

ALIEN NATION
"Dark Horizon"

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ACT ONE

FADE IN:

REPRISE MONTAGE

GEORGE, having passed his Detective Two test, becomes Sikes' superior, and mutual resentment leads to their break-up as a team. CATHY, frustrated with the hurdles in her relationship with Sikes, puts an end to it. On the rebound, Sikes begins seeing a human, LORRAINE. A bacteria, lethal to Newcomers, has been developed by PARRIS. The Purists, who want to annihilate the Newcomer community, kill Parris and steal a sample of the bacteria, but not before he infects SUSAN and EMILY.

EXT. CITY - NIGHT

Sikes' car barrels down the street, passing a lit billboard for NU-SHEEN -- Newcomer spot enhancer.

INSIDE THE CAR

SIKES drives. CATHY sits next to him. There is an uncomfortable tension between them. Cathy glances at Sikes, then looks anxiously out the window. Beat.

CATHY

When we landed here we thought this planet
would be our salvation...

They ride in silence. Then, something catches Sikes' eye. He points.

SIKES

Look.

THEIR POV - A POINT OF LIGHT - INTERCUT

Shoots out of the dark sky, plunging toward earth.

SIKES

A falling star...
(quietly hopeful)
That's good luck.

Cathy isn't encouraged. Sikes drives on.

EXT. DESERT - NIGHT

A new dualie truck speeds down the empty highway. EASY LISTENING STRINGS play on the radio.

INSIDE - A LINEBACKER-SIZED RANCHER

drives. Wearing a hip cowboy shirt with piping and silver collar points, he fiddles with the radio as STATIC drowns out the MUSIC. Looking up, he sees:

HIS POV - A GLOW OF LIGHT - INTERCUT

PULSATING from beyond a sand dune just off the highway. The Rancher hits his breaks. Apprehensive, curious, he pulls over, gets out. As he does, the glow from behind the dune SNAPS OFF. The rancher grabs a powerful flashlight from his cab. Turning it on, he moves cautiously toward the dune.

THE FLASHLIGHT BEAM

catches a PAIR OF EYES... glinting... staring.

THE TRUCKER starts, taking a step back.

HIS POV - IN THE FLASHLIGHT'S BEAM

AHPOSSNO a Newcomer, stands just a few yards away. Tall, chiselled, muscular, Ahpossno wears a military field uniform, replete with Tenctonese insignia -- unlike any we've seen before. Ahpossno studies the Rancher impassively.

THE RANCHER approaches, relieved that it's just a "slag".

RANCHER

What's going on here?

The Newcomer doesn't answer. The Rancher is taken aback by Ahpossno's cold but striking blue eyes. They do not blink in the flashlight's glare.

RANCHER (RE: DUNE)

Whatcha got back there?

Still no reply.

RANCHER

You dumb slag, I asked you a question!

With cobra-like speed, Ahpossno's hand lashes out, grabbing the beefy Rancher by the neck. Lifting the Rancher off his feet, Ahpossno pulls him close.

CLOSE - THE RANCHER

GASPS, fighting to pull the Newcomer's hand away.

RANCHER

(hoarse; terrified)

Hey! Lemme go... lemme go!

Ahpossno flexes, tightening his grip. The beefy Rancher realises he's way out-gunned, gets scared -- stops struggling.

CLOSE - AHPOSSNO

Studies the man -- as if he'd never seen a human before.

INT. NEWCOMER WARD CORRIDOR - NIGHT

Staff is both human and Newcomer. A few ambulatory Newcomer patients walk the corridor. Cathy and Sikes round a corner.

CATHY

They're in a secure area.

She and Sikes continue toward a set of swing doors marked AUTHORISED PERSONNEL ONLY. Cathy and Sikes flash their I.D. to a security guard. He waves them through.

INT. - SECURITY WING CORRIDOR - NIGHT

GEORGE is at the far end of the hall with BUCK who holds VESSNA to his chest. They peer through a glass window into a room. Sikes and Cathy approach.

SIKES

George...

(as George turns)

You're okay?

George points to the glass window.

GEORGE

It's Susan and Emily.

THEIR POV - THE HOSPITAL ROOM

where SUSAN and EMILY lie bathed in eerie UV. light and a therapeutic mist. A human doctor, QUINN, evaluates their vital signs which flash across monitors above their beds. A Newcomer LAB TECHNICIAN draws a sample of PINK blood from Susan's shoulder.

RESUME SCENE -

GEORGE distraught, turns to Sikes.

GEORGE

Flowers came to the house... I should've been more careful... I shouldn't have let Susan and Emily near them...

QUINN (exiting the room)

Mr. Francisco... we've got them on life support. For now, it seems the intensive ultra violet and nitrogen are keeping your wife and daughter stable. But their condition is still critical.

BUCK

Can we go inside?

QUINN

I wouldn't recommend taking the baby -- she might be more vulnerable.

CATHY (to Buck)

Go. I'll take Vessna.

Vessna CRIES, clinging to Buck.

GEORGE

She knows something is wrong... she'll only let Buck or me hold her.

BUCK

You go in, Dad. I'll be in the waiting room.

He exits as George starts for Susan and Emily's room.

Sikes, feeling terrible for his friend and guilty over their earlier fight, stops him.

SIKES

George... if there's anything I can do...

GEORGE

(conscious of their
unresolved friction)

Thank you, Matthew

George enters the room.

INSIDE

The lab technician, who has moved to Emily, finishes taking a blood sample from her shoulder. The syringe fills with Emily's pink blood. George approaches through the purple mist, pausing to watch his daughter's laboured breathing as she sleeps. He turns toward Susan who, sensing her husband's presence, opens her eyes, very weak.

SUSAN

Stangya...

Putting his finger to his lips, George signals Susan not to tax herself. He tenderly touches her temple with his fist.

OUTSIDE THE ROOM - CATHY AND SIKES

observe through the window. Grazer approaches.

GRAZER

How are they?

SIKES

Not Good.

CATHY

I'm putting together a team to find an antitoxin. The hospital's giving me laboratory space.

GRAZER (to Sikes)

We got a report on the flowers. The handwriting on the note was Parris's. He must've sent them to George before he was

(MORE)

GRAZER (to Sikes) (CONT'D)
killed.

CATHY
What about the bacteria?

GRAZER
(beat)
We have to assume whoever killed Parris has
it.

EXT. LITTLE TENCTON - DAY - AHPOSSNO

NOW WEARING THE RANCHER'S DISTINCTIVE WESTERN SHIRT, stands in front of an appliance store window, watching a bank of televisions. Assimilating English, he mouths the words spoken by actors in an old movie. We hear a BEEP, BEEP, BEEP. Ahpossno looks at his hand.

INSERT - A BLINKING ELECTRONIC RING
is emitting the sound.

AHPOSSNO using the ring like a Geiger counter, sweeps the area around him. The SIGNAL grows as Ahpossno hones in on:

A NEWCOMER TRANSIENT

Who pushes his possession-laden shopping cart through the Tenctonese ghetto. He pauses to take a swig from a dirty carton of sour milk, then continues on.

AHPOSSNO starts to follow. He closes the distance between him and the Transient who turns his cart into an:

ALLEY
Ahpossno backhands the Transient, slamming
him breathless against a wall.

TRANSIENT
Hey!

The Transient watches dazed as Ahpossno searches the cart, scattering the Transient's possessions. Ahpossno finds:

INSERT - A BLACK STEEL CUBE
with Tenctonese writing and a pulsating orange light.

The TRANSIENT leaps at Ahpossno.

TRANSIENT
Gimme that!

But Ahpossno racks him up against the wall. He rips back the Transient's sleeve, revealing an Overseer tattoo.

AHPOSSNO
Kleezantzun\.

TRANSIENT (fearful)
I didn't do anything wrong! I never hurt anybody!

AHPOSSNO
{You carry the ship's beacon -- and you live like this!>}

The Transient looks at Ahpossno, his fear turning to confusion. Ahpossno holds up his fight arm.

INSERT - AHPOSSNO'S WRIST

His left hand pulls back a flap of skin, revealing a unique red and blue Overseer tattoo.

The TRANSIENT is awe-struck, seeing the tattoo.

TRANSIENT
Your excellency...

AHPOSSNO (trying English)
Where are the other Overseers?

TRANSIENT (shakes his head)
I don't know...

AHPOSSNO
{Why aren't you organised?!}

The Transient stares at him through his milkaholic haze.

AHPOSSNO
{I've come to arrange the recovery of our slaves.}

TRANSIENT

The slaves... You want the slaves...?
(breaking into a drunken
laughter)
They'll all be dead... {We'll all be dead.}

Grabbing him again, Ahpossno stares fiercely into the
Transient's eyes.

TRANSIENT

Look...{Look!}

Ahpossno releases the Transient who grabs a newspaper from
his things. He points to the Tenctonese headline.

TRANSIENT

The humans have a bacteria -- they're going
to kill us with it.

Snatching the newspaper, Ahpossno scans the article.

AHPOSSNO

{Two are sick...}
(looking up)
Where is this hospital?

The Transient stares at Ahpossno --- what can he do?

EXT. STREET - DAY - AHPOSSNO

Strides purposefully out of the alley. He spots an IDLING
canary-yellow car whose Newcomer OWNER is getting out. The
owner, who wears a long-sleeve striped shirt, walks around
the front of the car to put letters in a mail box. Crossing
to the car, Ahpossno gets in the driver's side. The Owner
notices.

OWNER

Hey! That's my car!

Swinging open the passenger side door, the owner jumps in.

INSIDE THE YELLOW CAR - AHPOSSNO

examines the gear shift.

OWNER

Get outta my car!

Ahpossno's iron hand grasps the Owners arm. Ripping back the sleeve, Ahpossno examines the Owner's wrist. There is no Overseer tattoo.

OWNER

(scared; confused)

What...?

Ahpossno raises the owner's arm and punches him quickly, powerfully in the armpit. The owner sags. Ahpossno jams the car in gear. Lurching forward, he SCRAPES the parked car in front of him. Oblivious, Ahpossno PEELS away.

INT. HOSPITAL GIFT SHOP - DAY - SIKES

Pays for a bouquet of cut flowers. The middle-aged human CASHIER watches a mini TV set up on the counter.

NEWSCASTER (V.O.)

...Authorities fear the deadly bacteria could be used by Purists against the Newcomer community.

(beat)

In other local news, officials announced renewed Malathion spraying in the continuing effort to eradicate the medfly.

CASHIER (turning off the TV)

You believe that?

SIKES

Let's hope the Purists don't have it.

CASHIER

I mean the Malathion. It ruins the finish on my patio furniture.

SIKES (stunned by her insensitivity)

Patio furniture... that's a real tragedy.

He moves off. The cashier wonders, "What did I say?"

HOSPITAL CORRIDOR - SIKES

heads for the security wing. He does not notice Ahpossno who's talking to a newcomer nurse. The nurse points toward the security checkpoint where Sikes flashes his badge to the GUARD and enters. Ahpossno moves to follow, but the Guard stops him.

GUARD

You got a pass?

Ahpossno stares at him, assessing the situation, holds back.

SECURITY WING CORRIDOR - SIKES

walks to Susan and Emily's room but finds the window blinds closed. He stops Dr. Quinn who's exiting the room.

SIKES

Where's Detective Francisco?

QUINN

He's with his wife. We're intubating her droonal flanges. Have a seat -- it'll just be a minute.

Sikes takes a seat on a bench in the hallway. He's worried about the fate of the Francisco family -- worried about the fate of all the Newcomers. A CHICKEN'S SQUAWK makes him turn.

HIS POV - ALBERT - INTERCUT

enters, carrying a chicken and a potted plant. Sikes gets up to head him off.

SIKES

Albert, what are you doing?

ALBERT

These are for Susan and Emily.

The chicken CLUCKS

SIKES

You can't bring a chicken in here.

ALBERT

Why not?

SIKES

It's an animal -- you can't bring animals into a hospital.

ALBERT

But we're animals...

SIKES

Al, we're animals but we're human -- I mean I'm human -- you're a Newcomer.

(pointing to the chicken)

This is ANIMAL animal.

ALBERT

Susan and Emily need it. They need the life force of many /Nahooma -- many souls.

(looking tenderly at his plant)

Like this.

GEORGE (O.S.)

Albert...

George approaches, pleased about the gifts.

GEORGE

Look, what you've brought.

SIKES

I tried to tell him about the chicken.

GEORGE

It's very therapeutic. And you brought...

Seeing Sikes' cut flowers, George's face drops.

SIKES

What? You don't like carnations?

ALBERT (trying not to
offend)
They're cut off the plant -- their souls
are gone.

GEORGE (smoothing the
moment)
Tenctonese believe dead flowers aren't good
for the sick.
(beat)
But I know Emily and Susan would want to
see you... please.

Sikes looks at his flowers, then tosses them into the
trash. He follows George.

SUSAN AND EMILY'S ROOM

As before, the room is bathed in purple mist. Now however,
potted plants are lined against the exterior window. A
kitten sleeps at the foot of Emily's bed. A nurse is
opening the interior window blinds as George, Albert and
Sikes enter. Albert sets down gifts as Sikes and George
approach Emily's bed.

THEIR POV - EMILY - INTERCUT

still sleeps fitfully, her breathing laboured.

GEORGE
She hasn't regained consciousness.

They move to Susan's bed. She opens her eyes. Seeing Sikes
and George together, Susan smiles, speaks with difficulty.

SUSAN
You're... friends... again.

Sikes and George glance at one another. George tenderly
touches Susan's temple.

GEORGE
Is there anything that you want?

Susan's eyes flutter as she starts to doze.

SUSAN

Visahooli...

SIKES

I'll get it. What's a visahooli?

GEORGE

A song. She wants us to sing her a song.

SIKES

Sing? Uh, I don't know any Tenctonese songs.

GEORGE

No. Her favourite is "San Jose." She loves Dionne Warick.

SIKES

George... I can't carry a tune. How 'bout Albert?

ALBERT

I'm sorry, I don't know that one.

SIKES

George, I can't sing. Really. You sing it. Okay?

GEORGE

All right.

George turns to Susan and begins singing quietly, tenderly.

GEORGE

"Do you know the way to San Jose? I've been away so long -- I may go wrong and lose my way. Do you know the way to San Jose? I'm going back to find my piece of mind in San Jose."

Sikes uncomfortable at the intimacy of the moment, turns to the window, looking out into the hallway.

HIS POV - THE NURSES' STATION

The staff, mostly Newcomers, busy at their jobs.

GEORGE (O.S.)

"L.A. is a great big freeway, put a hundred
down and buy a car -- In a week, maybe two
they'll make you a star."

CLOSE

Sikes begins to imagine what his world would be like
without Newcomers.

HIS POV - THE NURSE'S STATION (FANTASY)

The Newcomers fade away. Just a few humans remain.

GEORGE (O.S.)

"Weeks turn into years how quick they pass
-- And all the stars that never were are
parking cars and pumping gas."

Sikes turns, looking back into the room.

HIS POV - THE HOSPITAL ROOM (FANTASY)

The purple mist is gone -- the beds are made -- the room is
empty.

GEORGE (O.S.)

(doing the instrumental)

Doot doot doot doot...

(back to lyrics)

"You can really breathe in San Jose.
They've got a lot space -- There'll be a
place where I can stay."

CLOSE

Sikes realising how much he'd miss these strange, wonderful
creatures.

HIS POV - THE HOSPITAL ROOM

As it is. George sings at Susan's side. Listening, Albert
strokes the chicken.

GEORGE

"I was born and raised in San Jose -- I'm
goin' back to find some piece of mind in

(MORE)

GEORGE (CONT'D)

San Jose..."

Sikes moves to join George.

GEORGE

"Fame and fortune is a magnet/ It can pull
you far away from home."

Sikes joins in the singing.

GEORGE AND SIKES

"With a dream in your heart you're never
alone/ Dreams turn into dust and blow away/
And there you are without a friend/ You
pack your car and ride away. Doot doot doot
doot."

Albert rocks his head to the MUSIC

GEORGE AND SIKES (O.S.)

"I've got lots of friends in San Jose. Doot
doot doot doot doot doot doot doot doot
doot."

CLOSE - SUSAN

smiles, her eyes closed.

GEORGE AND SIKES (O.S.)

"Do you know the way to San Jose?"

ON SIKES AND GEORGE

They move close together as they finish the song.

GEORGE AND SIKES

"Doot doot doot doot doot doot doot doot
doot. Can't wait to get back to San
Jose...."

Sikes puts a comforting arm around George who looks
gratefully at him. All is forgiven.

INT. HOSPITAL CORRIDOR - DAY - AHPOSSNO

stands near the security wing, planning a way in. Seeing
Cathy nod to the guard and enter, Ahpossno realises this is

one person who doesn't need a pass. He focuses on Cathy.

EXT. PURIST WAREHOUSE - DAY

To ESTABLISH. Seeming deserted.

INT. WAREHOUSE CORRIDOR - DAY

Purist leader Phyllis Bryant is led into the warehouse by her field commander, MARK GUERIN her bodyguard follows.

BRYANT

What was so important? Is there a problem with the bacteria?

GUERIN (urgent)

You have to see this.

He pushes through a set of swing doors into:

THE WAREHOUSE LAB

A group of white-coated technicians cluster, their backs to Guerin and Bryant. She's concerned.

BRYANT

What?

Turning, the group parts, revealing a technician holding a cake with a half dozen birthday candles.

ALL

Happy birthday, Miss Bryant.

Bryant smiles and LAUGHS in relief to Guerin.

BRYANT

You had me scared.

(admiring the cake)

This is very sweet. Thank you. All of you.

She blows out the candles. Everyone APPLAUDS. The technician sets the cake down on a table as Bryant picks up a spatula.

BRYANT

Here goes my diet.

She begins slicing the cake.

GUERIN

Miss Bryant, we have the best birthday gift
you can imagine.

(re: Technicians)

They found a way to replicate the bacteria
twice as quickly. We'll be ready to spray
in two days.

BRYANT

That's wonderful.

(handing him a piece of
cake)

Tell me about the Franciscos -- I hear
they're still alive.

GUERIN

Only because they're on life support.

(taking a bite)

You can't put two hundred and fifty
thousand slugs on life support.

(beat)

By Friday they'll all be dead.

BRYANT

(laughs)

T.G.I.F.

(holding up a piece of cake)

Who wants the flower?

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

INT. FRANCISCO LIVING ROOM - DAY

Buck, alone with Vessna, feeds her from a bottle containing a murky green liquid. He CLICKS soothingly as she feeds. The doorbell RINGS. Buck sets Vessna in her bassinet and answers the door. It's Sikes.

SIKES

Hi.

(as Buck nods)

Did your Dad call? He wanted me to pick up a few things.

BUCK (pointing to a bag)

I packed a couple shirts... some socks. He also wanted you to take these Serdsos.

Buck hands Sikes:

INSERT - TWO CRYSTAL OCTAGONS - INTERCUT

Sikes takes the strange objects carefully.

SIKES

Serdsos?

BUCK

One's Emily's -- the other's my mum's -- mirrors of their souls.

SIKES (trying to be polite)

Right...

BUCK

We keep them next to our beds. Tenctonese believe their souls wander when they sleep. At dawn the soul sees itself in the Serdso and finds its way back.

SIKES (doesn't get it)

Oh, yeah...

(beat)

(MORE)

SIKES (doesn't get it) (CONT'D)
Look, how're you making out?

Emotional, Buck finds it hard to reply.

BUCK
I have to put Vessna down for her nap.
(indicating bag)
You better get that to the hospital.

INT. POLICE STATION SQUAD ROOM - DAY

Albert, in love, hovers near the object of his affection, Newcomer sandwich girl MAY O'NAISE. May, at her cart, pours juice into a cup.

ALBERT
You have such beautiful knuckles...

MAY
Thank you.
(giving him a cup)
So do you.

Building up courage to speak, Albert takes a sip of the Juice.

ALBERT
May, if anything happens to us... I mean,
this bacteria...

MAY
Nothing's going to happen.

ALBERT
But if it does... I want you to know... I
love you.

They gaze into one another's eyes. Grazer approaches.

GRAZER
Albert.
(between his teeth)
There's no toilet paper in the men's room.

ALBERT

I knew I forgot something.

GRAZER

Damn it, if you can't do anything else right, at least keep toilet paper in the john!

Grazer stalks off, pulling at the seat of his pants. Albert turns back to May, covering his humiliation.

ALBERT

Captain Grazer's under a lot of pressure.

MAY

He shouldn't yell at you.

ALBERT

I better get to work.

He starts to leave. She stops him.

MAY

Albert... I love you, too.

Smiling, Albert moves off.

SIKES entering with a file, moves to Zepeda at her desk.

SIKES

Zep, S.I.D. found fragments of a cellular phone in the debris from Parris' boat. I've ordered the records on it.

(beat)

You got anything?

ZEPEDA

Just bad news. Now, we can't confirm this...

SIKES

What?

ZEPEDA

An informant heard the Purists DO have a sample of the bacteria.

(MORE)

ZEPEDA (CONT'D)

Word is -- they're going to make enough to
soak L.A.

Stunned, Sikes sits on the edge of her desk. He looks
around the room, taking in the Newcomers.

SIKES

You know, I never thought I'd get used to
them. Remember when they made George my
partner? I wanted to move to Alaska.

(pauses)

Now... to think of life without him --
without them...

(looking at her)

I can't, Zep.

Beat. He moves off.

INT. CATHY'S HOSPITAL LAB - DAY

CATHY peers into a microscope. WIDEN as Sikes enters.

SIKES (O.S.)

Any luck?

She shakes her head, mixing a solution.

CATHY

I've tried Zynomine, Plaetine -- a whole
range of antibiotics. I can kill the
bacterium, but not its endotoxin.

SIKES (beat)

Cathy... I've been thinking about us...
about what you said.

CATHY (focusing on her work)

I have to find a monoclonal antibody.

SIKES

Cathy...

CATHY (looks at him)

Does any of that matter now?

SIKES (searching her eyes)
Yes. It matters to me.

Softening, Cathy is about to respond when:

AHPOSSNO (O.S.)
{Excuse me}

They turn. The impressive Newcomer stands in the door.

CATHY
...{Yes}

Moving to her, Ahpossno catches her wrist. She starts.

SIKES
Hey!

Ignoring both of them, Ahpossno examines her wrist, then releases it. Cathy looks at him, more puzzled than frightened.

AHPOSSNO
{I was afraid you were an Overseer.}

SIKES
What'd he say?

CATHY
He thought I was an Overseer. He was checking for the tattoo.
(to Ahpossno)
{don't you speak English}

AHPOSSNO
My English is... not well.
(beat)
I want to help you...{find a cure. I worked in the ship's infirmary.} I am a doctor.

Cathy is intrigued. Sikes eyes the stranger suspiciously.

CATHY
He says he worked in the ship's infirmary.

SIKES (to Ahpossno)
Thanks for the offer, pal, but you don't
just walk in here and volunteer.

CATHY
Wait.
(to Ahpossno)
{What two enzymes are produced by the
cyterian gland?}

AHPOSSNO
{Three enzymes, not two -- Bardok, Rosto
and yunost.}

CATHY
He knows his physiology.

SIKES
I don't care. He's gotta be cleared.

The phone RINGS. Cathy answers it.

CATHY
Dr. Frankel.
(listens)
I'll be right there.
(turning to Sikes)
That was Dr. Quinn. Emily's condition has
deteriorated.

AHPOSSNO
Let me see her.

Cathy studies his striking blue eyes. Beat.

CATHY
All right.

SIKES
You're not bringing him on that ward. You
don't know this guy!

CATHY
Maybe he can help us. We need all the help
we can get. I'll take the responsibility.

She exits. Sikes throws a hostile look at Ahpossno. He and
the Newcomer follow Cathy.

INT. HOSPITAL ROOM - DAY

The Serdso sparkle on the bedstands. Susan sleeps. George stands at the foot of Emily's bed with Dr. Quinn and Cathy. Sikes and Ahpossno stand a few feet behind them. They watch as a nurse wraps Emily in a blue, frosted plastic cover. Dr. Quinn glances up at:

CLOSE - EMILY'S MONITOR - A DIGITAL DISPLAY - INTERCUT

shows her temperature rising from 105.6 to 105.7

QUINN

Her temperature's still rising. I've given her injections of ho/lodka. It hasn't helped. We're now putting an ice wrap on her.

Emily MOANS, burning with fever. Cathy helps the nurse with Emily's wrap.

AHPOSSNO slips quietly from the room.

SIKES notices. Suspicious, he follows.

CORRIDOR - SIKES

watches as Ahpossno leaves the security area. Hearing FOOTSTEPS behind him, Sikes turns to see George and Quinn exiting the hospital room.

QUINN (to George)

Unless we can stabilise her temperature....

Shaking his head, Quinn moves off. Sikes approaches George.

SIKES

George, I don't know how to say this -- But if Emily were my daughter, I'd want to bring in some kind of priest.

GEORGE (smiles gently)

So she can go to "heaven"?

SIKES

Well...

GEORGE

Thank you. But we don't believe that
priests have anything to do with where you
go after death.

(looking off)

Matt...

THEIR POV - LORRAINE

holding cut flowers, comes down the hallway toward them.

GEORGE

Hello, Lorraine.

LORRAINE

George... Matt...

(re: flowers)

I need to get a vase for these.

Sikes glances at George, then awkwardly turns to Lorraine.

SIKES

(re: flowers)

Uh, look, I made the same mistake. I mean,
they're pretty -- but they're, uh, dead.

(beat)

It's a Newcomer thing.

Lorraine looks puzzled at her flowers.

GEORGE

Lorraine, I appreciate your coming, but
this isn't a good time for visitors. Matt,
why don't you take her down to the
cafeteria.

SIKES

Uh... You wanna come with us?

GEORGE

I'm not hungry. You go.

Sikes glances back toward the hospital room.

HIS POV - CATHY

is busy attending Emily.

SIKES turns back to Lorraine.

SIKES

Okay.

INT. CAFETERIA - DAY

Lorraine's flowers lie limply next to her on the table. She looks across her plate of hamburger and fries at Sikes who is picking at a green salad.

LORRAINE

You sure you don't want some of my fries?

SIKES

No thanks.

LORRAINE

You're not turning into a health nut on me?

SIKES

I guess I lost my appetite.

(beat)

I tried to get George to bring in a priest.

LORRAINE (sets down her
hamburger)

A priest?

SIKES (with difficulty)

Emily might die tonight.

(beat)

You're a Catholic... you understand.

LORRAINE (confused)

You're worried about her soul...?

Sikes answers "yes" with his silence.

LORRAINE (gently)

Matt, we don't even know if they have souls.

SIKES

Of course they do! Come on!

LORRAINE

There's nothing in the Bible about Newcomers. Christ came to us as a man. He died for human beings.

SIKES

What are you saying -- they're not in the club?!

LORRAINE

I'm sure god has a plan for the Newcomers....

(beat)

But it isn't the same as ours.

Sikes looks at Lorraine, upset by her genteel racism.

SIKES

You know, that kind of stuff makes me sick.

(stands)

I gotta get back to George.

LORRAINE

...Matt.

SIKES

I'm sorry, Lorraine. It's just not gonna work out between us.

EXT. L.A. - SUNRISE (STOCK)

Morning light is just visible on the horizon.

INT. SUSAN AND EMILY'S HOSPITAL ROOM - DAY

Daylight filters in. Susan is asleep. Sikes is also asleep in a chair. George, dazed but awake, keeps vigil by Emily's bed. Emily is still wrapped in her ice pack.

CLOSE - EMILY'S MONITOR

Her temperature hovers: 105.7, 105.6, 105.7, 105.6

ON EMILY - INTERCUT

Sleeping fitfully. Suddenly, she stiffens, her jaw clenching. The monitor shows her temperature skyrocketing: 105.7, 105.8, 105.9, 106. Picking up speed, her temperature

continues to increase until it reaches 108, setting off an ALARM.

GEORGE Starts, looking up at the monitor.

Sikes waking, rushes to Emily's bedside as a nurse and Cathy charge into the room.

GEORGE
What is it?! What's happening?!

CATHY (to the nurse)
{Get me 10 cc's of ho/lodka!}

The nurse prepares the atomiser syringe as Quinn turns to George, shaking his head, then turns back to the nurse.

CATHY
{Hurry!}

The ALARM stops. All look toward:

EMILY'S MONITOR - INTERCUT

As quickly as her temperature rose, it starts dropping.

GEORGE (thinking the worse)
No...

Her temperature continues to fall, finally bottoming out at 99.2. George turns to Cathy who's reading Emily's vital signs.

GEORGE
What is it? What happened?

CATHY
Temperature... respiration... hearts --
(astonished)
...all normal.

Astonished, wary, all look at:

EMILY - CLOSE - INTERCUT

Beat. She stirs, her eyes opening. The others are amazed. Emily swallows. Her voice is weak.

EMILY

I'm thirsty...

George is awed... speechless. He takes Emily's hand.

GEORGE

Emily...

EMILY

Daddy...

She strains to look at Susan who lies comatose.

EMILY

Mum...

George's eyes well with tears as he gives his daughter a comforting touch to the temple. She rests her head back on the pillow.

EMILY

I'm sleepy.

GEORGE

You rest.

Emily's eyes close. George motions Cathy out of the room. Sikes follows.

CORRIDOR

George turns urgently to Cathy.

GEORGE

If Emily's getting better, why isn't Susan?

CATHY

I don't know.

(puts a comforting arm on
his shoulder)

I'm running some tests.

She goes back into the room. Sikes approaches George.

SIKES

Hey, look -- if Emily beat it -- there's
hope for Susan. For all the Newcomers.

NURSE (O.S.)
Detective Sikes...

He turns toward the Nurses' section where a male NURSE holds out a phone to him.

NURSE
It's Detective Zepeda.

SIKES
Thanks.
(taking the phone)
Yeah, Zep.
(listens)
Get a warrant -- I'm on my way.

Hanging up the phone, he turns to George.

SIKES
Parris' phone records -- several calls were placed to the same number the day before he was killed -- they've been traced to a warehouse in East L.A. I gotta go.

GEORGE (stopping him)
Matt, I'm no help here. I'm coming with you.

Matt nods, happy to have his partner back. They head out.

INT. CATHY'S LAB - DAY

Ahpossno waits alone. He looks up as Cathy enters with a blood sample carrier.

CATHY
I wondered what happened to you.

He points to a microwave-sized piece of exotic equipment on a table -- it seems to be part computer, part centrifuge. It's gauges are marked in Tenctonese. Cathy is stunned.

CATHY
Where did you get this?

AHPOSSNO

I keep it... from the ship... after the crashing.

CATHY (examining the piece)

I never saw such advanced equipment.

AHPOSSNO

It was only for Overseers.

(beat)

Will it help you?

CATHY

Yes... oh, yes!

Cathy looks at him, intrigued, curious... suspicious.

AHPOSSNO

You do not trust me.

(no reply)

I am different.

CATHY

Yes.

AHPOSSNO

Because I am alone -- in the desert -- since the crash.

CATHY (incredulous)

Six years -- you stayed in the desert?

AHPOSSNO (nods)

I hide from the Overseers -- I am afraid.

CATHY

All this time? You didn't know we were free?

He shakes his head. She touches his shoulder.

CATHY

{I'm sorry}

(then, frowning)

What's this?

She reaches to touch his neck. Ahpossno tenses, but doesn't move. She examines:

INSERT - A RASH - INTERCUT

on Ahpossno's neck.

CATHY

That's odd. Many of us had a rash like this
when we first landed on Earth.

(puzzled)

Why would you get it after six years...?

Ahpossno doesn't appear to react, but:

INSERT - HIS HAND

tightens into a lethal fist. He will kill her. Cathy is
innocently unaware.

CATHY

I know...

Ahpossno is ready to spring.

CATHY

The Air in Los Angeles is more saline than
the desert. We're close to the ocean. You
must be reacting to it.

(turning)

I'll give you some ointment.

Ahpossno relaxes his fist. Cathy's safe... for now.

FADE OUT

END OF ACT TWO

ACT THREE

FADE IN:

EXT. PURIST WAREHOUSE - DAY

The location of the secret lab. Two unmarked police cars and a black and white are parked out front. Two uniformed cops stand guard.

INT. LAB - DAY

Sikes, George, Zepeda and her partner search the room which is now empty, save for the larger lab equipment.

ZEPEDA

They were using this place as a lab.

George sniffs a discarded fast food container.

GEORGE

And not very long ago.

Something on the floor catches Sikes' attention. He motions George away.

SIKES

Get back, George.

GEORGE (coming closer)

What?

SIKES

Get back!

George freezes. Sikes points to:

A TEST TUBE - INTERCUT

broken on the floor in a small pool of viscous liquid. Sikes approaches the pool to take a sample.

SIKES

Bet you a carton of vintage milk -- this is that bacteria.

ZEPEDA (O.S.)
Sikes... George...

They turn to see Zepeda pulling a folded map from between a desk and filing cabinet.

ZEPEDA
They dropped something...
(unfolding the map)
It's an aviation map of L.A.

INT. CATHY'S LAB - DAY

Emily sits on an examining table. Ahpossno examines her eyes. Behind them, Cathy studies Emily's double-hearted chest X-rays on a viewer.

AHPOSSNO
Watch my finger.

He moves his finger across her line of sight.

AHPOSSNO
{Good}
(touching her shoulders)
Is there pain?

EMILY
No.

AHPOSSNO
(touching her below the ear
valleys)
Here?

EMILY
No
(laughs)
It tickles.

AHPOSSNO
(puzzled)
{What?}

EMILY
It TICKLES
(translating)
(MORE)

EMILY (CONT'D)

Dugga\.

AHPOSSNO

Oh.

(delighting in the word)

Tick-kels...

CATHY watches them, smiling at Ahposso's tenderness, and increasingly drawn to him. She approaches Emily.

CATHY

Your X-rays are fine.

Emily squirms uncomfortably.

CATHY

What?

EMILY

My back's sore.

Ahposso feels Emily's back.

AHPOSSNO

Her meta gland..

Cathy also checks Emily.

CATHY

It's a little swollen. Probably from the fever.

INT. SECURITY WING CORRIDOR - NIGHT - SIKES

strides toward Susan's room. He sees Albert, sad and weary.

SIKES

Where's George?

ALBERT (indicating room)

With Susan.

(shakes his head)

All the plants -- all the animals --
nothing helps.

Albert moves off. Sikes starts for Susan's room, then pauses seeing:

HIS POV - DOWN THE CORRIDOR - AHPOSSNO - INTERCUT

out of earshot, escorts Emily back to Susan's room.

AHPOSSNO

You must be proud of your father. The police fight the Overseers... yes?

EMILY

No. They don't let them do that here.

AHPOSSNO

But he must know who they are...

EMILY

A lot of 'em, yeah.

Ahpossno logs this information as Emily notices Sikes.

EMILY

Matt!

SIKES

Hey, Puddin'.

He looks suspiciously at Ahpossno.

EMILY

I want to see mum.

She goes into the room as Sikes and Ahpossno size one another up.

AHPOSSNO (probing)

I think you and Cathy are good friends...

SIKES

I think that's none of your business.

George exits Susan's room.

SIKES

George, S.I.D. confirmed the stuff we found was the bacteria. That aviation map must mean they're planning an aerial spraying -- we've grounded all private aircraft...

(beat)

(MORE)

SIKES (CONT'D)

That's about all we can do.

A newspaper lying on the nurses' station catches George's eye.

GEORGE

Matt...

Grabbing the paper, George points to:

CLOSE - A HEADLINE - INTERCUT

Which reads: MALATHION SPRAYING TO RESUME.

SIKES

The Malathion spraying! It starts tonight.

GEORGE

They could cover the city.

AHPOSSNO (approaching)

We must stop them.

SIKES

"We"?

AHPOSSNO (to George)

I am Udara\

George is surprised, impressed.

SIKES

He's what?

GEORGE

Udara\. Like Japanese samurai. Among the slaves, they were the elite -- a secret group of warriors.

SIKES

Oh, sure. First he's Albert Schweitzer. Now he's Bruce Lee.

AHPOSSNO (to George)
This is our battle -- we fight for
Tenctonese.

GEORGE
If he is Udara\, maybe we should take him
with us.

SIKES
He's not a cop!

AHPOSSNO
I was trained to defend our people.

GEORGE (to Sikes)
He's not a cop, but he has skills we might
need.

SIKES
Are you nuts?!

AHPOSSNO
{PLEASE, let me help.}

GEORGE
Matt, our survival is at stake!
(to Ahpossno)
{Come!}

EXT. HELICOPTER STAGING AREA - NIGHT

Just outside the gated airfield, Phyllis Bryant stands by
her limousine with Mark Guerin who wears a flight jacket.
Her bodyguard/driver stands a few feet away.

BRYANT
Someday, Mark, when the world comes to its
senses, humankind will honour what you're
about to do.

Mark humbly bows his head.

BRYANT
God be with you.

She kisses him on each cheek, then nods to her driver. He
opens the door for her. She gets in, and they dive off.

TRACKING - GUERIN

as he joins his co-pilot and enters the staging area where a half-dozen helicopters are parked. They cross to their helicopter. Four technicians from the warehouse laboratory are hurriedly replacing Malathion canisters with those holding bacteria. Guerin and his co-pilot begin their pre-flight check.

MAN'S VOICE

Mark! Hey, Mark!

Guerin turns to see his supervisor jogging toward the helicopter.

SUPERVISOR

(re: technicians)

What are they doing?

GUERIN

Just checking the fittings. What is it?

SUPERVISOR

They've scrubbed the flight. You and Hank aren't going up tonight.

GUERIN

How come?

SUPERVISOR

I don't know -- it came from LAPD.

GUERIN (grins)

Okay by me -- 'Long as I get paid.

SUPERVISOR

We're all going out for a beer. Meet us at Casey's.

Turning he jogs away. The co-pilot looks at Guerin.

GUERIN

This one's going up.

The technicians back off and away as Guerin and his co-pilot climb into the cockpit.

INSIDE THE CHOPPER - GUERIN

Checks his oil pressure and sets his altimeter. Looking up he sees:

HIS POV - SIKES, GEORGE AND AHPOSSNO

as they leap from the car. Sikes and George raise their guns.

SIKES

Police! Halt!

The CO-PILOT pulls a gun and FIRES at the officers. Guerin turns the ignition.

SIKES AND GEORGE take cover behind the doors of their car and return FIRE.

THE CHOPPER SPUTTERS to life.

AHPOSSNO pulls a pocket-sized electronic device. He aims it at the chopper, but his attention is caught by:

GUERIN'S FOUR TECHNICIANS

armed with crow bars, rushing up from behind. Taking a martial arts stance, Ahpossno kicks the lead attacker in the chest, hurtling him ten feet back onto the Tarmac! Two of the other technicians try to encircle Ahpossno as:

THE THIRD TECHNICIAN attacks Sikes, smashing the crowbar down on his gun arm. Sikes drops his weapon, grappling with the man.

GEORGE continues to exchange FIRE with the co-pilot. The chopper's blades pick up speed.

SIKES CRACKS his attacker across the jaw, knocking the man out.

AHPOSSNO takes out one of his attackers, but the other smashes Ahpossno with the crow bar on the chest, close to the armpit. Ahpossno is staggered by the blow. The attacker is about to strike again, but Sikes blind-sides him. He and the technician grapple on the ground.

The CHOPPER it's blades begin reaching lift-off speed as

the co-pilot and George continue FIRING. -- George wounds the co-pilot.

The TECHNICIAN rolls on top of Sikes, trying to crush his throat with the crow bar. Ahpossno's steel-like hands come into frame, grabbing the technician, pulling him off Sikes. Ahpossno breaks the man's neck and tosses him aside. Ahpossno and Sikes exchange a brief look, acknowledging they've saved each other's lives.

GUERIN starts to lift off.

GEORGE FIRES his last round.

The Co-pilot slumps onto Guerin. Shoving him aside, Guerin pushes forward on the stick.

THE CHOPPER rises. Scrambling up, George grabs hold of the strut, lifting himself.

SIKES

George!

GUERIN feeling the chopper drag, looks behind and sees George. He hits a lever and:

THE CANISTERS spew the deadly bacteria. George catches the spray full in the face.

CLOSE - SIKES

reacts with horror.

WIDE - GEORGE

drops twenty feet to the Tarmac. Sikes runs to his partner.

SIKES

George!

AHPOSSNO Pulls his electronic device and aims it at the chopper. The device emits a high-pitched WHINE.

INSIDE THE CHOPPER - GUERIN

is puzzled as all his instruments fail and the engine dies.

THE CHOPPER plummets, crashing on the Tarmac.

SIKES shields George with his body as debris falls around them.

AHPOSSNO impassive, lowers his device.

SIKES lifts his stricken partner. George is very weak.

GEORGE

We did it... we did it.

SIKES

It's gonna be okay... we'll get you to the hospital.

They struggle back toward the car. Ahpossno moves to help.

SIKES

Stay back! He's got the bacteria all over him!

Ahpossno freezes as Sikes helps George into the car. In the B.G. we hear approaching SIRENS.

INT. HOSPITAL ROOM - NIGHT

George has been given Emily's bed next to Susan, who lies comatose. Sikes watches Dr. Quinn examine George while Cathy draws a blood sample. Ahpossno stands back, observing. George slowly opens his eyes.

GEORGE

Matt...

Sikes moves to his side.

GEORGE

Please... my children.

SIKES

They're on their way.

George drops into unconsciousness. Cathy finishes taking George's blood sample. She, Dr. Quinn and Ahpossno move to the corner to confer. Sikes follows them.

QUINN

He's failing much faster than Susan.

SIKES

Why...? What's different?

CATHY

(thinking; desperate)

Matt, the victims who died of the bacteria
-- they were both men, weren't they?

SIKES

Yeah.

CATHY

Maybe that's it...

AHPOSSNO

Something in the female immune system.

SIKES

Then how come Emily recovered but Susan
hasn't?

CATHY

I don't know. Somehow they're different.

QUINN

It isn't diet... environment...

AHPOSSNO

How OLD is the girl?

CATHY

Yes!

She looks at Ahpossno, inspired.

CATHY

Emily's twelve years old! She just turned
twelve!

AHPOSSNO

The swollen mata gland.

(to Quinn)

We need female Newcomer blood...

CATHY (to Quinn)
At least ten units. Hurry!

Quinn exits. Cathy turns to Ahpossno.

CATHY
We can use your isolator!

She and Ahpossno look in each other's eyes, connecting in this moment of mutual, triumphant discovery.

SIKES
What?! What is it?

CATHY
We need to extract female hormone.

She and Ahpossno hurry out. Sikes follows.

THE CORRIDOR

SIKES
Why?! What for?!

CATHY
The hormone must act as an antibody. It must be what cured Emily!

SIKES (confused)
But Susan's a female.

CATHY
Susan's at the end of her cycles. She doesn't have enough.

AHPOSSNO (to Sikes)
Emily's in Neestas.

CATHY
Her body released a tremendous surge of the hormone.

SIKES
Neestas?

CATHY

Puberty! Emily's going through puberty!

Cathy and Ahpossno rush off, leaving Sikes to figure it out.

EXT. HOSPITAL - NIGHT

Later

INT. HOSPITAL ROOM - NIGHT - CLOSE - A SYRINGE

PULL BACK as Cathy fills it with serum. Ahpossno stands nearby. George and Susan lie comatose.

ON THE INTERIOR WINDOW - BUCK

holding Vessna close, stands with Emily in the hallway.

CATHY injects George as Sikes enters.

SIKES

I bought his Serdso.

He places it on George's night stand as Cathy prepares another syringe and injects Susan.

AHPOSSNO

(re: monitor)

Look...

GEORGE'S MONITOR - INTERCUT

shows a rapid rise in temperature: 105.8, 105.9, 106.

CATHY

Susan's responding, too.

SUSAN'S MONITOR - INTERCUT

shows a similar rise. George's temperature reaches 108, triggering an ALARM.

SIKES (worried)

Oh, man...

Susan's temperature rise also triggers an ALARM. George's alarm stops as his temperature begins to fall. Susan's does

the same. All eyes are on the monitors.

GEORGE'S MONITOR - INTERCUT

His temperature continues to plummet.

SIKES (under his breath)
Come on... come on...

O.S. Vessna CRIES.

ON BUCK AND VESSNA

He tries to soothe her, but she will not be stilled.

GEORGE stirs, hearing his baby's CRY. He opens his eyes.

SIKES
George...

George is able to smile at him. He turns his head to look at Susan whose eyes are also opening.

GEORGE
Susan...

Buck and Emily rush into the room.

BUCK AND EMILY
Mum... Dad...

They cluster around their parents. Touched, relieved, Sikes is moved to tears.

SIKES
Everything's okay. You're both gonna be okay...

Suddenly feeling himself an outsider, Sikes backs away and exits. Cathy sees and follows.

CORRIDOR - SIKES sits exhausted on a bench. Cathy takes a seat next to him.

CATHY
You okay?

Sikes nods. They look at one another, not knowing what to

say. Beat.

SIKES

You were great tonight.

CATHY

Thanks.

(averting her eyes)

I'm so tired...

Closing her eyes, she leans her head back against the wall.

SIKES (gathering his
courage)

Cathy... you were wrong about me... about
me not being able to love the differences
in you.

But Cathy doesn't hear him. She's fallen asleep. Sikes
smiles. He tenderly puts his arm around her, giving her a
shoulder to lean on.

IN THE HOSPITAL ROOM - AHPOSSNO

watches Sikes and Cathy through the interior window. His
expression is cold... like a shark's.

GEORGE (O.S.)

(weak)

Ahpossno...

Ahpossno turns toward George. Buck and Emily make room for
him at George's bedside.

GEORGE

Thank you... {thank you}

Ahpossno clasps George's hand. Susan watches from her bed.

GEORGE

If there's anything we can do for you...

AHPOSSNO

Sleep, my friend... sleep well.

George closes his eyes. Ahpossno looks slowly round the
room, menace in his eyes.

EXT. HOSPITAL - DAY

Ahpossno escorts George and Susan toward the street.

SUSAN

How did you survive in the desert for six years?

AHPOSSNO

I was a slave at the mining colony on Yderon. This earth desert didn't seem so bad.

(changing the subject)

Are those our leaders?

He points to a billboard featuring a formally dressed Newcomer couple toasting each other with flutes of sour milk. The caption reads: "BLACK TIE MEANS WHITE GOLD -- The sour milk with class."

AHPOSSNO

I see their picture everywhere.

GEORGE (laughs)

They're models -- {actors} -- it's just an ad for sour milk.

AHPOSSNO

"Ad"?

SUSAN

To make you want something -- so you'll buy it.

AHPOSSNO (puzzled)

We know what we want -- what we need. This "ad" is a useless thing -- yes?

SUSAN

It's part of human culture -- we've had to adapt.

(a tad guilty)

Actually, advertising is how I earn my living.

Cathy hurries toward them.

CATHY

George -- Susan -- you both should be in wheelchairs.

SUSAN

I feel fine.

GEORGE

Strong as a lox.

CATHY

Well, I want you to eat a lot of cartilage -- really get your strength back.

AHPOSSNO

(to Susan; thoughtful)

Tell me... why do you choose to live among them?

SUSAN

What do you mean?

AHPOSSNO

Among the humans. I think it is not safe.

SUSAN (glancing at George)

We don't have much choice.

BEEP, BEEP! They turn as Sikes' car pulls up. Sikes waves.

GEORGE (to Ahpossno)

Not all humans are our enemies. You'll see -- this is a good place to live.

Sikes gets out of the car.

SIKES

Hi.

(to Susan and George)

Buck and I got the house all cleaned up. There's tripe in the fridge and a gallon of old milk in the oven.

GEORGE

Thank you, Matt.

AHPOSSNO (to Cathy)
Maybe we can work together again. I admire
you. You did a great thing.

CATHY
No... You deserve as much credit as I do.

AHPOSSNO (locking eyes with
her)
Will you teach me about this world?

CATHY
Of course.

The two gaze at one another with mutual attraction. Sikes
scowls as they touch fists to temples.

CATHY
{Good luck.}
(to the others)
Bye.

Sikes watches Cathy walk away. George helps Susan into the
back seat. Ahpossno gets into the front passenger seat.

SIKES (to George)
Where's he think he's going?

GEORGE
Ahpossno's staying with us 'til he gets
settled.

SIKES
Whoa -- whoa.
(pulling George aside;
sotto)
You're letting this guy in your house?

GEORGE
He saved our lives.

SIKES
Trust me, George -- he's not kosher.

GEORGE

Of course, he's not Jewish -- what does that have to do with anything?

SIKES

There's something not right about him, George.

AHPOSSNO watches them through the rear-view mirror, eavesdropping with his powerful hearing.

GEORGE (O.S.)

(filtered)

Because he's been hiding in the desert for six years. He just needs a home.

ON SIKES AND GEORGE

SIKES

Let him go to the Bureau of Newcomer Affairs -- that's what they're there for.

GEORGE

Ahposno's a friend, Matt -- he's coming with us.

George moves past Sikes and gets in the car. Frustrated, Sikes follows.

AHPOSSNO - CLOSE

watching Sikes very carefully. Recognising and enemy.

FADE OUT

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. FRANCISCO HOME - DAY

Waiting in the car, Sikes watches Susan, Ahpossno and George enter.

INT. FRANCISCO HOME - DAY

Ahpossno pauses, looking around at this strange environment.

AHPOSSNO

This is your home?

GEORGE

The bank owns most of it... But, yes.

(turning to Susan)

Matt's waiting. I have to get to work.

They touch temples. Ahpossno turns to George.

AHPOSSNO

Perhaps I will become a policeman like you.

GEORGE (flattered)

Really?

AHPOSSNO

Maybe you can show me where you work.

GEORGE

Of course. I'll show you tomorrow.

(beat)

{Friend, our home is your home.}

Ahpossno acknowledges this with a grateful nod. George exits. Surveying the house, Ahpossno moves into the living room. Susan watches him, sensing his disapproval.

SUSAN

You don't like it, do you?

AHPOSSNO

I suppose it's very human.

SUSAN

Yes.

(beat; guilty)

Maybe we try too hard to be like them.

INT. POLICE STATION - BOOKING AREA - DAY

Zepeda is booking Phyllis Bryant. She holds Bryant's hand over the finger print scanner. CAMERA ADJUSTS to pick up Sikes and George entering.

SIKES

I just got a feeling about this guy. I'm around him, my antenna goes up.

George glances at Sikes' head.

SIKES

It's a figure of speech. I'm suspicious.

GEORGE

Or perhaps... jealous?

SIKES (defensive)

What? Of him and Cathy?

GEORGE

Actually, I was thinking of him and me.

SIKES

Get out of here.

(noticing Bryant)

Well, look who's checking into Heart Break Hotel.

BRYANT

It's a finite world, Detective. Water, food, jobs -- what they take -- there's that much less for us.

SIKES

Yeah, Phyllis, sing me the blues.

BRYANT

You are a traitor to your species. Someday
you'll regret what you've done.

SIKES

C'mon George.

THE SQUAD ROOM

As Sikes and George move to their desks, Albert, pulling
May by the hand, rushes up to them.

ALBERT

Congratulate me! Congratulate me!

SIKES

Congratulations. Why?

ALBERT

May just asked me to marry her.

MAY

He said yes.

GEORGE

Congratulations, Albert!

He embraces Albert, then touches May's knuckle.

GEORGE

He'll make you a wonderful husband.

(smiles)

And he's a handsome devil -- a real
dreamboat -- a hot tamale.

He chucks the embarrassed Albert across the jaw. Sikes
rolls his eyes. Grazer approaches.

GRAZER

Albert, my ashtray hasn't been emptied in a
week.

(tapping Albert's forehead)

What goes on up there?

ALBERT

I'll get right to it.

Albert rushes off, pulling May along. He calls back over

his shoulder to Grazer.

ALBERT

There's toilet paper in the bathroom,
captain -- and I wrote your name on it so
no one will take it!

SIKES (to Grazer)

I always write your name on the toilet
paper.

GRAZER

I didn't know you could write, Sikes.
(handing George a file)
You've got a homicide.

He exits as George cracks the file.

GEORGE

"Newcomer victim was found in his car..."
(looking at Sikes)
At the hospital where we were treated.

EXT. HOSPITAL PARKING LOT - DAY

Sikes and George's car pulls up. They get out.

GEORGE

You're obsessing on Ahpossno.

SIKES

I'm not obsessing. I just wanna know what
he was doing with that gismo. He shouldn't
be walking around with something like that.

GEORGE

Matt, I'm sure if you just got to know
Ahpossno, you'd like him. Come over tonight
-- have diner with us.

SIKES

Thanks. But no thanks.

They arrive at the crime scene. The canary-yellow car that
Ahpossno had stolen is cordoned off with police tape.
Uniformed cops keep onlookers at bay while medical
examiner, LOIS ALLEN, examines the body inside the car.
S.I.D. detectives pick over the scene.

SIKES

Hey, Lois. You know, you oughtta hang around with live men -- the conversation's better.

LOIS

Not if you're any indication.
(to George)
Glad to see you up and about.

GEORGE

Thank you.
(re: car)
What do we have?

SIKES

(reacting to a bad smell)
Whew. Time of death was a couple days ago.

LOIS

Good guess. -- Newcomer male -- his name's Kenny Bunkport -- thirty-five years old.

The corpse's arm is visible, dangling out the passenger side. We recognise the long-sleeve, striped shirt of Ahposno's victim.

LOIS

He was killed by a single axillary blow.

GEORGE (to Sikes)

To the armpit.

SIKES

I know what axillary is.
(to Lois)
What was the weapon? A can of Right Guard?
He laughs at his own joke. No one else does.

LOIS

Somebody's fist. And that somebody was strong.

SIKES

I know it hurts you guys -- like getting whacked in the nuts -- but fatal?

GEORGE

The Tenctonese axilla is comparable to the human temple. Theoretically, a blow could be lethal -- although it would take uncommon precision.

George briefly considers Ahpossno, an Udara\ -- then quickly pushes the thought away.

SIKES

Who found the body?

LOIS (indicating)

Security guard.

SIKES (to George)

Let's see what he has to say.

(to Lois)

Thanks.

TRACKING GEORGE AND SIKES as they walk toward the hospital.

GEORGE

Matt, won't you reconsider my dinner invitation?

SIKES

No.

GEORGE

Cathy's coming.

SIKES

Okay. I'll be there.

INT. FRANCISCO LIVING ROOM - NIGHT

Buck and Susan slap various brightly coloured paints on the wall. Ahpossno watches approvingly. Vessna lies in her bassinet.

SUSAN

I've always wanted to do this. Off-white, egg shell, beige -- I hate those human colours.

(to Ahpossno; re: bright colours)

What do you think?

AHPOSSNO

...Beautiful.

Susan thinks he may be referring to her -- and she's flattered.

BUCK

Let's do the outside like a Celinite temple -- all the colours of the spectrum!

Emily enters, gossiping with her human friend, JILL. Emily's head spots are painted in neon blue and yellow.

EMILY

Greg passed the note to Tim and I saw what it said.

JILL

You sit three rows away!

EMILY

I'm a Nuke! Greg's gonna ask you to Linda's party! He thinks you're infinitely bonita.

JILL

(hits her, playfully)

He does not!

EMILY

(to Buck; re: wall)

That looks ENTIRELY stupid.

SUSAN

What did you do to your spots?

EMILY

Nothing.

BUCK (to Susan)
It's Day-glow Spot sheen.
(to Emily)
Talk about ENTIRELY stupid

SUSAN (to Emily)
You're too young to wear make-up.

EMILY
I'm a woman now. I'm entitled to wear make-up.

SUSAN
Go upstairs and take it off right now.

EMILY (attitude)
MOTH-ER!

SUSAN
Take it off!

with a huge adolescent SIGH, Emily turns to Jill.

EMILY
I can't wait 'til I'm old enough to get my own apartment.

the two girls head upstairs. Susan mumbles to Ahpossno.

SUSAN
Neither can I... Puberty...
(remembering)
Oh, Buck -- you better give Vessna her bath -- it's getting late.

AHPOSSNO
Let me.

He leans down to lift Vessna from her bassinet. She starts HOWLING. Ahpossno draws back.

BUCK
She must still be scared. I'll take her.

Setting down his brush, he gently picks up his baby sister, CLICKING soothingly. Buck carries Vessna upstairs as the front door opens, and George and Sikes enter.

GEORGE

Susan, look who's joining us for dinner.

His face drops, seeing the "remodelling"

SUSAN (cheery)

Hello, Matt!

GEORGE

Uh, Susan... what are you doing?

SUSAN (slapping on paint)

I'm making this a Tenctonese home. It was Ahpossno's idea.

SIKES

Doctor, Ninja AND interior decorator.

AHPOSSNO

Excuse me.

He disappears into the family room.

SUSAN (to George)

What we've been through made me re-evaluate my life -- it's time for some changes, George -- in my home... my job...

GEORGE (quick)

What?

SUSAN

My job. I quit. Ahpossno was right about advertising.

GEORGE (through his teeth)

Don't I have anything to say about all this?

SUSAN

That's another thing -- we've fallen into the habit of you making the decisions. You know that in traditional Tenctonese society, women made them.

GEORGE (glancing at Sikes)
Susan...

SUSAN
Ahpossno told me in Tundash villages men
did nothing but bare children and gather
roots.

SIKES (gloating)
How 'bout that Ahpossno?

From the family room we hear a Tenctonese FLUTE.

GEORGE (controlling his
rage)
Susan... we've made plans based on two
income -- the UV. room, the Winnebago, the
trampoline...

SUSAN
We don't need THINGS, George -- we need
identity.

The DOORBELL RINGS.

SIKES
Allow me.

He opens the door to reveal Cathy.

SIKES
Cathy. What a coincidence!

CATHY
Hello, Matt.
(entering)
Susan, George -- is Ahpossno here?

SUSAN (pointing to family
room)
That's him playing.

Without another word, Cathy hurries into the family room.

SIKES (to George)
She seemed real happy to see me.

FAMILY ROOM - AHPOSSNO

Plays the Tenctonese FLUTE. (PRODUCTION NOTE: George's computer is visible on a nearby desk.) Cathy pauses in the doorway, listening to Ahpossno's exquisite playing. He notices her and stops.

CATHY (entering)
That was beautiful.

AHPOSSNO
{Thank you}
(trying idiomatic English)
How's it going?

She smiles at his use of the language.

CATHY
It's "going" fine.

AHPOSSNO
I've been practising my English.
(indicating some books)
Thank you for these.

CATHY (coming closer)
I have something for you.
(handing him a card)
Your N.R.C.
(off his puzzled look)
Newcomer Registration Card. You now have
all the rights of a citizen. You're free --
no one can ever enslave you again.

AHPOSSNO (studying the card)
Thank you.
(coming close to her)
You are so kind...
(riveting her with his eyes)
You are so beautiful.

She doesn't protest as Ahpossno pulls her close and touches his temple to hers. HUMMING softly, he brushes his lips along the nap of her neck. Closing her eyes, Cathy presses her body against him.

ANGLE - SIKES is in the doorway, watching. Pained, he turns

back to the living room.

INT. POLICE STATION - DAY - GEORGE

is reading a file when a bedraggled Sikes shuffles in.

GEORGE

Don't you look like what the cat dragon
ate.

GRUNTING, Sikes goes to his desk. George watches him.

GEORGE (fishing)

You left in a hurry last night.

(when Sikes doesn't answer)

Shame you missed dinner -- we had a great
dessert: some wonderful liver, filled with
whipped cream. -- Nu-Twinks.

(no response)

Was it something anyone said?

SIKES

Can we get to work, or is that the kind of
decision Susan has to make?

GEORGE (scowls)

I was just curious.

(sliding the file to Sikes)

Here's something on the Kenny Bunkport case
-- Fabric fibres were found under the
victim's fingernails. We can assume they
came from the murder's clothing. S.I.D.'s
running an analysis.

Sikes reads. They are approached by Cathy and Ahpossno.

CATHY

Hi.

(to Sikes)

We missed you at dinner.

SIKES (eyeing Ahpossno)

I suddenly got ill.

AHPOSSNO

I'm glad to see you are better.

CATHY

(to George re: Ahpossno)
Do you need me to pick him up?

GEORGE

No, I'll take him home.

SIKES

What's going on?

GEORGE

Ahpossno is interested in becoming a
policeman -- like me. I said I'd show him
the precinct.

SIKES

Sure. Why not? We got nothin' better to do
today.

(standing)

I'm going to the morgue to get some fresh
air.

He exits. Ahpossno looks after him.

AHPOSSNO

He doesn't like me.

CATHY

Oh, Matt's just a little... shy.

(beat)

I've got to get to U.C.L.A.

She moves to touch Ahpossno's temple with her fist. He
stays her hand, touching his temple to hers. If George had
eyebrows he'd raise them. Self-conscious, Cathy turns to
George.

CATHY

Bye.

Cathy moves off as a couple gang members are hustled to the
holding pen. Ahpossno observes them.

AHPOSSNO

You have much work here.

GEORGE

I'm afraid so.

AHPOSSNO

How do you remember everything?

GEORGE

We keep records -- in this computer.

(typing)

I can bring up any case -- open or closed
-- I can review the files on any suspects
-- any former convicts. It's linked to my
computer at home, so I can access files
there, too.

(pointing to the screen)

Humans are identified by markings on their
finger tips.

ON THE SCREEN - HUMAN MUG SHOTS - INTERCUT

scroll.

AHPOSSNO

And Tenctonese?

GEORGE

We were all tissue-typed in quarantine.

He types.

ON THE SCREEN - NEWCOMER MUG SHOTS now scroll.

AHPOSSNO reads the Newcomer rap sheets. Albert approaches
George.

ALBERT

George... at my wedding...

(noticing Ahpossno)

Hi...

(back to George)

May wants me to wear a blue gown. What
colour did you wear at yours?

GEORGE

Albert, I was married on the ship. There
were no gowns.

ALBERT (slapping his
forehand)
I forgot. Of course.

AHPOSSNO
(to George; re: Albert)
You let them marry?

George and Albert turn to Ahpossno, puzzled.

GEORGE
What do you mean?

AHPOSSNO
He is a number four.... a zabeet...

Ashamed, Albert looks down. George is taken aback.

GEORGE
Albert is as smart as any of us.
(to Albert)
You must forgive Ahpossno -- he's been
alone in the desert since the crash.
(to Ahpossno)
There are no rankings here. Everyone is
allowed to marry.

AHPOSSNO
(realising he's made a faux
pas)
Oh... That's good!
(to Albert)
Congratulations.

Cut to the quick, Albert manages a nod. He backs away.

ALBERT
Excuse me.

AHPOSSNO
(to George; "impressed")
We are truly free here.

Despite his "turn", George remains uneasy.

EXT. FRANCISCO HOUSE - NIGHT (STOCK)

All the lights are off.

INT. FRANCISCO LIVING ROOM - NIGHT

Ahpossno moves silently down the stairs, heading for:

THE FAMILY ROOM

Lit only by moonlight. Entering, Ahpossno goes to George's computer. Booting it up, he begins typing.

ON AHPOSSNO

The glow of the screen reflects off his face.

THE SCREEN - A NEWCOMER MUG SHOOT - INTERCUT

Part of the description under the name reads: OVERSEER TATTOO. Ahpossno logs the information with a blink. He types further. Another Newcomer Mug shot appears. Also an OVERSEER. Logs this as well.

GEORGE (O.S.)

Ahpossno.

Ahpossno looks up to see George standing in the doorway, wearing a bathrobe.

AHPOSSNO

I couldn't sleep.

George approaches. Ahpossno CLICKS off the computer.

GEORGE

What were you doing?

AHPOSSNO

Trying to understand this machine. I couldn't make it work.

GEORGE

That information is classified. If you want to learn computers, use Buck's.

AHPOSSNO

All right.

(rising)

I'm tired now. Good-night, George.

He exits. George stares suspiciously after him.

FADE OUT

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. SIKES' APARTMENT HALLWAY - NIGHT

Coming home, Cathy pulls out her key. She finds a note stuck in the door. She unfolds it.

INSERT - THE NOTE

written in sloppy Tenctonese. It is signed in English:
SIKES

CATHY smiles. She continues down the hallway.

EXT. ROOF TOP - NIGHT

Starlight and candles light the roof. Tenctonese FLUTE MUSIC plays on a boom box. Opening the roof top door, Cathy ventures out.

CATHY

Matt?

Sikes steps from behind a large vent. He wears a bright, flowing Tenctonese shirt and holds two wine glasses and a carafe of sour milk.

SIKES (Tenctonese greeting)

Jovan.

CATHY (amused)

Jovan.

He pours the curdled milk into the wine glasses.

CATHY

I liked your note.

SIKES (humble)

I've been practising my Tenctonese.

CATHY

You asked me to join you "inside a pot of milk" but I got the idea.

SIKES (handing her a glass)
Good.

CATHY
Aren't you having wine?

SIKES (clinking glasses)
Never touch the stuff.

She doesn't drink. Beat.

CATHY
What are you doing?

SIKES (innocent)
Hmmm?

CATHY
The shirt -- the music --
(holding up the milk)
-- this.

Beat. He looks her in the eyes.

SIKES
I want us to be together. No matter what it
takes.
(beat)
I love you.

CATHY (torn)
Oh, Matt...

SIKES
Please, Cathy. Give us a chance.

She doesn't answer.

SIKES (the old Sikes)
If you don't say "yes..."
(holding up goblet)
I'll drink this sour milk.

CATHY
Matt...

SIKES

I mean it -- I'll drink it.

CATHY

You'll get sick.

SIKES

Are you going to say "yes"?

She doesn't answer. Sikes slowly drinks the sour milk.
Cathy GASPS; Sikes suppresses a gag.

SIKES

Delicious.

He wipes the curds from his chin.

CATHY

Matt, I appreciate what you're trying to do. But after everything... it's just too fast.

SIKES

Is that it? Really?

(beat)

Or is it Ahpossno?

She looks down, not willing to admit it.

CATHY

I have to get to bed.

Setting the goblet down, she turns and exits. Sikes remains alone... hurting.

INT. OTTO GRAFF'S LIVING ROOM - DAY

Upper-middle class Encino. Nouveau riche decor. Five Overseers including their host, OTTO GRAFF, listen respectfully to Ahpossno. They proudly display their tattoos.

AHPOSSNO

We picked up your signal one earth year ago giving us your location. I've been sent to determine the viability of recovering our
(MORE)

AHPOSSNO (CONT'D)
slaves and acquiring the humans.

GRAFF
Where's your mother ship?

AHPOSSNO
Maintaining an irregular orbit at the edge
of this solar system.

An overweight male, AVID FAN, scowls.

FANN
This is unrealistic -- transporting and
maintaining two species? Besides, it's been
six years -- the slaves would have to be
re-conditioned and re-trained. The expense
would be enormous. It's a bad idea.

AHPOSSNO (cool)
I'll make that decision.

GRAFF
Due to the bacteria scare, many Tenctonese
are moving to segregated communities.
They'll be easy to round up. We can
encourage this re-settlement.

AHPOSSNO
Yes.

FANN
The humans won't give up without a fight.
They'll be casualties.

Ahpossno looks at Fann, disdainful of his recalcitrance. He
then turns to Graff.

AHPOSSNO
What about the holy gas?
(producing a small aerosol
canister)
Does it work on humans?

GRAFF

We don't know. There's a rumour that a canister survived the crash, that a human was exposed -- that he was affected. We've never verified this.

DING DONG -- the doorbell RINGS. All but Graff look concerned.

GRAFF

Don't worry -- I ordered us some take-out.

He opens the door, revealing a human DELIVERY MAN, holding two large take-out bags.

DELIVERY MAN

Mr. Graff... I got your order here.

Handing the bags to Graff, the Delivery Man checks the ticket.

DELIVERY MAN

Let's see... Four orders of pancreas, three spleen, five snouts, a quart of slugs and one bag of jellied tendons.

GRAFF

I ordered two quarts of slugs.

DELIVERY MAN

Damn. They always screw up. Can I use your phone? -- I'll call the office.

GRAFF

Never mind.
(handing him money)
Here.

AHPOSSNO (approaches)

Just a minute.
(to the delivery man)
How's it going?

DELIVERY MAN (puzzled)

Fine.

AHPOSSNO

Have you ever seen one of these?

He holds the gas canister up to the delivery man. The man looks at it, curious. Ahpossno sprays him in the face. Jerking back, the delivery man blinks. His eyes glaze.

AHPOSSNO

How's it going?

DELIVERY MAN

Fine.

Ahpossno points to an old sedan parked in front.

AHPOSSNO

Is that your car?

DELIVER MAN

Yes.

AHPOSSNO (pointing)

Drive it as fast as you can into that wall.

DELIVERY MAN

All right.

He walks toward his car.

The OVERSEERS gather in the doorway to watch.

The DELIVERY MAN gets into his car and starts it. The car PEELS down the street.

ANOTHER ANGLE - THE CAR CRASHES full bore into the wall, EXPLODING into flames.

AHPOSSNO turns to his colleagues.

AHPOSSNO

It works.

INT. POLICE STATION BOOKING AREA - DAY

Sikes and George enter.

GEORGE

Ahpossno's filling Susan's ear with all this Tenctonese nationalism. Now she's bringing home pamphlets on a Newcomer-only community.

SIKES

Still think he's the cat's pyjamas?

GEORGE (puzzled)

I never thought he was anyone's pyjamas.

They enter:

THE SQUAD ROOM

Albert, depressed, is sweeping near the door.

GEORGE

Albert -- have you decided on the colour of your wedding gown?

ALBERT (shakes his head)

I called the wedding off.

SIKES

How come?

ALBERT

May deserves better than a number four.

(explaining to Sikes)

An idiot.

He starts out.

GEORGE

Albert...

But Albert exits. Sikes and George look toward:

MAY'S SANDWICH CART

MAY makes a sandwich, wiping away tears with her sleeve.

SIKES AND GEORGE head for their desks.

GEORGE

It's Ahposno's fault. He reminded Albert that he's... different.

SIKES

I get to like that guy more every minute.
(spotting Grazer)
It's your fault, too!

GRAZER

What?

SIKES

Albert called off his wedding.

GRAZER

Why's that my fault?

SIKES

You're always riding him. He thinks he's no good.

GRAZER (guilty)

I don't ride him. I just want him to do his job.

He skulks back to his office. George finds a manila envelope on his desk.

GEORGE

We got S.I.D.'s analysis of the fibres found under Kenny Bunkport's fingernails.
(reading)
It's a very common wool/polyester blend...
(handing Sikes the report)
...but it contains traces of a particular quartz silicate.

SIKES (reading the report)

Gaminite.

(typing at his computer)

Let's see if we can trace it to a source.

EXT. FRANCISCO BACK YARD - DAY

Ahposno instructs Buck in a Kung Fu like pattern of martial arts moves.

AHPOSSNO

Relax your shoulders... feel the power
coming from your centre.

(watching Buck)

Better... Better...

Buck finishes the pattern with a high kick. He pauses,
winded.

BUCK

My dad says on Tencton a warrior would
fight for his Serdso.

AHPOSSNO

That was the ultimate challenge -- to take
another's life and soul.

BUCK

Did you ever do that?

Ahpossno considers whether to answer, then:

AHPOSSNO

Let me see your form again.

(beat)

Again!

His curiosity peaked, Buck strikes a fighting pose.

INT. FRANCISCO LIVING ROOM - DAY

The room is completely re-painted. One wall is covered with
myriad single-serving cereal boxes. The traditional
furniture has been replaced by odd, brightly-coloured hand-
crafted pieces. Susan, wearing a Tenctonese robe, is
positioning a bench covered with bottle caps. The doorbell
RINGS. Susan opens the door, revealing her human neighbour,
PENNY who's holding a plate of various raw meats.

SUSAN

Hi, Penny.

PENNY

Hello, Susan.

(noticing the room)

Goodness... what happened...?

SUSAN

I've re-decorated.

PENNY (quickly covering)

Yes! I can tell. It's very nice.

(handing Susan the plate)

I bought you these. Fresh raw sweet breads... gizzards... hearts.

SUSAN

How thoughtful...

(sniffing the meats)

Mmmmmmm. Would you like to come in?

PENNY

Thanks, but I don't have time. The house is for sale and we're showing it today.

SUSAN (sad)

Oh, you're moving...

PENNY

Yes. It's a great neighbourhood, we'll be sorry to leave it.

(beat)

Susan, you know some people have this terrible prejudice. I'm not like that -- some of my best friends are Tenctonese. That's what makes this so difficult...

SUSAN

What?

PENNY

I know it sounds awful... but could you keep your kids inside this afternoon.

SUSAN

Inside?

PENNY

And if you don't NEED to go out... This is so hard for me... it's just that if people thought they were buying a house next to Newcomers... well, you understand.

SUSAN

Yes, I understand. Get out of my house.
(thrusting the plate
forward)
And take this.

PENNY

Susan, believe me this isn't personal, I --

SUSAN (furious)

Get out!

Penny retreats. Susan slams the door behind her. Emily
CLOMPS down the stairs, carrying a pair of pruning shears.

EMILY

Who was that?

SUSAN

Just a neighbour.

EMILY (heading for the front
door)

I'm hungry -- I'm gonna get some fresh ivy.

SUSAN

Emily.

Emily pauses. Susan has difficulty talking.

EMILY

What?

SUSAN

Take the ivy from the back yard.

EMILY

I hate the ivy from the back yard --
there's no snails.

SUSAN

Emily, please.

EMILY (sighs)

Gaawd, mum -- what's your problem?

Emily tromps out toward the back door. Tears well in
Susan's eyes.

EXT. FRANCISCO HOUSE - NIGHT

George's car pulls up. He gets out and heads for the front door.

INT. LIVING ROOM - NIGHT

George enters. Emily, her arms folded, paces furiously.

GEORGE

Hi, Emily...

EMILY

Mum's making us move away.

GEORGE

What?

EMILY

She's in the kitchen.

George heads toward the kitchen.

EMILY

I'm not going to leave my friends! I'll go live with Jill!

KITCHEN

Susan packs a box of dishes. Buck helps her. George enters.

GEORGE

Susan...

SUSAN

Our "neighbour" Penny came by today. She asked us to stay inside. She didn't want us to scare off people who might buy her house.

GEORGE

Penny's a fool -- She always has been.

SUSAN

It's not just Penny. They tried to exterminate us, George!

(beat)

(MORE)

SUSAN (CONT'D)

We don't belong here. We can paint the walls -- but we can never make this house our home.

BUCK

Mum got us into one of the Newcomer-only towns.

GEORGE

Segregation is not the answer.

SUSAN

We'll be safe. We won't depend on humans. Tenctonese will take care of Tenctonese.

GEORGE

Susan, the world is too small! Human and Tenctonese -- we're connected! We have to learn to live together.

BUCK

I tried living with Terts. It doesn't work. Ahpossno says we should just be with our own people.

GEORGE (flares)

Ahpossno! He's been in the desert for six years! What does he know?!

Ahpossno enters from the living room.

AHPOSSNO

I know that life without humans is possible.

BUCK (to George)

He hasn't been polluted by them! He's still a Tenctonese!

GEORGE

You mean I'm not?! Is that it?!

(to Ahpossno)

Ever since the day you came, you've been turning us against one another.

(MORE)

GEORGE (CONT'D)

You're trying to destroy this family.

SUSAN

Don't blame him for what the humans have done!

Reeling from the betrayal of his wife and son, George steadies himself.

GEORGE (to Ahpossno)

When you were on Yderon mining Doxite, didn't you depend on other species?

AHPOSSNO

That was Yderon.

SUSAN (to George)

What does that have to do with this?

GEORGE

There were no Doxite mines on Yderon.

(to Ahpossno)

I don't know who you really are, but I want you out of my house by tomorrow.

SUSAN

That won't change anything.

(to Buck)

Go pack Vessna's things.

Buck exits as Emily enters from the living room.

GEORGE

I can't stop you, Susan, but I'm not leaving. It's against everything I believe.

EMILY (tears welling in her eyes)

I want to stay here with Dad.

SUSAN (like steel)

I'm a Tenctonese mother. All my children go with me.

(picking up the box)

I love you, George.

(MORE)

SUSAN (like steel) (CONT'D)
I hope you change your mind.

She exits. Breaking down, Emily rushes to her father, clutching him around the waist. George comforts Emily, then looks past her, his eyes locking onto Ahpossno. The two Newcomer males stare one another down.

FADE OUT

END OF ACT FIVE

ACT SIX

FADE IN:

INT. POLICE STATION SQUAD ROOM - DAY

Sikes is working at his computer. George, depressed, stares at his.

SIKES

I can't trace that silicate to any factory in the L.A. area. You find anything in Orange County?

No reply. Sikes looks over at George, feeling bad for his partner.

SIKES

Look, Susan's gonna change her mind. She can't live without you. She'll get there -- she'll wanna come right back.

GEORGE

I don't know, Matthew.

Sikes SIGHS, goes back to his computer. An equally depressed May wheels her cart up.

MAY

Here's your breakfast...

As she sets food in front of them:

SIKES

(re: computer)

Hey, I got something, George. The silicate -- gaminite -- it's used at a ceramic factory in the Mojave.

GEORGE

Thank you, May.

Nodding, she wheels her cart away. Still looking at his computer, Sikes grabs his sandwich.

SIKES

The factory's in a small town called
Cantil.

Taking a bite of his sandwich, Sikes GAGS. Opening the
sandwich, he grimaces.

SIKES

What is this?

GEORGE (looking over)

Squirrel tail.

Examining his breakfast, George recoils with disgust.

GEORGE

Scrambled eggs! She's mixed our orders
again.

They quickly exchange plates. Grazer approaches. With
revulsion, he holds a plate away from himself.

GRAZER

Francisco, did you order this lung?

GEORGE

It's probably Sergeant Gosling's -- she
always eats lung for breakfast.

SIKES (to Grazer)

May's fallen apart since Albert called off
the wedding. You gotta do something about
this.

GRAZER

All right. All right. I'll think of
something.

(moving off)

Hey, Gosling!

GEORGE

Matt, what was the name of that town in the
Mojave?

SIKES

Cantil.

Remembering something, George shuffles through papers on

his desk. He finally finds a report.

GEORGE

A truck was found abandoned in Little Tencton yesterday. It's registered to a rancher named Raymond Taylor. He lives in Cantil.

(beat)

He could be our Perp.

EXT. DESERT RANCH - DAY

George and Sikes walk toward their car with the local SHERIFF. Behind them is a deserted ranch house.

SHERIFF

I've talked to the neighbours -- last anyone saw Raymond was three days ago. Fred Nader at the filling station sold him a tank of gas. He remembers 'cause it was just a few minutes later he saw that shootin' star.

SIKES

Did Taylor know Kenny Bunkport? Did he often go to L.A.?

SHERIFF (shakes his head)

Beats me.

GEORGE

Matt...

(pointing in the distance)

I want to check that out.

SIKES (squinting)

What. I don't see anything.

GEORGE

Vultures.

EXT. DESERT ROAD - DAY

Sikes, George and the Sheriff get out of their car. They look toward a dune over which the vultures are circling.

SIKES

Okay. Let's see what the birdies are having for lunch. Might be something YOU'D like, George.

GEORGE (seeing something)

Just a moment...

He walks out to the middle of the road.

GEORGE

Tire marks.

(examining)

Sixteen inches wide -- same as Taylor's truck. The vehicle came to a sudden stop...

(indicating)

...then pulled over to the side of the road.

EXT. SAND DUNE - DAY

SIKES, GEORGE AND THE SHERIFF appear over the top. they stop, seeing:

THEIR POV - TAYLOR'S NAKED CORPSE

lying in the sand. Vultures scatter as:

SIKES, GEORGE AND THE SHERIFF approach. Sikes recoils from the stench.

SIKES

Oh, man.

SHERIFF

It's Taylor.

Bending down, George examines the body.

GEORGE

That's odd.

(indicating)

Look at the axillary bruises. Taylor was hit repeatedly under the arm.

SHERIFF

What does that mean?

GEORGE

He was attacked as if he were a Newcomer.

SHERIFF

Why. He sure as hell don't look like a Newcomer.

SIKES

Maybe the person who killed him didn't know the difference.

GEORGE (pointing)

The murderer finally broke Taylor's neck.

(thinking)

He probably used Taylor's truck to drive to L.A.... where he killed Bunkport.

Turning, Sikes looks out into the desert, thinking.

GEORGE

Matt?

SIKES (turning back)

I got a suspect for you, George. Ahpossno.

GEORGE

I don't like him either, Matt, but...

SIKES (cutting him off)

He comes out of the desert after six years -- the same day Taylor is murdered. He would've needed clothes -- transportation. He tries to kill Taylor, but he doesn't know about humans. Finally he breaks Taylor's neck.

GEORGE

This is so circumstantial, Matt.

SIKES

He's a whatchamacallit... a Tenctonese samurai. He kills with his hands. And where did we find Bunkport.

(MORE)

SIKES (CONT'D)

At the hospital -- the first place we met
Ahpossno!

George considers, swayed by Sikes' argument.

SIKES

I'm getting S.I.D. out here.

He marches back over the dune.

INT. FRANCISCO LIVING ROOM - DAY

The front door is open. Susan comes down the stairs
carrying a suitcase. She calls over her shoulder.

SUSAN

Come on, Emily. Buck's got the car packed.

Reaching the bottom of the stairs, Susan sees Ahpossno.

SUSAN (tormented)

I don't know, Ahpossno -- if what I'm doing
is right. I miss George already.

AHPOSSNO

Important decisions are never easy.

SUSAN

Since our freedom... we've never been
apart.

AHPOSSNO

George will join you -- I know it.

Emily, downcast, comes down the stairs. She stares
balefully at Ahpossno.

AHPOSSNO

There'll be thousands of Tenctonese
children. After awhile, you'll forget all
about these humans.

She shakes her head. Buck comes in the front door.

BUCK
Vessna's in the car.

SUSAN
All right.

BUCK (to Ahpossno)
We'll see you there?

Ahpossno nods. They touch knuckles.

BUCK
Come on, Em.

She forlornly follows Buck out of the house.

SUSAN
This is the right decision, isn't it?

AHPOSSNO
Yes.

Susan touches his temple, then exits. Ahpossno watches them from the front door, then turns back into the room. Hearing the car's IGNITION outside, he becomes thoughtful. He picks up:

INSERT - A PHOTO

of the Franciscos -- all together -- happy -- a family.

AHPOSSNO studies the picture. After a beat, he sets it down, then pulls from his pocket:

INSERT - THE NEWCOMER REGISTRATION CARD

that Cathy gave him.

AHPOSSNO remembers her words.

CATHY (V.O.)
"You're free -- no one can ever enslave you again."

Ahpossno suppresses the germ of conscience rising within him. He is an Overseer -- first and always. Crumpling the registration card, he hurls it away.

INT. GRAFF'S DINNING ROOM - DAY

Ahpossno and his Overseer colleagues are gathered at the table, including Graff and Fann. A world map is spread in front of them.

GRAFF

Human defences will be easy to overcome. They have only primitive nuclear weapons and chemical agents which don't affect us.

AHPOSSNO (pointing to the map)

We'll start with the Tenctonese here in Southern California. A second ship will begin human deportation simultaneously.

FANN

It's a waste. The humans are much weaker than Tenctonese; they're less physically adaptable.

GRAFF

They're still valuable -- we can use them as domestic slaves.

Ahpossno stands and approaches Fann.

AHPOSSNO

You've argued against this from the beginning. Why?

FANN (beat)

We're settled here. We have our families -- our businesses. I, for one, have no desire to climb back aboard a slave ship.

The others are shocked by this admission.

AHPOSSNO

You're an Overseer -- you have your duty.

FANN (stands)

As far as I'm concerned those days are over.

Before Fann can blink, Ahpossno lashes out with both fists, simultaneously punching him in the hearts. Fann files back

against a wall, grabbing at his chest. Suffering hearts seizures, he dies almost instantly, sliding down to the floor. Ahpossno calmly turns to the others.

AHPOSSNO

(matter-of-fact)

None of us can escape our duty. You all have your assignments. Contact the others.

(beat)

I must leave by noon tomorrow to rendezvous with the mother ship. Any delay and I'll be vulnerable to solar flares.

(beat)

In one month's time, we'll return in force.

EXT. SIKES' APARTMENT BUILDING - NIGHT

To Establish.

INT. CATHY'S APARTMENT - NIGHT

Cathy, reading a book, gets up to answer a KNOCK at her door.

CATHY

Who's there?

SIKES (O.S.)

It's Matt.

She unlocks and opens the door.

SIKES

Can I come in?

CATHY (gently)

Matt, nothing's changed.

SIKES (moving past her into
the room)

This is police business.

Closing the door, she turns to him, questioningly.

SIKES

Do you know where Ahpossno is?

CATHY

Isn't he at the Francisco's?

SIKES

Not anymore. Do you have plans to meet him?

CATHY

What's this about?

SIKES

Answer the question!

CATHY (startled)

Ahpossno's coming here tomorrow morning --
I'm taking him to Edwards -- he wants to
see where the space shuttle lands.

SIKES

Do you have any of his clothing here?

CATHY

No. And I won't answer any more questions
'til you tell me what this is about!

SIKES

Ahpossno is a suspect in a murder
investigation.

CATHY (incredulous)

What?

SIKES

We think he's killed two people -- a human
and a Newcomer.

CATHY

How can you? How can you sink so low?

SIKES

What are you talking about?

CATHY

You haven't liked him from the beginning.
You're jealous of him -- so now you make
him a murder suspect!

SIKES

You think I'd do that?!

CATHY

I don't know what you're capable of --
you're only human.

SIKES (grabs her by the
shoulders)

You look me in the eye and tell me
Ahposno's on the square -- tell me he's
got nothing to hide -- tell me YOU have no
doubts about him!

Cathy's eyes betray her doubts -- but she's too angry to
admit them. She pushes Sikes away -- hard.

CATHY

Get your hands off me!

Cathy's Newcomer strength sends Sikes CRASHING back into
the furniture. Recovering, he stares at her, his pride
wounded.

CATHY

(softening; regretful)

Matt...

SIKES

I'm gonna nail that son of a bitch.

He exits.

INT. POLICE STATION SQUAD ROOM - DAY

A mournful Albert sweeps up. He avoids looking at May who's
cart is nearby. Grazer, carrying a plaque, strides out of
his office.

GRAZER

Everybody! Your attention!

He waits for the room to quiet.

GRAZER

I have an announcement to make. Chief
Amburgey has instituted a new award -- the
(MORE)

GRAZER (CONT'D)
MVP -- Most Valuable Player --
(correcting himself)
Uh, PERSON award. Deciding the first
recipient was a difficult task. But after
much deliberation, the choice was
inescapable.
(beat)
The 1996 winner of the MVP is our own
Albert Einstein!

Stunned, Albert's jaw drops. The squad room erupts in
APPLAUSE.

ALBERT
Me...?

GRAZER
Come up here, Albert, and get your plaque.

May watches affectionately as detectives prod Albert
forward.

GRAZER (handing him the
award)
This shouldn't surprise anyone. We all know
our precinct couldn't function without you.

ALBERT
Thank you.
(to everyone)
Thank you.

More APPLAUSE.

GRAZER
Okay, everybody -- back to work.

The squad room quickly returns to its normal BUZZ. Albert
starts for his broom, but Grazer stops him, speaks low...

GRAZER
Listen, Al... sometimes I'm a little...
impatient -- it doesn't mean anything --
that's just the way I am. Okay?

ALBERT (smiles)

Okay.

Grazer moves back to his office as May approaches.

MAY

Congratulations, Albert.

ALBERT

Thank you.

She nods and starts to back away.

ALBERT

Wait.

(beat)

Can I talk to you?

She smiles.

ANGLE - SIKES AND GEORGE'S DESKS

The two detectives enter, coming from opposite directions. Both carry envelopes.

SIKES

George, there's something you've got to take a look at.

GEORGE

Matt, where Taylor's neck was broken, they found traces of Newcomer skin. I ran a tissue type -- it wasn't in the computer.

SIKES

So, whoever killed Taylor never went through quarantine.

GEORGE

Just like Ahpossno.

SIKES

Yeah. What do you make of this?

(reaching into his envelope)

S.I.D. found it near Taylor's body.

Sikes pulls out:

INSERT - A PLASTIC EVIDENCE BAG

inside is a medallion with Tenctonese insignia.

RESUME SCENE

George examines the medallion with growing horror.

GEORGE

It's the symbol of the Chekkah -- an elite
Overseer reconnaissance unit.

He pales.

SIKES

What?

GEORGE

No members of the Chekkah were aboard our
ship.

(beat)

Ahpossno must've just arrived. His ship
must be in the desert.

SIKES

That shooting star...

GEORGE

They're coming to enslave us again.

George abruptly turns and strides purposefully out of the
squad room.

SIKES

George... George!

But George is gone.

FADE OUT

END OF ACT SIX

ACT SEVEN

FADE IN:

EXT. WILDERNESS HIGHWAY - DAY

A line of cars, van and campers stretches for miles. They are log-jammed at:

NEW CITY GUARD GATE

Where each vehicle is inspected. A billboard shows Newcomers in traditional clothing, standing arm in arm. The caption reads: NEW CITY -- NEWCOMERS ONLY. Razor-wire fence and a guard shack cordon off the segregated community.

SUSAN'S STATION WAGON

is second in line.

INSIDE - SUSAN

Sits behind the wheel. Emily is next to her. Buck sits in the back seat, holding Vessna. They watch:

A FEMALE NEWCOMER GUARD

with a clipboard checking the I.D. of the family in the minivan in front of them.

INSIDE THE STATION WAGON

Susan's ambivalence shows on her face. A tear runs down Emily's cheek. In the back, even Buck is having second thoughts.

EMILY

I wish Dad were here.

SUSAN

I know...

(indicating car phone)

Let's call him. Maybe he's changed his mind.

Buck leans forward as Emily dials. Emily talks into the phone.

EMILY

Detective Francisco please.

(listens; downcast)

Oh... well tell him his daughter called.

I'll call back.

She hangs up. All three are depressed.

The GUARD waves the minivan through. The automatic gate
CLANKS shut behind it. Susan pulls up.

GUARD

{Name?}

SUSAN

The Francisco's -- Susan, Buck...

GUARD (cutting her off)

{Tenc-tonese names.}

SUSAN

Oblakah, Finniksa, Dareveen, Vessna.

Checking off her clipboard, the Guard peers inside the car.

GUARD

{Any cooked foods? Human books?
Newspapers?}

SUSAN

Just my popular Mechanics.

GUARD

{It's against the rules. Give it to me,
please.}

Susan hands her the magazine.

GUARD

{You'll have to give me that car phone,
too. They're not allowed.}

SUSAN

Are there phones inside?

GUARD (shakes her head)
{No contact with the human world.}

SUSAN
But I'll need to talk to my husband.

GUARD
{Please speak Tenctonese.
(beat)
Give me the phone.}

Susan doesn't move.

GUARD
{The phone...}

SUSAN (beat)
No. I can't... I'm sorry... I can't do
this.
(to the children)
I can't leave your father.

BUCK
Yeah...

EMILY
Let's go home.

Susan throws the car in reverse, backs up to the car
behind, hangs a U-turn and drives away.

EXT. SIKES' APARTMENT BUILDING - DAY

Cathy, severe and drawn, waits by the door. She looks over
as Ahpossno approaches on foot. Seeing her, he pulls out
his flute.

AHPOSSNO
Listen...

He plays "TWINKLE, TWINKLE, LITTLE STAR."

CATHY (cutting him off)
I have to talk to you.

He lowers his flute.

CATHY

The isolator you brought to the hospital --
I'd never seen anything that advanced on
the ship.

AHPOSSNO

I told you -- it was from the Overseer's
infirmary.

CATHY

The rash on your neck...

AHPOSSNO

As you said -- from the salt air.

CATHY

Six years you stayed in the desert -- you
never encountered a human?

He doesn't reply.

CATHY

You just landed on Earth, didn't you?

(beat)

Why are you here?

He fixes his steely blue eyes on her.

AHPOSSNO

That doesn't matter. I'm going now -- I
want you to come with me.

CATHY (realising the worst)

No...

The SCREECH of a car is heard as:

SIKES' CAR

SQUEALS to a stop. Sikes leaps, from the car, his gun
drawn.

SIKES

Get your hands up! Move away from her!

Ahpossno stays next to Cathy, his hands at his side.

SIKES

(into his walkie-talkie)
This is one-William-one-fifty-two.
Requesting back-up 846 East Alameda.

DISPATCHER (V.O.)
(through walkie-talkie)
Roger, one-William-one-fifty-two.

SIKES (to Ahpossno)
Get your hands up now!

Ahpossno flings his flute at Sikes who ducks instinctively, unable to fire because of Cathy's proximity. Ahpossno flies at Sikes, kicking him in the face. Sikes loses his gun as he falls back. Ahpossno follows, attacking.

CATHY picks up a board and goes after Ahpossno. She smashes him across the back. He turns from Sikes, batting the board out of her hand and pushing her hard. Cathy slams into the brick wall of the apartment building.

SIKES has recovered enough to counter-attack. He tackles Ahpossno from behind, slugging him under the arm. As they struggle, Ahpossno's shirt rips and:

INSERT - AHPOSSNO'S ELECTRONIC JAMMING DEVICE

falls out and CLATTERS to the pavement.
AHPOSSNO pulls Sikes off and pummels him.
Getting Sikes in a head lock, Ahpossno
tightens his grip to break Sikes' neck.

CATHY (O.S.)
Stop!

Ahpossno looks at her.

CATHY
Don't kill him -- I'll go with you.

Ahpossno considers a beat, then tosses the dazed Sikes aside.

AHPOSSNO (to Cathy)
Give me your keys.

EXT. DESERT ROAD - DAY

Cathy's car comes down the highway. It pulls over next to the sand dune. Ahpossno and Cathy get out.

AHPOSSNO

This way.

He starts over the dune. She follows.

DUNE - AHPOSSNO AND CATHY

appear over the top. He pauses.

HER POV - THE DESERT

is empty.

CATHY looks at Ahpossno, puzzled. He faces the open desert.

AHPOSSNO (calling out in
Tenctonese)

Gover Ahpossno. Ahpossno gover. Naveet.
Naveet.

The earth RUMBLES.

The DESERT FLOOR begins to CRACK.

CATHY watches in horrified awe as:

HER POV - AHPOSSNO'S SHUTTLE CRAFT

ERUPTS from underground in a shower of sand!

ANOTHER ANGLE - THE SHUTTLE surfaces fully. HUMMING, it hovers a few feet above the sand like a huge, metallic wasp.

AHPOSSNO turns to Cathy.

AHPOSSNO

It's time.

CATHY

You're going to bring another slave ship.

AHPOSSNO

You will be free. You will be with me.

CATHY

Don't do this. You've seen our life here --
our hope -- our chance at happiness. Don't
let them take that away.

AHPOSSNO

I'm a soldier. I have my mission.

CATHY

Stay here! Live with us!

He shakes his head.

CATHY

Tell the Overseers not to come. Tell them
we're all dead.

AHPOSSNO

I can't change who I am.

CATHY

Neither can I. This is as far as I go.

AHPOSSNO

If you stay, you'll be rounded up like the
others.

CATHY

Don't you see -- I can't be free if others
are slaves.

They look into each other's eyes -- the gulf between them
is insurmountable.

GEORGE (O.S.)

Ahpossno!

Cathy and Ahpossno turn to see George coming over the dune.
He holds the crystal octagon of his Serdso.

GEORGE

You and I --

(holding up his Serdso)

(MORE)

GEORGE (CONT'D)

For this.

Ahpossno looks at George a beat then shakes his head.

AHPOSSNO

Keep your life. I don't want it.

GEORGE

You're afraid? Or does the Chekkah have no honour?

George tosses the Serdso at Ahpossno's feet. Cathy moves between George and Ahpossno.

CATHY

No, George! He'll kill you!

George grasps Cathy's head in both hands, pressing the nerves under her ears. Blacking out, Cathy falls to the sand. George faces Ahpossno.

GEORGE

Well...?

Ahpossno considers, then takes a fighting stance. He and George lock eyes. George charges. Ahpossno blocks his assault. There's flurry of kicks and punches. The two separate.

ON GEORGE

a trickle of pink blood runs from his mouth.

ON AHPOSSNO

focused. Untouched. Now he charges.

WIDE

As the two meet like battling stags. George is hit hard, but some of his blows also connect. The fight is fast and furious until again they separate.

ON GEORGE

panting, hurt.

ON AHPOSSNO

also breathing hard. His eyes hard as flint, he will go in for the kill. He springs.

WIDE

Ahpossno drives George back, relentlessly kicking. George staggers, taking one blow after another, connecting with just a few of his own. Ahpossno gives a karate-like YELL. Then with a dazzling combination of kicks and punches, Ahpossno sends George reeling onto the sand.

CLOSE - ON GEORGE

semiconscious, the sand sticking to the blood on his face.

AHPOSSNO Stands over George, ready to give the coup de grace. SIRENS are heard. Ahpossno turns.

HIS POV - TWO SHERIFF'S FOUR-BY'S

barrel toward them over the dune.

AHPOSSNO looks back at George.

AHPOSSNO

You owe me your life. I will take your
soul.

He scoops up George's Serdso and runs to his ship.

AHPOSSNO

(calling to the ship; in
Tenctonese)

Otkroy. Otkroy.

A shuttle door opens with a pneumatic HISS and gangway lowers. Ahpossno hurries on board as:

The SHERIFF'S VEHICLES stop in a cloud of dust. Sikes and the Sheriff leap out of one. Two deputies scramble out of the other. The Sheriff and his deputies pull their guns as:

SIKES runs to George.

SIKES

George...!

The air VIBRATES with the DRONE of the shuttle's engines.
Sikes looks over as:

The SHUTTLE starts to lift-off.

The SHERIFF AND HIS DEPUTIES empty their guns at the craft,
but:

The SHUTTLE continues to rise.

SIKES pulls out:

INSERT - AHPOSSNO'S JAMMING DEVICE

SIKES aims it at the shuttle. The device emits its high-
pitched WHINE and:

The SHUTTLE falters.

SIKES continues jamming the shuttle. George lurches up.

GEORGE

NOOOOO!

He slams Sikes' arm down. The jamming device is knocked
from Sikes' hand.

The SHUTTLE regains its power and bullets into the sky. In
a second, it is gone.

SIKES furious, grabs George.

SIKES

I had him! I was gonna bring him down! You
know what you've done?!

GEORGE

Yes...

George staggers to Cathy who's coming to.

GEORGE

Cathy... {I'm sorry.} I had to fight him.
He had to take the Serdso.

(MORE)

(CONT'D)

(to Sikes and Cathy)

It's filled with the bacteria.

(beat)

By the time Ahposno reaches the mother ship, he'll be dead. The ship will be contaminated -- The Overseers will think it's this planet...

(beat)

They won't come.

Cathy is relived yet sad -- if she could've changed Ahposno's mind, he wouldn't have had to die. Sikes looks at Cathy, sensing what she's feeling.

INT. FRANCISCO LIVING ROOM - NIGHT

Besides Susan's colourful paint, the room is decorated for Albert's wedding -- with crepe, balloons and Chinese lanterns. A Celinite PRIESTESS faces Albert and May over a waist-high alter on which is a carved wooden boat. Gathered around, Albert and May's friends and family watch.

PRIESTESS

Tonight these four hearts shall be two. In this union, we celebrate the marriage of Celine and Andarko -- the integration of our male and female selves.

The FRANCISCO FAMILY stands together. George weeps with happiness. Susan smiles at him, wiping a tear from his eye.

PRIESTESS (O.S.)

This evening, we are reminded that we cannot live one without the other.

SIKES stands with Grazer and Zepeda.

PRIESTESS (O.S.)

This is not just the joining of two lives -- it is a symbol of our universal marriage. For, in fact, all species are created one -- one in essence, one in destiny.

Sikes looks longingly at Cathy who stands alone. Feeling Sikes' gaze, she turns her eyes to him.

PRIESTESS (O.S.)

We must strive to see the Creator in each of us -- to recognise the Creator in all things. Only thus can we have love and hope. Only thus can we survive.

ON ALBERT AND MAY

PRIESTESS

As part of the marriage ceremony, the bride and groom place their Serdsos -- the symbol of their souls -- in the karabla --

(indicating the boat)

-- the eternal ship -- as they begin their life voyage together.

(turning)

Glenza...

Albert places his Serdso in the boat.

PRIESTESS (to May)

Okiana.

May places hers in. Sikes and Cathy continue to gaze at one another.

PRIESTESS

With the blessing of Celine and Andarko, and the power invested in me by the state of California, I now pronounce you wife and husband.

(holding up her hands in blessing)

{A long and bountiful journey.}

Albert and May touch temples. Their friends flock around them, leaving.

SIKES AND CATHY who tentatively approach one another. Tenctonese MUSIC begins to play. Sikes slowly raises his hand to her temple. His eyes look tenderly into hers. Cathy moves closer. His hand stays at her temple as she kisses him. Together, they remain a picture of the promise of human and Tenctonese love.

FADE OUT

THE END