

THE GARDEN OF EDEN MACHINE

The Screenplay

by

J.G. Wells

FADE IN:

ANNOUNCER (V.O.)

Ladies and gentlemen, the President of
the United States.

The President enters the White House Press Room smiling, obviously
pleased and happy.

PRESIDENT

Ladies and Gentlemen of the Press, my
fellow Americans and to the general
populace of the world, it is my extreme
pleasure to announce to you that today
marks the completion and acceptance of
the worldwide Nuclear Ban Treaty
entered into and agreed upon by all the
nations of the world. It is a great
day, of great historic value, that we
can look to a future void of any fear
of nuclear annihilation...

BEGIN TITLES

Traveling through space at warp speed. A single star is pinpointed
dead ahead. Velocity decreases. The star has a solar system. Pass the
outer planets and their moons. A planet is pinpointed dead ahead.
Velocity continues to decrease. The planet has an atmosphere and is
cloud covered. A continent is pinpointed. It is America. The southern
portion of the continent is pinpointed, then a city (Baton Rouge,
Louisiana), then a house, then the garage beside it. The camera goes
through the wall.

INT. - GARAGE - EVENING

CHRISTOPHER DOUTER, a man in his mid-thirties, is in the garage alone. He swings a pipe at a glass on a workbench, but the pipe bounces off an invisible barrier that surrounds the glass. He tries to break the glass again, but the barrier deflects the pipe. The glass is untouched.

An unusual porcupine looking metallic globe, with thousands of tiny rods protruding from every direction connected to thousands of tiny wires, is conspicuously located beside the glass.

END TITLES

SISSY, Chris' wife, enters the garage through a door from the kitchen holding a baby, JEFFREY, on her tilted hip with two toddlers in tow, MITCH and CAROLINE.

SISSY

Were you up all night again?

CHRIS

Sissy! Come see! It works. You have to come see.

He leads her to the workbench where he swings the pipe at the glass and it is mysteriously deflected away.

SISSY

So what is it? I don't get it.

CHRIS

It repels metal. Here, you try it.

She swings at the glass softly and the invisible barrier deflects the pipe. She taps it repeatedly.

SISSY

That's good honey. Does that mean you can sell it?

CHRIS

No. This is just the beginning.

SISSY

Come to church with us.

CHRIS

No. You know better than that.

EXT. CHRIS' HOUSE - DAY

Chris is standing on his front lawn throwing bolts at it and the bolts are bouncing off an invisible barrier. A NEIGHBOR is standing in the b.g. watching as he aims for the front room picture window and throws a large bolt. The bolt mysteriously stops in midair and is repelled backward. Chris catches it and backs away for another throw.

NEIGHBOR

What are you doing?

CHRIS

I'm testing my electromagnetic shield.
I call it the EMS.

NEIGHBOR

Is it safe?

CHRIS

Sure it is. What could happen?

Sissy walks out of the house, obviously angry.

SISSY

Chris! They just disconnected the
phone. Did you pay the bill?

CHRIS

No. I couldn't. The electricity bill was so high, I didn't have enough.

SISSY

Couldn't you juggle something around?

CHRIS

I did. I just didn't have enough to cover everything.

SISSY

Well Chris, you've got to cut back on that damn magnet thing then.

CHRIS

On my EMS? I'm still testing it.

SISSY

We need a phone. What if something happens?

CHRIS

Okay. I'll see what I can do, but it'll take a little time.

Sissy walks inside, slamming the screen door behind her.

INT. GARAGE - EVENING

Chris is working on a generator. The rear is a large ruffled potato chip looking metal disk with rectangular magnets welded to its peaks and valleys in a zigzag pattern. He encloses it with a housing that has similar magnets welded inside, also in the zigzag pattern.

He tightens the bolts and starts the LOUD GASOLINE ENGINE, shifts the transmission and the shaft between the two bodies begins spinning. A lamp on the workbench, plugged into the generator's outlet, illuminates.

Sissy walks into the garage within a few seconds.

SISSY

What are you doing? We can't hear ourselves think.

CHRIS

I can lower the electric bill if I supplement some of the electricity it uses with this generator. I need to make it more efficient.

SISSY

But the noise. You've got to do something about the noise.

CHRIS

Okay. I'll test it tomorrow.

Sissy leaves the room, and Chris backs away to view his apparatus. He shifts a lever on the engine's transmission, putting it in neutral, and flips a switch. The engine stops, but the generator continues spinning and the lamp stays on.

He examines it from all sides then gets excited and bolts to the kitchen door.

CHRIS

Sissy! Come see. You won't believe it. It's incredible.

SISSY

What? What's all the excitement for?

CHRIS

Look. The generator's still running and you don't hear the engine.

SISSY

So.

CHRIS

So. The magnets are running it. Do you have any idea what that means?

SISSY

It's quiet?

CHRIS

Well, that's one thing, but that's not the important part--

SISSY

It's important to me.

CHRIS

We're gonna be rich. I had no idea this would happen. I'm gonna quit my job and manufacture electricity machines.

SISSY

You're going to what? You just made head engineer. Are you going to give all that work up?

The generator begins vibrating.

CHRIS

I told you. We're gonna be rich. These things will sell like crazy, but I'll need help.

SISSY

You need help all right.

The generator shakes badly, jumping.

SISSY

Why is it doing that?

He steps closer and examines it.

CHRIS

The rpm's are increasing.

The light bulb in the lamp explodes. Sissy screams.

SISSY

Turn it off.

CHRIS

It is off. I can't stop it.

The generator jumps fiercely.

CHRIS

Get the kids out of the house!

They run through the kitchen. Sissy grabs Jeffrey and follows Chris, Mitch and Caroline out the front door.

EXT. - OUTSIDE ON THE LAWN - SAME

They watch and listen then jump when a LOUD BANG shakes the house breaking a few windows.

Silence. They look at each other then walk toward the house.

INT. GARAGE - A MOMENT LATER

They find the generator on its side in pieces. The rear housing is ripped apart, and the large metal disk is half way through a wall.

CHRIS

I've got a few bugs to work out.

SISSY

You think?

INT. WAREHOUSE - EVENING

Inside a large warehouse, Chris is working with two young men, TOM and BEN KILMAN, Sissy's brothers. The warehouse is stocked with a dozen crates along a wall by the sliding door. Another wall is lined with machine parts, equipment and tools. The center is open and spacious. A large white clock in the b.g. shows quitting time, 5:00 p.m., above an office visible through glass windows.

They are lowering a generator, about the size of a refrigerator, onto a workbench with an overhead crane run by a small white box of three buttons hung from cable.

CHRIS

This is it, the last one for today. Mitch has his first Tee-Ball game at six, and I can't be late. I'm bringing the drinks.

BEN

How are we supposed to build more generators when we have so many coming in to replace the bearings? We've only got a dozen new ones left, and they'll be gone in a couple days.

CHRIS

I know. It's hard to keep up with the assembly and do repairs too. I can't believe we sold so many in only a couple years. We can't make them fast enough.

TOM

It's time to expand. We need to hire some people to replace the bearings, so we can build more. We need to expand

the sales market too. I studied this stuff in school. We have the capital. We need growth.

CHRIS

You're right. We'll hire some help, so we can build more generators and expand our advertising to... let's say... Houston.

TOM

Houston? Go for L.A., New York, Chicago. Go for the big market. We've got the product. We just need to get it out there. We need to get known.

EXT. HOUSE - MORNING

A moving van is in front of Chris' house. The crew is loading the truck with its contents.

Mitch and Caroline, school age children, and Jeffrey, now a toddler himself, run from the house onto the lawn. Chris and Sissy walk out behind them.

SISSY

Who's riding with daddy?

MITCH

Me.

SISSY

I'll take Caroline and Jeffrey since I have the car seat.

CHRIS

Okay. You gonna follow me?

SISSY

Yes. Let's get going. I'm anxious to get there.

EXT. NEW HOUSE - LATER

A moving van is backed up to their new home, a large two-story southern manor in the middle of a vast tract of land encompassed by forest. The crew is unloading furniture.

Sissy follows Chris across a long white limestone driveway. They drive past a landscaped yard, then park in a double garage. Mitch and Caroline rush from the cars as Sissy frees Jeffrey from his car seat who then runs behind his siblings into their newly built home.

Chris and Sissy walk toward each other smiling.

SISSY

It's beautiful, more than I ever expected.

CHRIS

I know. I never would have imagined it either, and I have a real workshop behind the house. I can work on the EMS again. That's what's really gonna change things.

SISSY

What do you mean?

CHRIS

You'll see.

INT. CAR (STILL) - DAY

Chris is sitting in a car on the long driveway, tightly belted in and revving his engine.

The tires spin and the car accelerates. It stops abruptly fifty yards from the house. The seat belt is stretched tight to hold him. The right rear tire is spinning, and the car is at a standstill. A cloud of white dust is raised behind it. There is nothing visible stopping the car, but it won't go forward.

He exits the car, drives a red stick into the ground beside the driveway, looks up toward the house and smiles.

INT. CAR (TRAVELING) - DAY (SUMMERTIME)

Chris and Sissy are driving through downtown Baton Rouge. The children are in the back seat.

SISSY

How long will you be at the office?

CHRIS

Not too long. Tom's handling the marketing, and Ben has the manufacturing under control. Everything's going fine. I just feel like I should go there every now and then. And Ben told me about a few changes I'm curious to see.

SISSY

Mom said she was packing for Gulf Shores. She'll bring us home on her way out, around five. Caroline and Mike are in town too.

MITCH

Mama! Jeffrey spilled his juice on me. Hand me a rag please.

She opens the glove compartment pulls out some napkins and finds a pistol beneath them.

SISSY

What's this? Another gun? You already have a shotgun, rifles and pistols in that cabinet at home, all of which I don't approve of, and you know it. You don't even hunt, so why in the world do you need another one?

CHRIS

I got it for the car. It's not like it used to be Sissy. We've got money now and people know it. I have a couple thousand in my wallet, and besides, I got a license for it.

SISSY

Your other toys are fine, but these are dangerous with kids in the house. The others are at least locked up, but this is too accessible.

They turn into a neighborhood driveway and park. Sissy's mother, MARION REILLY, her sister, CAROLINE BROCATO, and her brother-in-law, MIKE BROCATO, (holding a bag of pretzels) walk out to greet them. The children rush to their grandmother, say hello then disappear inside.

MARION

Hi. We've been waiting for ya'll.
Caroline has some good news.

CAROLINE

I'm a resident at Southern Memorial.

SISSY

That's great. That's where you wanted it right?

CAROLINE

Yes. I love that hospital. It's near home and I won't have all that driving to do anymore.

Mike walks toward Chris, shifts his head to one side, and they walk away from the crowd toward the street.

MIKE

Is it true, what they wrote about you in the paper?

CHRIS

What do you mean the paper? The New Orleans' newspaper?

MIKE

Yes. There was an article about some kind of force field around your house. Is it true?

CHRIS

Yes, it is. But how do they know?

MIKE

I don't know, but there was talk in my law office about it. If you have something like that, there are people-- and I have to deal with some of them-- powerful people, that would go to great lengths to have it.

CHRIS

I imagine so, but I had no idea it was public knowledge. It's supposed to be a secret.

MIKE

It's not.

SISSY

C'mon ya'll. Let's go inside.

CHRIS

I've gotta get. I'm meeting with Tom
and Ben. I'll see you soon.

SISSY

Okay. Love you.

(whisper)

And get rid of that gun.

INT. OFFICE BUILDING/ELEVATOR - DAY

Chris is in an elevator. He exits and enters a door that reads
Electricity, Inc.

A RECEPTIONIST is behind a big desk.

RECEPTIONIST:

May I help you?

CHRIS

Yes. My name is Chris Douter. I'm here
to see Tom Kilman. He's expecting me.

She announces his arrival and the door to an adjoining office opens.
Tom and Ben walk out.

TOM

Chris. It's been a long time. You
enjoying that country living?

CHRIS

As a matter of fact, it's been great.

They walk into the office. It's huge with a large picture window view
of the Mississippi River Bridge.

TOM

I'm glad you came by. We're going to expand again. The Los Angeles Division is maxed out. Export costs exceed the price of a plant closer to New York. By the way, you know the electric companies are lobbying to make us to release the patent. They're saying we're a monopoly now.

CHRIS

They can't do that, can they?

TOM

Not yet, but that might become a problem.

BEN

Remember I told you about the new versions I designed?

CHRIS

Yea.

BEN

They're different sizes and capacities for the different needs of our customers. They've doubled sales.

Ben hands Chris a brochure that shows five varying sizes of the generator.

TOM

That's right. The new versions, mainly the smaller ones, are why sales have skyrocketed. Now we have generators for anything and everyone.

CHRIS

This looks good. I'm glad to see ya'll take the initiative like this. I

especially like the electric starting system you're using. What gear ratio do you use?

BEN

Twenty to one.

CHRIS

Good. That should keep the motor torque low.

BEN

Thanks. I thought that was rather ingenious myself.

CHRIS

Let's go to lunch. My treat.

INT. CAR (TRAVELING) - LATER

Chris is driving alone. He turns into his long driveway, sees a car parked near the EMS perimeter and stops to watch. Two men are trying to get through.

One turns and sees him, points, then both run to their car. Chris turns his car and speeds away. When he reaches the road, he turns right. The other car follows.

He pushes the gas pedal to the floor, hurries to a median intersection on the left and makes a U-turn.

He races a mile to another median intersection and turns again, toward home. He swerves into his driveway with the other car only fifty yards behind.

The tires raise a swirl of white dust as Chris holds his remote control outside of his window and turns the EMS off. He watches the red stick beside the driveway as he passes it and presses the remote again, then slides sideways to a stop as the car behind hits the EMS and is thrown back with a fierce jolt.

He watches it for movement but all is still, then exits and slowly walks around the front of his car to see his potential assailants.

A man in his underwear only walks from the house behind him with a pistol in his hand.

Chris walks from his car toward his assailants' car.

The intruder behind him raises his arm and aims the pistol at Chris' back, then fires.

Chris grabs his left arm, spins, falls and looks to see what happened. He makes an odd expression at the sight of the intruder in his underwear then crawls to his car, opens the passenger door and climbs on the seat. He retrieves his pistol from the glove compartment.

The left side of his shirt is turning red with blood. He raises his shirt and sees the skin ripped on his side.

The intruder walks toward him.

He scoots to his window and peeks over the door. Chris looks at him oddly again and pauses at the sight. Then he points his gun through the window and yells:

CHRIS

Stop!

The intruder jerks to motionlessness and stares.

CHRIS (Cont'd)

Drop the gun.

The intruder remains motionless, staring, accessing his response.

CHRIS (Cont'd)

Don't do it. Drop the gun.

The intruder raises his arms, takes aim and both guns fire simultaneously. Chris' eyes are closed.

He opens his eyes and the intruder is still standing, aiming at him. They fire again. This time Chris' eyes are squinted to watch the

shot. They miss each other again. Chris' bullet hits the dirt and raises a cloud of dust. The intruder's bullet hits the car door below Chris' hands.

They each fire again. Chris hears the bullet whiz past his ear, in one window and out the open door behind him. It makes him squeeze his eyes closed again.

When he opens them this time, the intruder is laying on his back. Chris exits his door and walks toward the body holding his gun aimed at the intruder. He kicks it, still aiming the pistol at it and notices the intruder's pistol.

CHRIS (Cont'd)

That's my gun!

He picks it up and accidentally fires another bullet into the body causing it to jump. Chris falls backward in horror dropping both pistols. Then in anger, he yells at the intruder.

CHRIS (Cont'd)

You bastard. Why'd you do that?

(beat)

What the hell am I gonna tell Sissy?

His expression changes from sickly to inquisitive.

CHRIS (Cont'd)

How the hell did you get in?

He moves closer to the body and examines it. Blood flows from the wound into a dark pool on the ground. He turns his head and holds his mouth as his body heaves then gasps for air. With renewed determination, he opens the intruder's mouth and looks inside.

CHRIS (Cont'd)

No fillings. No metal. You took off all your metal and just walked through didn't you. You son-of-a-bitch.

Marion's grey Cadillac turns into the driveway and stops behind the intruder's car. Mitch and Caroline exit the rear as does Sissy from the front.

Chris jumps up, jogs to his car and turns the EMS off.

CHRIS (Cont'd)

No! Sissy, get the kids in the car.

SISSY

What's the matter?

CHRIS

Get the kids in the car!

SISSY

Mitch! Caroline! Get back in the car!
Chris, what's going -- Is that blood?
Chris, you're bleeding. What happened?
Whose car is that? What are those men--
Are they dead?

Marion exits her car and walks to Chris and Sissy.

MARION

What's wrong?

CHRIS

They tried to kill me. They were trying
to break in when I got home. There's
another one over there. He shot me.

SISSY

I'm going to call the police.

CHRIS

No. I'll do that later. Marion? Can
they go with you? I don't want them
here for this.

MARION

Well, yes. I suppose so.

CHRIS

Sissy, pack a few things and ya'll go to the beach with her. I wanna make sure everything is safe here before ya'll come back. Here's some money.

SISSY

But Chris--

CHRIS

I don't want the kids here Sissy. Take them and go. I'll be all right. I'll call the police.

SISSY

But you're bleeding. You need a doctor.

CHRIS

No. It's not that bad. The bullet only cut me. See. He shot too far to the left.

(looking back)

It cost him too.

SISSY

Chris. I don't want to go.

CHRIS

Sissy please. I'll be all right. I need to make sure you and the kids are safe.

MARION

Sissy. I think he's right. With all of this... I think ya'll should come with me. We'll call when we get there.

SISSY

Okay. I'll get our stuff. But Chris, you... Are you going to be okay?

CHRIS

Yes. I promise. They caught me off guard, but that won't happen again. Call me as soon as you get settled in at the beach. I'll call Ronnie to come help me.

SISSY

I don't like this Chris. I don't like it one bit.

INT. LIVING ROOM - DAY

Chris is in his living room, alone, watching television. The door and windows are wide open. A breeze swings the WIND CHIMES on the porch.

Chris rises and quickly walks to the door, watches the driveway a moment then strolls to the kitchen, glancing over his shoulder for another look, and fixes a soda. He walks back to the door, pauses then takes his seat on the sofa and surfs the channels.

The bushes in the garden RUSTLE and Chris leans forward to look through a window. He turns the television off, walks out to the porch, sits in a rocker and waits.

A car turns into the driveway. Chris smiles broadly, springs from his seat, sets his drink on a table and steps in the door. He turns off the EMS by pressing a few buttons on a wall panel then steps out again.

The car stops on the driveway in front of his house. RONNIE BURROUGH and his family, his wife RACHEL, and his children, RONNIE JR. (7 years old) and REGINA (6 years old), get out and walk toward the house. Chris walks down the steps to greet them.

CHRIS

Finally. It's good to see you.

Chris extends his hand to shake. Ronnie takes it and pulls Chris to him. They hug.

RONNIE

Come here you fool. It's been too damn long. Why haven't you called or come by for so long?

CHRIS

Wrapped up in my work I suppose.

(to Rachel)

Speaking of which, you gonna let him come to work for me?

RACHEL

I don't know. That's why we're here, isn't it? To decide.

CHRIS

I really need ya'll Rachel, but let me put it this way. Do you like this house behind me?

RACHEL

Yes. It's beautiful.

CHRIS

It faces south. You see that big open space over there to the west of it?

RACHEL

Yes.

CHRIS

Imagine another one just like it right there just for you. How would you like that?

RACHEL

That would be nice, but Ronnie says you need him here because you've been having trouble. He said you got shot. I've got my kids to think about you know.

CHRIS

I know you do, and so do I. That's exactly why I need ya'll here to help me. More than anything, I need people I can trust, and there's nobody I trust more than ya'll. We're gonna make this place as safe as any can be, so you really won't have anything to worry about. Let me show you phase one.

Chris jogs to the house, steps inside and turns on the EMS then returns.

CHRIS

Come with me.

He leads them to the red stick.

CHRIS

Now be careful, but try to go forward. You can't, but give it a try.

They take a couple of steps then stop and reach out to feel what it is that's holding them back.

RONNIE

Is this the force field?

CHRIS

Yea. I call it the EMS. What do you think?

RACHEL

It feels strange. When I put my hand in there, my hairs stand up. I can't really feel anything, but my watch won't go through. And I can feel my belt buckle and all my buttons holding me back. This is weird.

RONNIE

How does it work?

CHRIS

It's an electromagnet, which is simply a magnet created with flowing electricity. Everybody's seen one. Did you ever do that experiment in school where you wrap a wire around a nail then attach the wire to a battery and the nail becomes magnetized?

RONNIE

Yea.

CHRIS

Well, that's the basis of the idea, but I control the magnet's polarity with a computer. Actually it's two magnetic fields, an outer layer and an inner layer. The inner layer is what makes it hollow, so we don't have its effects inside. That was the hard part. You know how the north and south poles of a magnetic field push each other away?

RACHEL

Yea.

CHRIS

That's opposite polarities. The molecular theory of magnetism says when a nonmagnetized piece of metal comes in contact with a magnetic field, its molecular magnets align themselves in a definite direction. I use the computer to analyze that polarity and apply the reverse in a nanosecond, so it repels the metal instead of attracting it. Isn't that cool?

RONNIE

It is. I'm impressed Chris. I didn't know you had it in you.

RACHEL

What about the schools around here? How far are they, and are they any good?

CHRIS

That's gonna be a problem. I've been thinking about that since all this started. It would probably be better if we hire a tutor and kept the kids here.

RACHEL

I like that idea.

RONNIE

Did the police ever tell you who it was that shot you?

CHRIS

That's another problem. They don't know. None of them had identification and the police said they can't identify them. But you see Rachel, with the EMS and the additions we make to it, this place will be safer than Fort Knox.

RACHEL

What about the churches? Is there a Catholic church nearby?

RONNIE

Chris doesn't go to church. He's an atheist.

RACHEL

What? I never knew that.

CHRIS

There is one close by. Sissy goes there. She says it's a nice one too. And she's Catholic. I'm an Existentialist. That's not gonna affect your decision, is it?

RACHEL

I don't know.

CHRIS

Please don't turn me down. I need you. I need both of ya'll.

INT. KITCHEN - MORNING

Chris and Ronnie are sitting at the kitchen table looking at a plan of the property.

RONNIE

We need a wrought iron fence around the cleared land, right up to the tree line. It'd be good to have dogs too and a surveillance system, cameras at the four corners of the houses that transmit to a central command center.

Ronnie looks up and Chris is staring at him, smiling from ear to ear.

RONNIE

What?

CHRIS

This is great, isn't it, us working together again? As soon as we get all this done, we'll get the girls and the kids home from the beach and, well, it just can't get any better than that can it?

RONNIE

Yea, Chris. This is pretty cool. Now, we're gonna need more people, someone to handle the dogs--

CHRIS

My brother, Kenny!

RONNIE

My thoughts exactly. And we'll need three more to watch the cameras around the clock.

CHRIS

I wonder if George, Jon and Ernie would do it? Wouldn't it be great, to have the band together again. I'll build a music studio out back. They'll all need houses too. Yea, this is getting better by the minute. I haven't seen those guys for two years or more. Man, nothing can stop us now.

EXT. MONTAGE - DAY

A) Two large houses construction on either side of Chris' house,

B) an Olympic sized swimming pool behind it

C) and a half dozen one-story homes a short distance behind that with paved streets,

D) the fabrication of an eight-foot wrought iron fence around all of them near the tree line

E) and the installation of surveillance cameras on tall support poles,

F) the erection of a lighting system similar to that of a baseball field

G) and the assembly of a playground beside the house to the east of Chris' house. The playground has the usual things and a special one. The airplane ride: One passenger airplanes with huge rudders the kids can push one way or the other to go higher or lower as they spin. They hang from cables at the end of poles which extend away from a center pole.

INT. HOUSE - EVENING (FALL)

Chris and Ronnie are sitting on the front steps of his house. KENNY DOUTER, GEORGE SCHAFFER and JON ROUX are sitting in rocking chairs on the porch. Everyone has a beer.

CHRIS

I hope Sissy likes it.

RONNIE

I'm sure she will. It's beautiful. Besides, you told her all about it when we were there.

CHRIS

She wasn't too happy about our situation though. The kids start school soon, and she has to find a tutor that'll come every day. But I have one ace up my sleeve; I didn't tell her about the pool. That'll be a good surprise.

KENNY

That sure is a fine pool. I went for a swim today.

CHRIS

I finished my project. We're gonna test it tomorrow morning.

JON

What is it?

CHRIS

You'll see. Tomorrow.

Two cars turn into the driveway gates as the sun sets behind the trees. Chris picks up a phone and presses a button.

CHRIS

Ernie. Turn the lights on.

The waning light abruptly changes as the huge bulbs surrounding the property flash on.

Chris and Ronnie rise and walk out to meet the girls. Ronnie goes to Rachel's car and Chris goes to Sissy's.

CHRIS

Hi. How was the trip?

SISSY

Long. A five hour drive is tough.

Sissy gets out, hugs Chris and kisses him. Caroline exits the passenger side and Mitch exits the back door. They both run to Chris.

MITCH and CAROLINE

Hi daddy. We had so much fun.

SISSY

Would you get Jeffrey out of his seat please? Look at this place. It's like a subdivision.

CHRIS

How do you like it?

SISSY

I like the lights. It looks like FIELD OF DREAMS.

RONNIE

I'm gonna show Rachel the house.

CHRIS

I wanna show you around.

SISSY

I saw the fence coming in. I suppose those are the cameras you told me about?

CHRIS

I have a surprise for you.

SISSY

What?

CHRIS

Come see. We'll get your bags later.

KENNY

We'll get the bags.

SISSY

Hi Kenny. Hi guys.

ALL AT ONCE

Hello. Welcome home.

Chris and his family walk between his and Ronnie's house to the backyard and the swimming pool.

SISSY and THE KIDS

Wow!

MITCH

Look how big. Mama, it's bigger than the pool at the hotel.

CHRIS

You see that section separated by the wall?

SISSY

Yea.

CHRIS

It's heated.

CAROLINE

Dad? Can we go swimming?

CHRIS

Sure.

The children run into the house. Chris and Sissy walk toward the houses behind the pool.

INT. KITCHEN - MORNING

Chris and his family are at the table finishing breakfast.

SISSY

It's so nice to be back home.

CHRIS

I have something else to show you.

SISSY

What is it?

CHRIS

I call it the EmU. It's an acronym for electromagnetic utilizer. It uses the earth's magnetic field to levitate and maneuver.

SISSY

You mean it flies?

CHRIS

Well, it's really levitation, but yea.

MITCH

I wanna see.

CHRIS

It's all right with me. Let's go.

The family walks to the back door. Ronnie and Jon are sitting on the pool furniture.

CHRIS

What are ya'll doing?

RONNIE

You said you were gonna show Sissy the big secret. We wanna see.

Kenny is in a clearing behind his house training his four Dobermans. One after the other they jump up to and down from a five-foot

platform, through a series of hoops three feet high then viciously attack a dummy hanging from a tree. He calls them off and they return to their starting point.

CHRIS

Look at that. Kenny has those dogs literally jumping through hoops.

SISSY

They look like killers.

RONNIE

They are. They're supposed to be.

CHRIS

Let me call him.

Chris whistles loudly then calls out:

CHRIS (CONT'D)

Kenny. We're gonna see the EmU. You wanna come?

KENNY

Yea. Hold on a second. Apollo, Zeus, Mercury, Hercules. Heel boys.

All four dogs run to his side, two to the left and two to the right.

CHRIS

I want a picture of that.

KENNY

(pointing)

Inside boys.

The dogs run toward their fenced pen. Kenny pushes a button on a remote control, and the pen gates swing open. The dogs run in. Kenny,

walking toward the shop, pushes another button and the gates swing closed.

CHRIS

Damn son, you're good.

KENNY

Thanks. We finally get to see the big secret, huh?

CHRIS

Yea. Let's go in.

Chris unlocks the door knob, then a deadbolt, then a padlock and flips the light switch after entering. The door opens left against the wall.

To the left is a wall of shelves filled with machine parts. Half of the back wall, a remote-controlled garage door, is lined with tall red tool boxes.

To the immediate right is another, but shorter, worktable with lamps, telephone, T.V., an elaborate computer system and a shelf above it all lined with books.

The right wall is lined with a long worktable that has two of the four fluorescent light fixtures above it. On the worktable is a small plexiglass box framed with tubing. Inside the box are cameras mounted front and rear with a microphone and a speaker on top.

Beside it is the control panel with buttons, a lever, two knobs and most discernable are the small monitors on each side of the controls.

Chris stands in front of the panel, flips a switch and it lights up.

A button on the panel opens the large door to their left. The lever pushed lifts the box slightly above the worktable.

RONNIE

What the hell? Oh. Sorry kids.

CAROLINE

That's okay Mr. Ronnie.

JON

What makes it go up?

KENNY

Chris? What have you done?

CHRIS

I call it the EmU. It's repelling the Earth's magnetic field just like the EMS. Watch this.

Chris pushes the small lever and the EmU moves forward toward the open door. The left monitor shows the light outside growing across the screen. It exits the shop and he turns the knob marked ALT. Both monitors, front and rear, show it rising above the trees.

Chris releases the lever, and it springs back. The EmU stops in midair. He turns the knob marked DIR. The EmU turns and everyone sees Baton Rouge in the distance ahead.

SISSY

Chris. This is amazing.

CHRIS

Thank you. I told you I had some ideas.

He pushes the lever again and the monitors show its rapid acceleration. Only the horizon is clear. The tree tops are a blur. A digital speedometer registers decimals.

RONNIE

Chris? What's with the speedometer?
What is that?

CHRIS

That's mach speed. It's calibrated to the speed of sound, 770 miles per hour.

JON

So you're going something like... six hundred miles per hour?

CHRIS

I'm staying under one so it doesn't create a sonic boom. I don't want to be noticed.

MITCH

Can I fly it daddy?

CHRIS

No son. You're not quite old enough yet.

KENNY

Hey Chris. Dianne's supposed to come for a visit in a couple weeks. I wanna have a crawfish boil for her, all right?

CHRIS

Yea. That sounds great. She's flying in from Connecticut? How long has it been since you've seen her?

KENNY

Three years. I can't believe she's ten already.

INT. BEDROOM - DAYBREAK

Chris and Sissy are asleep in their room. GUNFIRE from outside wakes them. Chris jumps from bed and runs to the window.

SISSY

What is it? It sounds like guns.

CHRIS

It is. There's two guys standing out there shooting at the EMS with machine guns. Another one is behind them with a video camera. I'm going to the control room.

SISSY

I'm going check on the kids.

Chris rushes out as Sissy gets up and goes a different direction through the hall.

EXT. - BACK YARD - MORNING

He runs out his back door toward the middle house behind his and sees Ronnie and Kenny doing the same.

KENNY

Who the hell is that?

CHRIS

Somebody's testing the EMS.

RONNIE

What are you gonna do?

CHRIS

I don't know.

INT. - CONTROL ROOM - SAME

They burst in the converted bedroom. The lighting is dim. George and ERNIE stand behind Jon looking at the monitors--against the front

wall--over his shoulder. A tall gun cabinet with automatic rifles and fancy pistols is to their left.

As they watch, the men stop shooting, but the one behind them directs their aim, and they begin again.

GEORGE

(taking a pistol from the gun cabinet)

I'm going out there?

CHRIS

Okay, but remember, you can't shoot out, just like they can't shoot in. You know where the perimeter is.

ERNIE

I'm going too.

CHRIS

If they get in, they won't have any metal. You can shoot them then, but don't miss, and don't kill them.

George and Ernie run out then appear on the monitors and stand. The shooting stops, but the intruders take aim at George and Ernie and begin again.

CHRIS

George is drawing their fire. Those guys are gonna shoot themselves.

Just then one man jerks to the side, obviously hit by a ricochet. The other shooter stops, then all of them run to the fence, climb it, get into a waiting car and speed off.

CHRIS (Cont'd)

Ha! I told you.

JON

What the hell was that?

CHRIS

They were taping it, either getting evidence or proof for somebody.

Sissy bursts in the door with the children in tow.

SISSY

You son-of-a-bitch! Why the hell did you run off and leave us like that?

CHRIS

I had to group with the guys to figure out what to do.

SISSY

What to do? What to do? I'll tell you what to do. Don't you ever leave me like that again. The kids were scared to death. Hell, I was scared to death. That's why you have this so-called security team, isn't it? Chris, I'm warning you; we can't live like this.

She leaves slamming the door behind her.

KENNY

She's pissed.

CHRIS

She's a strong-minded woman.

EXT. FRONT YARD - LUNCHTIME

Chris, Sissy, Ronnie, Rachel, George and Jon are sitting around a long table with a huge pile of steaming hot boiled crawfish on it, potatoes, onions, corn-on-the-cob, and beer.

Kenny and the children, including his daughter, DIANNE DOUTER, are on the playground. Kenny is cranking a big wheel on the airplane ride. The kids are spinning round and round flying up and down over his head.

JON

I'm going to bring Ernie a platter of crawfish. The poor slob got the bad shift this time.

RONNIE

Hey Chris. Look around. It looks like you got your island paradise.

CHRIS

Yea. I suppose it does.

SISSY

What do you mean?

RONNIE

When we were kids, Chris always said he was gonna grow up and own an island paradise and sail the seas like pirates used to do.

CHRIS

And Ronnie was gonna be an astronaut and go to the moon one day.

RONNIE

You know, I still have that dream. It's almost like a nightmare sometimes.

SISSY

What dream?

RACHEL

He dreams he's on the moon surrounded by people. He can hear them talking, but he can't talk to them.

RONNIE

I figure I'm in a spacesuit. The strange part is, the sun comes from behind the Earth, and I can feel its warmth. I can jump real high, probably because of the gravity, and almost touch the light. I think it's a vision of God. Speaking of which, why haven't you converted this fool?

SISSY

Our belief takes faith. Chris has no faith. He only believes in proof, and I can't prove it to him. He's a good man, but he only believes in life, not life after death.

RONNIE

I'll prove it to him.

CHRIS

How?

RONNIE

I don't know yet, but I will. If it takes the rest of my life, you will believe.

RACHEL

These crawfish sure are spicy.

CHRIS

Kenny knows how to cook crawfish.

RONNIE

(looks at kids)

That's good astronaut training Kenny's giving them too.

A loud CRASH at the front gate raises everyone's head. A rough terrain vehicle at the gate backs away then rams it again and the gates swing open. The vehicle races in and turns toward the playground.

GEORGE

I'm going get your gun.

SISSY

Chris! The kids!

CHRIS

It's okay. They're in the EMS.

Kenny watches the RTV a second, then stops the ride. He lowers the airplanes with another wheel and pulls the children from them.

KENNY

Run to the house.

DIANNE

(pausing)

Dad!

KENNY

Go! Run!

The RTV stops and four men jump from it.

Kenny turns toward the dog pen, pushes a button on his remote and turns to face his attackers. They run through the EMS. Kenny punches one, and another grabs his neck from behind. The other two continue after Dianne and Mitch, the last ones pulled from the ride.

As Kenny struggles with the man holding him, the other pulls a pointed object from behind and stabs Kenny.

Chris and Sissy run toward the children with Ronnie and Rachel right behind. Sissy reaches Caroline and Jeffrey. Ronnie and Rachel take Ronnie Jr. and Regina and hurries them toward the house.

The dogs run past Chris without making a sound except for the PATTERN of their paws on the ground. Just as the two, chasing Dianne and Mitch, are getting close, the dogs reach them first. Apollo and Mercury bring both of them down.

Chris leads Mitch and Dianne toward the house then gives them to Ronnie.

CHRIS

I'm going to help Kenny.

Kenny's attackers let him drop to the ground and turn toward the house. Before they take a step, Zeus and Hercules jump through the air and tackle them.

The first two intruders manage to stab Mercury and are struggling with Apollo when George appears with pistols in each hand. George shoots the man standing over Apollo as he is about to stab the dog. The man on the ground, covered with cuts and blood, rears back to throw his knife, but George is too fast and puts a bullet right in his forehead then throws the second pistol to Ronnie.

Chris passes Zeus and Hercules, who are tearing away at their screaming victims, and lifts Kenny's head to his lap.

CHRIS

How bad is it?

KENNY

I don't know. It hurts like hell though.

CHRIS

Somebody call an ambulance! Damn Kenny, I'm sorry. I'm so sorry. I'll quit. I'll give it to the government.

KENNY

Don't you dare. It's too important.
Promise me, you won't quit.

The screaming stops. The growling continues.

KENNY (Cont'd)

Don't worry. I'll be all right. But
don't ever quit. Promise me.

CHRIS

Okay. I promise. Now we need to get you
to the hospital.

JON

(arriving)

Is he all right?

CHRIS

Get the car and get Ronnie to help you
take him to the hospital. I've gotta
stay with the kids. Are those two done
for?

JON

Yea. Ugh. It's disgusting.

KENNY

That's my boys.

INT. KITCHEN - EVENING

PHONE CONVERSATION - INTERCUTTING - KITCHEN/HOSPITAL

CHRIS

Good. I'm so relieved. I got a Vet here. Mercury didn't make it, but don't tell Kenny. It'll just upset him.

RONNIE

Oh no. He's been asking too.

CHRIS

They used hard plastic knives, and none of them had any metal. I asked the paramedic, and he said it looked like they had their tooth fillings removed. That's how they got through the EMS. The police came, and the ambulances took the bodies away. What the hell are we up against Ronnie?

RONNIE

I wish I knew, but whoever that was they went to --

Sissy opens the door and holds it as she speaks.

SISSY

Chris. I'm taking the kids and leaving. We can't live with this.

CHRIS

What? No. What do you mean? Ronnie, call me back. Sissy says she's leaving. I'll see you soon.

INT. LIVING ROOM - EVENING

Chris enters the living room where the children are waiting and the bags are packed.

CHRIS

Wait! You can't. Ya'll won't be safe.

SISSY

Won't be safe? Do you realize what just happened? Someone tried to kidnap our children, and you killed them.

CHRIS

Sissy, You and the kids won't be safe anywhere except here.

SISSY

Then you have to give that thing up. Let the government have it. Get it out of our lives, then maybe we'll be safe.

CHRIS

I can't do that. Then none of us will be safe.

SISSY

Then I'm out of here. But listen, I want you to know... I love you. I do. This has nothing to do with that, but I can't stay here with this sort of danger. Do you really expect me to let it go on?

CHRIS

But Sissy, it's too late. You won't be safe anywhere except here with me, where I can protect you.

SISSY

I'm sorry Chris. I can't. You have your convictions, and so do I. We'll be at my mother's.

CHRIS

Wait. I'll drive you.

INT. WORKSHOP - DAY (WINTER)

Chris is seated on a tall stool working on the computer. Ronnie is sitting beside him thumbing through a book. The EmU and its control panel are not there.

RONNIE

What is this gibberish?

CHRIS

Symbols. They represent elements of the equation. Each has its own definition, so instead of using the long drawn out definitions, they use symbols.

RONNIE

Where's Einstein's theory of relativity?

CHRIS

Look in the index.

Chris is designing an blueprint of what appears to be a car without wheels with a CAD program.

RONNIE

This is interesting. So mass increases with speed?

CHRIS

That's what he says, but it's only a theory. There's a difference between a theory and a law.

RONNIE

What do you mean?

CHRIS

A law is scientifically proven to be fact, like Newton's laws of motion or Boyle's law of gases or Clausius' law of the universe.

RONNIE

What's that?

CHRIS

It's called Entropy. It says that everything happens randomly. It's known as the law of chaos. If you drop a handful of sand, it doesn't form a sand castle. It forms nothing. That's the law of the universe. Everything is chaos.

RONNIE

Speaking of chaos, what did Sissy say?

CHRIS

She won't come back, unless I get rid of it.

RONNIE

It's been six months. I thought she would have gotten over it by now.

CHRIS

She's stubborn. She always has been.

(saddened)

I'm in a catch 22 situation. I do this for my family, to provide the best future for my kids, but it's what's torn us apart. I do it so they'll be safe, but it brought the danger.

RONNIE

(his hand on Chris' shoulder)

I know it's hard, and I'm sorry to see you go through this. I know I couldn't take it either. Why don't you fly the EmU over there again? Check up on them.

CHRIS

Yea. I need a break. Let's go to the control room.

Chris shuts the computer down then turns the light off.

They walk past the pool toward the center house. The EmU appears from above facing them.

GEORGE (V.O.)

Hey you guys. What are ya'll doing?

RONNIE

Chris is gonna fly the EmU over to see Sissy and the kids.

GEORGE (V.O.)

Cool. I'll get some company for a while. It's boring as hell in here.

INT. CONTROL ROOM - DAY

George is seated at the EmU control panel against the opposite wall.

GEORGE

Here have a seat. What ya'll been doing?

CHRIS

I was supposed to be working, but I ended up teaching Ronnie the laws of physics.

RONNIE

Not that I understood it all, but it's interesting, especially that law of the universe.

GEORGE

You flying into Baton Rouge?

CHRIS

Yea.

GEORGE

I just checked the grounds and roads. There's no mischief `round here.

CHRIS

Good.

Chris spins the attitude knob, and the monitors show it zooming up over the tree tops. He turns it toward the city, and pushes the throttle lever. The EmU bolts across the sky and reaches the city in seconds. He slows it then guides it carefully over the roof tops, below power lines and between trees. He guides it to Marion's House. A long black Cadillac is parked behind Marion's grey one.

CHRIS

Damn. They have company. I'll wait on the roof.

Chris maneuvers the EmU over the house and slowly turns its direction. The children are on a swing set in the backyard. Chris smiles as he watches them play, turns up the speaker volume and hears their CHATTER through the WIND.

CHRIS

Look at them. They look so happy. It's almost disturbing to see them that happy and not be here at home.

RONNIE

Yea, but at least they are happy.

CHRIS

That's just gonna to make it harder to
convince `em to come back home.

Chris turns the EmU's direction, panning the neighborhood. Trees are swaying. The street is deserted. And a movement below catches Chris' eye. He turns the camera angle down and sees someone behind the wheel of the black Cadillac.

He zooms the lens and focuses on a man looking around and biting his nails.

CHRIS

Hey. Look at this. I don't know who
that is.

Chris turns the EmU back toward the swing set and sees two men holding Sissy and Marion walking toward the children. One lets Sissy loose and grabs Mitch. Sissy is in a crying rage and hits him, but the other man lets Marion go and grabs Sissy. Her cries emanate from the speaker.

CHRIS

Oh shit. They're taking Mitch.

GEORGE

No.

RONNIE

Chris! Do something.

CHRIS

What? I can't do a damn thing from
here.

The man holding Mitch crosses the yard, goes through the gate.

EXT. MARION'S DRIVEWAY - DAY

He takes Mitch into the back seat of their car.

Sissy is bent in pain, because he's holding her arm behind her, but she's kicking and screaming the whole way.

He lets her go then steps back toward his car and pulls a gun from his coat. Oops, too late. She kicks his balls.

MAN WITH GUN

Ow. ow. ow.

He waves his gun for her to stop, but she nails him again. He regains control and aims the gun at her. Pissed.

MAN WITH GUN

You tell him. Ow.

Sissy walks right up to his gun.

SISSY

What are you gonna do? Shoot me? You hurt that boy, and you'll never get what you want. You're family will die. You're parents and all you're friends'll die, then you'll die. I swear it.

MAN WITH GUN

Damn lady, just tell him what we want, and don't call the cops; we'll call you.

He backs away toward his Cadillac rather unsteadily, and it backs out of the driveway with Sissy running after it screaming and crying. She follows it to the street where it peels off.

Chris flies the EmU down behind her.

CHRIS

Sissy.

SISSY

Chris! Thank God you're here. They took Mitch. They took my baby. Call the police.

CHRIS

No. Don't call the police. They'll get him killed.

SISSY

Chris. Don't say that.

CHRIS

Get the kids, and ya'll come home. I'll get him back.

SISSY

But Chris--

CHRIS

You have to trust me. I'll get him back, but don't call the police, just come home. I've gotta go. I'll see you soon.

The EmU starts up.

SISSY (O.S.)

Be careful.

Chris pushes the throttle and jumps over the houses to the boulevard. He finds the black Cadillac turning toward the interstate.

CHRIS

George. Get two rifles and three pistols with shoulder holsters ready. Ronnie, call Jon and Ernie. Get them here quick.

RONNIE

Chris. What are you doing?

CHRIS

I'm gonna get my son back.

RONNIE

I think you should call the police?

CHRIS

Hurry! Do what I said. Now!

Ronnie goes to the phone and places the calls.

GEORGE

Okay Chris. Ready.

CHRIS

Go get the Mercedes.

RONNIE

They're on their way.

CHRIS

Here. Take over. Follow that car, and don't lose them.

Chris opens a drawer and takes out a cell phone and a pocket knife then straps on one of the shoulder holsters. Jon and Ernie rush in the room as Chris turns the EMS off.

JON

Is Mitch all right? What happened?

CHRIS

You see that car down there?

JON

Yea.

CHRIS

They've got Mitch, and they're coming our way. We're going to get him. Here, take this. Strap it on. You and George are coming with me. Ernie, bring the speaker phone closer. We'll call in a few minutes. Let's go.

INT. CAR (TRAVELING) - DAY

Chris is driving. The trees outside his window are a blur. Jon is beside him, staring at him.

CHRIS

Call Ernie. Put him on the speaker, so I can talk to him.

ERNIE (V.O.)

Hey. Where are you guys?

JON

We're on our way to the interstate. We ought to be there soon.

ERNIE (V.O.)

They just passed our exit.

CHRIS

Ronnie. Can you hear me?

RONNIE (V.O.)

Yea.

CHRIS

Don't lose them, okay?

RONNIE (V.O.)

Don't worry. I got `em.

CHRIS

Ernie. Turn the EMS back on, but keep an eye out for Sissy. They should be on their way home.

Chris negotiates his way through a small village, runs a red light and flies around a Sunday driver. He enters the interstate so fast that George and Jon are holding on through the turn.

JON

Chris. We won't be any good to Mitch if we get in an accident.

CHRIS

Okay. You're right. I'll be more careful.

ERNIE (V.O.)

They just went north on I-55.

JON

We're on the way.

EXT. HOUSE - DAY

Sissy pulls in the driveway and slowly rolls the car past the red stick then parks in front of the house. She and Marion lead Caroline and Jeffrey into the house. Rachel comes from hers and follows Sissy inside.

INT. CONTROL ROOM - DAY

SISSY

(entering)

What's happening?

ERNIE

Ronnie's following them. Chris, George
and Jon are after them.

SISSY

There's the car. Oh! My baby.

CHRIS (V.O.)

Is that you Sissy?

SISSY

Chris. Where are you?

CHRIS (V.O.)

We're on I-55. Ronnie. How far are they
ahead of us?

RONNIE

You should be getting close. They're
playing it safe, going the speed limit.
The other cars are passing them like
they're standing still.

CHRIS (V.O.)

I see a truck up ahead.

RONNIE

I see one behind us, but I don't see
you. Wait. They're getting off at the
Kentwood exit. They're going east.

CHRIS (V.O.)

Stay with them.

INT. CAR (TRAVELING) - DAY

Chris exits at Kentwood.

GEORGE

You shouldn't get too close yet. They might see us. Ronnie can follow them.

CHRIS

Okay. Ronnie. What are they doing now?

RONNIE (V.O.)

They just turned left on a narrow road. There's a sign at the intersection that says strawberries. They're going up the road still. There! They pulled into a driveway. They're getting out of the car.

SISSY (V.O.)

There's Mitch. There's my baby. Oh look, they're pushing him. Those bastards. He's crying.

RONNIE (V.O.)

I'm hiding in the trees, so they can't see me. I'll wait for you here. But, what are you gonna do when you get here?

CHRIS

I don't know.

EXT. FOREST - DAY

Chris, George and Jon are hiding behind trees and shrubs watching the house through the timberland. It's an old Acadian style house, on brick pillars. The EmU is behind them. George and Jon have the automatic rifles. Chris is whispering in the cell phone.

CHRIS

This is the plan. I'm gonna get on the EmU. Ronnie. You take me up and over to their chimney. We'll see if we can hear them. Then we'll go check the back rooms for Mitch. I just hope he was crying enough, so they put him in the back. George and Jon. If ya'll hear any shots, come a running.

They nod and Chris straddles the EmU. It lifts him over the trees and moves forward to the house. They stop at the chimney. Voices echo from inside.

VOICE ONE

Is `dis all we got left to eat? I can't eat that crap.

VOICE TWO

You ain't gettin' paid to eat. You're a gun. Now be quiet. I gotta call the boss. We got the kid. You want I should call `em now and--

Ronnie moves the EmU to the back of the house and lowers it to a window.

CHRIS

(whisper)

No. Nothing there.

They move horizontally to another window.

CHRIS

No.

They turn the corner and go to another window. Mitch is on the bed, face down with his hands tied behind him. Chris takes out his pocket knife and cuts the screen. Mitch looks up to see what the NOISE is and smiles. Chris puts his finger to his mouth then continues cutting the screen. The bedroom door is closed.

After folding the screen down, Chris inserts the knife through the crack between the window frames and tries to wriggle the lock open, but it's painted tight. He pockets the knife.

Mitch moves a chair to the window with his foot and tries to turn the lock with his chin, but he can't.

Chris explains to Mitch with his hands: Turn around. I'm going to break the glass. Mitch nods and turns his back to his father.

He takes his pistol from its holster and waving the barrel side to side vigorously breaks the glass and its wooden cross frame. He grabs Mitch from behind and pulls him through the window, but his shoe hangs up on the metal window tab. Chris struggles to pull him free, but it won't come loose. He leans forward and pushes the shoe off the tab with the barrel of the gun as the door opens.

The man that took Mitch is standing there. He reaches in his coat for his gun as Chris lifts his and fires again and again without stopping. The force pushes the man back out of the room. Chris wraps his arms around Mitch and screams:

CHRIS

Go!

In an instant, they're above the house. There's GUNFIRE below. George and Jon come out of the trees with both of their rifles blazing at the house. Chris whistles and they look up.

CHRIS

I got him.

GEORGE

Yahoo!

And they open fire again, spraying the house with hundreds of bullets as they back away into the trees.

Chris and Mitch ride the EmU over the trees to the car.

RONNIE (V.O.)

Are ya'll all right? Is it low enough?

CHRIS

Yea. I'm cutting him loose.

SISSY (V.O.)

Mitch. It's mommy. Are you okay baby?

MITCH

Yes ma'am. I'm okay. Mama! Daddy rescued me. It was great. I knew you would come for me.

George and Jon run out of the woods.

JON

Is everything okay?

CHRIS

Everything's fine now. We're gonna ride the EmU home. Hand us those sunglasses out of the car and ya'll get on home. Ronnie. Bring us home.

JON

Okay. We'll see ya'll there.

CHRIS

I'll see you soon.

EXT. SKY - DAY

Chris and Mitch straddle the EmU high above the trees and the power lines, riding it toward home.

CHRIS

How do you like it?

MITCH

This is great. Is this like riding a motorcycle?

CHRIS

Yea, except we don't have control.

RONNIE (V.O.)

Is everything all right? Am I going too fast?

CHRIS

No. This is fine. We have a great view from up here.

MITCH

Let's go faster.

SISSY (V.O.)

No! Ya'll be careful. Don't let anything happen now.

RONNIE (V.O.)

Hey Chris. We beat the law of chaos. Didn't we?

CHRIS

We sure did. We've got the world by the tail now.

MITCH

Hey dad. You know what I wanna be when I grow up?

CHRIS

What's that son?

MITCH

An inventor.

Chris smiles.

EXT. BEHIND ALL HOUSES - DAY (SPRINGTIME)

Chris, Kenny and Ronnie are watching the construction of a huge warehouse northeast of all of the houses. Apollo, Zeus and Hercules are seated behind them.

KENNY

Do you think it's big enough?

CHRIS

I hope so.

KENNY

I was kidding. The damn thing's almost as long as a football field, and what is it - five stories high? Why'd you make it so big?

CHRIS

Ronnie wants to raise a crop. I thought I'd get him some farm equipment.

KENNY

You gonna farm Ronnie?

RONNIE

Yea. I always did grow stuff at home.

CHRIS

I need it too.

KENNY

For what?

CHRIS

I'm gonna build something. I'll need
ya'll's help too. It's gonna be big.

EXT. FIELD EAST OF HOUSES - DAY (SUMMER)

Ronnie is on a tractor plowing a field, singing GREEN ACRES. In the b.g., a flatbed truck is delivering steel beams and sheet metal to the warehouse.

EXT. FIELD - DAY (FALL)

Trees have turned colors. Ronnie, Rachel, Sissy and the children are in the field harvesting the crops. In the b.g., a flatbed truck is delivering sheet metal to the warehouse.

EXT. HOUSE - EARLY MORNING (WINTER)

The trees are bare. The pool is empty. The pool furniture is gone. Frost covers the grass. The dog pen is wrapped in tarp. The garden is dirt. No one is outside. The playground is still.

EXT. FIELD - MORNING (SPRINGTIME)

RONNIE is wearing a walkman as he pushes a fertilizer spreader across a newly plowed field. He's dancing as he walks then stops, spins and pushes the spreader.

In the b.g., the children are on the playground. Sissy and Rachel are pushing their daughters on the swings. Kenny is spinning the boys in the airplanes.

In the b.g., Chris is walking from his shop to the warehouse. He pushes buttons on a panel. The huge doors slide open like an elevator.

In the b.g., from out of the warehouse comes a big metallic vehicle shaped similar to a Corvette without wheels that is at least three feet above the ground. It moves to an open area and hovers.

RONNIE stops and stares. He lowers his headphones around his neck. His fertilizer is pouring from the spreader into a pile.

SISSY and RACHEL stop pushing the girls and stare.

KENNY stops cranking the wheel and stares. The airplanes are spinning over his head but slowing.

THE BOYS turn their heads as the ride spins to stare at the vehicle.

RONNIE pulls a lever to stop the flow of fertilizer and walks toward the vehicle.

In the b.g., Sissy and Rachel leave the girls swinging and walk toward the vehicle. Kenny ducks to get under the still spinning airplanes and walks toward the vehicle.

As they converge, the vehicle turns, lowers and settles in the grass. A door near the rear appears from a seamless hull and slides open. Chris is standing there. He smiles and watches as they approach.

RONNIE

It works. The damn thing works.

CHRIS

Did you expect less?

SISSY

Chris, what is that?

CHRIS

This, my dear, is the world's first
Emcar. It uses the Earth's magnetic
field to maneuver just like the EmU.

SISSY

I can't believe it. Do that again.

CHRIS

Come aboard. I'll take you for a ride.

Chris backs away from the door, and everyone files inside behind him. There are two steps inside the hull that leads them to a space behind eight seats, four on each side of a middle isle. It's like boarding an airplane.

They walk forward. The seats are large like first class. The windows beside them are huge, larger than those vans have. The cockpit is elaborately ornate with electronic gadgets and controls, padding, radios and lights. The dashboard is lit with numbers and monitor screens, radar and a small television. The front windows crease in the center and curve around the sides of the pilot and copilot's seats.

CHRIS

What do you think?

SISSY

It's beautiful. It's amazing.

RONNIE

I can't believe it really works.

KENNY

I saw it and I still don't believe it.

CHRIS

Have a seat and I'll show you.

Sissy takes the copilot's seat. Ronnie and Rachel take the second seats and Kenny settles in the one behind Ronnie. Chris walks to the

rear, closes the door with a button and locks it in place with a lever, then returns to the pilot's seat and swivels it around to face everyone.

CHRIS

Buckle up.

Everyone latches the criss-cross harness across their chests and seatbelts across their laps. Chris' controls are on his armrests. He turns around, pushes a lever with his left hand and the Eincar leaves the ground. Everyone is pressed against their seats as they accelerate upward past the sparse clouds into the blue sky as the altimeter clocks off hundreds of feet.

SISSY

Stop!

When they stop, they're thousands of feet above the Earth. They all look through the windows and see clouds below and patterns of forests and fields and roads.

SISSY

Get me down from here, now!

CHRIS

I just wanted to show you what it'll do.

SISSY

The kids are down there by themselves.
Get us down, Now!

Chris pulls the lever back and they drop. Sissy screams, and Chris stops.

CHRIS

What's the matter?

SISSY

What's the matter? You're scaring the
shit out of me. Get us down, and be
careful.

He lowers the Emcar to where it was, only six feet above the ground.

SISSY

Go check on the kids.

CHRIS

Okay, but they look all right. Ronnie.
Would you open the door?

RONNIE

Yea. Sure.

As Chris maneuvers the Emcar to the playground, Ronnie pulls the locking lever and presses the button that opens the door. Chris pulls the door right up to the airplanes, within Ronnie's reach. He lifts Mitch from the motionless airplane and sets him inside.

MITCH

Dad? Did ya'll just go up in the sky?

CHRIS

Yea. We sure did.

He moves the Emcar around to Ronnie Jr.'s airplane and Ronnie lifts him out then Jeffrey. They set down to get Caroline and Regina, who are on the ground watching.

CHRIS

Put Jeffrey and Caroline in the seat
behind Rachel. Mitch and Regina can
share the seat behind them and Ronnie
can take the last seat since he's the
biggest.

RONNIE

Okay.

SISSY

Chris. I think you ought to let us out.

CHRIS

Don't you wanna go for a ride? We have the kids with us.

SISSY

I don't know. You've already frightened me to death.

KENNY

Oh come on Sissy. We've gotta try it out.

CAROLINE

C'mon mom. Let's go for a ride.

JEFFREY

Yea. Let's go to maw maw and paw paw's.

SISSY

Okay. Go ahead, but take it easy.

Chris pushes the lever on his left armrest and lifts the Emcar to a thousand feet then turns a knob in front of the altitude lever. The Emcar turns, pivoting on its center of gravity, until the compass reads east-southeast.

RONNIE

How fast will this thing go?

CHRIS

I don't know. Check your watch. Time me.

He pushes the throttle lever on his right armrest and they move forward. The acceleration meter increases to 2.1g's. The speedometer

climbs to mach 0.8 (600 mph) before leveling out. The acceleration meter decreases from 2.1g's down to 0g's.

SISSY

Slow down. This is way too fast.

CHRIS

Not yet. Wait just a few minutes.

The tree tops below are nauseating to watch. Bright clouds strobe the windows. The flat land ahead is perfect for shooting across the sky and the horizon hardly shows motion at all.

Chris banks left slightly to follow I-12 east. The traffic seems still. Overpasses come as quickly as lines in a sidewalk.

Chris slows quickly and everyone is held to their seats by the harness only. He veers from the interstate over the trees and stops above a house centered in a clearing then slowly lowers to it.

CHRIS

What's my time?

RONNIE

Let's see. Eight minutes flat. That is quick.

CHRIS

Would you get the door?

Everyone follows Ronnie out and to the side door of Chris' mom's house.

INT. BEDROOM - NIGHT

Chris and Sissy are sitting up in bed watching television.

CHRIS

There's something I have to do.

SISSY

What?

CHRIS

I've gotta see what's going on with that war. I'm afraid it might come this way.

SISSY

I don't think that's a good idea.

EXT. HOUSE - LATE MORNING

The Emcar is on the front lawn. Everyone is milling around waiting for the departure. Ronnie and Kenny are loading their last few items. Chris and Sissy are saying their goodbyes.

SISSY

Promise me you'll be careful.

CHRIS

I promise. I'll call you tonight after we've settled in for the evening. I'll see you soon.

Chris kisses her and the children, then follows Ronnie and Kenny inside. Ronnie takes the copilot's seat and Kenny sits behind him. Chris buckles in and nudges the lever on his left armrest. The Emcar lifts a few feet. He turns it to face the crowd.

He blows a kiss to Sissy and she returns one. He pretends it hits him hard and smiles then waves. Everyone waves back as he ascends.

The altimeter clocks off the feet to a thousand. Chris turns toward Baton Rouge, looks at Ronnie and Kenny, and they yell together in excitement.

SISSY'S POV

The Emcar zooms away. She watches it shrink to a spot then disappear in the distance.

CHRIS' POV

The sky and the path ahead are clear. The white line on the radar screen turns rapidly and undisturbed. Chris looks at the power of flight and speed gripped in his fists.

Ronnie and Kenny are mesmerized at the view.

CHRIS

It's beautiful. Isn't it?

RONNIE

Yea. It's almost like being an astronaut.

CHRIS

Let's see what we can do about that.

Chris pushes the altitude lever and begins climbing. The city ahead sinks below the nose. The trees disappear beneath the sides. The land becomes only patterns of forests and a multitude of oddly shaped farms split by the mighty meandering Mississippi River.

They're immersed in their seats. The gravity meter is holding a 4.2g's. The digital altimeter is a blur with numbers except for the thousands clocking off 60, 61, 62, 63, and so on.

A line of clouds covers southern Texas and a swirl of them are over Arkansas. The Emcar stops at a hundred thousand feet, and Chris flips a switch on the dashboard.

KENNY

Thank God. I couldn't take any more of that. It's a good thing you told us to take that Dramamine or you'd get to see what I had for breakfast.

CHRIS

Okay Ronnie. She's all yours. Now
you're an astronaut.

RONNIE

All right!

Ronnie pushes the throttle on his armrest and zooms ahead. The speedometer climbs slowly. The gravity meter beside it levels out at 2.4g's. At mach 0.9 the Emcar vibrates only slightly then slides into a smooth glide. Ronnie continues the acceleration until mach three then lowers the g's back to zero.

KENNY

Look! On the rear monitor. It looks like the sun's going down, but that's east. Are you sure you're going in the right direction?

CHRIS

Yea. It looks like that because we're traveling twice as fast as the Earth is turning. We're out running the sun.

KENNY

Cool.

They pass over mountain ranges and see the ocean ahead.

EXT. OCEAN/FACING EAST - EARLY MORNING

The morning sun is glaring off the water. The Emcar appears out of the glare and streaks past toward a mountainous island.

INT. EMCAR - SAME TIME

It slows and passes quietly over the surfers and then the sun bathers on the sand to the weald between the highway and a towering cliff. He begins an ascent beside the linear escarpment. It's a black rock vertically gouged by weather, infected with parasitic foliage.

The sun bathers shrink to ant size and the cars to toys. The trees become shrubs and the beach a long white line.

The Emcar clears the summit only to reveal a stunning green pasture of picnic tables, bathroom facilities and a grove of flourishing oaks surrounding it. A van is parked near a table by the trees. Chris maneuvers toward a nearby table.

PICNICKER'S POV

A boy and a girl are laying on a blanket when the movement catches his eye. They widen and he stares blankly. The girl turns to look then falls back in terror, crawling, trying to stand, holding her scream. They get to their van, leave their supplies, and PEEL AWAY.

CHRIS' POV

The van is speeding away on the only road in or out.

CHRIS

Do you think we scared them?

RONNIE

Duh.

CHRIS

Oh well, let's have lunch.

KENNY

Hurry. I have to pee.

EXT. PICNIC TABLE - MORNING

The wind is persistent. Chris and Kenny sit across from Ronnie, leaning forward behind a cardboard box filled with bags, bottles and cans, eating poboyos and drinking wine from plastic cups.

CHRIS

It sure was thoughtful of Sissy to pack this wine for me. It's our favorite.

KENNY

Where we going next?

CHRIS

I'm thinking we'll go to the other side of the island and cruise the Waikiki strip.

KENNY

How do you plan on getting in with that monstrous thing without being noticed?

CHRIS

We'll come in on the water, like a boat, and dock at a harbor. Then we'll just rent a car.

A formation of three jets BLAST by a quarter-mile offshore. Ronnie reaches in the box for a napkin and pulls out a note.

RONNIE

Look. Here's a note from Sissy. It says, "Thought you might like to have our favorite wine for dinner. It'll make you think of us." Oh, how sweet.

CHRIS

Yes. It is. Now give me that.

RONNIE

Wait. There's more, "P.S. Don't have this at lunch. I don't want you drinking and driving." Oh oh.

INT. EMCAR - NOON

They're flying through a lush green valley between a mountain's peaks. Chris spots a huge waterfall that drops a thousand feet. He stops.

CHRIS

That's got to be fresh water. I'll
rinse the salt spray off the hull.

He turns to it and swoops down to a few yards below its spill then eases the Emcar into the mighty shower. A THUNDEROUS POUNDING fills the inside and everything vibrates until they emerge from the other side.

RONNIE

Wow. That was awesome.

EXT. WAIKIKI - AFTERNOON

Our heros are strolling the beach-side sidewalk toward Diamondhead as traffic streams by only yards away. Palm trees and concrete bench seats spot the walkway.

Shops and restaurants crowd the other side of the street. Tourists wander from shop to shop distinctively distinguished from the barefoot locals in their swim suits. Beautiful girls in thong bikinis come and go from shops carrying drinks.

Chris, Ronnie and Kenny take a seat on a bench, in the shade of palm, facing the ocean and stare in awe. Giant umbrellas and foldout chairs chain along the sand. Sun bathers lie on blankets and towels as surfers ride the waves.

CHRIS

So. What do ya'll wanna do next?

RONNIE

I don't know. What do you wanna do?

Kenny stands and waves one arm toward the vast ocean.

KENNY

Uh... Excuse me, look what we have here. Let's go swimming.

INT./EXT. SERIES OF SHOTS - DAY

- A) Buying swim suits in a shop.
- B) Standing at the water's edge in their knee length suits then rushing into the wash.
- C) Swimming and belly surfing. Falling in the waves.
- D) Renting surf boards.
- E) Paddling out to the crests.
- F) Falling off their boards then chasing them all the way to the sand, several times
- G) Laying on the beach, exhausted.

RONNIE

I can't take much more of this fun.

KENNY

Me either. So, what's next?

CHRIS

Let's get something to eat and find a place to camp for the night.

KENNY

Sounds good to me.

INT. EMCAR - EARLY EVENING

They're flying over the ocean toward a long thin deserted island with few trees at its center. Chris swoops down and settles the Emcar on

the sand in the shade of the trees. They file out and look at the vast empty ocean surrounding them.

CHRIS

This'll do.

EXT. CAMP - NIGHT

A Coleman lantern substitutes for a campfire as they lie in sleeping bags around it, their heads propped on their hands, in deep conversation.

CHRIS

... So these two guys and a girl are stranded on the island. After a couple of months they realize they're not gonna be rescued any time soon, so they discuss it and come to an agreement. The girl alternates living with each guy every other month. This works out great. They're having more sex than if they were married. About five years later, the worst thing happens. The girl gets sick and dies. Well, the first week was hard on the guys. The second week was really bad. After the third week, they just couldn't take it any more, so they buried her.

Ronnie and Kenny laugh hysterically.

CHRIS

I'm going call Sissy.

INT. - EMCAR - MORNING

SERIES OF SHOTS

A) Flying west over the ocean.

B) On the rear monitor, the sun is setting in the east, disappearing behind the horizon.

C) The island of Japan is in the distance.

D) Chris begins a rapid descent.

INT. - EMCAR - EARLY MORNING

They're flying low near the water. Fishing boats are sparse. Boulders protrude from the water. One in particular is arched with a huge hole through its center. Chris flies toward it and through it quickly. An inlet leads to a forest. They rise above the trees and zoom inland. Chris finds and follows a train track that cuts a path through the forest. They come upon a train traveling at an incredible speed.

CHRIS

That train's going 400 miles per hour.

RONNIE

They have very fast trains in Japan.
You know we might have trouble here.

CHRIS

Why's that?

RONNIE

Sissy said you didn't pay any attention to the news. China took Japan over about six months ago, and Pakistan and India and Mongolia.

CHRIS

What has that got to do with us?

RONNIE

The Chinese don't like Americans.
There's a feud going on between them.

A formation of jets appears ahead, passes over and disappears behind them. The train slows and falls behind. They arrive at a city and ascend to pass over it.

It looks war-torn by its shattered buildings and deserted streets. A red flag with a large yellow star in the upper left corner and four smaller stars semi-circling its right marks a troop bivouac at the train station.

Mount Fuji dominates the view to the left.

KENNY

Hey. Let's go to the top of that mountain.

Chris and Ronnie look at each other, shrug their shoulders and veer off toward it. They pass over farm land and military encampments to the base of the mountain and follow its gradual slope to its white crown.

Chris turns the Emcar toward Tokyo and sets down on the snow.

CHRIS

It looks cold. Do you think we should go out there?

KENNY

We have to. That's why we're here isn't it, to explore and do things we don't normally get to do?

RONNIE

He's right. Let's give it a shot.

EXT. EMCAR - MORNING

The door opens and Kenny steps out into the snow and sinks to his knees. He struggles to walk to the edge so he can look down at the city and the ocean. His arms are wrapped around each other as Chris and Ronnie struggle to reach him.

KENNY

Okay. I've seen enough.

Chris and Ronnie roll their eyes and trudge through the powder behind him back to the Eincar.

EXT./INT. SERIES OF SHOTS - LATE MORNING

A) Chris is lowering the Eincar onto the top level of a parking garage beside a large hotel.

B) Checking into the hotel.

INT. HOTEL ROOM - LATE MORNING

Their room is spacious and luxuriant with a large picture window view of the city. Kenny turns on the television and flips the channels, but it's unintelligible. Chris goes to the bar and fixes a Bloody Mary.

RONNIE

It's a little early, huh?

CHRIS

It's a vacation, and besides, I've been up for hours. It just looks early because we've been traveling back in time.

KENNY

You know, I just can't get used to that traveling back in time part. Fix me one of those. I'm on vacation too.

CHRIS

I got one for you better than that. We're not only traveling back in time, but we jumped ahead in time too.

KENNY

You lost me.

CHRIS

We crossed the international date line.
You probably think it's Saturday
morning.

KENNY

It is Saturday morning. We left Friday,
spent last night in Hawaii and flew
here this morning. It's Saturday.

CHRIS

No. It's Sunday morning. When we passed
the 180-degree meridian, the day
changed. It's Sunday morning.

KENNY

But back home it's Saturday morning.

CHRIS

(looking at his watch)

It's seven o'clock Saturday evening. I
need to call Sissy.

KENNY

If you say so. Don't try to explain it
any more, just give me my drink.

RONNIE

Did you notice those bellboys talking
about us? We don't belong here.

CHRIS

(picking up phone)

The desk clerk treated us like dignitaries.

KENNY

I noticed it too. Something funny's going on. I don't know what, but something.

RONNIE

I'm telling you, we shouldn't have stopped here.

EXT. STREET - NOON

They exit the hotel and walk down the street. The locals immediately stare at them and gossip, but not in a humorous way; it's more fearful. They're avoided by pedestrians and shunned by proprietors.

A small army patrol is loitering at a major intersection ahead. They stop random pedestrians to ask questions and examine papers.

RONNIE

That doesn't look good. Let's duck in here.

INT. BAR - DAY

They take a seat at the bar. A young couple at a table leaves. An elderly couple pays no attention. The BARTENDER is not oriental.

CHRIS

Three beers please.

RONNIE

I think we should go.

The bartender sets up three beers and speaks with an Australian accent.

BARTENDER

There you go mate. That'll be 300 yen.

CHRIS

Do you take dollars? American money?

BARTENDER

Not here mate. American money carries a bad name with it.

CHRIS

That's all I have.

BARTENDER

Well maybe a fifty'll get you by.

CHRIS

What the hell's going on around here?

BARTENDER

Which rock have you been down under?
There's a bloody war on mate, and it's
the Americans they're after. Unless
you're some kind of bloody diplomat,
and from the looks of you I gather
you're not, you'd best be high tailing
it out of here.

CHRIS

Why? What did we do?

BARTENDER

The embargo. The sanctions. Covert
operations to undermine the government.
You name it. They hate your bloody
guts. There's millions of `em dead from
starvation and inadequate medical care.
Millions of `em that were the moms and

pops and brothers and sisters of the ones left alive. And every last one of them heathens blames the Americans. They're sick to death of being limited to one child per family. They backed the nuclear ban knowing that they have the most powerful conventional force in the world.

RONNIE

But Japan is one of the strongest countries around, how did the Chinese take it over?

BARTENDER

There's so bloody many of them. They're like ants. You can kill a million of `em, but there's another ten million with `em. You can't stop a force like that, unless...

CHRIS

Unless what?

BARTENDER

As I see it, the only thing that could stop the murderin' heathens is... the bomb.

The door to the bar bursts open and three very unhappy soldiers with rifles strapped to their shoulders walk in and begin asking questions in Chinese. The bartender says something in Chinese that gives the impression he doesn't want any trouble.

CHRIS

I don't understand. What do you want?

BARTENDER

They want to see your papers mate. You'd better show them to him.

CHRIS

I don't have any papers.

BARTENDER

Well then my friend, you're in a world
of trouble.

The soldiers force Chris, Ronnie and Kenny from their seats and pull them outside.

RONNIE

What's the problem you guys? Look. I
have money. Here.

He shows them a wad of bills and the one holding him knocks it from his hand onto the ground. They're forced to walk toward the intersection where the larger patrol lingers.

RONNIE

I told you this was a bad idea.

An EXPLOSION ahead diverts everyone's attention. GUNFIRE follows the blast as several soldiers at the intersection fall and others take cover. The soldier holding Chris ducks behind a car and looks ahead. A battle has ensued between the patrol and a band of rebels in buildings and behind cars on the opposite side of the street.

The soldiers with Chris, Ronnie and Kenny begin shooting at the rebels. They have them in a cross fire. Ronnie looks at Chris and Kenny and flags them to escape. He holds up one finger, then two then three and takes off staying low behind parked cars. Chris and Kenny go after him. About a block away they run erect side by side.

RONNIE

Now do you believe me?

EXT. EMCAR - DAY

SERIES OF SHOTS

A) The Emcar is flying toward Mount Fuji. It goes around the right side and keeps going.

B) It flies over water and then land again.

C) It flies along the Great Wall of China until that curves. The Emcar goes straight.

INT. EMCAR - DAY

RONNIE

Chris. Look at the radar. If that's what I think it is, we have jets on our tail.

An EXPLOSION blasts outside the Emcar.

CHRIS

They're shooting rockets at us. It's a good thing we have the EMS. Hold on. We're going into overdrive.

Chris pushes the throttle and zooms away leaving the jets far behind. They come to an ancient section of Beijing with tall pointed golden roofs and then a modern section with an open square and the famous giant picture of Chairman Mao on one brick wall. All of the buildings are crowned with dozens of the red flags.

Ground troops open fire on the Emcar. Some of their ordnance explodes on the EMS while others ricochet away and explode elsewhere.

KENNY

Do you get the feeling we're not wanted?

CHRIS

I think we need to find a place that's a little more friendly.

INT./EXT. EMCAR - DAY

SERIES OF SHOTS

- A) Flying high, above the clouds. Mountain peaks protrude through the blanket of white.
- B) Flying over land, military camps and ongoing battles.
- C) Flying around the Taj Mahal and getting shot at by ground troops.
- D) Flying through a rain storm.
- E) Parked on a river bank in the shade of a forest, eating lunch and talking.
- F) Flying, being attacked by jets and out running them.
- G) Flying over tan dry desert.

INT. EMCAR - DAY

Stopped at eighty thousand feet.

AHEAD is Greece, all mountain, a huge rock of weathered creases, resembling an old man's face spent in hot sun, the Adriatic Sea and Italy across it, also mountainous except the long spiked heel which is flat to a jut resembling a boot's spur. Its toe almost touches Sicily. The Mediterranean holds the large islands of Corsica and Sardinia. Spain, beyond them, is separated from France by a snow capped mountain range.

TO THE RIGHT is a huge plain cut by a river and its tributaries bounded by the snow capped Alps which curve left to meet the mountains of Italy. Beyond them is the rest of Europe, dark green in the center but lighter toward the shores. The British Isles are barely visible across the English channel.

TO THE LEFT is the vast desolate mass of north Africa colored in all the shades of brown. The only green is the thin strip along the Mediterranean and the banks of the Nile.

CHRIS

It's amazing, isn't it?

RONNIE

Incredible. It's a vision I've always
wanted to see, a dream come true.

CHRIS

Where do ya'll wanna go?

RONNIE

(looking at a map)

Let's go to Barcelona. Spain's a
catholic country. They'll have masses
all morning.

CHRIS

Must we?

RONNIE

You asked.

EXT. EMCAR - LATE MORNING

The Emcar is skimming the water, enters a wharf and docks in a slip.
The door opens and they exit onto a pier. Chris walks to the front,
points a remote at the window and pushes a button. The door closes
and locks by itself.

The spires of a cathedral are visible over the roof tops a couple of
blocks away. They follow the sound of bells toward them. The
cathedral is spectacular, huge, immense. People are coming and going.

INT. CATHEDRAL - SAME TIME

RONNIE

Looks like we're just in time. Why
don't ya'll stay for the services? You
might find something.

CHRIS

Nah. I'd rather do some sightseeing.

A huge lantern hangs above the nave in the very old, very Gothic church. Ronnie finds a space, genuflects beside a pew, kneels inside, does the sign of the cross and bends his head to pray. Chris and Kenny walk around and look at the incredible wall carvings as the church fills to capacity.

Ronnie sits back and waits for the services. Chris and Kenny walk outside.

EXT. CATHEDRAL - LATE MORNING

CHRIS

We've got about an hour to kill. Let's walk.

KENNY

I can't get used to this. We got up in Hawaii this morning, went to Japan, traveled across I don't know how many countries, halfway around the world, and it's still morning. If we keep outrunning the sun, then when do we sleep?

CHRIS

I know. Our days are really long. I figure we'll go to Paris and get a room there. We'll stay the night-- Wow, look. The Picasso Museum. We have to take a look. --provided we don't have any trouble.

INT. EMCAR - DAY

The Eincar is docked. Chris, Ronnie and Kenny are seated. Chris pushes the altitude lever, lifts straight from the dock and turns toward the Pyrenees Mountains as they ascend. He begins the acceleration.

The mountains ahead are ten thousand feet high and snowcapped. After passing them, they find it raining in southern France. The storm clouds are at three thousand feet. They fly over them. They approach the edge of the cloud cover and there is Paris, circular in shape and large, truly an immense city. The Eiffel Tower stands out above all else, pointing to the sky on the horizon.

Chris lowers the Eincar to just fifty feet over the roof tops and follows the river Seine toward the tower.

Notre Dame is the first point of interest they find on the southeast side of a large island that splits the river. It is the definitive medieval cathedral with huge flying buttresses arched from its sides, bent like the long legs of a spider. A tall black steeple rises above the Latin-crossed cathedral, sided by transepts towering three pinnacles each, the center a statue, spires beside and the infamous square bell towers sporting gargoyles gazing at the city beside the arched entrance. The recessed entrance is adorned by so many statuettes and figurines, it resembles the confusion of hieroglyphics.

RONNIE

Any hunchbacks in the belfry?

CHRIS

This is where Napoleon was crowned
Emperor of France nearly two hundred
years ago.

They pass the Louvre slowly. Its palatial size dwarfs everything. Its length spans three bridges crossing the Seine.

KENNY

Look. We're being watched.

Crowds are on the banks of the river. The streets are motionless, spotted with bicyclists and cars. People, on the upper deck of a long and thin passenger boat with red seats, crowd the port side to watch from below.

EXT. BRIDGE - DAY

AD LIB from a crowd on a nearby bridge. The Emcar hovering over the Louvre in the distance then moving along slowly.

INT. EMCAR - DAY

RONNIE

You know what they're thinking don't you?

CHRIS

Yea, probably that we're aliens or something like that.

KENNY

I thought you didn't wanna get noticed?

CHRIS

Yea, but we're in another country. I just don't wanna be connected to it. The Press and the pressure would be enormous. I figure I can get away with it here.

The Eiffel Tower is around the next bend of the river. Chris pushes the throttle softly and moves to it, the tallest structure in the city standing alone in a park of fountains, trees, lawns and walkways. A street runs around it and through it. Crowds are in line for the elevator.

Chris follows the giant skeleton, a thousand feet tall, to the upper lookout platform. People crowd to the side to see the Emcar. A multitude of flashbulbs begin popping at random.

EXT. STREET - DAY

AD LIB from a crowd on a street. The Emcar hovering before the Eiffel Tower backs away, then ascends 200 feet.

INT. EMCAR - DAY

RONNIE

Police.

CHRIS

Where?

He pops his seat belt loose and stands to see through Ronnie's window. A dozen police cars have stopped at the tower. A battalion of policemen watches through binoculars.

RONNIE

I think it's time to go.

CHRIS

I think you're right. We'll come back using a more conventional method.

He turns east. The sky ahead is clear. He braces himself in his seat and pushes the throttle.

EXT. CRUISE BOAT - DAY

AD LIB from a crowd on a cruise boat, the same design as before. The Emcar bolts away at incredible speed. The crowd GASPS.

INT. EMCAR - DAY

The tower shrinks on the rear monitor as they pass over the city.

After leaving Paris and flying dangerously low to lose radar contact, he turns southwest and finds a desolate road sided by trees that leads into a small hamlet and a place to hide.

INT./EXT. SERIES OF SHOTS - DAY

- A) Checking into a quaint bed and breakfast.
- B) Bathing and changing clothes.
- C) Walking through the village to a bus station.
- D) Arriving in thriving Paris by bus.
- E) Renting a car. A Mercedes.

EXT. LE GEORGE V CAFE - DAY

Chris, Ronnie and Kenny are sitting at a Le George V cafe table under a colorful umbrella, drinking wine.

KENNY

I'm hungry. All I had today was that sandwich on the side of that river in Pakistan and breakfast in Hawaii.

RONNIE

The other day, back at home, I was looking at Kurt Gödel's incompleteness theorem in one of your books. He developed a method of boundaries for randomness. You know your *law of the universe*?

CHRIS

Oh really?

KENNY

What the hell are you talking about?

CHRIS

Ronnie's been studying physics in my shop.

(back to Ronnie)

What about it?

RONNIE

Now they call it the *law of requisite variety*. They say that nothing with complexity happens naturally. It has to be created, like your hand full of sand; the sand castle has to be molded by someone.

CHRIS

That's right. It's true because *entropy* dictates that randomness is the true order of the universe, in other words, there is no order, only disorder, without intelligent direction. Why?

RONNIE

Just an idea I'm thinking about.

A waiter brings out three plates of cuisine and they dig in.

KENNY

Finally. I'm starved.

INT./EXT. SERIES OF SHOTS - DAY

- A) Driving the Avenue Des Champs Elysees to the Louvre.
- B) The Jeu de Paume Museum: paintings by Van Gogh, Gauguin and Manet.
- C) The *Venus de Milo*, da Vinci's *Mona Lisa* and Renoir's *Ball at the Moulin de la Galette*.
- D) Shopping: buying a white mink jacket, a string of pearls and perfume for Sissy, remote control airplanes for the boys at a shop

near the Eiffel Tower, a crystal swan for Caroline, and a china doll for Regina.

E) Pulling up to a hotel with a car full of packages.

F) Checking into the hotel.

G) Bellboys transporting the packages.

H) Bathing and changing clothes.

I) Sitting on sofas watching television.

J) All of them laying haphazardly on the sofas, asleep, with the television playing.

INT. EMCAR - MORNING

Ronnie is flying the Eincar. The Eiffel Tower is shrinking on the rear monitor. The compass reading is south-southwest. The acceleration meter reads 2.5g's. It takes a minute to reach mach one. It takes two to reach mach three then he eases off the acceleration. They can move freely.

RONNIE

Okay. We've got a couple of hours to kill `til we reach land. Hand me my Le' Royál.

CHRIS

Yea. Hand me mine too.

INT. EMCAR - AN HOUR LATER

RONNIE

Chris! We've got trouble.

CHRIS

What's the matter?

RONNIE

Looks like we have a welcoming committee.

The radar screen shows a line of jets across the east coast. The entire coast is covered.

RONNIE

They're waiting on us bud. They knew we were coming.

CHRIS

Turn south. We'll lose them in the Caribbean, but whatever you do, don't go over 4g's acceleration.

RONNIE

Man. They have the whole eastern seaboard covered, all the way down to Florida.

CHRIS

That's okay. We'll come in through the gulf.

Ronnie accelerates up to 4g's and holds it there for two excruciating minutes until his speed reaches mach 12, almost 10,000 mph. It takes twelve minutes to reach the Caribbean and they pass over islands.

He slows at a more reasonable 3g's. It takes three minutes to come to a stop. He descends close to the water and backtracks to an island.

It has no beach. The forest touches the shore. They follow it around a bend to a large boulder that extends out into the sea. It blocks their path. Ronnie maneuvers around the rock then stops. Both he and Chris stare in amazement.

CHRIS

Kenny. Come here. You've gotta see this.

Kenny unbuckles and stands between them.

KENNY

Oh my God. My prayers have been answered. Is that what I think it is?

CHRIS

It sure is.

Past the giant rock is a beautiful sandy beach filled with sunbathers, and every one of them is naked. Beautiful girls are walking along the shore. Couples are laying on towels and chairs. Swimmers are standing in waist deep water.

KENNY

It's a nude beach.

CHRIS

Should we go on in?

Ronnie and Kenny look at him as if he were crazy and both reply simultaneously.

RONNIE and KENNY

Duh.

INT. EMCAR - MORNING

The Emcar is approaching the beach on the water, like a boat. It evades the swimmer's area and pulls up half-way on the sand sideways so the door isn't in the water. Chris stands and walks down the isle between the back seats and begins removing his clothes.

CHRIS

Come on boys. When in Rome...

RONNIE

...do like the Romans do.

EXT. EMCAR - MORNING

The rear door opens, and Chris, Ronnie and Kenny step out naked onto the sand. TWO BEAUTIFUL GIRLS stop to stare at the Eincar. One speaks with an English accent.

GIRL1

That's an awfully strange craft you have there. Is it new or something?

KENNY

Yes, as a matter of fact, it's the latest thing. It won't be long and you'll be seeing them everywhere.

GIRL1

Could I get a better look at it?

KENNY

Only if I can get a better look at you.

GIRL1

What more would you like to see?

KENNY

I'd like to see you up in my room in about five minutes.

GIRL1

(looking down at his crotch)

Well you certainly look up to it.

She and her friend begin to walk away, whispering and giggling.

RONNIE

Hey! Where are we?

GIRL1

You mean to say, you don't know?

RONNIE

No. What island is this?

GIRL1

It's Saint Martin you ninny, the French side.

EXT. THE BEACH - DAY

SERIES OF SHOTS

- A) Swimming in the waves.
- B) Belly surfing.
- C) All three of them laying on the sand, exhausted.

CHRIS

I'm hungry. There's probably a town down that road. Ya'll want to go eat?

KENNY

Yea. I'm wore out from swimming.

RONNIE

And let's not forget outrunning the United States Air Force. That was kind of stressful too.

EXT. EMCAR - DAY

The Emcar is skimming the water along the coast. It docks in a slip. They emerge onto the pier and walk toward an enormous chateau hotel.

INT./EXT. SERIES OF SHOTS - DAY

- A) Checking in the hotel.
- B) Eating lunch in the hotel restaurant.
- C) Carrying their luggage from the pier to the hotel.
- D) Bathing and changing clothes.
- E) Resting on the porch rocking chairs having a drink.

INT. CASINO - EVENING

SERIES OF SHOTS

- A) In a casino playing slots,
- B) blackjack,
- C) poker
- D) craps.

INT. CASINO/LOUNGE - NIGHT

Chris, Ronnie and Kenny are sitting at a table in a lounge, having a drink and talking.

RONNIE

I gotta hand it to you Chris. This has been one hell of a ride.

KENNY

I can't believe the things we've seen or the places we've been. It's amazing.

The two English girls from the beach walk into the casino.

KENNY

I'll see you guys later. Wish me luck.

INT. HOTEL ROOM - EVENING

Ronnie is relaxing in the living room watching television. Chris is talking on the phone with Sissy.

Kenny walks in with both of the girls from the beach.

KENNY

Hey you guys. What are ya'll doing?

RONNIE

Nothing. Taking it easy.

Kenny and the girls continue on to his room. Before closing the door behind them he looks at Chris and Ronnie and says:

KENNY

Can you believe it? They're into it.

Chris and Ronnie freeze in awe then look at each other and laugh.

INT. RESTAURANT - MORNING

Chris and Ronnie are having breakfast. Kenny walks to the table and sits. A WAITER is in the b.g.

RONNIE

I suppose you had a good night.

KENNY

It was spectacular. I discovered things
I never knew I could do before.

RONNIE

Yea well, spare us the details. We're in abstinence for the time being.

KENNY

Why, when there are so many willing women here to enjoy? Waiter! Please bring me an order of what they're having. And a newspaper, please.

WAITER

Right away.

KENNY

And we're so far from home, it's not like anyone can find out. I'll certainly never tell.

RONNIE

Thanks, but no thanks. I hope you at least used protection.

KENNY

No. I didn't have anything available.

CHRIS

That's foolish these days. You're risking your life. Now you'll --

The waiter sets a newspaper on the table as he passes by. The headline takes them by surprise: U.S. DECLARES WAR ON CHINA

CHRIS

(rising)

Oh no. We have to go. Go ahead and eat. I'll get us checked out.

EXT. THE GULF OF MEXICO - MORNING

The Emcar appears as a spot in the distance and almost instantly passes overhead. A loud SONIC BOOM is heard.

INT. EMCAR - MORNING

Chris is zooming across the Gulf of Mexico. He's flying low. The rear monitor shows a wake of turbulent air current raising water into a spray.

RONNIE

There's about a half-dozen jets off the coast of Florida, but Louisiana looks good.

CHRIS

I'm going in through Texas. I know they're tracking us out here. I'll lose them in traffic.

RONNIE

Yea. They're following us, or trying to. I bet there's more waiting up ahead.

EXT. EMCAR - MORNING

The Emcar blasts over the water at an incredible speed raising its spray behind. A rocket appears to the right, but it falls way behind. Another rocket appears and does the same, then the two collide and explode. Another one appears ahead. The Emcar drops a few feet below it before impact deflecting it upward, off the EMS. It spins out of control and self destructs.

Three jets appear ahead as spots. The Emcar descends very low raising a wall of water behind it. It passes beneath the jets at such an incredible speed, they were barely distinguishable and disappear quickly behind.

The Emcar slows as it approaches land. There is a highway along the coast with mediocre traffic. The Emcar fills a spot and disappears in the blend as it drives away with the crowd.

EXT. CHRIS' HOUSE - AFTERNOON

Sissy and Rachel, the children, George and Ernie, and the EmU are in the front yard watching the sky. The Emcar appears from over the trees and lowers toward the warehouse. Its huge doors slide open and the Emcar disappears in the dark interior.

The crowd walks toward the warehouse, except for the children who run.

INT. WAREHOUSE - SAME TIME

The Emcar maneuvers left and traverses the expanse from the door to the work tables in the far corner. It is small in the huge warehouse.

The children run inside and across the cement slab as the Emcar door opens.

MITCH

Are ya'll okay?

CHRIS

Yea. We're fine. Why?

MITCH

Mom said ya'll were having trouble getting home.

CHRIS

No. It was a breeze.

INT. KITCHEN - THAT EVENING

The kitchen is full with everyone.

CHRIS

I asked you all to come here because I have a new project in mind, and I need all ya'll's help. It's gonna take a lot of time.

KENNY

What is it?

CHRIS

I'm gonna build a bigger Emcar.

JON

So what's the big deal? You built the last one practically by yourself in only - what was it? - a little over seven months.

CHRIS

Yea, but with the war and everything we saw-- I worked out a schedule that'll take two years and that's only with your help. All of you. That means you too, Sissy and Rachel.

SISSY

What do you expect us to do? We're not mechanics, like you, or welders, like George, or electricians, like Jon.

CHRIS

No, but you can work, and work hard too. I've seen you do it many times. I've long admired you for that, and now I need it from you.

SISSY

You got it.

EXT. MONTAGE - DAY

A) The children are playing on the playground. Their tutor, JANET THORNE, rounds them up for class and leads them to one of the houses behind the pool.

B) Ronnie is working in his growing field.

C) Kenny is working with his dogs.

D) Chris, Jon and George are unloading a string of flatbed trucks with forklifts stacked with bundles of steel beams as the drivers watch.

INT./EXT. MONTAGE - EVENING/NIGHT

A) The children are swimming in the pool. Sissy, Rachel, Jon and Ernie are lounging on the pool furniture talking and drinking. In the b.g., the warehouse lights are on. The doors are open and there's movement within. There are ENGINE AND MECHANICAL NOISES in it.

B) Chris, Jon and Ernie are in the band room playing music alone. Chris sneaks a peek out of a window and sees the flashing light of welding in the warehouse.

C) Chris, Sissy, Ronnie and Rachel are dressed up to go out to eat. Sissy is wearing the mink and pearls Chris brought her. Janet is on the sofa watching television with the children. Sissy and Rachel kiss their children good night and they leave.

D) Everyone is sitting around a big dining table with a big Thanksgiving dinner. Ronnie does the sign of the cross and everyone bends their heads to pray, except for Chris, who watches them.

EXT. HOUSE - MORNING (WINTER)

Ronnie's field and the trees behind it are bare. The pool is empty and its furniture is gone.

The warehouse doors are narrowly opened. It's lit up inside and active.

INT. HOUSE/HALLWAY - DAYBREAK (CHRISTMAS MORNING)

Chris and Sissy walk through the hall to Caroline's bedroom and Sissy shakes her.

SISSY

Caroline. Wake up. Santa's here.

CAROLINE

Huh? What?

SISSY

Sssh. Be very quiet. Santa's here.
Let's go get the boys.

INT. HOUSE/HALLWAY - MOMENTS LATER

Chris, Sissy, Caroline, Mitch and Jeffrey are quietly sneaking through the hall then down the stairway. Caroline giggles.

SISSY

Sssh.

They hear a NOISE.

CHRIS

Hurry. He heard us.

They rush into the living room and see Santa's pants and boots disappear up the chimney.

CHRIS

Hurry. Outside. We'll catch him on the roof.

They run out the front door and look over the house. There in the sky flying away is Santa's sled and the reindeer ahead of it. Everyone can hear him: HO HO HO.

JEFFREY

Look! It's him. It's really him. Mitch!
You said he wasn't real.

CAROLINE

Yea, Mitch. I told you he was real.

MITCH

Something's up all right.

CHRIS

Let's go inside and see what he brought
you.

They rush in, but Chris lingers behind looking at the roof. Kenny appears from behind the chimney and laughs as he pulls a string from it and Santa's pants and boots. Chris gives him the high sign and smiles.

CHRIS

Tell Jon to fly it in the warehouse and
ya'll take it apart. And hide it.

KENNY

Okay.

INT. HOUSE - CHRISTMAS MORNING (LATER)

Ronnie and his family, are in the living room with Chris' children, dressed for church. Sissy comes down the stairs with Chris behind her. She's ready. He's not.

SISSY

I don't know why you can't come with us
just to be with us. It's Christmas
mass.

CHRIS

I've got work to do.

RONNIE

I can't believe it. You're not going
with us? It's Christmas for God's sake.
Take off a day.

CHRIS

And do what? Watch television?

RONNIE

Play with the kids. It's their day.

CHRIS

I will. When ya'll get back. We'll do
something.

SISSY

Come on ya'll. Let's go or we'll be
late.

INT. SHOP - LATER

Chris is working on the computer. Ronnie bursts in the door.

RONNIE

I got you! You son-of-a-bitch. I got
you.

CHRIS

What are you talking about?

Ronnie grabs the physics book from the shelf overhead and flips through the pages.

RONNIE

You want proof? I got it.

CHRIS

Proof about what?

RONNIE

Here. Read this.

CHRIS

It's *entropy*, the second law of thermodynamics. What about it? I taught you this, remember?

RONNIE

Yea. Read it. Out loud.

Ronnie is fidgety, bouncing, excited, like never before.

CHRIS

"*Every physical process proceeds in such a way that the entropy of the universe increases.*" I know that. What about it? What is you think you've proven?

RONNIE

What does this mean to you?

CHRIS

It means the universe is getting more and more random. *Entropy* is a measurement of randomness. What it means is a compressed gas, once released, will never compress again on

its own. I know all this. What's your point?

RONNIE

It's your sand in the hand analogy. It'll never create a sand castle by itself. The sand castle has to be created.

CHRIS

Yea?

RONNIE

This computer can't happen naturally. It had to be created. This shop didn't happen naturally. You created it. All of the things around us, everything, the table, the window, the lights, everything, was created.

CHRIS

Ronnie. What are you getting at?

Ronnie steps back and spreads his arms wide.

RONNIE

Look at me, the most intricate, complex machine on the face of the Earth. I stand before you, scientific evidence that God exists.

Ronnie leans on the table with his elbows, raises his index finger and bends it.

RONNIE

Look at this. I think bend and it bends. Do you realize the complexity of the brain and the neurosystem that makes this happen?

He stands and puts his hands to his chest.

RONNIE

Do you know that I have a heart that pumps all day long and a stomach that digests my food and lungs that deliver oxygen to my blood and a reproductive system that allows me to create another human being? Can you grasp the idea that I am the most complex thing on Earth?

CHRIS

Well... Yea. I guess so.

RONNIE

Then how, according to the laws of physics, could it be possible that I happened naturally?

CHRIS

Well, you have a point. It certainly is food for thought.

Ronnie walks to the door.

RONNIE

Come here. Come with me.

Chris follows him outside.

RONNIE

Look at your shop, your house, your pool. All of these complex things were created. Now look at this plant that grows. It converts sunlight into food and extracts nutrients from the soil. It's ten times more complex than all of your stuff. How is that literally everything around us had to be created, but not us or the trees, just because we're alive? According to you and the laws of physics, that's impossible.

CHRIS

You're right.

RONNIE

Wait here. Don't move.

Ronnie runs toward the house and calls for Rachel and Sissy. He runs past Chris to the houses behind and calls for Jon. Chris walks into his shop, sits and reads.

Ronnie, Rachel, Sissy, Jon, George and Ernie enter the shop. Ronnie is giddy, smiling, excited.

SISSY

What's going on, another invention or something?

RONNIE

No. Chris has something to say. Go ahead.

CHRIS

Well... Ronnie seems to have found --
He's been studying physics --

RONNIE

Come on. Tell them. It's okay.
Everybody here already knows.

CHRIS

God does exist.

Their expressions are astonishment. They are frozen, speechless.

Ronnie jumps and yells:

RONNIE

Yea!

EXT. MONTAGE - DAY

WAR SCENES

- A) Chinese troops invading a town, shooting, killing men, women and children.
- B) Tanks and artillery shelling an opposing army. People being blown to pieces.
- C) The execution of a line of people, families, old and young. Their bodies falling into a trench with others.
- D) Men, tied in a line, forced to a work detail.
- E) Men, forced into the servitude of the military, an expanding force.

Super: THE INVASION OF PANAMA

- F) Japanese ships, used by the Chinese, shelling the Panamanian coast.
- G) Hundreds of smaller boats holding hundreds of soldiers sailing toward the coast.
- H) The landing.
- I) The battles.
- J) Their success.

INT. HOUSE - DAY

Everyone is crowded in the living room watching the television. The news is reporting the invasion of Central America.

NEWS ANCHOR

... the launch of the invasion from South Africa, an ally of China, seems to have been unexpected. Their fierce battle across the Atlantic cost

thousands of lives, Americans as well as Chinese, and their ships. A spokesman for the Department of Defense announced yesterday that the overwhelming multitude of their force, their fervent determination and their complete disregard for life, theirs as well as their opponents, won them the battle. So what's next? Will they stop there? It seems unlikely. Will this conventional warfare escalate into a nuclear one? That has yet to be seen.

CHRIS

That's what I was afraid of. The bartender in Japan told me how much the Chinese hated Americans, then I actually saw the war. I wondered if it would go this far.

SISSY

They'll never make it here though, right?

KENNY

There's never been a war make it to American soil, except the Civil War of course.

SISSY

I think we should say a prayer for the people that died.

They kneel and bend their heads. Chris walks toward the kitchen.

RONNIE

Won't you say a prayer for the dead?

CHRIS

I'm not ready for that yet. You have to give me time to think about this.

EXT. MONTAGE - DAY

A) Ronnie working in the field.

B) The children in class, on the playground and swimming.

C) Sissy hanging clothes, going to the grocery with Rachel, and Ronnie, George and Jon are there to protect them.

D) Ernie in the control room, bored, watching the screens watching the grounds.

E) The war raging in Central America.

F) American troops pulling back because of the overwhelming number of Chinese soldiers. The Chinese fight their way into Mexico.

EXT. WAREHOUSE - NIGHT

Flashing light from a welding machine.

EXT. WAREHOUSE - DAY (FALL)

Flatbed trucks delivering steel beams, metal sheets, bulldozers, backhoes, tillers, tractors and lawn mowers.

Fully loaded carrier trucks delivering parts: boxes, chairs, beds, ovens, microwaves, refrigerators, freezers, dishwashers, furniture, televisions, toilets, prefabricated showers, and computers.

EXT. HOUSE/WAREHOUSE - DAY (WINTER)

MONTAGE

A) The fields are empty.

B) The garden is bare.

C) The pool is empty.

D) The dog pen is covered.

E) Chris, George, Jon and Kenny walk from the warehouse sweating. They remove their shirts to cool in the winter air.

EXT. HOUSE/WAREHOUSE - DAY (SPRINGTIME)

MONTAGE

A) Ronnie in the field plowing.

B) The children have grown. They play Hacky Sack,

C) basketball,

D) and still ride the airplane ride.

E) They fly remote control airplanes around kites.

F) Another line of trucks is delivering more metal sheets and crates.

INT. KITCHEN - MORNING

Chris and his family are having breakfast. The PHONE rings and Sissy gets it.

SISSY

Chris. It's Tom. He says there's a problem.

CHRIS

Hi. What's the problem?... Oh really... How bad?... Okay, but look, that doesn't matter anyway. I want you and Ben to come by tomorrow. How much cash can you get?... Sell everything. Bring me as much as you can get... No. I'm not kidding. Good bye.

(to family)

He said the government is making us
release the electricity patent. Sales
are gonna nose dive.

SISSY

You said that wouldn't effect us. Why?

CHRIS

We won't be here long enough for it to
bother us. We're almost done with the
GEM. We're gearing up to leave.

SISSY

Leave? You're thinking of moving? And
you haven't so much as mentioned it to
me?

CHRIS

The war is getting too close. There are
too many of them. I'm afraid that if
they start taking American soil, the
army will resort to using nuclear
weapons, if not sooner.

SISSY

Where are you thinking of moving to?

He pauses, looks at his children, who are watching and listening
intently, then looks in Sissy's eyes and with sincere deliberation
says:

CHRIS

A different planet.

Sissy drops her fork and stares, because she knows he isn't
exaggerating. Even the children are dumbfounded.

INT. HOUSE/LIVING ROOM - NEXT DAY

Everyone is gathering in the living room, including Janet, Tom and Ben. They're talking among themselves, getting drinks, moving in chairs from the dining room, and taking seats.

Chris stands in the center of the room and as everyone quiets he begins:

CHRIS

Okay. Tom. Ben. Janet. You've obviously heard about my plan to move. As all of you know, this war is getting out of hand, and I'm afraid one of them will end up using the bomb. I wanna be long gone before that happens.

JON

What if it doesn't happen?

CHRIS

I don't wanna take that chance. It's too late by then. The Chinese are in Mexico. The south is what will be sacrificed, and that's if they wait that long. I'm surprised it hasn't happened already.

RONNIE

The army's holding them in Mexico.

CHRIS

Yea, but the Chinese are building their forces. I think they're getting ready for the big attack. At least that's my opinion. The GEM is almost ready, except for a few last details, our personal belongings, Ronnie's field --

RONNIE

My field? What do you mean my field?

CHRIS

You know how the first floor of the GEM is wide open, right?

RONNIE

Yea. I thought that was for the farm equipment and a few Emcars.

CHRIS

No. All that goes in the back.

GEORGE

Speaking of which, what are all the stalls for?

CHRIS

The animals. I don't know what we'll find where we're going, so we have to take everything we need to survive, food, medical supplies, construction equipment, farming equipment, and livestock.

RONNIE

And my field?

CHRIS

It goes on the first floor to grow fresh food while we travel, and the ventilation system circulates through there to exchange our carbon dioxide for their oxygen. It'll be our source of fresh air.

KENNY

That's why you built that warehouse so big, isn't it? It wasn't for the farm equipment or the Emcar. You knew all along that you were gonna build -- Wow. I can't believe I'm saying this, but you knew all along that you were gonna

build the world's first intergalactic space ship?

CHRIS

Yes. And it's interstellar, not intergalactic.

SISSY

My God. You're really serious. This has gone far enough. Do you really expect me to leave my family, my mother and my sister?

CHRIS

No. I expect you to talk them into going with us, especially your sister. She's a doctor isn't she?

SISSY

Yes. You know she is.

CHRIS

We'll need her. And besides, would you want her or your mother to stay here after the Chinese have taken over, or they've blown this place to hell. You don't think I plan to leave my parents, do you? That's why I called this meeting. Everyone here has an important choice to make, whether to stay or go, but everyone has to make that choice with a clear conscience. Therefore, I allotted room for everyone to ask their loved ones to come with us.

SISSY

I can't believe this. It's just too incredible. You know, I've known women who put up with moving pretty often to stay with their husbands. Me! I get the one who has to leave the solar system.

JON

Where are you planning to go, and how long will it take?

CHRIS

The nearest star is Alpha Centauri, twenty-five trillion miles away. It'll take four years to get there. I'll simulate gravity using acceleration, so we won't have to deal with weightlessness. We'll always be accelerating or decelerating, after we've reached half way, at one g. It'll take a year and 2.8 trillion miles to reach light speed. That's 800 times the distance to Pluto. When we reach half way we'll be traveling twice the speed of light, then we'll turn around and start slowing down.

RONNIE

I've got a problem with that. Einstein says you can't travel at the speed of light. You'll disintegrate.

SISSY

What? Chris? Did you know that?

CHRIS

Einstein is wrong.

The room fills with mumbling and a few giggles.

CHRIS

What? You don't believe me? Do any of you not trust my judgement?

The room quiets.

RONNIE

So you plan to prove Einstein wrong.

CHRIS

I'm saying he is wrong. He neglected a critical factor in his equation.

RONNIE

Oh. What factor is that?

CHRIS

One that's never been considered in the realm of physics, the human spirit.

Everyone is astonished.

GEORGE

I've got a question. How do you know there's a planet there that we can live on?

CHRIS

I don't. That is the risk we're taking, and that's the choice you have to make. I'm going. I believe Sissy will side with me, and I think most of you, if not all, will too. We still have months of preparation ahead of us. We need more supplies and to contact the people you want to ask to come. We also need to put all the finishing touches on the GEM.

JON

That raises another question. You're famous for the strange names of your inventions, but everyone has a meaning. Are you going to tell us now? What does G-E-M stand for?

CHRIS

The Garden of Eden Machine. That's where it'll take us, to the next Garden of Eden.

EXT. MONTAGE - DAY

A. The battle still raging in Mexico.

B) The Chinese land a force in southern Louisiana and establishes a stronghold at one of its old Civil War forts near the mouth of the Mississippi River.

C) Chris' parents, Mitch and Violet, on his driveway, removing their luggage from their car. Chris is there to meet them and carry their bags into his house.

D) Chris walking behind Marion and Sissy with her bags into his house.

E) Caroline and Mike arriving in their Lexus, and Chris guiding them to one of the houses behind his where they unload.

F) Tom and Ben driving in with their girlfriends, Pat and Heather.

G) Jon returning with his mother, Gert.

H) George returning with a caravan of relatives, his parents, George Sr. and Annie, his brother, Glen, another brother, Freddy with his wife and two children and his sister, Kathy with her husband and two children.

I) Ernie returning with his girlfriend, Jo and her baby, and his parents, Steve and Millie.

J) Kenny returning with his daughter, Dianne, and his ex-wife, Linda.

K) Janet Thorne returning with her husband and daughter.

INT. HOUSE - MORNING

Another Sunday morning gathering of church goers. Chris isn't going again.

SISSY

You said you believe He exists. Why
won't you go to church with us?

CHRIS

I'm not ready for all that prayer and
worship stuff. Okay, Ronnie convinced
me that we had to have been created and
to be created there has to be a
creator, but the praying and worshipping
parts are hard for me to accept. You'll
just have to give me time. Kenny,
George and Ernie are gonna help me on
the GEM today. There's still a lot to
do.

RONNIE

Chris. It's only an hour. Your time
isn't that critical.

CHRIS

I think it is. You know why everybody
we asked to come with us said yes?
Because the war is getting closer.
They're in Louisiana for Christ's sake.

RONNIE

Wow. That's an expression I never heard
you use before. I guess it's some
improvement. I'll come help ya'll when
we get back.

CHRIS

Okay. Good. I'll see you soon.

INT. WAREHOUSE - MORNING

Chris enters the huge doors of the giant warehouse and looks at his GEM. It is gigantic, 200 feet long, 110 feet wide, and 50 feet high, rectangular except the corners and edges are rounded.

Large windows mark the three living quarter levels above the first. It has three entrances. A large one near each end and a very large one centered. All are open.

The interior of the first level is like a gymnasium, fifteen feet high, well lit, well ventilated and spacious. The oddity is the empty three-foot high metal frame surrounding most of the floor. There are doors at both ends.

Chris walks right, through a portal that leads to the entrance room of the front entrance door. It has six lockers on the left side and a rack of weapons on the other covered by a metal cage and locked. He walks through a hatch on the back wall that leads to the elevator and presses the button.

It takes him to the second floor which has a ten-foot ceiling. He walks forward to a large open living area with a glass wall and glass doors to the right, behind which is the bridge of the ship.

The bridge is large and spacious with only eight seats, two rows of four, and each with their gadgetry beside them. The most spectacular sight is the immense windows of the front of the ship, forty-feet wide and twenty feet tall. The bridge extends up two floors. Another glass wall is on the third floor for viewing.

George, Jon and Kenny are working, installing one of the final touches, a silver padding that covers the walls.

CHRIS

How's it going?

GEORGE

We're almost done. Hand me that screwdriver. What's next?

CHRIS

We start filling the water chamber today.

GEORGE

How long will that take?

KENNY

It looks good doesn't it?

CHRIS

Yea. I like it. A lot... I have pumps that can push 500 gallons an hour each, but even with that, it'll take three weeks to pump a half-million gallons into the upper chamber. Kenny and I need to tie down the lumber and sheet metal in the workshop on the fourth floor.

JON

What'll we do?

CHRIS

Help Ronnie move his garden into the first floor. You've gotta fill that box first. It takes 1300 cubic yards. That's a lot of dirt. Plus we have to get several hundred pounds of fertilizer and seed and trees, small trees.

KENNY

Trees? You're gonna have trees in there?

CHRIS

Yea, and even a lawn area where we can have picnics. Remember, we're gonna be traveling for four years. We'll need all the semblances of home we can get.

GEORGE

I sure hope you know what you're doing.

CHRIS

Don't worry. I do.

EXT/INT. MONTAGE - DAY

A) Ronnie using a backhoe to carefully dig up his crops and set them aside.

B) Centrifugal water pumps and hoses hooked up to a water well, spinning and leaking.

C) Chris and Jon helping garden shop employees load a big truck with bags of fertilizer.

D) Sissy, Rachel and Linda packing boxes with the clothes, shoes and linen.

E) George and Kenny loading a big truck with canned goods, boxed goods, liquor and beer.

F) Tom and Ben loading a flatbed truck with lumber and hardware supplies.

G) Janet, Kathy, Pat and Heather loading a station wagon with cleaning supplies.

EXT. NEW ORLEANS - DAY

The Chinese moving into New Orleans with no resistance. Its residents watch sadly but peacefully as thousands, maybe a million, of Chinese roll in on jeeps, trucks and tanks cheering a victory.

INT. HOUSE - DAY

A crowd is in Chris' living room watching the news. It shows the Chinese moving into New Orleans.

NEWS ANCHOR

It's an unbelievable sight, one that none of us would have ever thought possible, an American city overrun by a hostile army. It's inconceivable that this force was met with little to no opposition. With the army focusing its might along the California and Texas borders, the Chinese army has somehow managed to fight its way onto American soil.

CHRIS

I can't believe they got this close so fast. I thought they were taking their time about it.

SISSY

I'm glad we're leaving now. How long will it be until we go?

CHRIS

The preparation has gone slower than I expected. Don't get me wrong. It's not that you all haven't worked your butts off; you have. It's just taking longer than I expected to get all of our stuff on the GEM. And there's no reason to hurry now, the water's gonna to take another two to three weeks.

RONNIE

You said that three weeks ago.

CHRIS

I know, but the aquifer's permeability can't keep up with the pumps. I had to shut them down a couple of days to let it flow in again.

KENNY

So what do we do?

CHRIS

The Chinese are in New Orleans. I hope they don't come this way. We're far enough back in the country that we might not even see them. But, just in case, we prepare for a siege.

EXT. HOUSES - DAY

Everyone is working, even the children, loading a trailer with boxes from the houses. Ronnie climbs onto the driver's seat of a tractor and pulls the trailer to the warehouse. The crowd walks to the warehouse and begins unloading the trailer.

EXT. HOUSE - NIGHT

Chris and Sissy are sitting in the rockers on the porch.

SISSY

I really hate the idea of going. We finally got the house we always wanted and now we have to leave it.

CHRIS

I know, but I'm glad we can leave. I don't wanna see what might happen.

SISSY

I'm worried about the children. What are their lives going to be like? There aren't any children where we're going.

(begins to cry)

Hell, we don't even know where we're going, or what will be there.

Chris takes her hand.

CHRIS

Don't worry. It'll be all right. I promise. And in case you haven't noticed, there are a lot of children around here now. I came up with a pretty good idea too.

SISSY

What?

CHRIS

After we get settled in, I'm gonna ask Tom and Ben to lead a rescue mission here to bring back the people that wanna join us. There'll be plenty of them that'll wanna come live with us. We'll build a great society out of the best minds of the world, doctors, scientists, teachers and their children too. It'll just take time.

SISSY

You're talking years away though. The kids are almost teens. By the time we get where we're going, get settled in, and then another eight or nine years for the round trip, they'll be in their twenties. We'll be old.

CHRIS

Yes. They will be in their twenties, but think how young that is. Don't you remember when we were in our twenties? We had our whole lives ahead of us. Look how much we've accomplished.

SISSY

We have done a lot since then. You've never led me wrong before. You better not start now.

CHRIS

I won't. I know what I'm doing. You have to trust me.

SISSY

I do. I love you too.

CHRIS

I love you. I always will.

INT. CONTROL ROOM - DAY

Jeff, Ronnie, Kenny, Jon and Ernie are watching Chinese troops approach their property from above through the EmU.

JON

What the hell are they coming this way for? They only held New Orleans a month. Aren't there more important people for them to invade than us?

CHRIS

It's almost like they came straight for us. They must have heard about the EMS. This is gonna be difficult.

JON

They should be going to Baton Rouge? That's the capitol.

CHRIS

If they know about the EMS, they're gonna want to get us pretty bad. This may be the worst we've come up against yet.

GEORGE

I hope we don't have to kill too many
of them.

EXT. HOUSES - DAY

George and Jon are at the southeast corner of the houses behind a steel plate with sides welded to it. Ernie and Glen are at the southwest corner. Freddy and Kenny are at the northwest corner. Chris and Ronnie are at the northeast corner. All of them are armed and alert.

The Chinese troops arrive at the gate. They plow it over with a tank that comes about half way through then stops. Its tracks are turning, tearing up the ground, but it can't advance. Soldiers appear around the sides, walk to the front of the tank and try to feel what it is that's holding them back.

A commander moves to the front to see what is happening then leaves. The soldiers and the tank follow him.

EXT. HOUSES - EVENING

The commander returns with soldiers behind him. They are barefoot and have no weapons.

GEORGE

(on walkie talkie)

Looks like they're getting ready for
something. We might need some help on
this side.

Chris runs to George's bunker, and Kenny runs to Ernie's.

The commander raises his arm then lowers it, and the soldiers begin jogging forward, through the EMS then run.

Jeff, George and Jon are aiming their rifles at the soldiers over the steel plate.

They open fire. The soldiers begin to fall. At first, dozens of bodies spot the ground. Other soldiers trip over them. The gunfire is

relentless. The body count and the hill of them mounts. The bodies become a barricade to the hundreds of soldiers streaming through the gate.

The commander, watching the carnage, finally raises his arm and stops the attack. The gunfire ceases with a cloud of smoke above the bunkers.

GEORGE

Dear God! Look how many there are.

CHRIS

We've gotta get out of here.

GEORGE

Is the water ready?

CHRIS

It's close enough. I don't wanna go through that again. We leave at sun up.

EXT. HOUSES - NIGHT

The grounds are well lit. Groups of people traverse the span between the houses and the warehouse. The bunkers are manned. The guards are relieved.

INT. GEM/BRIDGE - DAYBREAK

Chris is seated in the command chair surrounded by the gadgetry that controls the ship. Ronnie is seated to his right and Kenny to his left each with similar gadgetry.

Jon, Ernie, Glen and Freddy are seated behind them.

In the b.g., Sissy, Rachel, and their children watch through a glass wall from a recreation room located at the right-rear of the bridge.

Mitch and Violet, George Sr. and Annie, Gert and Marion, Steve and Millie watch from a similar recreation room located above the first one, on the third floor.

Everyone else watches from a living room area located directly behind the bridge on the second floor.

A large television screen on the right side of the bridge is split-screen to show what the four cameras see: The grounds are abandoned. Chinese guards are standing at positions around the property.

The commander appears at the gate with another battalion of barefoot soldiers. He lifts his arm, then drops it and they rush in with no resistance.

CHRIS

Kenny. Increase the EMS.

EXT. WAREHOUSE - DAYBREAK

The warehouse walls bulge and CREAK then BURST and CRASH to the ground in their four directions. The roof slides off of the EMS above the GEM and CRASHES to the ground.

The soldiers stop and watch in awe as the GEM lifts from the ground. The commander is amazed. He tries to get through the EMS but can't.

INT. GEM/BRIDGE - MORNING

The view through the front windows shows the trees moving down. Above them, the sun is just over the horizon. The screen shows the soldiers standing motionless, watching the GEM ascend.

Chris looks at Ronnie and nods. He picks up a remote control device and puts his finger on it and looks back at Jeff. Chris nods again and Ronnie presses the button.

SISSY'S POV

through the window in the recreation room. She watches as a series of explosions blow her home to pieces followed by Ronnie's house then

Kenny's and each of the houses behind them. The soldiers around them run away.

SISSY'S EYES

tear as she watches the devastation. She's surrounded by her children who hug her and pat her back as she wipes her eyes.

CHRIS

speaks to the entire ship through a speaker system:

CHRIS

Okay everybody, that's it. The show's over. Take your seats. We have to collect the livestock before we go. Get settled in. It'll take some time.

EXT. SERIES OF SHOTS - MORNING

A) The GEM flying west over the trees.

B) Chinese troops camped in a field watching the GEM fly over. They point and AD LIB.

C) A pig pen. In the b.g., the GEM approaches from the sky and lowers toward the farm.

EXT. FARM - LATE MORNING

The GEM sets down. The front door opens. Ronnie, Kenny and George exit and walk to the farmer and his wife who have come out to see the GEM. They talk to them, count out a hand full of money into the farmer's hand, shake hands and walk to the pig pen.

They use rope to collar the pigs then lead them to the GEM's rear door and take them inside.

EXT. A DIFFERENT FARM - DAY

Ronnie, Kenny, George and Jon lead sheep to the GEM and take them inside.

A FARMER AND HIS WIFE

wave to the GEM as it lifts off in the b.g.

EXT. ANOTHER FARM - DAY

George, Glen, Freddy and Ernie chase chickens in a yard as Ronnie, in the b.g., hands the farmer a roll of cash.

INT. GEM/DINING ROOM - EVENING

The men have showered and are gathered at the dining table filling their plates with food laid out on the table. In the b.g., the children run around and the elders play cards at a table.

EXT. GEM - NIGHT

The GEM is high above the ground. The sky is clear and the stars are abundant. The lights through the GEM's windows go dark, one by one.

EXT. FARM - MORNING

Chinese troops are camped in the field of a dairy farm. The GEM approaches in the distance. The soldiers scurry for their weapons and open fire. The GEM descends on them and the EMS, from far away, pushes them, crushing some.

The GEM stops fifty feet above the ground. The soldiers, their tents and supplies continue to push farther away until they are very far.

The huge middle doors of the GEM slide open and reveals Ronnie's garden inside, well lit and flourishing. There are rows of small trees behind the garden and a small patch of lawn.

The Emcar appears from the rear side, turns and flies out of the GEM. It descends to a small herd of cattle and sets down.

Ronnie is standing in the doorway as it opens. He, Kenny and Jon exit, casually walk to a cow each, toss a rope over its head and lead it back to the Emcar.

The Emcar lifts and returns inside the GEM.

INT. GEM/BRIDGE - DAY

Chris and Sissy stand close to the front window watching as the Emcar descends again for more cows.

SISSY

How many more do you need?

CHRIS

I wanna have as many as we can fit, at least a dozen. We'll need a couple of bulls too. We need to breed them.

SISSY

Since when do you know so much about farming and breeding?

CHRIS

Actually, I don't know a thing about it. But those people there...

(gestures to elders)

...can tell us all we need to know.

EXT. DAIRY FARM - EVENING

The Emcar descends on the herd.

Jeff, Kenny, George and Jon approach a cow each to rope it. Kenny and George's cooperate, but Jon's cow gets wild as he leads it toward the Emcar. It bolts and the rope yanks Jon's arm pulling him down and

dragging him a few feet until he can free his hand. Chris rushes to help Jon. His shoulder is hurt.

INT. GEM/KITCHEN - LATE EVENING

Jon is seated in the kitchen as Caroline, Sissy's sister - the doctor, puts his arm in a sling.

CAROLINE

It's only strained, but you shouldn't use it for a couple of days and then only light work for a week.

GEORGE

You got it easy now, cuz. No more cowboying for you.

JON

I can still fly ya'll there. I'll pull my weight.

CHRIS

That's not a problem, Jon. You just take it easy for a couple of days.

INT. GEM/DINING ROOM/KITCHEN - EVENING

The children are at the table eating. The elders are lounging in the living area watching television. The women are hard at work in the kitchen. Jeff, Ronnie, Kenny and Jon are standing around in the kitchen.

SISSY

Jeff, hand me that bowl please.

CHRIS

Here you go.

(to the guys)

Hey. Ya'll want a beer. I think you earned it.

RONNIE and JON

Yea.

KENNY

Not me.

CHRIS

Tomorrow, we'll get us a couple of bulls and then we should be on our way. But I want ya'll to be real careful after what happened today.

RACHEL

Ronnie. Would you hand me a beer? I'm burning up.

RONNIE

Sure honey. I'm sorry I didn't ask.

SISSY

Jeff. I think you're forgetting, tomorrow's Sunday. Before ya'll go off rustling cattle, we have to find a church to go to, especially if it'll be our last one for a while.

CHRIS

We don't have time --

Sissy looks at him sternly.

CHRIS

I guess we can make time.

(to his father)

Hey dad. What are you watching?

CHRIS' DAD

"LONESOME DOVE." It's the best western ever made. I could watch it a hundred times.

CHRIS

You probably will. If you wanna see some good cowboying, just watch us tomorrow. We'll show you some.

EXT. CHURCH - MORNING

The Emcar is parked in the near empty parking lot of a small country church. A crowd exits the Emcar and walks toward the church, except Jeff, who stays behind.

SISSY

Please come in with us this time.

RONNIE

This is your last chance. You'll be sorry if you don't.

CHRIS

Thank you, but no. I'm not quite ready for all the trappings of religion.

Sissy kisses him and they walk away leaving him alone.

CHRIS

(quietly)

I don't know how to pray.

INT. EMCAR - DAY

Jeff, Ronnie, Kenny and George are flying down toward a herd of cattle. There are a lot of them. They land and each exits the Emcar with lasso in hand.

They shoo away the cows and isolate a bull that doesn't even seem to know they're there. They surround the bull. Ronnie throws his rope first and loops the horns perfectly. Chris misses. Kenny hits a bull's eye and Jon too. The bull seems docile. They pull on the rope, but he stands firm. Chris ropes him and they have two on each side to pull him. He moves, slowly and stubbornly, but they lead him to the Emcar.

Chris and Kenny go in first, wrap the rope once around a rail, pull the bull in and tie him tight. Ronnie and George tie him to an opposite rail to secure him in the middle of the Emcar.

RONNIE

There you go. Nothing to it.

They high five each other.

INT. GEM/KITCHEN - DAY

The guys are getting a drink of water.

KENNY

(to the women)

You should have seen Ronnie lasso that big beast. He got him the first time.

CHRIS

Yea. You must have some real cowboy blood in you.

RONNIE

I told you. I used to spend summers at my grandparents out in the country.

Hey. When we leave, are we by any chance making a stop on the moon?

CHRIS

Well, no. Why, you still wanting to go to the moon?

RONNIE

I was just remembering.

CHRIS

Come on you cow pokes, we've got one more, and then we're out of here.

EXT. FIELD - DAY

Jeff, Ronnie, Kenny and George are walking toward a bull standing at the edge of the herd. He looks up and stares at them as they approach, then turns and SNORTS. The cows are spooked and trot away.

As they get close, the bull trots away too.

CHRIS

Oh man. We got a shy one this time.

The bull stops to graze. They walk quietly to sneak up on him. Chris gets closest first, swings his lasso and throws his rope. He misses and hits the bull's side. The bull turns abruptly, digs his hoof in the dirt and SNORTS. Chris watches him as he winds his rope. From the other side, Kenny tosses his rope and loops the bull's entire head.

CHRIS

Good toss Kenny!

The bull charges Chris pulling Kenny down and drags him. Chris yells, drops his rope and runs for a tree. Ronnie runs after the bull swinging his rope and lassoes the horns. George throws his from the opposite side and hits the mark, but the bull turns and yanks the rope from his hands. Kenny lets go and lies on the ground.

Ronnie's rope slacks as the bull charges him. Ronnie runs toward the Emcar. There are no trees behind him. George chases his rope and jumps on it but is dragged as if weightless. He can't hold on and drops behind.

Chris runs past him and jumps for a rope but misses. The bull is still after Ronnie.

CHRIS

Run. Ronnie. Run.

Ronnie does run, but the bull is fast. It catches him. Chris watches in horror as Ronnie is flung into the air off the bulls head and lands on his.

CHRIS

No!

GEORGE

(up and running)

Come on.

George grabs one of the ropes and yanks on the bull, but it only turns him back toward Ronnie, lying motionless on the ground. The two-ton beast tramples over Ronnie as he charges George. Kenny runs in from the side and picks up a rope as it passes and is yanked to the ground again.

Chris and George run to a tree. Kenny lets the rope go and the bull runs off into the field dragging the ropes behind him.

CHRIS

Come on. We have to get Ronnie to Caroline.

INT. GEM/KITCHEN - EVENING

Sissy is sitting at the kitchen table with Linda and Violet, crying. Kenny and George sit opposite them with ice bags on their shoulders.

Chris and Caroline walk in.

CAROLINE

There wasn't anything I could do. He probably died on the first impact.

CHRIS

I can't believe he's gone. It's all my fault. If we hadn't gone after that second one, or if I hadn't agitated him with that first throw, this wouldn't have happened.

CAROLINE

No. You can't blame yourself. That's not healthy.

SISSY

Where's Rachel?

CAROLINE

She's with her children.

VIOLET

Where's Ronnie?

CAROLINE

He's laid out in his room. We have to make plans to inter the body.

CHRIS

It's not a body. It's Ronnie!

CAROLINE

I'm sorry.

CHRIS

No. I'm sorry. I didn't mean to bark at you.

CAROLINE

I understand.

CHRIS

There's something I have to do.

EXT. FIELD - EVENING

CLOSE SHOT of the bull standing quietly grazing with the ropes dangling from his horns.

ANGLE WIDENS TO INCLUDE Chris holding a rifle in the Eincar doorway ten feet over the bull.

Chris aims and fires one shot. The bull falls over. Chris closes the door and takes his seat.

CLOSE SHOT on Chris as he bends his head and cries.

INT. GEM/BRIDGE - NIGHT

Chris is in the command seat. He pushes a lever and the GEM slowly ascends. A full moon lights the ground as it shrinks farther and farther away. The television screen is focused on the moon.

INT. GEM/RECREATION ROOM - NIGHT

Sissy and the children, Jeff's parents, and George's parents are watching the earth shrink away through their window. As they ascend, city lights in the distance become visible. They continue to shrink as the GEM continues to ascend.

INT. GEM/BRIDGE - NIGHT

Chris talks to everyone through the speaker system:

CHRIS

Take your seats everyone. It's time to
accelerate.

EXT. GEM - NIGHT

The GEM accelerates toward the moon and disappears in the dark. A
view of the dark sky with all its stars and a full moon.

INT. GEM/BRIDGE - NIGHT

The Earth is focused on the television screen. It is shrinking away.
A myriad of lights glitter its surface.

Chris is programming the guidance computer.

CHRIS

There. That's it. Now we just sit back
and wait.

KENNY

How long?

CHRIS

Three to four hours.

KENNY

Four hours! You're gonna get to the
moon in four hours?

CHRIS

(reluctantly)

You underestimate the power of constant
acceleration. I can simulate gravity

with the acceleration of one g, 32.17 feet per second squared. That way we can walk around just like on Earth, even in space. When we reach halfway though, we have to turn around and start slowing down.

KENNY

That's amazing.

CHRIS

Would you get the suits ready?

KENNY

Yea. Sure.

EXT. MOON SURFACE - NIGHT

The Earth is dark with a glowing rim on its right side. The GEM appears in the sky, descends and sets down on the fine powder surface.

Nothing happens. It just sits there.

A crowd can be seen gathering at the GEM's windows.

Then the front door opens and three men in space suits walk out carrying shovels and Ronnie's body wrapped in cloth. They close the door behind them and continue on.

They walk a distance to where an American flag stands, starched and motionless and set Ronnie down carefully. They begin to dig beside the flag.

EXT. MOON - NIGHT (LATER)

The grave beside the flag is covered. One of the suits is hammering a cross into the soil above the grave.

The sun appears from behind the Earth and shines a blinding light on everything.

Jeff, standing beside the grave, looks up at it.

INT. GEM - DAY (SAME TIME)

Everyone is crowding the windows, watching as Jeff's voice echoes through the ship:

CHRIS (O.S.)

Rachel! Do you see that? The light.
It's just like Ronnie said.

RACHEL

Yes. I do. It's his dream.

CHRIS (O.S.)

He's here. He can hear us, but we can't see him, just like he said. Ronnie!
Ronnie! Can you hear me? I believe you Ronnie...

EXT. MOON - DAY

CHRIS

...I believe. God lives. Wait! Don't go yet. I've got something for you.

Chris drops to his knees and clasps his hands. The other suits do the same.

CHRIS

Our Father who art in Heaven, hallowed be Thy name. Thy kingdom come. Thy will be done, on Earth as it is in Heaven. Give us this day our daily bread, and forgive us our trespasses as we forgive

those who trespass against us and lead us not into temptation but deliver us from evil, for Thine is the kingdom, the power, and the glory, for ever and ever. Amen.

INT. GEM/BRIDGE - DAY (LATER)

Chris and his family stand at the front window looking down at the flag and the grave beside it. He turns to look at the families behind him. He looks at Rachel and her children beside her then turns back to the grave.

CHRIS

So long old friend. Watch over our ancestors for us and we'll watch over your descendants for you. I'll see you soon.

Chris and Sissy walk away holding hands. He kisses her, and she takes Jeffrey and Caroline out through doors. Mitch takes Ronnie's seat to his right.

Chris sits, pushes a lever and with a slight smile on his face, he watches Ronnie's grave disappear below the window.

CHRIS

(whisper)

I'll see you soon.

EXT. MOON SURFACE - DAY

The Garden of Eden Machine rises into the sky above the moon and moves away from Earth. It accelerates, then disappears into the stars.

FADE OUT.

THE END