORAH

You okay?

COWAN

I'm the kinda guy that gets ten mosquito bites when no one else gets any.

NORAH

Why are you telling me this?

COWAN

They're following me. They're attracted to me.

(beat)

I have sweet blood.

NORAH

There's no such thing as sweet blood.

A beat. She keeps thinking about it. And then ever so slightly scoots away from Cowan just in case.

54

INT. R-FORCE FACILITY - LOBBY/CORRIDOR - MOMENTS LATER

54

They move inside, passing ominous signs of battle; broken spikes, human limbs, and the burnt or destroyed HUSKS OF *SOMETHING*. It's QUIET.

CHARLIE

Hopefully these are the type of
aliens who like to destroy a place
and then move on and never return.

Diablo and Tank SHOUT to Dorian from the corridor --

TANK

Dor--

DIABLO

Found one.

DORIAN

Jackpot.

DAN

One of the scientists?

Dan and Co. follow them into the corridor. It's dark. Smells
terrible. Their feet stick to the floor. Dorian, Diablo and
Tank surround something on the ground.

CHARLIE

What's he doing...?

Reveal: Dorian kneeling over burnt-out remains of A DEAD
WHITESPIKE ARM. He violently saws its CLAW off.

DAN

Taking souvenirs.

They pass Dorian and Co., head into a STAIRWELL.

55 OMITTED 55

56 **INT. R-FORCE FACILITY - UPSTAIRS CORRIDOR - CONTINUOUS** 56

Dan and Co. EMERGE from the stairwell. Head quietly down the
dark corridor. Dorian, Tank and Diablo come up behind them --

ROMIO COMMAND

Any sign of my team?

*
*

DAN (O.S.)

Not yet, Command.

*
*

CHARLIE

(to Dorian)

You can't take those back with you--

Dorian ignores Charlie, attaching the WHITESPIKE CLAW to a leather cord around his neck already packed with CLAWS.

CHARLIE (CONT'D)

(to Dan)

He can't take that back with him.

DAN

I think he already has.

CHARLIE

We don't know what kind of
contamina--

Charlie is so distracted by their conversation that he walks into -- A DEAD LAB TECH, covered in spikes, standing watch like a demented scarecrow. He GASPS, recoiling.

CHARLIE (CONT'D)

OH HOLY SHIT.

Everyone stares. Horrified. Spikes in his face.

CHARLIE (CONT'D)

What are those?

Dorian pulls one out.

DORIAN

These are the spikes.

Dorian BREAKS A SPIKE OPEN. Reveal gross eggs inside. Everyone SHIVERS.

GREG

(pointing)

Dan?

Dan turns. A NEST. Of DEAD HUMANS. At least 20 of them. All the lab workers. Covered in spikes. On top of each other at the top of the glass atrium.

DAN

(into mic)

Command. We found your team. No survivors.

A beat.

*

DAN (O.S.) (CONT'D)

Command? This place is dead.

*

*

A small beat, Romio Command recovers herself --

ROMIO COMMAND (O.S.)
 Actual, I need you to proceed to
 the row of Biomedical Freezers in
 the lab along the South wall. We
 need all the data, hard drives and
 MOST IMPORTANTLY I need ALL the
 BLUE AMPOULES from the
 centrifuge...

DAN
 Copy that.

ROMIO COMMAND
 You need to move. If they left
 bodies behind... they'll be back
 soon. You need to get out of there
 fast.

They go inside --

57

INT. R-FORCE FACILITY - TEST LAB - THAT MOMENT

57

A FORMER INTENSIVE CARE UNIT, repurposed. Work stations.
 Monitors. Cage-wire over room windows, gouged steel doors.

ROMIO COMMAND
 The lab director's office is on
 your left, I need all the data.
 Gather the hard drives and
 biological material from Lab 1.
 Proceed to Lab 2 for the blue
 ampoules.

DAN (O.S.)
 Where are the freezers?

ROMIO COMMAND
 Along the South Wall.

DAN
 How many are we looking for?

ROMIO COMMAND
 Twelve. I need all of them!

DAN
 Everyone load up!

The team empties freezer drawers, disassemble computers, grab
 thumb drives. Dan searches for BLUE AMPOULES.

DAN (CONT'D)
 How much time do we have, Command?

ROMIO COMMAND
 Actual, be advised: blanket
 bombardment commencing in ten
 mikes. You have to hurry.

*
 *
 *
 *

57a **EXT. R-FORCE FACILITY - SAME**

57a

Cowan scans the horizon. HIS POV: Something moves very slightly in a building at the end of the street.

COWAN
 I see something!

NORAH
 Where?

COWAN
 Over there!

NORAH
 I don't see anything.

HIS POV: There's *something* there. Not moving.

COWAN
 (into mic)
 Guys... something's watching us.

57b **INT. R-FORCE FACILITY - TEST LAB - THAT MOMENT**

57b

Charlie glances at a broken monitor, dangling upside down, showing the lobby. It's all shadows and snow.

CHARLIE
 Whitespikes?

57c **EXT. RESEARCH CENTER - SAME TIME**

57c

Norah and Cowan keep watch.

COWAN
 Well DUH!

CHARLIE (O.S.)
 Okay, take it easy, ratblaster.

ROMIO COMMAND (O.C.)
 We don't have a visual of 'spike activity in your area. Do you have visual confirmation?

The firelight and rain gives the air a shimmering, haunted quality that plays tricks with the eyes --

NORAH
(to Romio Command)
We do not have visual confirmation.

COWAN
It's moving! You don't see it?

Cowan sees the shadow moving. Maybe it's more than one. There's definitely something.

NORAH
No, but you're really freaking me out!

COWAN
That's definitely one of them.

57d **INT. FORWARD OPERATING BASE - COMMAND TENT - THAT MOMENT** 57d

ON a SATELLITE MONITOR: Romio Command watches from an angle high above the research facility.

ROMIO COMMAND
Watch Team. Fall back.

57da **EXT. RESEARCH CENTER - SAME TIME** 57da

Cowan and Norah start to leave.

COWAN
See?! Even she thinks so! // Thank you, Jesus. // (excited) Fall back! That means there is one! (then, scared) Oh shit.

DAN (O.S.)
Cowan, Norah, meet us at the lab on 7.

NORAH
Lab on 7, copy.
(to Cowan)
Come on.

They run off.

57e **INT. R-FORCE FACILITY - TEST LAB - SAME TIME**

57e

Dan finds the centrifuge. Inside is a series of **BLUE AMPOULES** that contain a thick, creepy BLUE FLUID that looks alive --

DAN

Uck. Weird.

(he takes them all; into
mic)

Command we've got everything -
ready to exfil.

Cowan and Norah race into the lab --

COWAN

We do NOT want to go out THE FRONT
DOOR--

ROMIO COMMAND (O.S.)

Actual, head to the loading dock in
back - take the rear stairwell.

DAN

Team. We are on the move.

58 **INT. RESEARCH FACILITY - STAIRWELL - MOMENTS LATER**

58

Dorian eases to the railing, peers over the side. Floors and floors of darkness. Small fires, sparks falling. No movement.

He gives the all clear. Our crew files in, descending down the stairwell when they HEAR:

c...l...i...c...k...i...n...g....

Dan braces, holds up a fist. Everyone freezes.

A beat - then again ...c...l...i...c...k...i...n...g....

Norah anxiously looks to Dan who slowly inches toward the railing - points his weapon down the center of the stairwell... Dark abyss. Still nothing.

DAN

Alright, let's keep moving.

The team continue downward - but not Cowan - he stops, peers slowly up behind him: Nothing except flickering lights and fires illuminating the floors above them.

Wait! A head appears from the darkness. *What is that?* Cowan stares. Is it? - a pair of Whitespike tentacles come out. Then more heads...

COWAN

Uhm... guys?

No one is listening. Behind the shape. More heads appear.

COWAN (CONT'D)

(shouts)

GUYS!!!

Dan looks up. So does Dorian --

DORIAN

That's them.

CHARLIE

What'll we do?

Dan and Charlie look at each other.

DAN

SPRAY AND PRAY!

The Whitespike shoots SPIKES out of its tentacles. One spike hits COWAN, throwing him into the wall.

Dorian unloads his weapon. Dan follows suit. The rest join, FIRING INTO THE BELFRY WHITESPIKE.

The Whitespikes FIRE - spikes raining down -- one piercing Jumplink Greg knocking him down. Dead.

Charlie fumbles with his gun as Norah unleashes a barrage of bullets.

CHARLIE

(x1000)

Shit. Shit! SHIT! SHIT!!

A Whitespike is hit - blood everywhere as it tumbles into the stairwell and crashes past our heroes.

DAN

Fall back! Keep moving! Go, go, go!

Our crew runs downstairs firing their weapons. The Whitespike creeps down the stairs, tentacles up, as bullets fly.

CHARLIE

(x2000)

Shit. Shit! SHIT! SHIT!!

It turns the corner. Going straight for Rose. Dan FIRES at it next to Rose. BULLETS FLY EVERYWHERE.

Draftee #2 Kelly KILLED. April KILLED. (location of death TBD)

BUS DRIVER ROSE
(firing)
EAT MEEEEEEEEEEEEEEEE!!!!

The Whitespike, completely unfazed, shoots TWO SPIKES right at Dan! One hits Bus Driver Rose in the chest, sending her flying into Dan, knocking Dan down and dislodging his gun from his grip.

Dan reaches for his gun -- the Whitespike fires two MORE spikes at him! Dan recoils, the spikes barely missing him. With quick hands, Dan reaches for his gun just as the Whitespike SCREECHES and stands: 8 foot tall.

Dan fires at the Whitespike. It quickly crawls back upstairs, away from the spray of bullets.

DAN
Come on! Let's go!!

Our crew runs for the door. Dorian, at the front of the pack KICKS it OPEN-- everyone files through. Christian SLAMS the door shut just as a Whitespike barnstorms into it--

BAMMM!!! The door FLIES clear off it's hinges --

59

INT. RESEARCH FACILITY - 1ST FLOOR CORRIDOR - CONTINUOUS

59

-- and squashes CHRISTIAN behind it.

Our heroes run - splitting up as the Whitespike chase them. Another Whitespike emerges from the stairwell and drags CHRISTIAN'S dead body away by his head.

The TEAM runs flat out toward the REAR EXIT -

INTERCUT:

Dan & Co. run fast down the hall, shooting at fast-approaching Whitespikes.

A WHITESPIKE reverses direction heading directly towards our team - climbing the walls to avoid the onslaught of bullets.

On Dan - the Whitespike too close now - he smashes an EMERGENCY BOX grabbing its AXE.

Swinging hard the Whitespike DODGES - Dan embedding the Axe in the floor. As the Whitespike REARS UP - Dan dislodges the axe uppercutting the Whitespike in its jaw. Alien blood bursting everywhere.

The Creature thrashing in pain - Dan is tossed from wall to wall as the team jump in pinning the injured Whitespike behind a door.

59a OMITTED 59a

60 OMITTED 60

60aaA **INT. R-FORCE HALLWAY - SAME TIME** 60aaA

Dan struggles to kill the Whitespike. Dorian, Tank and Diablo run in. Dorian slides under the Whitespike, shoots it, kills it. They run off.

60aaB **INT. COMMAND CENTER - CONTINUOUS** 60aaB

Romio Command watches the monitor.

ROMIO COMMAND

You got bombardment happening in
three minutes you need to keep
moving.

60a **EXT. LOADING DOCK RAMP - MORNING** 60a

Our group scurrying down the ramp - out of breath -
collecting ammo as they go-

CHARLIE

Are they all that hard to kill?

DORIAN

Those are the males. They're easy.
The females are worse.

Charlie notices the spike in Cowan's shoulder.

CHARLIE

You should take that out. It could
be toxic.

Cowan grabs the spike, psyches himself up, then RIPS IT OUT
and SCREAMS IN AGONY.

COWAN

THAT HURT WAY WORSE THAN I THOUGHT
IT WOULD!

Suddenly: DOZENS OF WHITESPIKES behind them - climbing cars, walls -

Our group charges toward an open parking garage, guns drawn, ready to fire-- Whitespikes close in --

Whitespikes SHOOT! PFT! PFT! YOGA TEACHER ALEXIS is KILLED. They return FIRE!!! A few Whitespikes KILLED - starting to get the hang of it.

DAN

Move!

DORIAN

Go!

The team heads toward the parking garage, continuing to FIRE!

60b OMITTED 60b

60c **EXT. PARKING GARAGE - MORNING** 60c

A WHITESPIKE - clicking - another joins - then another - they are COMMUNICATING!! As if on cue they all split up - we FOLLOW one as a few climb the walls of the garage.

60d **INT. COMMAND CENTER - DAY** 60d

Greenwood and Romio Command looking at the grid on the monitor:

ROMIO COMMAND

They are surrounding you. You need to head to the top level and get out now!

61 OMITTED 61

61a **INT. STAIRWELL - PARKING GARAGE** 61a

-- our team - scrambling up the stairs - heading to daylight -

DAN

This way!

He bursts through the door --

63a **EXT. STREET - MOVING**

63a

Dan and team are on the move. Whitespikes gallop down the street towards us.

DAN
Can we outrun them?

DORIAN
No. But I don't have to outrun them. I just have to outrun you.

Dorian runs ahead. Spikes and bullets FLY.

63b OMITTED

63b

63c OMITTED

63c

63d **EXT. STREET - DAY**

63d

It looks like all hope is lost! They're sprinting down the street when suddenly, THE SMOKE UP AHEAD PARTS to reveal CHARLIE WITH THE ROCKET LAUNCHER! He lifts the rocket launcher to his shoulder-- looking for the perfect shot.

CHARLIE
Good?

DIABLO
Backstage clear!

On Dan:

DAN
Rocket out!

Team takes cover.

CHARLIE FIRES! The rocket flies past Dan into the swarm of Whitespikes and KA-BOOM! A massive ball of fire.

Dan reaches Charlie, they look back at the aftermath.

CHARLIE
Yes! Yes!

A moment of relief. And then --

WHITESPIKES EMERGE OUT OF THE FLAMES ON FIRE! One, two, five, twenty! CLICKING. HISSING. *HOLY SHIT!*

DAN

Run!!

The team sprints! Barb KILLED. Draftee #1 (Royce) KILLED.

63e OMITTED

63e

63f **EXT./INT. COMMAND CENTER/MARTA STREETS (INTERCUT) - MOVING** 63f

The team run down a street. Whitespikes not far behind--

ROMIO COMMAND (O.C.)

Actual you need to head left at the next intersection you've got Whitespikes closing in on you from the north and the south.

DAN

And West!

(then)

Command, we're going right.

Truck Driver Palmer KILLED.

ROMIO COMMAND

Okay, but you need to stay away from areas with red smoke.

They find themselves engulfed in red smoke.

MAJOR GREENWOOD

Coordinates are being released.

Our team doesn't look back - running at top speed.

A palm tree ABLAZE, a HELO fires a rocket at a building - KABOOM.

DAN

Command, we need an extract.

Romio Command looking at the monitor:

ROMIO COMMAND

Keep heading for the bridge the Humvees will intercept.

At the other end, THREE HUMVEES swerve around a corner. The cavalry is here!

NORAH

Thank God.

Our team walks forward, suddenly hopeful! A GUNNER emerges at the top of the lead Humvee, ready to blast Whitespikes--

CHARLIE

WOO-HOO! We are SAVE--

Out of nowhere - WHITESPIKES careen into the Humvees tossing the three end over end - exploding them in a mass of debris and fire. When -- Spikes rain down-

They look up and see WHITESPIKES ABOVE THEM!

DAN

Contact left.

All move forward, take cover behind cars. Everyone fires wildly at Whitespikes. They're everywhere!

At the Monitor:

Major Greenwood and Romio Command watch the monitors.

MAJOR GREENWOOD

There's too many of them.

ROMIO COMMAND

Actual, you're going to have to fight your way out of this one.

Dan firing away in both directions -- takes cover behind next car. Reloads-- Then gets up and FIRES AWAY! Others move forward behind more cars.

Behind a car- Dorian shoots with a SHOTGUN! Taking as many out as he can when - A Whitespike leaps at him on top of a car -- he runs out of ammo.

Then Dorian picks up the automatic weapon and finishes it off.

The team continues to fire! They're all surrounded.

Dan shoots at the Whitespike. It shoots a spike, hitting Dan in the shoulder, he falls to the ground. Charlie continues to fire! The Whitespike retreats-- bleeding and hurt. Julie KILLED-- Jodie KILLED.

Dan see's two women killed then sits up against car-- Dan pulls out the SPIKE!

Over the hood of the car Dan looks around wildly for an escape-- spots a HOTEL.

DAN

We're moving. We're moving now!
Come on!

63g OMITTED 63g

63h OMITTED 63h

63i **EXT. HOTEL - DAY** 63i

Dan runs toward a building firing at the windows - EXPLODING them out - The team dive inside.

63j **INT. HOTEL - DAY** 63j

They run through -- heading towards--

63k **EXT. PARKING GARAGE - DAY** 63k

Our remaining seven - running - firing - grab onto the parking structure fencing - catapult themselves to the ground.

63l **EXT. MIAMI FIELD** 63l

The team sprint across an open field and jump/hurdle/climb over a fence - Dan pauses - a quick look behind him - they may have lost them.

63m **EXT. SLATTED TUNNEL** 63m

The team run across a tunnel. Jumping precariously slat to slat.

ROMIO COMMAND (O.S.)

Actual, be advised: carpet bombing commencing two mikes. You need to get out of there!

DAN

We're working on it!

As they keep moving, suddenly Cowan mis-judges - slips - falling!!

DAN
Charlie! Help me.

Charlie runs over. He and Dan struggle to help Cowan up.
They hoist Cowan up, he screams in agony, falls back down.

COWAN
I can't do it, man!

NORAH
You have to! We're not leaving y--

She gets SPIKED IN THE BACK RIGHT HIP. She looks down at the spike in shock, drops to her knees. Dan looks at her.

DAN
Where are you hit?

Looks at Cowan. He can't save both. Norah sees it on his face.

ROMIO COMMAND (O.S.)
Actual, where are you?! I've lost visual. Birds are inbound and you are in the line of fire, you need to get out of there!

Dan sees Whitespikes getting closer. Spikes fly past him. Tank and Diablo are SPIKED.

CHARLIE
What do we do?!

DORIAN
Get the fuck out of here.

ROMIO COMMAND (O.S.)
Dan! Get the hell out of there!

NORAH
Go. We'll do what we can to hold them off.

COWAN
Let us get you out.

ROMIO COMMAND (O.S.)
Dan, I need you to make it out of there, you have to keep moving!

NORAH
We got this. Go!!

Dan runs. Norah and Cowan, with all their strength, spray gunfire at the charging Whitespikes.

63q **EXT. AERIAL TUNNEL - DAY** 63q

Whitespikes charging ever closer.

63r **INT. TUNNEL** 63r

The team full out crazy sprints to the mouth of the tunnel.

Norah and Cowan, still shooting as the Whitespikes are closing in on them --

KABOOM! The tunnel, Norah, Cowan, and the Whitespikes EXPLODE.

63s **EXT. TUNNEL** 63s

The EXPLOSION rockets out of the tunnel - Dan, Charlie, Dorian and the others enveloped in the concussion and flames as they are thrown violently in the air -- and we--

CUT TO BLACK.

64-66 OMITTED 64-66

66a **INT. FORWARD OPERATING BASE - MEDICAL TENT - DAY** 66a

A BLURRY POV EMERGES OUT OF DARKNESS: Injured soldiers on cots in a makeshift medical tent. POV comes into focus AS -

DAN blinks. Sits himself up. Everything hurts. His shoulder has been bandaged, along with part of his head. He sees Charlie a few cots away from him --

DAN
Hey - You okay?

CHARLIE
Where the heck are we?

66b **EXT. FORWARD OPERATING BASE - MEDICAL TENT - THAT MOMENT** 66b

Dan and Charlie emerge from the tent into an ACTIVE MILITARY BASE, tents and temporary structures deposited in the MIDDLE of some kinda VAST WILDERNESS --

CHARLIE

Is this a freaking jungle?

DAN

We're not in Miami. That's for sure.

Dan sees DORIAN, on the other side of the base where the dead are stored. He's pulling claws and spikes out of the bodies. Cleaning them. Pocketing them.

CHARLIE

You know you can't take any of that back with you. Nobody knows what contagions they might carry.

DORIAN

I got a guy that buys these things for a million a piece. You think I can't get these through quarantine for a million a piece?

DAN

You're so full of shit. There's no one buying those things.

DAN

You can sell those things for a million dollars, but you wear one as a necklace?

DORIAN

(looks at it)

This one ain't for sale. It's a claw. That's rarer than spikes. I got it on my first jump. St Petersburg, Russia. Near ground zero. Fifty thousand spikes strong. I was boxed in with a gut-shot Real-Time Russian. He'd been there when the first spike was killed in '48, carved this off...

(he touches his necklace)

The spikes were five minutes from reaching us. I was a minute from jumping back. We traded, his idea--

(tugs at the claw)

-- this claw for saving him from being drug to a spike nest and eaten alive.

DAN

You got him out?

Dorian shakes his head "no."

DORIAN

You've seen what the bodies look like after they eat - how much of that you think you live through? He paid for a bullet and I gave him one.

(taps his temple; then)

He knew he was already dead. He knew the minute he got there. And I know: You're dead. And I'm dead. And they're all dead. It's better to be dead at the end of the world.

Reveal Tank and Diablo are dead.

ARMY OFFICER (O.S.)

Dan Forester?

An ARMY OFFICER flanked by TWO ARMED COMMANDOS walks up.

DAN

That's me--

ARMY OFFICER

You the one that brought back the package from the lab?

DAN

Yes sir - I did. You got it?

ARMY OFFICER

(nods)

Command wants to see you. Now.

(to Charlie and Dorian)

You two are gonna be redeployed.

Commandos step forward to lead Dan away.

DAN

What? Where? I go with them.

ARMY OFFICER

I need you to follow me right now. That's an order.

Dan turns to Charlie. Feels guilty for leaving him.

DAN
 (to Charlie)
 I'll find you guys.

CHARLIE
 I don't know if I'm gonna last 1
 more day let alone 5 more days.

DAN
 You will.
 (to Dorian)
 Watch out for him, OKAY?

DORIAN
 Not even a little bit.

ARMY OFFICER
 (to Dan, "hurry")
 Sir...

Dan watches as they march off... Knowing he may never see them again.

67

EXT. FORWARD OPERATING BASE - MOMENTS LATER

67

Dan is led to the FAR SIDE OF THE FOB. He sees the BACKLIT SILHOUETTES of a small group waiting for him. A WOMAN (40), wearing a filthy command uniform, stands at the center of the group. This is ROMIO COMMAND.

As Dan nears, he notes others around her offering congratulations. MAJOR PAUL GREENWOOD (33), normally all business RANGER UNIT COMMANDER, is incredulous --

MAJOR GREENWOOD
 Oh my God. You're gonna be a hero.

ROMIO COMMAND
 Not yet. Everything depends on what we do next.

Dan approaches ROMIO COMMAND.

DAN
 You're ROMIO COMMAND?
 (taps his ear piece)
 I believe we've already met.

ROMIO COMMAND
 Yes. Thank you for recovering this from the lab.

She holds up the BLUE AMPOULES.

ROMIO COMMAND (CONT'D)
And for trying to find my team.

DAN
Of course. I'm sorry --

A SOLDIER runs up.

SOLDIER
Colonel Forester, you're being
requested for debrief.

DAN
Oh, I'm not a Colonel --

SOLDIER
(annoyed at being
interrupted)
Excuse me.
(to ROMIO COMMAND)
They're starting in twenty,
Colonel.

ROMIO COMMAND
Copy. Thank you.

Dan stands there, bewildered.

DAN
Colonel Forester? You --

He's stopped cold. Stares ROMIO COMMAND in the face. Squints.

DAN (CONT'D)
Muri?

MURI
Hi.

Dan's jaw drops. Her whole approach to him is cool. Not
cruel, but definitely not warm. Dan's brain is crashing.

DAN
OKAY. I mean... Jesus, I didn't
even know if you were alive--

He leans forward to hug her. But she steps back.

MURI
Don't.
(then)
You're covered in... goo.

DAN

Oh. Yeah. Sorry.
(taking her in)
Man. You're... you're so...

MURI

Old?

DAN

Well, yeah. I mean, not old. But,
like, compared to the last time I
saw you... adult.
(suddenly indignant)
Wait, I'm sorry, were you ever
gonna tell me you're my daughter?

MURI

Not in the middle of a vital
military operation, no.

DAN

Right. *Colonel*... take a while to
get used to that.

MURI

Yes... I have a few different
titles. When you're down to less
than five hundred thousand people
on Earth you wear a lot of hats.
(then)
R-Force is my creation. I'm the
lead researcher.

DAN

You went into science?

MURI

I've got a PhD in Biotechnology.
Emphasis in genomics and
immunology. So yeah, you could say
I went into science.

DAN

Whoa. Very cool. Cal Tech?

MURI

MIT.

DAN

Wow. Was I proud? I'll bet I was
proud. I AM proud.

Muri, already hardened, hardens a little more. Dan notices.

MURI

You need to understand something. This is the end. Within the next few weeks, the human species will disappear from the earth. We are literally living on borrowed time. So you should know, nothing about this for me is sentimental. I did not, in any way, bring you here because I wanted to see my father. I brought you here for a reason. Are we clear on that?

Dan's smile fades as he absorbs her words.

DAN

What reason?

MURI

You know the science and you know how to fight. Here if you don't have both, you don't survive. And I need you to survive.

Dan nods --

MURI (CONT'D)

Now, do you want to see something really dangerous?

DAN

I feel like literally that's all I've been doing.

68	OMITTED	68
68a	OMITTED	68a
69	OMITTED	69
69a	INT. FORWARD OPERATING BASE - COMMAND TENT - THAT MOMENT	69a

Dan and Muri study a series of drone/satellite feeds displayed on monitors.

ON ONE MONITOR: Low rez captured footage of a FEMALE WHITESPIKE. It's huge. And its face: cunning. The Whitespike raises her head. It doesn't just CLICK, it HISSES...

DAN

Jesus! They get bigger?

*
*

MURI

No. The ones you fought in Miami
were males. This is a female.

*
*
*

ON THE MONITOR: It raises up on its HIND LEGS, revealing a
blood-red ABDOMEN.

MURI (CONT'D)

This is the closest we've ever
gotten to one. Well, the closest
we've ever gotten to one without
being immediately wiped out.

*
*
*
*
*

On a military-grade IPAD-LIKE DEVICE - Muri shows him a A
BURNT-OUT UNDERGROUND NEST where they think the Whitespike is
hiding. SOLDIERS use FLAMETHROWERS to burn it out.

MURI (CONT'D)

They usually nest underground. And
the males are fiercely protective.
They'll die to defend her. All they
care about is the survival of the
species. Pack mentality at its
finest.

*
*
*
*
*

Dan watches the female Whitespike thrash wildly on the
screen. She's terrifying.

*
*

MURI (ADULT) (CONT'D)

After a year of testing, we finally
synthesized a compound that could
kill them. Instantly. That's what
you recovered from the lab.

*

DAN

You made a Whitespike poison?
That's incredible. You've come a
long way from ruining the kitchen
making slime.

*
*
*
*

Muri ignores that. She holds up one of the BLUE AMPOULES.

*

MURI

The toxin - kills the males just
fine - makes quite a mess of them
actually.

*

She looks at the FEMALE WHITESPIKE on the iPad.

*

MURI (CONT'D)

When we sent a team down in to clear the nest, they found dozens of dead males. And her.

DAN

Females survive your toxin? *

MURI

Apparently. *

DAN

So now you want to find out why it didn't kill her.

MURI

In order to find out what can.

She hands him the military grade IPAD-LIKE DEVICE.

MURI (ADULT) (CONT'D)

Get studying; Whitespike genetic code, DNA. Her physiology is the key to their extinction. She's our last hope.

MURI

Creating something that will kill them all.

Crane up to reveal FOB is on the border of a Whitespike Nest.

70

INT. FORWARD OPERATING BASE - BARRACK TENT - HOURS LATER

70

Exhausted, Dan lies on a cot in a TENT lit by candles. He glances at the TOUR CLOCK on his JUMPBAND:

104 HOURS - 05 MIN...

He swipes on the tablet through DIAGRAMS of WHITESPIKES.

DAN

Yep. Ugly from every angle.

Keeps scrolling. Stops as he sees -- WHITESPIKE ATTACK AFTERMATH PHOTOS. The GOLDEN GATE BRIDGE, cables snapped, road perpendicular to the Bay. KREMLIN burned, gutted, onion domes in ashes.

DAN (CONT'D)

They certainly like landmarks.

He sees another photo folder labelled "PERSONAL." He clicks on it. A new set of PHOTOS are revealed. Dan scrolls to the earliest ones. Emmy asleep with a BABY MURI. A SEVEN-YEAR-OLD MURI grins at him. His smile broad. *That's* the little girl he knows. A PRE-TEEN MURI, spark fading from her eyes, smile small, also with Emmy.

Dan's smile fades as he swipes further and further in the photos: He's barely in any of them. *Where is he?* Then he sees a selfie Muri took of herself and Dan in a strange, dilapidated apartment.

He zooms in on himself and Muri. There's a birthday cupcake in front of him. It's clearly his birthday. But it looks lonely. His face looks worn out. Tired.

Dan quickly shoves the tablet aside. Stares at the candle flickering in the tent.

71 **EXT. FORWARD OPERATING BASE - DAWN**

71

A bell RINGS as PILOTS/SOLDIERS rush past Dan to a nearby clearing where FOUR HELICOPTERS have just landed. Dan sees Muri walking with Major Greenwood. He catches up to them.

72 **INT. FORWARD OPERATING BASE - WEAPONS TENT - MOMENTS LATER**

72

They enter an ARMORY room where 16 HIGHLY ELITE SPECIAL FORCES COMMANDOS gear up. Everyone defers to Muri as she BARKS orders. A wicked ARSENAL OF FUTURISTIC WEAPONS, thirty years ahead of what we have now, hang on the walls.

MURI

Major Greenwood, Team, this is Dan Forester. He'll be joining us for the extraction.

MAJOR GREENWOOD

Ma'am?

She looks at Major Greenwood, answering him with a look.

MURI

He'll need full armor, no weapons package.

DAN

I have weapons training. Extensive.

MURI

I need you to stay alive. And right now the air is the only safe place on Earth. You will stay in the helicopter. That is an order.

DAN

Yes, sir.

MURI

(to the others)

Vipers 2, 3 and 4 will drop the RANGERS into the nest, provide ground support and hook up the Whitespike. We'll provide recon and air support. Got it? In and out quick.

Major Greenwood, Rangers, professional killers all nod.

73 **EXT. CLEARING - FOB - DAWN** 73

In the light of the rising sun -- Dan, Muri, and the RANGER TEAM (all with HIGH-TECH BODY ARMOR, HELMETS, and FUTURISTIC MZ-51 AUTOMATICS) run to their waiting HELICOPTERS.

74 **EXT. ISLAND - MOMENTS LATER** 74

The four Black Hawks LIFT OFF from the clearing, fly SOUTH.

75 **EXT. BLACK HAWKS - DAY** 75

The Black Hawks ROAR over the sea, fly low in battle formation.

76 **INT. VIPER-ONE (FLYING) - DAY** 76

Silence as the RANGERS perform a weapons check. Lt. Valentine pilots, SCANNING THE SEA for signs of WHITESPIKES.

Via Com-links in their helmets, Dan and Muri talk in the rear of the chopper.

MURI

One day they were... *just here*. No invasion. No LZ. No satellite tracking a UFO. They just appeared in Northern Russia. Then three years later, every major landmass;
(MORE)

MURI (CONT'D)
North and South America, Europe,
Asia, Australia, Africa are devoid
of human life.

DAN
There's nobody left, anywhere?

MURI
We suspect holdouts in the
Caribbean. Hawaii and Fiji are
question marks. New Zealand, maybe.

DAN
They must be reproducing fast.

MURI
Faster than we first anticipated.
And they have no use for prisoners
or technology or governments or
money.

She looks at him.

MURI (CONT'D)
We are food. And they are hungry.

Muri looks off, haunted. Vacant. Dan looks at Muri, lowering
his voice...

DAN
Muri?
(he nods to the Jumpband)
When I got this... They said I'd
die in seven years.

MURI (ADULT)
Last time I saw you was the day you
died.

Muri looks at him, taking in her father's face.

MURI (ADULT) (CONT'D)
It's like seeing a ghost.

DAN
What happened?

MURI (ADULT)
How'd you die?

DAN
No...
(beat, then)
(MORE)

RANGER VOICES (V.O.)
 ...we have a visual / Get on her 6
 / Careful....

Then -- GUNFIRE - SCREAMS. The Cable into the cave starts pulling - Viper one rocks violently - still attached.

83ac **INT. VIPER ONE - DAY**

83ac

MURI
 (reacting)
 Take it down and give me cover -
 I'm going in.

PILOT - VIPER 1
 Colonel. The rangers can handle it!

MURI
 They're dying in there.
 (to Dan)
 You. Stay in the helo!
 (to pilot)
 If he tries to leave, shoot him. In
 the leg.

And before Dan can say a thing - Muri is out the door - rappelling below.

83ad **EXT. VIPER ONE - DAY**

83ad

Muri rappels down - disappearing inside the nest.

MURI
 Vipers 2, 3 and 4 - stand by to
 pick up. I want those Rangers out
 of there.

PILOT - VIPER 1
 When she comes out - concentrate
 everything we have on the Colonel.

83ae **INT. VIPER ONE - DAY**

83ae

Greenwood bullies past Dan - hooks onto the line. And he jumps. Dan can only watch the two as they disappear.

83b **INT. WHITESPIKE CAVE - NEST - THAT MOMENT**

83b

Muri, Major Greenwood and the RANGERS trudge through the litter of human skulls and bones.

RANGERS emerge from a tunnel - three lines pulling - SOMETHING - into the opening. Digging in hard - the Rangers drag to reveal:

A FEMALE WHITESPIKE - huge - screaming - this alien has NO ANTERIOR SPIKE, STOMACH A CRIMSON HUE. Muri is stunned.

The Whitespike reacts now in the open cave - RIPPING at her ties - firing spikes - killing Rangers - freeing herself.

Panic - they surround her - guns, flamethrowers at the ready - she's backed into a corner and she doesn't like it--

The creatures TENTACLE rears up - we can see a spike at the mouth of it - ready to fire...

MURI

She's got one spike left and she wants us to know it.

Muri wields her vest one-handed like a shield.

MAJOR GREENWOOD

Muri! Goddammit.

MURI

Come on. Give me that spike!

The female Whitespike SHRIEKS.

83c

I/E. BLACK HAWK - SECONDS LATER

83c

Dan scans the ground. CLICK CLICK CLICK. Then looks up. WHITESPIKES scurry on the rocky ledges. FLYING.

DAN

(sotto)

They can fly?

LT. VALENTINE

(piloting)

The scariest thing about them: They learn.

The Whitespikes spot Viper 2 and charge.

DAN

Viper 2! Above you! On the cliff!

The Whitespikes launch themselves right for Viper 2! The pilot looks up --

Too late - Viper 2 spirals - CRASHES - overrun with Whitespikes.

Dan looks up to the hillside - dozens more coming - bolting through the woods --

DAN (CONT'D)
We have incoming!!

Dan peers down the line to the cave - Whitespikes now crawling their way up.

LT. VALENTINE
(on comms)
Colonel - we'll need to abort or we'll die.

83ca **INT. WHITESPIKE CAVE**

83ca

MURI
We lose her...we all die.

83cb **INT. VIPER ONE - SAME TIME**

83cb

Dan hears the melee below on his comms.

MURI (O.S.)
(on comms)
Look out!

Dan grabs a gun.

LT. VALENTINE
(to Dan)
Stay in the helo!

Dan IGNORES HIM - steps to the open door and jumps.

83cc **EXT. VIPER ONE - DAY**

83cc

Dan sliding down the line - firing at the upcoming Whitespikes. They fall to their deaths.

83d **INT. WHITESPIKE CAVE - THAT MOMENT**

83d

Landing - Dan sees lines wrapped around the giant creature - and it's jaws just inches from Muri's head.

Major Greenwood has a steel cable around the Whitespike's throat. Trying to guide her toward AN IRON CAGE.

Dan charges the Whitespike, bashing into it - but doing little damage.

MURI

I told you to stay in the helo!

DAN

Yeah. Sorry.

The female fights back, flips it's Tentacle around - ready to fire at Muri - Dan grabs it just as it fires and directs the spike right at the Female herself.

Direct hit - SCREEECH - in pain it recoils - letting it's defenses down -

The team takes advantage of her momentary lapse - drag/pull the beast into the cage - slamming the door shut.

MURI

(on comms)

We got it. Reel it in.

Muri looks toward the opening of the cavern. The cable line goes taut. Rangers and Viper 1 standby.

As the cage is dragged out past Dan it REVEALS A MALE WHITESPIKE right next to him - it ROARS!!

BLAMBLAMBLAM - the Whitespike falls.

Muri's there - gun smoking. Dan looks back in thanks - WHITESPIKE BLOOD dripping down his face.

DAN

(out of breath, at a loss)

Holy shit. You're incredible.

MURI

Come on.

She runs. He follows.

83e

OMITTED

83e

83f

EXT. NEST QUARRY

83f

KARAACK - THE CAGE explodes out - BLASTING the nest opening apart. The FEMALE screeching to all the males below.

Dan and Muri surface out of the cave.

MURI
 (to Viper 1)
 Get her out here. We'll take the
 next helo.

Whitespikes screech. They look up:

Whitespikes, launching themselves off the ridge and onto
 Viper 4 -- shredded by the rotors of the Blackhawk, sending
 it into a tailspin. Dan and Muri watch as Viper 4 goes down.

MURI (CONT'D)
 Dan - go for the hummer!!!

They charge across the nest field - Dan unloading on a
 Whitespike perched on top the Hummer. Muri dives into the
 Drivers seat - Dan right behind her.

Muri scrambles back - steps up to the roof gunner position.
 She unloads the 50 cal mounted on top at oncoming Whitespikes
 - obliterating many of them as Dan fires up the engine and
 jams his foot to the floor.

Bouncing BAJA style the Humvee tears off away from the nest
 and gains ground on the Whitespikes - trailing off into the
 woods - and from an AERIAL we see Muri climb back inside as
 they drive off safely away from the hordes.

84-87 OMITTED

84-87

88 **EXT. BEACH - MOMENTS LATER**

88

Muri drives straight up onto the sand. Skids to a stop.
 QUICKLY pulls out a FLARE, sends it up. WHOOSSSH! Dan falls
 out of the Hummer, onto the sand, all smiles. He gives her
 their SECRET HANDSHAKE/WAVE from when she was a kid--

MURI
 You disobeyed a direct order.

DAN
 I made a judgement call.

Muri looks at Dan --

MURI
 You could've screwed up my mission.

DAN
 I didn't. I was helpful.

Muri relaxes a bit, still kind of annoyed. But he's right.

MURI
You were useful.

DAN
Those three words a father longs to hear from his daughter. "You were useful."

MURI
(shakes her head)
No one can tell you what to do.

DAN
Well... I'm lucky.

She looks out the water. Haltingly:

MURI
I used to want to be like you. I used to want to BE YOU. I thought you could do anything. I believed in you when no one else did.

She holds his gaze.

DAN
What happened?

MURI
You... left us. Twice. Well, three times actually. That nearly killed mom. She was an optimist. She believed in you too. "Give him another chance..."

DAN
There's no way I would leave you--

Muri shakes her head. There's pain here.

MURI (ADULT)
You did. At twelve, you were separated. Then fourteen: The divorce.
(swallows)
Then on my sixteenth...

Muri struggles a second to maintain control, wins.

MURI (ADULT) (CONT'D)
You were never really a heavy drinker.

(MORE)

MURI (ADULT) (CONT'D)
But if I'm honest, I gotta say-- I
don't remember you without a beer
in your hand.

She lets that sink in.

MURI (CONT'D)
Ninety miles an hour down a
mountain road with an eight degree
grade... after how many beers?
(pause)
You weren't so lucky.
(she remembers)
I was there in the ICU. I heard
your last heartbeat on the monitor.
Heard the alarms. They pushed me
away and I watched them shock you,
over and over and over.
(seeing it in her head)
And then you were gone.

Dan is speechless.

MURI (CONT'D)
Mom tried to help me detach from
you but I just... couldn't.
I wanted you to see me. I wanted
you to hear me. I wanted you to
save our family. To fix it. To not
give up. To not walk away. But you
couldn't see what you had in front
of you.

Dan is crushed, horrified, filled with guilt --

DAN
Muri. I haven't done any of that.

MURI
You haven't done any of that...
yet.

He looks off, ashamed.

MURI (CONT'D)
I should start prepping the tests
for the female.

WHOMP. WHOMP. WHOMP. WHOMP. WHOMP. A CHOPPER APPEARS. VIPER
THREE comes to rescue them.

MURI
Deepswell-9.

DAN
It's one hell of a fortress.

MURI
It was originally built to protect
our most valuable weapon: the
Jumplink.

We see the JUMPLINK on the tower.

MURI (CONT'D)
Now we use it to protect everyone
else.

92-94 OMITTED 92-94

95 **INT. VIPER 3 - THAT MOMENT - NIGHT** 95

From the helo we see an elaborate UNDERWATER WALL raises
behind the cruise ship, creating a secure perimeter.

96 **INT. DEEPSWELL 9 - LAB - DAY** 96

The FEMALE WHITESPIKE, inside a 12-foot diameter BALLISTIC
GLASS SPHERE. LIMBS and TENTACLES SHACKLED by TITANIUM CUFFS,
A GIANT MUZZLE over her face. She's IMMOBILE. However, her
EYES can still SPY the pulse visible in Muri's neck.

Muri taps on her computer making final checks as Dan enters.
Both still aware of the intensity of their last talk.

MURI
Glove up and get ready.

She turns to him holding A TEN-INCH NEEDLE --

MURI (CONT'D)
(to break the tension)
You want to hold her down?

DAN
You sure it's safe to be that
close?

TIGHT ON - THE NEEDLE. Going in the abdomen of the Spike.
Muri's working through GLOVES on the POD that let her access
the inner chamber and the Whitespike. The needle's effects
are quick, TENSION leaves the Whitespike's BODY --

MURI

We gave her 180 milligrams of hydromorphone.

Dan's HANDS WORK a set of GLOVES on the other side of the pod preparing NEEDLES and SAMPLE TUBES that he pushes towards Muri through a SAFETY TRAY --

DAN

That's gonna be one high Whitespike.

MURI

It's sedated.

DAN

Betcha it'd perk up for some Flaming Hot Cheetos.

Muri takes up a needle and specimen tube, looks to Dan --

MURI

Let's do this quickly.

She jabs the needle in the Whitespike's leg, they wait as the tube fills, Dan carefully monitoring her vitals -- Muri pulls out ONE TUBE - filled with FLUID. Dan takes it from her, hands her another EMPTY. As he does --

MURI (CONT'D)

Her genetics aren't that different from the males. The poison hurts them, but their bodies are better at detoxifying.

*
*
*
*
*

DAN

So if you just find what she uses to attack the toxin, you can design an enzyme inhibitor to neutralize it. And then...

*
*
*
*
*

MURI

Kill her.

*
*

Muri nods. She loads TWO TEST TUBES OF BLOOD into a CENTRIFUGE. As she does, Dan studies the SEDATED FEMALE WHITESPIKE.

MURI (CONT'D)

Can you even imagine one of those things flying a spaceship?

DAN
No. It's like picturing a lion
driving a car.

The second tube is full. Muri removes it, Dan takes it. While he's putting the tube away, WE PAN from the WHITESPIKE'S LEG up its TORSO, reaching her muzzled HEAD where we NOTE: ONE of ITS EYES HAS OPENED.

SHIT. Muri starts to pull the needle out of her leg and --

The Whitespike LURCHES TOWARD HER, TESTING her RESTRAINTS and SHRIEKING through her gagged mouth --

MURI
Da--

Dan sees what's happening, grabs another needle of Hydromorphone, slides it to Muri through the tray. Muri stabs it into the Whitespike. Her body goes slack. As they catch their breath.

96a

INT. LAB - LATER

96a

The lab is COOKING. SAMPLES, TEST TUBES. Bunsen Burners. DAN and MURI process the Whitespikes's DNA, blood, tissues.

Muri pulls a TARGET PLATE from an ultrasonic bath. It's a small metal plate with rows of circles.

DAN
Dried droplet method?

MURI
On plate mixing is faster.

Muri dries the plate under a stream of INERT GAS, places it on a mat Dan has just sterilized. He hands her an eppendorf tube containing the Matrix Solution --

It's painstaking and close. Muri, places one tiny droplet of the Matrix Solution into the small circle. Dan follows with a droplet of the Analyte Solution. Then, using a pipet, Dan mixes the solution in the circle --

We zip through. Catching snippets of them - focused, determined. Each loving the work. Each feeling the pressure but still noting the ease - the pleasure - of working together. They LOAD PLATE after PLATE with droplets.

Dan's stomach growls, Muri stifles a yawn, Dan's hands cramps.

Finally, the trays are finished. They look at each other. No time to celebrate. But Dan does give her their special WAVE.

96b **INT. LAB - LATER (3AM)**

96b

Muri puts the final TARGET PLATE in the LC-MS. Dan enters, holding a couple of MRE FIELD RATIONS. She sees them --

DAN

Just a normal father and daughter.
Figuring out how to denature an
enzyme over a meal of --

MURI

Vegetable Lasagna. That's how you
know you're near the end.

He puts the MREs down, pushes one towards her -- They open the packets.

DING! The machine stops. A MICROSCOPIC IMAGE OF AN ENZYME enlarges on the screen. Muri smirks, invigorated.

MURI (CONT'D)

Now let's see how fast we can
denature this thing.

She presses a button. The machine WHIRS to life again, spinning, testing. Rapid-scanning images on the hologram. Dan watches it, kind of amazed.

DAN

Is this a quantum computer? *

MURI *

Yep. Running through thousands of
tests, trying to figure out how to
break that sucker down. *

Muri watches the screen nervously. Dan looks at her. *

DAN *

Muri. This is going to work. *

Muri allows a small smile. Her dad's proud of her. They're interrupted by a DING. They look at the screen -- the enzyme's structure is destroyed. *

DAN (CONT'D)

Told you. Looks like we found our
inhibitor. *

Muri looks at the chemical make-up of the INHIBITOR MOLECULE and the DENATURED ENZYME, side by side. *

MURI *

That's not a great bond. It's going to have to be a lot stronger to keep her from breaking down the toxin. But it's a start. *

Muri immediately gets to work on her tablet. *

MURI (CONT'D) *

With luck, we should have a working Female Toxin by morning.

DAN

But how are you going to get it to the females? How many people died just coming near this one?

MURI

I... have a solution... *
 (then; she pushes the food away)
 You should call it a night. There's another Sabbath coming up --

Dan glances at the TOUR CLOCK on his JUMP-BAND. It reads:

30 HOURS - 00 MIN -

DAN

Tomorrow.
 (then)
 That's when I leave.

It makes her sad, she hides it.

MURI

Big day all around.

DAN

Ok. I'll leave you two alone.

She smiles. Slightly. He starts to walk off.

DAN (CONT'D)

Good night.

But Muri is already back in her work....

99

EXT. DEEPSWELL 9 - DECK - THAT NIGHT

99

Ocean waves, CREAKING steel joints. Humanity's last outpost sleeps. Except Dan. He looks at his PHOTO OF EMMY AND MURI.

MAJOR GREENWOOD (O.C.)
Any chance you did basic at the
Army Base?

Dan sees Greenwood coming beside him --

DAN
Sure did.

MAJOR GREENWOOD
You ever run into a training
officer there...real pretty, shaved
head... badass?

DAN
(smiles)
Absolutely. Lieutenant--

MAJOR GREENWOOD
Hart. Kristen Hart.

DAN
OHHH yeah... She's a real hard--

MAJOR GREENWOOD
She's my wife.

DAN
--worker. Hard worker. Learned a
lot.

MAJOR GREENWOOD
We're separated. In every sense of
the word, I guess...
(looks away)
All of it. All the reasons. It all
seems so petty now. I was gonna fix
it. I was. I thought I had time.

On DAN. Indeed.

MAJOR GREENWOOD (CONT'D)
How'd she seem to you?

DAN
She seemed... like a helluva
fighter.

MAJOR GREENWOOD
 (grins; emotional)
 Oh, she's the real deal. You need
 someone by your side - she's the
 one. Life or death.

Dan thumbs his picture, Greenwood glances at it --

GREENWOOD
 Is that Muri?

DAN
 (nods)
 Did you know her before--

MAJOR GREENWOOD
 --all this? No. But early on, when
 it was clear we were losing, people
 were desperate for a hero. She
 resisted as long as she could but
 sometimes you can't help but just
 be what you are - smart, tough,
 selfless.

DAN
 (to himself)
 Like her mom.

MAJOR GREENWOOD
 "Be willing to do what others
 won't."

Dan looks at him --

MAJOR GREENWOOD (CONT'D)
 Something she always says.
 Especially now.

DAN
 Especially now.. what?

MAJOR GREENWOOD
 Now that we're bringing the battle
 to them.
 (nods)
 'Night Forester 2.

Greenwood goes. Dan looks off. A lot for him to think about.

Wind WHIPS an American flag; the sun peaks over the horizon.

101 INT. DEEPSWELL 9 - LAB - DAWN

101

Muri puts drops of a CLEAR SOLUTION into a test tube of WHITESPIKE BLOOD. She feels eyes on her. Turns to--

The FEMALE WHITESPIKE - staring at her with WHITE HOT HATE. Blood lust in its narrowed eyes. Its teeth gnash. It wants to tear her apart. Muri looks back at it, holds up the test tube.

MURI
(taunting)
Tick, tock.

She loads it into the LC-MS. Presses a button. It whirs to life.

Dan enters. The LC-MS slows, then BUZZES. A digital FAIL/MATCH readout on Circle ONE: FAIL. Resumes spinning.

DAN
How's it going?

Muri rubs her eyes, exhausted.

MURI
(sarcastic)
Great. I've discovered roughly ten thousand ways to not achieve sufficient potency.

Dan sits next to her.

DAN
Why don't you take a break? I can handle the rest.

MURI
I'm fine, really.

She's buried in her work, not looking at him. He recognizes himself in her, realizes what Emmy must have felt. He reaches out and takes her hand.

DAN
Muri. You don't have to do this on your own. I know I'm here for a purpose. Tell me how I can help.

Muri looks off, hesitates. The LC-MS slows -- FAIL -- two down.

MURI

If this toxin works, I need you to
take it back. We can't make more
here. But you have the resources
and ability in your time to mass
produce it and send it back.

Dan studies her for a beat.

DAN

And you want it sent back in these.

Dan holds up his jumband. Muri looks at him, shocked he
figured it out.

DAN (CONT'D)

Human beings are their primary food
source... which makes them the only
reliable delivery method.

The LC-MS slows -- FAIL -- three down. The female Whitespike
STIRS in its restraints.

MURI

The jumpbands will only inject the
toxin into the bloodstream when it
registers a cardiac arrest.

Muri sees the female's vitals rising. FAIL. Four tubes down.

DAN

It's smart Muri...

MURI

And...
(this is the thing that's
killing her)
...it's immoral.

FAIL. Five. The FEMALE WHITESPIKE starts to CLICK.

DAN

But the soldiers would already be
dead, right? Why wouldn't they want
their bodies used to kill these
things?

The FEMALE'S CLICKING grows ever LOUDER --

DAN (CONT'D)

You're asking that a few thousand
soldiers die so that the human race
can survive --

FAIL. Six tubes down. *

MURI *

We're going to send the soldiers into the Nests. Straight in. It's a suicide mission.

DAN

We got out--

MURI

Barely. And lost two SEAL teams in the process. I'd be dropping thousands of people into a NO-WIN situation - not hoping they'll kill a few Whitespikes and survive - but HOPING THEY WILL GO IN THERE AND DIE. We wouldn't be asking them to fight, we'd be asking them to die. *

DAN

Muri if you brought me here to tell you to do it - I'm telling you - do it. End this. You can.

MURI

(conflicted, struggling) *

I don't want to pray for the death of some people in order that others will live.

Dan sees his fractured child and it breaks his heart. DING. "MATCH" glows GREEN. They look at the screen. Muri looks at it, not thrilled. Almost dreading it. Dan looks at her, sees she's conflicted. *

DAN *

You did it. You figured out how to save the world. Now you just have to do it. *

But before she can respond -- The FEMALE WHITESPIKE lets out A DEAFENING, PAINFUL, HIGH-FREQUENCY SCREAM. Dan and Muri cover their ears, the scream cutting through the walls, unsecured objects vibrate. ALARMS SOUND.

WARNING SIGNS flash on one screen then two, three, four.

103 **INT. DEEPSWELL 9 - LAB-INTERCUT DAN/MURI/FEMALE WHITESPIKE** 103

Dan's tension rises, watches the ALARM lights strobe when suddenly the building ROCKS violently--

DAN
What was that?

MURI
My god...

ON THE LAB MONITOR: WE SEE DEEPSWELL SURROUNDED BY A SEA OF WHITESPIKES.

MURI (CONT'D)
The minefield.

104 OMITTED 104

104a **EXT. DEEPSWELL - GREENWOOD AREA - DAY** 104a

Greenwood stares aghast out to the perimeter.

GREENWOOD
They found us!!

104b **EXT. DEEPSWELL - GREENWOOD POV** 104b

EXPLOSIONS - in the water - moving closer and closer.

GREENWOOD
They've surrounded us!!

104c **EXT. DEEPSWELL - GREENWOOD AREA - DAY** 104c

GREENWOOD
(he starts running)
They are destroying the perimeter
fence!!

105 **EXT. AERIAL SHOT - DEEPSWELL-9 - DAY** 105

Rapidly moving shadows of tens of thousands of Whitespikes swimming beneath the surface of the sea, boxing in Deepswell.

ANNOUNCEMENT (O.S.)
All military personnel to your
battle stations.

105a **EXT. DEEPSWELL - DAY**

105a

Rising shot - soldiers charging to their stations - we see the attack has started - GUNNERS start unloading their 50 calibers.

ANNOUNCEMENT

All civilians. Arm yourselves with whatever you can.

105b **EXT. DEEPSWELL - DAY**

105b

WHITESPIKES - swimming ferociously towards Deepswell. Rocket launchers fire missiles into the water - EXPLOSIONS - we see the creatures scale the Deepswell supports by the hundreds.

ANNOUNCEMENT

Fight for your lives and the lives of your family.

105c **INT. DEEPSWELL - LAB - INTERCUT DAN/MURI/WHITESPIKE**

105c

CLOSE - Female Whitespike screeches as it stares down Muri.

DAN

(realizing)

They are coming for her...

The centrifuge spins. ALARMS blaring. The female continuing to SCREAM. "MATCH" glows GREEN.

MURI

We did it.

But there's no smile. A burden shouldered. Dan clocks this.

MURI (CONT'D)

I need to get you...

The centrifuge arm offers the TOXIN -- the liquid glows an IRRADIATED GREEN. Muri grabs THE VIAL.

MURI (CONT'D)

...and this... to safety.

(into comms)

Greenwood!! Send the KILL TEAM to the lab. Their orders: execute the female. I'm taking Dan to the drone pad. I need you to protect the jumplink so he can jump back.

105d **EXT. JUMPLINK TOWER - DAY** 105d

REVEAL: Greenwood at the highest position on Deepswell.
Already protecting the Jumplink - armed to the teeth.

GREENWOOD

Way ahead of you. Be careful - the
whole rig is crawling with
Whitespikes.

105e **INT. - DEEPSWELL - LAB - DAY** 105e

Muri opens a weapons cabinet --

DAN

We can kill her right now--

MURI

That's all the toxin we have. You
need to take it back. Make more.

(throws Dan an MKZ)

You have to survive.

They charge to the exit. The WHITESPIKE SCREAMS defiantly--

105f **EXT. DEEPSWELL-9 - MOMENTS LATER** 105f

Muri and Dan burst out of the lab. SIRENS ECHO. WORKERS and
ARMED TACTICAL TEAMS rush across the open-air platforms.

Running -- leaping - Muri and Dan make the run of their lives
through the complex maze of Deepswell. We ARC up to see the
platforms being overwhelmed.

106-107 OMITTED 106-107

108 **INT. DEEPSWELL-9 - MOMENTS LATER** 108

MAYHEM is audible from every direction. Constant POP of
automatic FIRE. ALARMS. CLICKING close by.

Muri puts on her pair of SPECIAL GLASSES - calls out:

MURI

Drones -- to the east tower. Now!!

108a **EXT. DEEPSWELL - DRONES - DAY** 108a

DRONES wake up and veer on Muri's command. We FOLLOW them as they traverse and find a wide look at Muri and Dan running.

DRONE POV - Dan/Muri and below them on the stairwell...

DRONE

100 bogeys on the stairwell. Your order?

108b **INT. DEEPSWELL - OPEN AREA - DAY** 108b

Dan and Muri - full sprint. Muri gives commands.

MURI

Level one: EXECUTE!!

We INTERCUT - between Muri's commands and the Drones carrying out the action.

WIDE - lower stairwell.

DRONE

Order confirmed.

The Drones destroy all Whitespikes.

MURI (O.S.)

Level two: Execute.

CLOSE - DRONE - opening fire on Level two.

DRONE

Order confirmed.

108c **EXT. DEEPSWELL - TOP OF STAIRS - DAY** 108c

Dan and Muri on a sprint - Whitespikes rise out of the stairwell ahead blocking their exit!!

DAN

Muurrii!!

MURI (O.S.)

Level three. EXECUTE!

BLAM - the WHITESPIKE is SPLIT IN HALF - revealing the drone behind - Muri and Dan dive between the parting halves.

DRONE

Order confirmed.

109aaB **INT. DEEPSWELL-9 - ENGINE ROOM - CONTINUOUS** 109aaB

Dan and Muri run into the engine room, just as a SOLDIER is ATTACKED - dragged away screaming by one of the female's henchmen.

109aaC **EXT. DEEPSWELL-9 - CORRIDOR - CONTINUOUS** 109aaC

Hugging the wall now - they watch as they see the FEMALE walking away from them. As it heads off to their left - they silently escape to the right.

As they exit our frame - a beat and the FEMALE comes CHARGING around the corner in hot pursuit.

ANGLE ON - Dan and Muri exiting the Engine room - another soldier is ATTACKED - dragged screaming away by one of the Females henchman - forcing Dan and Muri to change paths.

Putting them FACE TO FACE - WITH THE FEMALE.

Muri unloads on one of the boilers - it explodes in A BURST OF SCALDING STEAM. But the FEMALE charges right through --

109a **INT. DEEPSWELL HALLWAY - DAY** 109a

-- Then FREEZES - where are they?

ANOTHER ANGLE - Dan and Muri - sweating, leaning against a wall - holding their breaths. A beat - they realize the female has left.

They bolt to the open doorway.

109b **EXT. DEEPSWELL GIRDERS - DAY** 109b

Dan and Muri precariously balance their way across the steel girders of Deepswell. They can see the drone pad ahead.

MURI
We are almost there!!

FFFFTT - SPIKES whiz through the air - hitting Muri in the stomach. She screams, topples off the girders.

DAN
Murrri!!

Dan jumps down to where she has fallen.

DAN (CONT'D)

Muri!

He looks up - sees the Female above them - staring down with pride. A tentacle comes up - poised - the other follows - ready for the kill shot -

GUNFIRE! - whack - the Female takes it in the head - and topples from it's perch - hitting the side of the platform as it plummets into the ocean.

Dan looks up - Greenwood - from his perch. A nod of thanks.

Dan picks up Muri - starts running.

DAN (CONT'D)

We have to get you to the drone.

110 **EXT. DEEPSWELL-9 - STAIRS - DAY** 110

Dan helps a pale, bleeding Muri up the stairs.

111 **EXT. GANTRY PLATFORM - BRIDGE - DAY** 111 *

Dan and Muri race across the bridge. She's still holding the **TOXIN**. The world around them is ON FIRE. *

111a **EXT. GANTRY PLATFORM - THAT MOMENT** 111a *

Muri falls to the ground - exhausted and in pain.

Dan finally gets a real look at her wound; deep, arterial, fatal. He blinks. Eyes fill.

DAN

Lie down. *

MURI

I don't feel so good. *

Dan tries to apply pressure to her wound--

DAN

You're gonna be okay. *

MURI

I'm not going to make it. *

DAN

Don't say that... Yes you are. *

He looks in her eyes. *

DAN (CONT'D) *
Everything's going to be okay. *

He's still the Dad she remembers. *

MURI
Listen.

He moves hair from her eyes. *

MURI (CONT'D) *
I'm sorry. *

DAN *
You don't.... *

MURI *
No. I shouldn't have said all of *
those things to you. *

DAN *
It's okay... *

MURI *
I wanted to see you like this - I *
wanted to see you like you were *
when I was a kid. This is who you *
are. This is what I remembered... *

Tears stream down her face. With the last of her strength, *
she EMBRACES HIM. Her head on his chest. *

MURI (CONT'D) *
I love you... Dad. *

Just then: The hair on Dan's arms stands up, he looks down - *
59 seconds. time slows... *

DAN
NO.

The platform rocks. Dan turns - revealing-- *

The FEMALE WHITESPIKE!!

111b **EXT. DRONE PAD - DAY**

111b

Explosions, fire - Whitespikes crawling on every structure -
and the Drone Container tilted drastically being weighted
down by the FEMALE hanging off the back -

111c **INT. DRONE CONTAINER - DAY** 111c

Dan leaps - sliding down - reaching out - GRABBING HER HAND.

Muri fights - holding onto **THE TOXIN**.

Dan - trying to pull Muri back in - holding onto his child for dear life - he catches a glimpse of his jump band - 21,20,19 -

Muri sees it as well. She's panting. Each breath agony. Eyes going glassy. She realizes what she has to do--

-- she lets go -- and as she slips away - her eyes on her Dad - she tosses him **THE TOXIN**.

Dan catches it - his jumpband down to the last seconds - he watches his daughter fall slowly into a sea of Whitespikes -

111d **EXT. DRONE PAD - DAY** 111d

CUT AROUND TO SEE:

Passengers leap from overwhelmed Cruise Ships. A Black Hawk covered with Whitespikes takes off, banks sharply, arcs into the ocean. An EXPLOSION rocks the rig, a platform leg buckles, the structure collapsing. Underwater mines EXPLODE, rip a hole in the fleeing Cruise ship.

A bloody Major Greenwood FIRES protecting the Jumplink until he's out of ammo. He is OVERRUN.

We circle around the Drone Container - Dan hanging out the open door - Muri being swallowed up. The end of humanity as we know it.

111e **INT. DRONE CONTAINER - DAY** 111e

DAN'S LIMBS WON'T MOVE. NO SOUND COMES FROM HIS THROAT AS THE LAST IMAGE HIS EYES SEE IS A MASS OF WHITESPIKES FALLING ON HIS CHILD. AND HIS JUMPBAND GOES TO ZERO--

HE VANISHES.

CUT TO BLACK.

Blackness. The rising SOUND of a BEATING HUMAN HEART.

CHARLIE
 (barely gets out the
 words)
 I hid.

They are both vegetables.

112a **INT. COACH BUS (MOVING) - DAY** 112a

Dan sits mid-bus, window seat, outline of the Jump-band on his arm. Numb. Around him forty seven survivors; bandaged, scarred, traumatized. One Draftee mumbles to himself, rocks.

112b **EXT. V.A. - THAT MOMENT** 112b

The one-bus caravan pulls into a receiving lot. FAMILIES hold WELCOME signs, cry, shout, wave.

Dan walks off the bus. Through the crowd he sees Emmy.

She smiles, waves, in a pretty I-made-an-effort dress.

Dan staggers towards her, hands start to tremble. Emmy recognizes what she's seeing, her smile fading. Dan's eyes reach hers, she forces a happy face.

112c **EXT. THE FORESTER HOUSE - DAY** 112c

The minivan pulls up. Emmy driving, Dan riding shotgun, looking dazed. They get out of the car.

113 OMITTED 113

114 **INT. THE FORESTER HOUSE - LIVING ROOM - THAT MOMENT** 114

They enter. He's not ready for this: Muri, holding a welcome home sign, comes running --

MURI
 Dad!

Dan STARES at her as she runs to him. Little Muri. His HEART THUMPS. His breath goes shallow. His head starts to RING as she jumps into his arms. She squeezes him, makes PLAYFUL LION SOUNDS made nightmarish with his head's awful RINGING.

Emmy looks at him, mouths SILENT words, concern on her face.

Dan closes his eyes. THE RINGING GROWS UNBEARABLE AS DAN HOLDS MURI'S BODY TIGHTER AND TIGHTER, AS IF PROTECTING HER FROM THE APPROACH OF SOMETHING HORRIBLE, AS IF TO NEVER LET HER GO.

Suddenly, Muri's small voice cuts through the ringing SOUND.

MURI (O.S.) (CONT'D)
Dad? You're squeezing too tight.

EMMY
Dan! Stop!

Dan's eyes SUDDENLY JERK OPEN as Emmy stands over him, PULLING MURI FROM DAN'S ARMS. The RINGING in Dan's ears suddenly STOPS. He releases his grip. Emmy scoops up Muri.

MURI
(soft)
I'm okay.

Emmy looks at Dan, motionless, her eyes brimming.

115-117 OMITTED

115-117

115a **INT. THE FORESTER HOUSE - MASTER BEDROOM - NIGHT** 115a

Emmy stirs in bed. She reaches for Dan but he's gone. She sits upright, looking around the dark bedroom. The DIGITAL CLOCK on the nightstand reads: **3:23am**

116b **INT. THE FORESTER HOUSE - SECONDS LATER** 116b

Wearing a long white tee-shirt, Emmy walks down the dark hallway, looking for Dan. She checks the BATHROOM, the LIVING ROOM, then slowly opens the interior door into Muri's room.

Dan sits on the floor, stares at his sleeping daughter.

117c **INT. HALLWAY OUTSIDE MURI'S ROOM - MOMENTS LATER** 117c

Dan and Emmy stand, far apart, in the hallway outside Muri's bedroom. Dan looks off, tortured.

EMMY
You should come to the VA. You don't have to talk to me, you can talk to somebody else, but you need to talk.

Dan nods. She's right. He sits down on the floor, back against the wall. He buries his face in his hands, deep in his own head. Emmy knows what this means, and turns to go back to the bedroom when --

DAN
Em... sit with me?

Emmy, a little taken aback, joins him on the floor. They sit in silence for a beat, until finally...-

DAN (CONT'D)
She was there. Our baby.

Dan turns to Emmy, really looks at her, for the first time in a long time, eyes filling --

DAN (CONT'D)
Grown and strong and a scientist
and fighting so hard...

Emmy grabs his near arm, shocked --

EMMY
Wait. You saw Muri?

DAN
You know how she is now, gets an
idea in her head and can't let go --

Emmy smiles, eyes shining, imagines a grown Muri.

EMMY
Obsessive?

DAN
She's exactly the same.

Emmy is blown away.

DAN (CONT'D)
(nods)
We worked together. On this.

He has the TOXIN.

DAN (CONT'D)
She made this. She figured it out.
She was going to kill them all.
Save the world.

He looks at the toxin. Frustration sets in.

DAN (CONT'D)

We have the solution. And no way to use it.

He looks to Emmy, needing her.

DAN (CONT'D)

There has to be a way. Right? We can do this. We can figure it out.

EMMY

I mean, what do we know? We know when and where they land.

DAN

Sort of. The first attack was in northern Russia --

EMMY

We could be waiting for them. If there's a whole Army with gallons of this stuff waiting for them when they get off their ships --

DAN

There were no ships.

EMMY

But they had to have come here somehow--

DAN

I know. But there were no satellite images of rockets in orbit, nothing. They searched everything. They were just "here".

Emmy looks off at the peacefully sleeping Muri. Above Muri's bed, the drawing of Selman Waxman. Emmy notices it, gets an idea... wheels turning...

EMMY

Just because they attacked in 2048 doesn't mean that's when they got here.

She turns back to Dan.

EMMY (CONT'D)

What if they landed in '47? Or '46 or '45? Middle of nowhere Russia--

Wow. Dan sits up. Can it be that simple?

DAN

There's no footage of their ship or where they landed because--

EMMY

We're looking at the wrong year.

They look at each other. Holy shit!

117d OMITTED MOVED TO SC. 130AB 117d

118 OMITTED MOVED TO SC. 130AD 118

119-120 OMITTED 119-120

121 OMITTED 121

121a OMITTED 121a

121b OMITTED 121b

122 **INT. GEORGIA TECH - CHARLIE'S OFFICE - DAY** 122

Dan comes in. Charlie is at his desk, staring into the middle distance, tears in his eyes. He has earbuds in. He doesn't see Dan.

DAN

Charlie?

Dan slowly approaches, puts a hand on Charlie's shoulder. Charlie jumps.

DAN (CONT'D)

Sorry.

He takes the earbuds out, holds them up, a bit sheepish.

CHARLIE

If I don't listen to music, all I hear is...

DAN

Yeah.

Charlie looks at a FRAMED PHOTO of him and his wife.

CHARLIE

There was no point to any of it.

DAN

Charlie. There might be a way we can still stop the war. And not with fighting. Just you, me, and that big science brain.

CHARLIE

How?

DAN

Is it possible the Whitespikes landed before 2048? They searched all over Northern Russia where they were first sighted and never found any sign of impact. They can't have landed there, right? They must've landed somewhere else. Is there any part of the world remote enough that they could go undetected for a couple years?

CHARLIE

They found plastic at the bottom of the Mariana Trench. There aren't many untouched places left on Earth, but... it's theoretically possible. The Whitespikes do nest underground. Maybe they hibernated. Mated. Built up their numbers before attacking.

DAN

If there are so few places they could hide undetected, it shouldn't be too hard to monitor those for anything crashing into them, right? A meteor, a pod of some kind.

CHARLIE

It'd be easier to narrow down if we had some evidence to analyze...

Charlie and Dan get the same idea at the same time and look at each other. Dorian.

122a **INT. UPSCALE HIPSTER BAR - DAY**

122a

Dorian sits at a TRENDY UPSCALE BAR, drinking vodka. The bar is pretty empty, seems closed. Dan and Charlie walk in. Dorian is not happy to see them.

DORIAN

Did you miss me?

Dorian finishes his drink, reaches over the bar to grab a bottle. Dan notices there's no bartender.

DAN

Guess there's no one to stop you.

Dorian refills his glass.

DORIAN

Stop me? There's no stopping anything.

Dorian nods to a TV playing news footage of riots.

DAN

We could end all of this. But I need your claw.

DORIAN

It's over. We broke the world.

Dorian drops the bottle back behind the bar. Dan studies him for a beat. Watches Dorian drinking.

DORIAN (CONT'D)

The future's here to make us pay for our sins. No sense fighting it. It comes for us all.

Dorian spits on the floor in disgust. A beat as Charlie and Dan exchange a look - the reality slowly dawning on them.

DAN

You're sick, aren't you?

CHARLIE

Yeah and not just like, in the head. Like sick, sick.

Dorian hesitates, then...

DORIAN

I don't know about you guys but when they told me I was gonna die in six months... I had to know.

(MORE)

DORIAN (CONT'D)

I couldn't just sit there with it. It was eating me up. Army guy said they weren't allowed to say cause, but break a few fingers in the parking lot and pancreatic cancer pops out.

DAN

I'm sorry.
(beat)
For the Army guy.

Dorian can't help but laugh a little. Eases the tension.

DORIAN

Here, I was a dead man with nothing. Here, I'm supposed to die. But in the future: I got nothing to lose. I live while everyone around me dies. I'm larger than life. I'm a T-Rex. A hero. A god. There's gotta be a reason for that.

DAN

And what do you think that is?

DORIAN

(smiling)
Maybe it's because I'm pretty.

Charlie laughs. Dorian shoots him a look and he turns it into a cough.

CHARLIE

Could really be a number of different reasons.
(nervous)
Lotta scenarios at play here.

DAN

I think it's because you're supposed to help us. You said you'd rather die in the war than live a slow death back home.

Dorian throws back a shot - studying Dan.

CHARLIE

I can't imagine the drinking is helping the cancer situation.

Dorian shoots him a death stare. Charlie backs down.

DAN

They said you only had six months.
That was almost a year ago. You
should know more than anyone the
future isn't written in stone.

Dorian looks at Dan, starting to believe him.

DAN (CONT'D)

You've already changed yours. Help
me change the rest of ours.

DORIAN

Saving people is your game,
Forester - not mine.

DAN

I'm not trying to save everyone.
I'm just trying to save my
daughter. But if I've gotta save
the whole world to save her - then
I'm sure as hell going to do it.
What if I told you this was the
reason you keep surviving? That
this was the moment you've been
waiting for your whole goddamn
life. What would you say to that?

DORIAN

I'd say you were full of crap and
outta options.

DAN

(beat)
And you'd be right.

Dorian smiles. Then puts the claw down on the bar.

123 **INT. CHARLIE'S LAB - TIGHT ON MICROSCOPE POV: MOMENTS LATER**123

A kaleidoscopic star burst of blacks and whites.

CHARLIE

Well, there is something inside
this claw - it's not sediment. Or
blood...

Charlie dials in a petrographic microscope. Dan and Dorian
crowd him.

CHARLIE (CONT'D)

It's ash. Volcanic ash. And it's
not from Russia. It's from China.

DORIAN

China?

CHARLIE

China, Korea, right in there.

DAN

We've got a Whitespike in Northern Russia with volcanic ash from China and or Korea under its claws?

CHARLIE

I love it.

DAN

How did Chinese volcano ash even get to an island in Northwestern Russia?

CHARLIE

You know any volcano experts?

PRE-LAP SFX: School bell RINGS.

124-130 OMITTED

124-130

130a **INT. CLASSROOM - MOMENTS LATER**

130a

All eyes ON: MARTIN. Dan grabs an empty desk, drags it, swivels in front of Martin, sits. Students, Charlie, Dorian, etc... all gather.

Martin swallows, eyes dart. Dan signals for calm, focus.

DAN

Martin. Take a breath. Relax.

Martin and Dan breathe in, out. All eyes on him. Settles.

DAN (CONT'D)

The fate of the Earth and the lives of every man, woman and child lie in the balance and it's all about volcanoes. Are. You. Ready?

MARTIN

(almost to himself)
I knew this would happen.

CHARLIE

(aside, to Dorian)

I would've died for a moment like
this in high school.

DAN

How could a creature that's only
ever set foot in Northern Russia
get volcanic ash from China or
Korea in its claws?

A silent plea written on the faces of Charlie, Dorian...
Students hold their breath. A geek-based Hail Mary prayer--
please Martin, anything--

ON MARTIN. He's got this. It's a joke how easy it is --

MARTIN

Well this would be weird but it
would have to be from: The
Millennium Eruption.

CHARLIE

(repeats)

The Millennium Eruption!

MARTIN

The Changbai volcano on the border
of China and Korea erupted in 946
A.D with the force of over a
thousand nuclear bombs. It blew ash
over half the world. Today you can
still find that ash buried in ice.

Ta da. The class is pretty impressed. Dan is thrilled.

MARTIN (CONT'D)

In 2014 scientists doing deep drill
experiments in The Academy of
Sciences Glacier in Northern Russia
found volcanic ash at a depth of
400 meters. A depth consistent with
average snowfall--

He pauses for dramatic effect. His big moment.

MARTIN (CONT'D)

Since the year 946 A.D.

DORIAN

To get it in their claws they'd
have to dig down through a thousand
years of ice?

It finally dawns on Dan.

DAN

No. They had to dig up. They had to
dig out of it!

CHARLIE

That's why there were no signs of
impact.

DAN

They've been here the whole
time.

CHARLIE (CONT'D)

They've been here the whole
time.

DORIAN

Why wait a thousand years to come
out?

Pictures of global warming surround them.

CHARLIE

(to Martin)

Can you find a projection for the
ice melt in Russia to 2048?

Martin pops his keyboard, the whole of Russia. We zero in to
where the ice dramatically thins. Northern Russia.

CHARLIE (CONT'D)

They didn't wait it out... they
thawed out.

DAN

We need to get to Russia.

130ab **INT. DEFENSE DEPT OFFICE - DAY**

130ab

Dodd at his desk, hands kneading weary eyes, window at his
back. Across from him, Dan, Charlie and Dorian --

DODD

None of you are going to Russia.

DAN

But that's where they are!

CHARLIE

We think.

DAN

-- We know. It has to be.

DODD

Do you have any proof?

They don't.

DAN

We need to go there to get the proof. If we can kill them now we can prevent it all. No more people have to die!

DODD

We've lost all contact with the future Forester. The president just placed our armed forces and national guard on high alert. They're rioting at the border and in Buenos Aries, Johannesburg, Mexico City, Istanbul and London. NATO's disbanded! Every country believes some other country is responsible for this mess, no one trusts anyone and you want me to use taxpayer money -- without Congressional approval -- to fund a special covert mission into a hostile sovereign nation led by...
(gestures to HIM)
... a biology teacher?

CHARLIE

And the head of R & D at a tech company. (then) That probably didn't help convince you. // We would actually co-lead it. Not sure if that helps or hurts our standing here.// We hadn't decided which one of us was going to lead yet. I mean, it'll probably be him but if it helps we can say it's me. Six of one on my end. Does that help?

DODD

If the Whitespikes were already here, we would know about it.

DAN

Not if they're frozen underground --

CHARLIE

We can do something about this now.

DODD

The way things are going, we'll be lucky if we don't kill each other off long before we even get to 2048.

Off Dan, pissed that Dodd won't listen...

130ac **INT. OUTSIDE DODD'S OFFICE - MOMENTS LATER**

130ac

Dorian, Dan, and Charlie leave Dodd's office.

CHARLIE

Hate to say I told you so but people really hate spending money on research.

DORIAN

Screw that guy. Let's just go kill those things ourselves.

CHARLIE

Russia has closed its border. We'd need a military plane with a pilot crazier than all of us. There's no way we could get there.

DAN

Yeah, there is.

Off Dan...

130ad **EXT./INT. HANGAR - DAY**

130ad

Dan drives up. Marches into his father's hangar.

James stands in the doorway. His aging barrel chest is covered in old combat tattoos. A beat of silence.

JAMES

How was the future? The Raiders still suck? // How was the future? Is "60 Minutes" still on? // How was the future? Can cars fly yet?

// Alt:

James stands in the doorway. His aging barrel chest is covered in old combat tattoos. A beat of silence.

JAMES (CONT'D)

How do I know you're not just a copy from the future?

DAN

I don't have time for your bullshit.

JAMES

I'm convinced.

A beat, then James puts a quick hand on Dan's shoulder. He's happy his son is alive but this is how he'll say it.

DAN

I need a plane. And a pilot. To fly undetected into Russian airspace. And take a team of soldiers to a Glacier Island. In order to find an alien spaceship.

James looks at him. Deadpan.

JAMES

You know, they say kids only call when they need something. But this? This is something else.

DAN

I think I know a way to end this war before it even starts, but the government wouldn't listen, so I have to do it myself.

JAMES

You wouldn't listen to me before and you almost died. And now you're gonna die trying to save the world? For what?

DAN

For Muri.

Dan lets this sink in. James watches him.

DAN (CONT'D)

I was with her in the future.

Dan looks off, seeing the memory fresh in his mind. James looks at Dan. Sees how broken he is.

DAN (CONT'D)

I saw some shit over there. Things
I'm not going to let happen again.
I'd like to tell you that I'm gonna
do this with or without you but I
actually can't.

Pause. Looks at his father.

DAN (CONT'D)

I need your help.

James studies Dan, then...

JAMES

I'll get my coat.

130b

EXT. OLD ABANDONED AIRFIELD - DAY

130b

Dan's minivan, containing James and Charlie, pulls up in front of an old C130 Hercules. Waiting there, armed to the TEETH: DORIAN, LT. HART, SGT. DIAZ, LT. TRAN and LT. IKEMBA.

DAN

(walks up; to Hart)
Greenwood told me if a person ever
needed someone to fight beside
them, despite the odds, you were
the one.

Hart looks at Dan, Greenwood's name has softened her --

LT. HART

Did he?

DAN

He loved you. He told me.

Lt. Hart smiles sadly, remembering Greenwood.

LT. HART

Colonel Forester. She was your
daughter, right?

DAN

Yeah.

LT. HART

It was an honor to have known her.

*
*
*
*
*
*

JAMES

That little kid of yours grew up to
be a Colonel? You must've raised
her right.

*
*
*
*

Dan looks off.

*

DAN

She got it all from her mother.

*
*

Hart looks up at the plane.

*

LT. HART

C-130. Only ever seen one in a
museum. Can't wait to fly this
thing.

JAMES

You've forgotten the old pilot's
motto: He who stole the plane,
flies the plane.

LT. HART

All due respect, sir, I was in the
Air Force. 4th Special Operations
Squadron.

JAMES

You will be in the Air Force.
Technically, you haven't even been
born yet. Besides, I know this baby
inside and out. I could fly her
with my eyes closed.

LT. HART

Technically I'm here now. And
you'll make a great co-pilot.

Lt. Hart smiles at him, then walks past him, onto the plane.

JAMES

It's a fifteen hour flight. We'll
take turns.

*
*
*

LT. HART

Great. I'll take first shift.

*
*

130c

EXT. OLD ABANDONED AIRFIELD - DAY

130c

As James and Hart start the engine: VROOOOOOMMM! A deafening
ROAR. And we see the tail lights of the C-130 Hercules
soaring into the sunset --

Pull out wide. A MILLION fissures. They all groan.

JAMES

This is the plan? We might as well be looking for an ice cube.

DAN

Yeah, well just use your years of experience finding the ice cubes at the bottom of your whiskey glass.

DORIAN

(to James)

I knew there was something I liked about you.

DAN

(to James)

Try to fight your natural instinct to run away when things get tough.

Dan turns to the others.

DAN (CONT'D)

We'll know it when we see it. Let's grid up and try to cover this part of the glacier by sundown.

134

EXT. ACADEMY OF SCIENCES GLACIER - DAY

134

On snowmobiles, Dan & Co. spread out. They lean into the wind, creating a grid. Hunting.

Dan buries an ice axe in a fissure, levers. Nothing. Charlie shines a light into an opening, squints. Nothing.

Back on snowmobiles. Needle hunting in a million haystacks.

CHARLIE

I never had any desire to go to Russia and I think I was right. // All it took was one day in Russia for me to realize I actually love the beach.

135

EXT. ACADEMY OF SCIENCES GLACIER - DAY (HOURS LATER)

135

The team motors into a heavy wind, ice forming around their goggles. Dan clocks his speedometer, sees the needle dip. He signals stop, they all brake. Dan climbs off, roams.

DAN
You feel that?

DORIAN
(shivering)
Cold? My fingers? I don't feel
shit.

They dismount, feel... something. Dan flips his parka hood back, what is that? Charlie eyes him, then everyone else. Dan feels his HAIR RISE. Charlie extends a curious hand--

JAMES
Static electricity.

CHARLIE
Shocking.

He smiles, so pleased with his corny joke. He looks to see if anyone's laughing. No one's even listening. He quickly stops smiling and pretends to be looking at something important.

DAN
(picks up on it)
There's gotta be a source nearby.

LT. HART
An electrical field? Out here?

DAN
No... more like...

He pulls out a COMPASS. Watches the needle TURN AWAY FROM NORTH. Dan looks at the direction it's pointing.

DAN (CONT'D)
A magnetic field.

They walk a few feet. James stands next to Dan and watches as the wobbling needle on the compass grows STEADIER. He stops. Looks up.

A TINY FISSURE IN THE ICE WALL. Almost impossible to see.

136

EXT. ACADEMY OF SCIENCES GLACIER - MOMENTS LATER

136

The ICE FACE curves up into the whiteout sky. AN EXPLOSION below the fissure, five more charges EXPLODE IN SEQUENCE.

Dan & Co. stare. Then: An audible CRACK--

A HALF-MILE SECTION zippers open across the glacier. A CLOUD of fine snow powder WASHES OVER THE TEAM. The powder settles, they squint. Dan SEES IT--

A RIFT IN THE ICE, opening into a cave, descending.

137 OMITTED 137

138 **INT. ICE CAVE - DAY (MOMENTS LATER)** 138

A breathtaking, CRYSTALLINE BLUE WORLD of never-before-seen ICE CAVES. The cave leads inward, carved by sub-surface summer melting. Captivated by the sight, the Unit hikes deeper, descending.

139 **INT. DEEP INSIDE ICE CAVE NETWORK - MOMENTS LATER** 139

The cave darkens. The team switch on their HEADLAMPS. James follows the team in. Dan follows James.

140 **INT. DEEP ICE CHAMBER - ICE CAVE NETWORK - MOMENTS LATER** 140

Dan & Co enter. Boot spikes on ice ECHO in the huge closed space. Their head lamp beams barely reach the ceiling.

JAMES

You're telling me all this is melting in thirty years?

CHARLIE

One degree.

JAMES

What is?

CHARLIE

The difference between ice and water.

LT. HART

Is this the correct depth?

CHARLIE

No, I figure we passed that mark fifty yards up.

DORIAN

There's nothing here.

Dan rubs weary eyes, a dark shape in the ice stops him. He swings his axe, SPARKS, metal. The unit joins, eyes down, the metal a small square.

CHARLIE

There shouldn't be metal this far down.

DAN

Somebody strike a flare.

Lt. Tran and Sgt. Diaz SPARK flares. The blue ice chamber lit in an eerie red light. Everyone looks down. A beat, then Dan slowly looks up:

The long dark shadow of A MASSIVE SPACECRAFT ENTOMBED IN ICE. Lt. Hart follows his eye line, sees it. The rest follow suit.

DORIAN

Ho-lee shi--

CHARLIE

Am I seeing that? That's a space ship, correct?

JAMES

That's a fucking spaceship.

James looks at Dan, blown away. So proud.

JAMES (CONT'D)

You were right.

DAN

(re: Charlie)

We were right.

Charlie smiles, so proud and pleased.

CHARLIE

And technically Martin too. But I would've remembered the Millennium Eruption eventually. But still, he helped. Let's give him credit. I'll text him once I have reception. // But I gotta be honest - I'm glad he isn't here. Guys like him can't handle this climate.

Dan looks up at the ship.

DAN

Okay, now at least we have proof.

DORIAN

And what are we going to do about it?

DAN

We go in, there's a chance we won't come out. Now I can't tell anybody else what to do or not do. Just me. My choice. I gotta live with it.

Scans all of them.

DAN (CONT'D)

We could leave now and go back with photographs, convince people to join our cause, show everyone the world has a common enemy to fight and it's not each other--

JAMES

Yeah, let's go tell the UN so we can talk about it until we all die.

CHARLIE

He's right. I actually had this EXACT scenario in Model UN and let me tell ya, it was a diplomatic nightmare.

A beat as Dan takes this in.

DAN

Yeah. I don't have that kinda time. Neither does Muri.

He looks off into the distance and takes a deep breath - he knows what he has to do.

DAN (CONT'D)

And I'm here now. She deserves a second chance.

Dan looks at the faces staring back at him-

LT. HART

We knew the risk. You fought for us. Now we fight for you.

Diaz, Ikemba, and Tran nod. Dan looks up at James.

JAMES

You waiting for my permission or something?

CHARLIE

What are we gonna do?

DAN

Cut our way in and smoke anything
that looks sideways at us.

141 **INT. DEEP ICE CHAMBER - MOMENTS LATER** 141

A WASH OF ORANGE SPARKS. Dan muscles a RESCUE SAW, its diamond carbide blade slicing through the forward section of the spacecraft fuselage.

142 OMITTED 142

143 **INT. DEEP ICE CHAMBER - SECONDS LATER** 143

As the saw blade breaks through into the interior of the fuselage, a RUSH OF PRESSURIZED AIR RELEASES from inside. Registering the depressurization, RUNNING LIGHTS suddenly ILLUMINATE as a DORMANT POWER SOURCE COMES ONLINE.

DAN

That might be their wake-up call.

Dan, Charlie and Dorian swivel M4s off their back, get ready. Soldiers pull their MK3s. Dorian racks his gun.

DORIAN

Time for the fun part.

James unzips his gun case.

JAMES

Just point me to where those alien
shitbags are hiding.

DORIAN

That what I think it is?

JAMES

If what you think it is, is an M107
Barrett sniper rifle, than yes.

LT. HART

How long has this ship been here?

CHARLIE

We passed the level of the Millennium Eruption about a thousand years ago.

DORIAN

This might've been here since Jesus walked the earth?

CHARLIE

Theoretically, yes. But I'd hesitate to connect the two.

Lt. Hart shows Dan a HEAVY DEMOLITION CHARGE. Says quietly --

LT. HART

(re; Charlie and James)

This goes South, we're bringing down the roof, no matter who's inside.

Dan looks to Charlie and James --

DAN

Stay back at the mouth of the cave.

JAMES

You worried I'm gonna get hurt?

DAN

Nope. We need a secondary perimeter. Plus, you're a liability in there. You might get someone else killed. Besides, everyone else has killed one of these things except for you two. No offense, Charlie.

Charlie looks bummed.

CHARLIE

(bummed)

It's more fun being a scientist who doesn't get to kill aliens. // You're worried he might get someone else killed and you're leaving him out here with me?

Charlie and James watch the others disappear into the ship.

144 **INT. FORWARD CORRIDOR - ALIEN SPACECRAFT - MOMENTS LATER** 144

MITTENS OFF, weapons in hand, ready, they tactically advance toward the front of the spacecraft.

145 **INT. FORWARD BULKHEAD - ALIEN SPACECRAFT - MOMENTS LATER** 145

The Unit keeps moving, the fuselage exhibits extensive damage.

Dan wipes sweat from his forehead, Lt. Hart unzips her parka. The igloo effect, collective body heat warming the air.

Lights on SIDE PANELS GLOW, rise, follow their heat.

146 **INT. COMMAND COCKPIT - ALIEN SPACECRAFT - MOMENTS LATER** 146

Team enters, the nose of the craft has been crushed inward.

DAN

They crashed here.

LT. HART (O.S.)

What the...

The Unit turns, aiming their weapons at the DECAYED, FROZEN CORPSES of TWO REPTILIAN-LIKE PILOTS.

SGT. DIAZ

Those aren't Whitespikes.

DAN

No. They certainly are not.

147 **INT. CORRIDOR - ALIEN SPACECRAFT - MOMENTS LATER** 147

The Unit slowly makes their way toward A GLOWING DOOR.

148 **INT. FORWARD CARGO HOLD - ALIEN SPACECRAFT - MOMENTS LATER** 148

Dan leads the Team in. The walls are lined with MEMBRANOUS PODS linked together, stretching throughout the cargo hold. Inside? Hibernating Whitespikes. 20 OF THEM --

LT. HART

The Whitespikes... they're cargo.
Ready to breed. Like cattle.

Dan pulls Muri's toxin from an insulated case, drops it in a HIGH TECH SYRINGE WITH A SUPER LONG NEEDLE.

DAN

Or like weapons. Planet clearing weapons.

DORIAN

But they crashed - who even knows if Earth was where they wanted to go?

DAN

It doesn't matter. Now it'll be like they were never here at all. // If this doesn't work, it'll be like we never existed at all. //

Dan shoots the GREEN TOXIN into the first Whitespike. The team pull syringes, do likewise. Whitespikes spasm, melt.

LT. HART

It's working.

Dan feels a flush of pride, smiles. He notices a bead of sweat drip from Lt. Ikemba's forehead, hit the floor. Dan exhales, doesn't see his breath.

DAN

It's getting warmer.

DORIAN

Thank God. It was freezing outside.

Dan sees Lt. Ikemba approach the far pods, Whitespikes untouched by toxin. As Lt. Ikemba nears, the slit eyes of the creatures-- OPEN.

DAN

Ikemba! Look out!

The CLAW OF THE MALE WHITESPIKE PUNCHES THROUGH THE POD MEMBRANE GRASPING FOR LT. IKEMBA'S THROAT.

LT. IKEMBA PLUNGES HIS TWIN SYRINGES INTO THE ALIEN'S NECK. WHITE PUS POURS FROM THE SPIKE'S FACE AS IT MELTS.

CLOSE ON MORE PODS: WHITESPIKE EYES OPEN, nostrils flare. All regain consciousness. Dan, the team surrounded.

DAN (CONT'D)

Hart? Let's do this!

LT. HART

Overdose!

The hold ERUPTS IN SCREAMS, as they each DOUBLE PLUNGE SYRINGES, EXECUTING THE WHITESPIKES IN RAPID SUCCESSION.

DORIAN
That's right, mother f--

A CLICKING SOUND FROM ACROSS THE ROOM.

DORIAN (CONT'D)
SHHIITTT....

DAN
What the fuuuuuuu --

MORE WHITESPIKE are waking up. Faster than the toxin can kill them.

Breathing hard, Dan's team tries to work faster but the furthest Whitespikes start to break out!

OUR TEAM SCRAMBLES FOR THEIR GUNS. Start shooting. BLAM BLAM BLAM BLAM BLAM!

Some WHITESPIKES GO DOWN! But others make it out. Escaping the route our Team came in --

DAN (CONT'D)
(into the mic)
Charlie? James!

149-150 **OMITTED**

149-150

151 **EXT. DEEP ICE CHAMBER - SAME MOMENT**

151

Red FLARES continue to burn, lighting the deep ice chamber.

JAMES
(into the mic)
Go ahead?

DAN (O.S.)
(on Comms)
They're escaping. They're heading to you.

Slowly, behind James and Charlie, the SILHOUETTES OF FOUR WHITESPIKES RISE FROM THE HOLE in the spacecraft fuselage.

JAMES
(turns, raising his gun)
We've got four bogeys here!

Dan meets his eyes. Dorian takes his Whitespike claw off his necklace, hands it to Dan --

DORIAN (CONT'D)

Keep it as a souvenir. Now get the hell outta here.

Dan nods. Dorian nods back. Dan takes off running.

Hart sees Whitespikes on THERMAL MONITORS hiding in the cockpit. Diaz looks on.

SGT. DIAZ

We can't let them escape.

Lt. Hart turns back to her team.

LT. HART

Let's go end our war.

Ikemba, Tran, and Diaz nod.

LT. HART (CONT'D)

We need to get them cornered. Come on!

Lt. Hart, Dorian and her future crew descend, their shadows long on the wall, MKs up. They look at each other. RACK their guns. FIRE at OS Whitespikes.

153 **INT. DEEP ICE CHAMBER - SECONDS LATER**

153

Dan flies out of the opening of the ship, hits the ground. Blood is everywhere.

DAN

Dad?! Charlie?!

He runs out of the chamber.

154 **INT. ICE CAVE NETWORK - SECONDS LATER**

154

Dan sprints through the ice cave. Just as he reaches the opening --

KABOOM!!

THE SPACESHIP BLOWS. He gets thrown clear of the cave opening.

Dan rushes to Charlie and James, who are on the ground, exhausted, wounded, next to multiply severed bodies of three Whitespikes.

CHARLIE

I killed one.

JAMES

Correction: He diced it up like he was making puree.

Charlie smiles, proud, covered in goo and Whitespike bits.

JAMES (CONT'D)

One got past us. A big one.

DAN

That's the female.

JAMES

Let's go get her. I always had a thing for big girls.

He reloads his gun.

DAN

No, you stay here.

JAMES

Like hell I am.

DAN

You're shot up, your hands are shaking... you're old--

JAMES

My hands are shaking because it's freezing.

DAN

I can't watch you and kill it at the same time.

JAMES

Great. I'll kill it. You watch. //
The only thing you have to watch is me killing it!

DAN

You can barely stand.

JAMES

That's what adrenaline's for. Come on. // Who says you have to stand to shoot?

DAN

Dad. Stop. I know what I'm doing. Just stay here.

Dan runs off. Jumps on a snowmobile. Peels out. James watches him go. Then looks over at ANOTHER SNOWMOBILE NEARBY.

CHARLIE

(looks at James)

I'm fine, by the way. // I know this isn't the point but it's pretty cool the female is the most badass, right? Equality. // Eventually, the child starts parenting the parent. Circle of life.

155-156 OMITTED

155-156

157 **EXT. TUNDRA - MOMENTS LATER**

157

Dan rides a snowmobile across a VAST GLACIER. Snow swirls.

158 OMITTED

158

159 **EXT. GLACIER SURFACE - LATER**

159

Dan gets off the snowmobile. Shielding his face from the icy wind and snow, he follows the Whitespike tracks. But suddenly, the tracks stop. Dan swivels, gun up, searching for the Whitespike, when --

JAMES (O.S.)

HEY ASSHOLE! // OVER HERE YOU SKULL FACED OCTOPUS-LOOKING ALIEN-DICK! // COLD BEER & OLD MAN! I got cold beer and Tough Old Man! Who wants some?!

Dan turns, sees JAMES in the distance, waving his arms.

JAMES (CONT'D)

Over here! Come and get some!

DAN

What is he doing?

ELSEWHERE ON THE GLACIER: A mound of snow shifts. The Female Whitespike emerges from it. She was hiding. She runs off.

Dan hears the galloping Whitespike. He looks over, sees it's running towards James! Dan pulls up his gun.

SCOPE POV: Just as the crosshairs center on the Whitespike, the snowy wind completely obscures her. Dan can't see her. Shit. He runs for his snowmobile, jumps on, and peels out after her.

The Whitespike runs across the glacier, gallops over a ridge.

WHITESPIKE POV: James, with his back to her.

The Whitespike attacks James! As she rips him apart, we see... it was a SNOWMAN! The Whitespike pauses, confused.

BAM! BAM! She's shot TWICE in the head. She turns to see --

JAMES lying on a ridge nearby, shooting. The Whitespike charges at him. He keeps firing, but she's getting closer.

VROOOOOM! DAN APPEARS ON A SNOWMOBILE.

He's heading straight for the Whitespike, gaining speed. Faster and faster, and just as he hits a small ledge and goes airborne, Dan jumps and rolls off the snowmobile and sends it CRASHING into the Whitespike!

The Whitespike gets back up. Dan and James advance on her, firing, dodging spikes. Dan's shooting more conservatively.

DAN (CONT'D)

Save your bullets!

JAMES

I'm making an opening! Strafe right. I'll strafe left.

James peels off from Dan, going around the side of the Whitespike, drawing her attention. She turns towards James and Dan gets a GOOD SHOT in her abdomen. Dan looks at his Dad. This can work. They start alternating fire, dodging and rolling to their next positions taking aim firing, moving, never stopping. Throwing the alien off its game. Getting in their shots in fast. One shot: particular close to the alien's vitals....

The Whitespike shrieks and quickly disappears backwards into the blowing snow.

Dan and James train their guns on where they last saw her. These men are hunters. They know: She's still around. They go back-to-back as they move along hunting her as she hunts them. They lost her.

Behind them, the Whitespike JUMPS OUT OF THE SNOW.

The Whitespike swings at Dan. He blocks with the machine gun. The gun is ripped in half. Quickly Dan switches to the pistol until he runs out of ammo. The Whitespike wraps its tentacle around Dan's leg and throws him back. James gets a few shots in on the Whitespike. The Whitespike uppercuts James sending him flying back.

The Whitespike shoots spikes. PFT! PFT! One hits Dan in the THIGH. He falls back. The Whitespike picks Dan up in the air. Dan takes the spike out of his THIGH and sticks it in the Whitespike's mouth, the spike comes out through the Whitespike's left orbital, destroying its left eye.

James comes running in with the pick axe and JAMS it into the Whitespike's right eye, blinding it completely.

Dan uses his feet to push off the Whitespike, falling backwards and separating them. Blinded, the Whitespike flails wildly moving toward Dan. James runs in. The Whitespike is about to lunge at Dan when James stabs her tail with his pick.

JAMES (CONT'D)

You've got her right where you want her. Do it!

Dan pulls out THE TOXIN. But the Whitespike grazes him and the Toxin goes flying. The toxin lands on the ground. Dan tries to grab it but the Whitespike is moving around it, threatening to crush the toxin. A near miss, then Dan rolls and grabs it. He stabs it into the Whitespike's arm.

Then-- CRACK! She CLOCKS him, sending him barreling backwards.

The Whitespike watches the toxin SIZZLE and BUBBLE down her arm. She start grasping at her throat, her head, her face. She's dying in a glorious hideous fashion. But then: She finds the spike in her mouth. Grips it. And with a gut-wrenching scream pulls the spike out through her head and out of her mouth. Then, she opens her jaw wide and BITES OFF HER OWN ARM BEFORE THE POISON CAN SPREAD ANY FURTHER. Her dead arm falls to the ground - still bubbling...

Dan and James are besides themselves. Out of breath. Out of ammo. Out of toxin. Out of time.

DAN
(deadpan)
Well. Shit.

The Whitespike hears Dan. She moves through the snow on four legs, mouth open, teeth dripping. She's heading right at him.

Dan backs up. Suddenly he realizes he's on the edge of the cliff. Shit, he's got nowhere to go. Every move he makes attracts her to him. He tries to remain still. But she keeps coming. We see the CLAW NECKLACE coming out of his shirt.

James, several feet away, sees Dan on the edge of the cliff. The Whitespike feet away. He's got to do something.

JAMES
(loud enough for Dan to
hear and attract the
alien)
Dan. I never got to meet your kid.

The Whitespike CLOCKS the sound and turns to James. He takes out a knife and cuts his own hand. Holds it up. The alien sniffs. The blood. It draws her to him and away from Dan.

JAMES (CONT'D)
But if she's anything like you said
she is, well...

James moves closer and closer towards THE CLIFF.

JAMES (CONT'D)
...I'm sure she takes after you.

Dan sees that James is about to sacrifice himself. Dan struggles to get to his feet.

DAN
Dad, no!

James looks at Dan.

JAMES
Tell Muri something for me.

His face changes. The anger fades -- it's just remorse.

JAMES (CONT'D)
Her dad deserves a second chance
too.

James stands at the edge of the cliff. He looks towards the Whitespike, running towards him. Ready for it to take him over the edge.

JAMES (CONT'D)

I'm sorry. For everything.

DAN

DAD, NO!!!!!!

Dan, holding THE CLAW, runs up from behind the Whitespike and jumps on its back! He jams the claw into its cervical vertebrae at the top of its neck/base of its skull. The Whitespike STOPS, SHRIEKS IN PAIN. Dan flies off.

The Whitespike clumsily stumbles forward, losing control of its movements. Dan, using the claw, in rapid strikes like a master samurai cuts its throat, its belly all the way down its body.

DAN (CONT'D)

Die.

She looks at him, wheezing, barely alive. It roars one last roar... And Dan kicks it off the cliff.

She falls, in pieces, to her death. IT'S OVER.

Dan collapses in the snow, exhausted. James sits next to him, also exhausted.

JAMES

Did you tell it to die?

DAN

Yeah.

JAMES

It worked.

They are in too much pain to laugh or do anything but lie buried in the snow, exhausted.

JAMES (CONT'D)

Why didn't you tell it sooner?

WE PULL WAY BACK. See a limping Charlie moving to join them.

DAN

So you said you were sorry about "everything."

JAMES

Yeah.

DAN

Would you care to elaborate? // Can you name some specifics?

JAMES

Did I say that? I must have snow
madness.

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162 **INT. THE FORESTER HOUSE - LIVING ROOM - DAY**

162

TV NEWS on. Young Muri sits at the table, worried, blue.

REPORTER (ON TV)

A large underground explosion
rocked a glacier in a remote
Russian territory yesterday --

Emmy watches in horror.

YOUNG MURI

That's where daddy went, isn't it?

Emmy doesn't know what to say. Young Muri looks so scared.
Then...

Scraaaaaape. They both hear it. Plastic on concrete. That
freaking garbage can --

163 **EXT. THE FORESTER HOUSE - DRIVEWAY - DAY**

163

A battered Dan bump-draws his trash can up the driveway,
parka open, unlaced boots flopping. Chin up, smile on.

Young Muri barrels down the drive, leaps into her father's
arms. Emmy follows her. Emmy wants to know one hard thing--

EMMY

Did you do it? Did you find them?

For a moment, he doesn't say anything, eyes full of emotion.
Finally, he nods.

Emmy's eyes fill with tears, so relieved.

EMMY (CONT'D)

We're going to be okay?

DAN

Yeah.

He turns to James Forester, standing nearby, a bit sheepish.

DAN (CONT'D)
We're going to be okay.

JAMES
Hi Emmy.
(then, to Young Muri)
And you must be Muri.

Young Muri's eyes widen. She squares up to James.

DAN
I want you to meet your
grandfather.

Young Muri looks at James, then back at Dan. He nods. It's okay. She turns back to James, studies him for a beat.

YOUNG MURI
Should we hug?

James considers the question, the girl for a half beat.

JAMES
Definitely.

James takes her out of Dan's arms. Smiles. We see our parents in a different light when they hold their grandchildren.

Emmy turns Dan to her. She looks into his eyes. He's here.

EMMY
You're back.

DAN
I'm home.

THE END