

INSERT: EXPLANATION OF LEODA

Since the expansion of mankind's boundaries into the greater universe, many other species have since been discovered. It was commonly, and foolishly, believed that humanity would discover one of two species: benevolent beings and war like races who sought our destruction.

We would never imagine meeting the Leoda, a deceptive race of beings using disguises to infiltrate other species and steal resources or sell information. When this purpose was discovered, it wasn't the war like races with advanced technology that became our greatest threat. It was the Leoda, those hiding as humans in the shadows of our planet...

FLASHBACK - BATTLEFIELD

The rubble of grey buildings and broken metal litter the ground. This, coupled with the grey, overcast sky, gives the impression of an apocalyptic wasteland. Yet, this is broken up by a large city far in the distance, one which appears to be a contradiction to this desolate wasteland.

JEFF (V.O.)
Humanity never changes.

The sound of gunfire and yelling fades in as dust clouds move across.

JEFF (V.O.) (CONT'D)
For all our achievements, there is
just as much destruction.

Bodies, gunfire, and explosions move across the field, as two opposing forces clash with each other.

JEFF (V.O.) (CONT'D)
Sometimes, I can't really blame the
universe for wanting to destroy us.

An explosion rocks the battlefield, kicking up dust. This dust dissolves into...

EXT. COLONY 48 - NIGHT

...stars, littering the dark vastness of space. A massive structure looms in the distance: Colony 48. The size of Texas, the colony could easily hold a couple million people. A glass dome makes visible the very top of the colony, while the underside is all metal, lights, and other various bits of equipment. It's appearance gives off the feel of an artificial Earth.

Busy with life, hundreds of spacecraft move in and out of the colony like ants from the docking bays lining the underside.

A single cargo ship, emblazoned with the picture of a Pegasus, slowly jettisons towards one of the docking bays. The appearance of the ship is sleek, as if it were some kind of racing ship, but is otherwise harmless.

At the entrance of the cargo bay, the ship is stopped by security and held in a containment field, which fires up a fence of lasers. The ship rests, hovering just off the ground.

INT. SECURITY OFFICE - MOMENTS LATER

On a security terminal the identity of the pilot, JEFFREY MINAS (36), and contents of the cargo are pulled up. After checking the status of the ship, it is let through.

INT. DOCKING BAY

Jeff slowly maneuvers his ship through the bay, which stretches on as far the eye can see, and beyond. Hundreds of ships of all varying shapes, sizes, and decoration are nestled in their own parking spots. Pilots and crew are busy working on their ships, unloading and loading cargo, arguing over paperwork and payment, and other various forms of business.

Jeff finds his lot and sets his ship down and it is locked down. He steps out and comes into full view for the first time. He's tall, wearing a dirty, brown flight suit with a scruffy beard.

He looks around the cargo bay with an annoyed expression. Several soldiers walk by him, paying no attention. Jeff curls his lip slightly in annoyance as he puts a cigarette in his mouth and lights it up, upon which a bay guard takes notice, walking over to him.

BAY GUARD 1

Sir, there is no smoking allowed in the cargo bay. For your own safety--

JEFF

Yeah, all right.

Jeff takes one long drag on the cigarette and blows out the smoke. He puts the cigarette out on his ship and returns it to its carton.

BAY GUARD 1

Thank you, sir. Enjoy your stay

JEFF

Yeah, sure...

The guard walks back to his post and Jeff heads towards the bay exit.

JEFF (CONT'D)

(under his breath.)

...Fascist.

ADMISSION LOBBY

Jeff moves into a room where dozens of people wait in twice as many lines to get into one of the colonies thousands of lobbies. As he comes up to the desk to be admitted, he looks around the room, spying on several different people.

Most seem to be excited as they await their entry, like an audience eager to get into a concert. A few others appear indignant, looking at their timepieces, their faces growing in frustration.

Jeff gives an expression of distaste for the crowd and moves up to a counter, where he is approached by a cheery young woman.

YOUNG WOMAN

Passport?

Jeff shows her the passport. She moves a scanner across it and looks at it.

A beat.

The scanner makes a beeping noise and the young woman looks back to Jeff.

YOUNG WOMAN (CONT'D)

All clear. Enjoy your stay.

Jeff closes the passport and moves on without a word.

Across the room, a STRANGE LOOKING MAN, with an expression of indifference, shows his passport as well and moves on.

LOBBY BRAVO TWELVE TWENTY FIVE

Jeff loiters in a lounge area, a drink in his hand, as an ocean of people move through the massive hall.

Among the area are vendors, shops, restaurants, and clubs, giving off the appearance of a resort. The decor of the lobby could fit in with The Strip in Las Vegas, as it is consumed with neon signs, lights, and plenty of other attractive sights.

Jeff expresses dis-interest as he takes in the atmosphere. As he finishes his drink, he stands and wades through the crowd in a hurry. Tiny cleaner bots maneuver by Jeff as he tries not to step on them. He soon finds himself at an open elevator and quickly gets in.

HOTEL ROOM

Pitch dark. The front door opens, revealing Jeff's silhouette. He walks in and lights turn on at his presence, illuminating his frame. A single bag awaits him on his bed. He shoves it off and falls onto the small, rectangular shape the bag has made on the covers. He breaths a sigh of relief, closing his eyes.

INT./EXT. LOS ANGELES - BATTLEFIELD - DAY - JEFF'S DREAM

An apartment building has been turned into rubble. Through a window, a black smoke horizon can be seen over an urban war zone. The sounds of gunfire, vehicles, and yelling can be heard in every direction.

A YOUNG BOY crawls out of the rubble. He looks around weakly. He spies another pile with an arm sticking out from beneath. Dried blood mixes with the dust that surrounds it. The boy, with a distant look of sorrow on his face, slowly walks over to the rubble and pulls on the arm. There is no reply.

With a look of sorrow on his face, the boy lets go of the arm. He walks through the destroyed apartment to the front door, which has been partially blasted off. He pushes the rest of it open and steps out onto a street to observe the mass destruction and death that has been left in the wake of a recent battle.

As he looks around, war machines can be seen treading through the city, some as tall as buildings. Soldiers move through in squads, searching the structures.

A Mech suddenly appears in front of the doorway, casting a shadow over him. The Mech is at least 12 feet tall, dual machine guns attached to it's arms. Though it is oblivious to the boy at first, it quickly takes notice and aims down on him. The boy stares back at the mech, his eyes growing wide in fear.

INT. HOTEL ROOM - EARLY MORNING

Jeff wakes with a startle, his face covered in sweat. He breaths in and out heavily, getting out of bed and going to the bathroom.

BATHROOM

Jeff splashes water on his face and looks in the mirror. He's sleep deprived, and he pauses momentarily to contemplate this, then wipes his face.

The bathroom is pristine, nearly untouched, and sports the comforts of luxury: a comfortable looking toilet, a large bath, and a sink lined with gold trim.

Jeff drops his towel on the floor and a cleaner bot comes to take it away.

Jeff sits on the edge of the bathtub, still looking into the mirror, and sighs heavily.

JEFF

I'm too old for this crap.

LOBBY TEN EIGHTY TWO - MORNING

The Strange Man from earlier walks through a hallway out to the lobby with an expression of indifference. He ignores people in his way and pushes through a crowd to get to the center of the lobby.

Two guards take notice of him, but are interrupted by red lights that begin to flash throughout the area. Several loudspeakers pop as they come online.

ANNOUNCER

Attention, attention, a moisture test will now be conducted. Please remain where you are while one of our security personnel comes around to conduct this test.

The Strange Man looks around suspiciously as the security officers in the area pull out small devices similar in appearance to electric toothbrushes. They move through the crowd of people, stopping at each one, and place part of the device in their mouths.

One officer looks at his device.

INSERT: 54%

The strange man begins to move through the crowd briskly.

A guard takes notice and quickly moves to the man.

The strange man continues to move, ignoring the guard on his trail.

The guard points to the man.

GUARD
Halt. Don't move.

The Strange Man continues, ignoring the warning.

A guard moves up from behind the man and puts a hand on his shoulder

The man quickly grabs the guard's hand and arm, and with a simple and fluid gesture, twists it.

Other guards come over, but the man skillfully takes them down.

One guard pulls out a taser stick and attempts to stab the man, but is successfully disarmed.

Several others follow in suit, but meet the same fate.

One of the guards manages to find a hole and successfully shocks the man. This is enough.

Soon the other guards begin to shock him until he is subdued.

A crowd of onlookers gathers around.

Several guards hold the man down, while another subjects the him to the moisture test. He looks at the reading that comes back.

INSERT: 0%.

The guard makes a call through a communication device on his ear.

GUARD (CONT'D)
Central, this is 256 in sector
Alpha Ten Eighty Two. We got a
Leoda here. He's a feisty one too.

CENTRAL (O.S.)
All right, bring him in. Continue
the tests. Detain any others.

GUARD

Copy that.

The guards pull the LEODA up and secure him.

GUARD (CONT'D)

Okay buddy, take it easy. Don't try anything funny and this will go real smoothly.

The Leoda looks at one guard on his side, then the other. The guards look to each other suspiciously, then to the Leoda.

The Leoda's body slowly glows blue as his human form disintegrates and his true form appears.

In this form, it is a thin, but sleek looking robot with several clean, white, dreadlock-tubes protruding from it's head. From it's chest, a faint heartbeat-like sound can be heard, while it's eyes remain human looking.

The bluish glow gets brighter as the guards slowly step away from the Leoda.

HOTEL ROOM

Jeff is pulled from a deep slumber by a sudden and violent earthquake, which rocks the room hard enough to throw him off the bed.

An alarm blares in the room, as red beacon spins on the ceiling.

Jeff gets up lazily and looks around.

JEFF

You've got to be kidding me.

He grabs his still unpacked bag and heads for the door.

HALLWAY

Just outside the room, Jeff sees other people littering the hallway attempting to evacuate. Guards walk along the edges, motioning people to exit quickly.

One nearby guard spots Jeff and walks to him.

GUARD

Sir, please evacuate immediately.

JEFF

What the hell is going on?

GUARD

There's been a disruption. You need to evacuate immediately.

JEFF

Disruption? Felt more like an explosion.

GUARD

Sir, you need to clear your room now.

Jeff gives the guard an annoyed look.

JEFF

I got it.

Jeff moves out of the room and follows the crowd of people along the hall.

LOBBY TWELVE TWENTY FIVE

Crowds are being formed into lines to get to the docking bays.

Amidst one crowd, a little girl stands in place looking around. She appears to be about ten years old with long, brown hair. She wears a purple dress and boots.

She looks at the chaos around her, as if lost, when a guard approaches her.

GUARD

Where are your parents?

The girl stares at him blankly.

GUARD (CONT'D)

You must evacuate, young lady.

A beat.

The guard sighs, grabbing the girl by the arm. He drags her with him, which she fights against.

Three mysterious looking, middle aged MEN wearing suits, all from various parts of the lobby, observe the argument. They follow the guard and the girl.

DOCKING BAY

Jeff enters the docking bay where his ship is.

At the same time, the guard with the little girl enter.

Jeff is blocked by several laser beams forming a gate. He shows his credentials to a guard who allows him to go to his ship.

Jeff makes his way to the ship and opens it up.

The guard with the girl stops to some evacuees, granting just enough time for the girl to free herself from his grip. The guard, startled, turns to look at her, but she is already gone. He is tempted to give chase, but stops himself as he looks at the chaos around him.

The men following the girl and the guard enter the bay and spot her as she runs. They group up and attempt to go after her.

As Jeff is ready to board his ship, he is stopped by a couple of guards.

GUARD 1

License please.

JEFF

I just showed the guy at the gate my license.

GUARD 2

And now you're gonna show us.

With a sigh, Jeff pulls out his badge.

JEFF

You guys really love your job, don't you?

As Jeff is occupied by the guards, the little girl makes her way through the crowd and spots the ship, with it's open door. She silently slips in.

The guards finish and Jeff enters the ship.

Just as the men following the girl reach the ship, the door closes. They watch as the ship begins it's takeoff.

INT./EXT. COLONY 48

Jeff pulls his ship out of the docking bay along with everyone else who is evacuating. As he flies away from the colony, the damage from a massive explosion in the colony can be seen. The glass dome has been partly destroyed and large crater takes the place of what was once a large part of the colony.

INT. COCKPIT

Jeff pulls up a monitor, showing the colony from behind the ship. His expression drops to one of shock as he witnesses the damage.

JEFF

A disturbance my ass.

He gazes at the destruction on the monitor.

COCKPIT - LATER

Jeff sits in a spacious, but dim room with a hundred buttons and levers at his disposal. Lights are littered in front of Jeff, with several monitors on display.

On one monitor, a man much older looking than Jeff, and slightly overweight, appears: Jeff's boss, SHELDON.

JEFF

...Like I said, I didn't get a chance to make the delivery.

SHELDON

This is exactly why I told you to get there two days earlier.

JEFF

If I could've, I would've.

SHELDON

Jeffrey, you understand what this is gonna cost us? You realize this is coming out of your paycheck?

JEFF

What else is new.

SHELDON

We deliver--

SHELDON AND JEFF
(speaking in unison)
--Whenever, wherever, however.
Yeah, I know the slogan, Sheldon.

SHELDON
Then it's time to start living by
it.

JEFF
Then why don't you just give my own
branch and I can tell other people
to live by the slogan.

Sheldon laughs.

SHELDON
Right, give you your own branch.
Sure. Do you WANT me to commit
financial suicide.

JEFF
Very funny. I'll just let my record
speak for itself, how about that?

SHELDON
Look, I don't got time for this.
Take a couple days off and re-
evaluate how much you value your
job, okay?

Jeff hits a button and the image disappears.

JEFF
Stupid son of a bitch. I could use
a vacation anyway.

Jeff sets the ship to autopilot and pushes his chair back
into a reclining position. He closes his eyes, but is
immediately disturbed by a metal clank from the holding area
behind the cockpit.

He quickly hits a button near his control panel and a hidden
panel slides down, revealing a gun. Jeff picks up the gun and
heads back.

CABIN

Jeff opens the door carefully, letting the pistol lead the
way. Moving through the cabin, he aims the gun. A nearby
light turns on at his presence. The cabin appears empty as
Jeff moves further in.

Slowly making his way through the central aisle, past several rows of chairs, he comes to the back, where he sees a metal box has fallen.

Investigating it, he looks over to a corner and sees the little girl cramped up in it.

Her expression shows fear.

JEFF
What the hell?

He begins to approach her and she shrinks away.

JEFF (CONT'D)
How did you get in here?

A beat.

Jeff furrows his brow in frustration. He steps back and rubs his chin, thinking.

JEFF (CONT'D)
(under his breath)
Well, this is just what I need.

He returns to her and holds out a hand. The girl simply stares at him with pleading eyes.

JEFF (CONT'D)
All right, fine. You stay there.

Jeff walks back over to the cockpit, the door closing behind him. The girl continues to cower in the corner as the lights turn off, cloaking her in darkness.

COCKPIT - LATER

Jeff, sleeping in his chair, is woken up by a tapping on his door. He wakes up groggily, rubbing his face. He grumbles to himself and sits up.

JEFF
Oh, now you decide you need me.

He goes over to the door and opens it.

The girl is standing there, looking up at him indifferently.

JEFF (CONT'D)
Can I help you?

A beat.

JEFF (CONT'D)
Do you speak English

A beat.

Jeff sighs heavily.

JEFF (CONT'D)
She doesn't speak, great.

The two stare at each other briefly, until Jeff finally succumbs.

JEFF (CONT'D)
All right, fine, get in here.

The girl pushes her way into the cockpit. Jeff gets back in his chair. She sits in the chair next to his. Jeff turns his attention to her.

JEFF (CONT'D)
First things first, what the hell are you doing in my ship?

A beat.

JEFF (CONT'D)
Okay, so do you have a name?

A beat.

JEFF (CONT'D)
Can you tell me anything, at all?

A beat.

JEFF (CONT'D)
No, you can't, of course not. You can't even grunt like a caveman, can you?

Jeff thinks to himself for a moment.

JEFF (CONT'D)
Okay, fine, I'll call you Laura. It's as good as any name, I guess. Look, when we get to Earth, I'll let the guards handle you. For now, just...sit there, and don't touch anything, okay?

Laura stares at Jeff.

Jeff turns his attention to the controls of the ship, but Laura staring at him quickly brings his attention back to her. He sighs. His expression becomes a bit softer.

JEFF (CONT'D)
You hungry? Thirsty?

Jeff looks around the cockpit and finds a bottle of water and an apple. He pulls them out and holds them out for her. Laura stares at them, puzzled. Jeff raises a brow in curiosity.

JEFF (CONT'D)
(to himself)
I guess that's a no.

Jeff drinks some of the water, while Laura stares at him. Once Jeff is done, Laura holds out her hands. Jeff slowly hands her the water bottle and she drinks some of it. Almost immediately, she spits the water out. Jeff squints in suspicion.

JEFF (CONT'D)
What the?

Jeff thinks for a moment, then pulls out a moisture test device.

JEFF (CONT'D)
Come here.

Laura leans towards Jeff and he grabs her jaw lightly.

JEFF (CONT'D)
Ok, open your mouth.

A beat.

Jeff sighs and pushes her jaw down, opening her mouth. It is completely dry. Jeff's eyes widen a little and he puts the device in her mouth. A reading comes back and he looks it over. 0% moisture.

He drops the device, his eyes growing wide with shock.

JEFF (CONT'D)
No, that's impossible. You can't
be...

Laura looks at him, confused.

JEFF (CONT'D)
(to himself)
The Leoda don't have kids. So what
the hell are you?

He immediately picks up his gun and points it at her.

Laura's expression changes to one of fear and she cowers in her chair.

Jeff's finger grazes over the trigger, ready to squeeze it at any moment. His expression shows one of fear and anger, as he breaths more heavily.

Laura averts her eyes.

Jeff eases his finger from the trigger and puts the gun down.

JEFF (CONT'D)

I don't know how they did it, but
you...you're not possible.

Laura looks at him, her expression sad.

Jeff looks out the window of the ship.

COCKPIT - LATER

Jeff wakes up from a deep sleep and looks at Laura. She stares out the front window. Jeff looks out the window as well and sees that they have arrived at Earth. He sighs heavily as the ship enters the atmosphere. He looks to Laura.

JEFF

Go hide in the back while we pull
in. I will handle everything, ok.

Jeff points her towards the cabin and pulls her off the seat.

JEFF (CONT'D)

Go. Hide.

EXT. EARTH - NIGHT

The ship pulls up to one of several thousand rings that surrounds Earth. As the ship moves forward, it enters a stasis field that holds it in place. A scanning laser moves across the ship. Once it finishes it's scan, the ship is released and it continues on it's way to Earth.

The view of Earth shows a planet packed with man made structures. Lights dot nearly every inch of what's visible on the planet. Even the oceans are littered with the glittering dots.

As the ship presses through the atmosphere, it descends from gray, stormy clouds over an ugly Pacific ocean.

The city of Los Angeles comes into view, but it is a far cry from the city known in the past.

This LA is over crowded and it extends as far as the eye can see. Industrial buildings and factories reach into the sky. The city gives off a gray look, as if worn down from all the people and pollution.

The ship moves against the coast of Southern California, a massive cliff running along the edge of the state for hundreds of miles. Along the immediate area of the coast are several dozen bays that stretch on further than the eye can see. Jeff pulls up to one of these docking bays, which slowly opens. Once open, Jeff moves the ship in.

INT. LOS ANGELES - DOCKING BAY - COCKPIT - NIGHT

Jeff sets the ship down and begins the shutdown process for the ship. He picks up his gun and prepares to put it back in it's compartment, but decides against it and tucks it into his belt.

He through the door of the cockpit.

CABIN

Jeff is greeted by Laura, who stands in front of him staring blankly.

Jeff sighs.

JEFF

I thought I told you to hide?

A beat.

Jeff takes a nearby seat. Laura walks over to him and stares. Jeff returns the gaze uneasily.

JEFF (CONT'D)

You have no idea what you are do
you?

He turns from her and stares at the floor, thinking.

JEFF (CONT'D)

(to himself)

I give her to the authorities and
god knows what they'll do to her.
But the Leoda have never harmed
anyone. What harm could a little
girl do?

He looks back to Laura, smirking.

JEFF (CONT'D)
Your lucky I don't trust much of
anyone.

He gets up and puts a hand on her shoulder.

JEFF (CONT'D)
If anyone asks, your my daughter,
all right?

Laura looks to him in wonder.

EXT. LOS ANGELES - ENTRANCE - NIGHT

Jeff holds Laura's hand, pulling her through a thick crowd. The large crowd moves alongside a massive wall that separates the coast from the city. Ahead is a large opening where military like security enforces a barrier of lasers. Various tests are conducted for those trying to get through the gate. The stormy weather adds to the edge of the crowd.

Jeff looks at the entrance nervously, and then at Laura. His expression changes to one of realization. He quickly picks Laura up and holds her against his chest. He looks at her. She stares blankly back at him.

JEFF
Okay, look, you need to close your
eyes. Pretend your asleep, okay?

A beat.

Jeff sighs. He places his hands on her eyelids and presses them down.

She opens her eyes and stares at him.

He presses them closed again.

JEFF (CONT'D)
Stay like that, okay?

He then pulls her to his chest.

JEFF (CONT'D)
Don't move until I tell you to.

They reach the first checkpoint, a moisture test. A guard approaches Jeff.

JEFF (CONT'D)

If you guys could take it easy.
She's pretty tired. It's been a
rough trip.

One guard pulls out a moisture test device.

GUARD

I'm afraid you'll have to wake her
up for the test.

Jeff raises a brow to the guard.

JEFF

You're kidding right? You know how
long it took me to get her to knock
out?

GUARD

Not my problem, sir.

Jeff furrows his brow in frustration.

JEFF

Really? For a ten year old girl?
You ever seen a Leoda child?

The guard looks at his fellow guards.

JEFF (CONT'D)

No, you haven't, cause they don't
exist. Now, save me, yourself, and
this crowd some trouble and just
get on with it.

The guard looks at the restless crowd behind Jeff.

A beat.

GUARD

Please, open your mouth, sir.

Jeff does and the guard sticks the device in his mouth,
pressing hard down on his tongue.

JEFF

(mumbling)

Ow.

GUARD

Sorry, sir.

The guard finishes and Jeff gives him an unpleasant look as
he walks through the checkpoint.

INT. LOS ANGELES - STREET - NIGHT

Jeff puts a now awake Laura down and she stands next to him, once again holding his hand. They are both greeted to a massive sight. A street stretches out in front of them beyond the horizon. On either side of the street are buildings, people, and vendors jam packed into nearly every inch.

The streets are littered with automobiles, which hover just off the ground, moving in an orderly and surprisingly efficient manner.

Jeff looks down to Laura and smirks.

JEFF
Welcome to Earth.

Once the coast is clear, Jeff runs with Laura across the street over to a large area of people. Above them is a large sign that reads 'Shuttle'.

INT. JEFF'S APARTMENT - EARLY MORNING

Jeff opens the door to his pad, Laura and his frame silhouetted by the lights outside. As soon as they step into the apartment, a light comes on. Laura looks around in wonder.

It's small, with only a living room and a kitchen in the immediate area, and a small hallway leading towards the bedroom and the bathroom. On a counter separating the kitchen from the living room is a fishbowl with a single goldfish in it. The living room is cluttered with random boxes, clothes, and other loose items

Jeff removes the coat he's wearing and hangs it in a closet near the front door.

JEFF
Welcome to mi casa. You get to stay in the living room. I don't know if you sleep, but I do, so don't wake me up.

He pulls Laura over to a couch and sets her down. He searches underneath a cushion till he finds a remote control, which bares a small touch screen and a few buttons below and above. He presses one of the buttons around the touch screen and an image of a news broadcaster appears on the wall in front of them.

JEFF (CONT'D)

Here, you can watch TV. Maybe you'll learn a little something. Now, I'm exhausted, so I am going to sleep. Good night.

Jeff heads towards his room, but at the hallway stops and turns back to Laura. She stares back at him.

JEFF (CONT'D)

Look, later today I'm gonna see if I can get some help in figuring out exactly what you are, ok? So, don't leave this apartment. You do that and we're both in a lot of trouble.

A beat.

JEFF (CONT'D)

Trouble? You know what that is? Bad, that's what. So just, don't move from there, ok?

Jeff walks to his room.

Laura turns back towards the TV and watches the news on screen. As she does, her eyes faintly glow blue.

INT. JEFF'S APARTMENT - MORNING

Jeff comes out of his room groggily to find Laura still sitting on the couch watching TV. She appears to be completely entranced by the news program she is watching.

Jeff walks over to her and sits on the couch next to her. She looks at him with the same indifferent look. He sits down next to her and smirks.

JEFF

You don't sleep either, do you?

Jeff gets up and heads over to the kitchen.

JEFF (CONT'D)

Learn anything useful?

He prepares breakfast for himself and walks over to a small table, sitting down.

Laura gets up and walks over to the table, sitting down across from him. Jeff eats a bit of his food, but pauses momentarily, looking at Laura.

They stare at each other for a beat.

JEFF (CONT'D)

Unlike you, I gotta eat. Breakfast.
That's what it's called.

He holds up a spoonful of the mush towards Laura. She stares at it with fascination. He brings the spoon back to his mouth and continues eating as Laura gazes on in wonder.

INT. JEFF'S APARTMENT - DAY

Jeff puts his jacket on by the front door, while Laura sits on the couch once again, watching TV.

JEFF

I gotta go out for a while. You stay there, just like last night. If anyone comes knocking on the door, don't answer it. In fact, don't do anything but sit there, okay?

Laura continues to watch the TV, paying little attention to Jeff.

JEFF (CONT'D)

All right then.

Jeff exits the apartment.

As soon as the door closes, Laura looks to it. Her gaze moves around the empty apartment.

She gets up from the couch and pokes around, looking through Jeff's boxes and other items, exploring every nook. Her attention then shifts to the hallway leading to Jeff's room.

INT. COLONY 48 - DAMAGED AREA - DAY

LEEROY (29), dressed in a charcoal suit walks through a damaged area of the colony, surveying the effects of the explosion. Over his mouth is a breathing apparatus.

The area they are in is covered in glass and rubble. About a dozen other, more official looking people comb the area, also wearing the breathing devices.

Leeroy looks up to the roof of the colony, where he sees a makeshift roof now covering the hole in the glass.

He walks over to DETECTIVE ROBERT SCORNE (40), wearing a black suit, messy hair and a five o'clock shadow.

LEEROY
(through breathing device)
How's it looking?

The detective turns to the young man and scoffs.

SCORNE
(through breathing device)
Like someone just blew this place
up. The tapes ready?

LEEROY
(through breathing device)
Yes, sir.

SCORNE
(through breathing device)
Great. Lead the way.

INT. COLONY 48 - SECURITY OFFICE - DAY

Scorne and Leeroy, no longer wearing the breathing devices, walk into a large, windowless office with several monitors above a control station. To the side of the station is a large glass wall, behind which there are hundreds of network servers. At the station, a technician sits.

Scorne walks over to him.

SCORNE
What do you got for me?

As the technician pulls up video, Scorne pulls out a cigarette, puts it in his mouth, and lights it.

The technician looks at him disapprovingly.

TECHNICIAN
There's no smoking here, sorry.

Scorne holds up both wrists together.

SCORNE
(with cigarette in mouth)
Arrest me. Just show me the damn
video all ready.

The technician sneers at the detective, but admits defeat and brings up the video. He plays it.

On the video, the moments before the explosion play out, with the Suicidal Leoda walking through the Lobby.

TECHNICIAN

We traced him back to the night before. He had just arrived at the station.

SCORNE

So you're telling me this was actually a Leoda?

TECHNICIAN

Well, *I'm* not telling you anything. But those are the reports we've been getting.

SCORNE

Doesn't make much sense. They've never shown any violence towards humans before.

TECHNICIAN

Guess there's a first for everything, huh?

SCORNE

It'd seem that way.

Scorne puts his cigarette out on the sole of his shoe and puts it back in it's package.

SCORNE (CONT'D)

All right, trace him back to his arrival. Find out what ship he arrived in and cross reference it. I want to know who he interacted with, where he went, what he did. Everything.

TECHNICIAN

You got it.

Scorne heads for the door, followed by the young man.

LEEROY

But, I don't get it. The Leoda are only capable of infiltration right? They've never had the capability of violence.

Scorne turns to him and smirks.

SCORNE

Training academy and the real world
are two very different places, kid.
Your gonna see and hear things that
contradict each other all the time.
Just like that video.

Scorne points to the monitor as they head out of the room.

EXT./INT. SAN FRANCISCO - DOCKING BAY - DAY

An escape vessel descends from the clouds and flies along the California coastline to an open bay.

The ship lands and it's door opens, letting it's passengers out, who immediately greet loved ones and friends. Some cry, some are overjoyed, others rush to get out of the bay.

The three men who had been following Laura on Colony 48 step out of the vessel. They give quick glances to each other and proceed to the exit. As they arrive, they are stopped by guards who conducting various tests.

The men look at each other and then proceed to attack the guards.

As several guards fall, an alarm goes off and panic erupts throughout the bay. People rush to evacuate. The guards let them through as more guards and a few soldiers arrive.

The guards attempt to aim gun at the men, but the people evacuating continue to get in the way of their aim.

The skin on the three men's bodies turns to a substance resembling Jello and melts into their skeletal frame, revealing them to be Leoda.

Blades, attached to their arms, shoot out. They quickly leap around, killing several people and disarming the guards.

Though the soldiers and guards attempt to destroy them, they only manage to shoot one.

The damaged Leoda falls to the ground and lays silently.

The other Leoda dash for the exit and force their way through, with several soldiers and guards giving chase.

As the others approach the dying Leoda, it begins to glow an electric blue.

From the outside, a massive explosion can be seen, ripping through the docking bay and somewhat into surrounding areas.

The other two escaping Leoda emerge from the explosion, continuing their fervent escape attempt. They pull into an alleyway and hide. New skin emerged over their frames, though they take on new appearances now.

They emerge from the alley calm and collected and proceed down the street.

INT. JEFF'S APARTMENT - DAY

Jeff returns carrying a grocery bag. On the TV in the living room, a news report plays of the disaster in San Francisco.

Jeff finds that Laura is no longer sitting on the couch. He walks over to the kitchen and sets the bag down.

JEFF

Laura?

A beat.

JEFF (CONT'D)

Shit.

Jeff looks in the kitchen, then searches the living room. With worry, he looks towards the hallway and heads to his bedroom.

INT./EXT BEDROOM - DAY

Jeff enters and finds the window overlooking the city open. His expression drops and he rushes over to it. He pokes his head out and looks down.

Below is a massive drop leading straight into the city's traffic.

He looks to his right and sees Laura standing on a ledge. She looks to Jeff fearfully as she is frozen in place. Jeff holds his arms out for her, but she doesn't respond.

JEFF

I'm not gonna let you fall, okay?
Now get over here.

She stays in place, shaking.

JEFF (CONT'D)

Please don't make me come out there
and get you.

She starts to move towards him, but stops. Jeff half climbs out onto the ledge.

JEFF (CONT'D)

See, now come on. I'm not gonna let you fall.

She walks over to Jeff and he quickly pulls her in. He sets her down on her bed and holds her there by her shoulders.

JEFF (CONT'D)

Dammit, what did I tell you? You trying to get yourself killed?

She stares at him, still frightened. Jeff sighs and hugs her, though awkwardly.

JEFF (CONT'D)

I'm not mad, you just can't do these things. You're gonna get yourself hurt and get us both in a lot of trouble.

Laura starts to slowly hug him back. Jeff becomes more comfortable hugging her.

INT. JEFF'S APARTMENT - EVENING

Laura sits on the living room floor playing with a puzzle.

Jeff sits at his dining room table on a video phone with DR. MARK SAMSON (30), a skinny looking scientist wearing glasses.

SAMSON

And you're telling me this is just a little girl?

JEFF

That's what I'm telling you.

SAMSON

Well, I've never seen anything like that before.

JEFF

Nothing at all?

SAMSON

No. All the Leoda I've examined have been full sized adults, so to speak.

JEFF

So what the hell do you think it means?

SAMSON

Could be any number of things. It's possible they're trying to improve their infiltration abilities or that they are testing new forms of life. After all, whose to say the Leoda don't have evolution as well.

JEFF

Still, I find it hard to believe she's a Leoda. So what do I do now?

SAMSON

Turn her in. It's the best thing you can do.

Jeff furrows his brow in frustration.

JEFF

And what happens to me?

SAMSON

Just say you didn't know.

He thinks for a moment, then perks up.

JEFF

Or, I could bring her to you.

SAMSON

What?

JEFF

Take a look at her. Investigate her, or whatever.

SAMSON

Are you crazy? Do you know what they would do to me? We're not just talking about me losing my job here.

JEFF

And what do you think the military will do to her? You said it yourself, you've never seen a Leoda like this before. We both know that, whatever they did to her, it wouldn't be right.

A beat.

JEFF (CONT'D)
This could be your greatest
discovery, Mark. You really want to
pass up this opportunity.

SAMSON
Yes.

JEFF
Come on, Mark. Don't make me beg.

Samson sighs.

SAMSON
Why Jeff? What's this all about.

JEFF
I just don't trust anyone to handle
this the right way.

SAMSON
Your letting your past cloud your
judgement.

Jeff sits back and shakes his head.

SAMSON (CONT'D)
Look, I...I didn't mean it like
that, ok.

Samson sighs in frustration.

SAMSON (CONT'D)
Bring her in on your next delivery.
I'll clear both of you.

JEFF
All right, thanks buddy. I owe you
one.

SAMSON
Yeah, sure.

Jeff cuts the video off and looks over at Laura, who is
consumed with the puzzle.

JEFF
(to himself)
What are you doing Jeff?

INT. COLONY 48 - SECURITY OFFICE - NIGHT

Scorne sits with his feet kicked up onto a desk, a cigarette in his mouth. He pulls it out and blows out smoke as he looks at monitors and observes some of the damage done by the explosion. He shakes his head in disapproval.

Leeroy enters the room. He walks over to the security console and puts a small optical disc into it.

Scorne kicks his feet off.

LEEROY

You were on the right track with the ship.

SCORNE

Of course I was. What do you got?

The man pulls up ship logs.

LEEROY

The ship that our Leoda came in on was unregistered, a ghost ship he probably purchased through a black market. However, we did go through security footage.

He pulls up several clips of video. The first is the clip that they had observed earlier, with focus on the docking bay and the arrival of the Leoda the night before.

LEEROY (CONT'D)

So, we saw this. This is the ship he arrived on. When we checked for the ship through all the footage, a flag popped up.

Another clip comes up, this time dated to a month earlier.

LEEROY (CONT'D)

That's when we found this.

In the footage, the same ship arrives at the docking bay.

Scorne strokes his chin, thinking.

SCORNE

Your telling me he was on the colony for a month and no one knew?

LEEROY

No, no, just watch.

The ship lands and it's door opens. The Leoda steps out with a child in hand. It's Laura.

Scorne raises a brow in shock.

SCORNE

Who the hell is that?

LEEROY

We don't know. It's likely she was kidnapped by the Leoda or a droid of some kind.

SCORNE

Let's just pray that the Leoda aren't giving birth now.

LEEROY

She has no identification and there are no reports of any missing children fitting her description.

SCORNE

Did she come from the slavers?

LEEROY

We cross referenced that as well, and there are no reports of slavers taking any children matching her description.

Scorne strokes his chin again.

SCORNE

Okay, so, moving on.

LEEROY

Right.

Another video clip of the docking bay appears, this time showing the night before the previous video. The Leoda returns to the ship, gets in it, and flies out of the docking bay.

SCORNE

Where's the girl?

LEEROY

They both checked into a hotel room. He left, she didn't.

SCORNE

And no one knew she was there?

LEEROY

Nope. Neither security nor cleaning services knew she was there the entire time.

SCORNE

So, no orders from room service. No delivery. Nothing involving food.

LEEROY

Hmmm. No. Didn't think of that.

SCORNE

It's also likely she didn't drink any water either.

LEEROY

From the room, maybe.

SCORNE

What? She drank tap water from the faucet? Not likely. I'm thinking there's only two possibilities.

LEEROY

Which would be?

SCORNE

Either she *is* a droid, which would be highly unlikely, considering the Leoda have, both, very little use for droids and are droids themselves, or...

Leeroy raises a brow in anticipation.

LEEROY

Or?

SCORNE

She's a Leoda herself.

Leeroy laughs at the notion.

LEEROY

A Leoda child? That'd be a new one.

SCORNE

Yeah, it would be.

Leeroy looks at him with a more serious expression.

LEEROY

You're kidding right?

Scorne gives him an expression of annoyance.

SCORNE

We just witnessed the damage of a Leoda suicide bomber today. And you're tell me that a Leoda child is far fetched?

LEEROY

Well, no, since you put it that way, I guess not.

Leeroy sighs and shakes his head.

LEEROY (CONT'D)

Okay, moving on.

SCORNE

There's more?

LEEROY

Yes. The little girl did not stay on the colony.

Scorne looks to Leeroy with curiosity.

SCORNE

And where is she now?

Leeroy points to the screen as video from the docking bay shows Laura getting into Jeff's ship.

LEEROY

She slipped from a guard and onto a cargo ship from Earth, though we're still following up on who the pilot is and where on Earth the ship is stationed.

Scorne stands up with purpose and heads for the door. Leeroy looks to him with a bit of confusion.

LEEROY (CONT'D)

Where we headed?

SCORNE

To Earth.

LEEROY

But we don't know where the ship went.

SCORNE

And we don't have time to waste.
We'll find out on the way.

LEEROY

Right.

The two leave the room.

INT. ARGO INDUSTRIES - HALLWAY - DAY

Jeff, dressed in his work uniform, moves a large, hovering dolly through a pristine, white hallway. There are no windows and the hallway is long, with several doors blended into the walls.

Several large, steel containers sit on the dolly neatly stacked. He pushes this up to a security checkpoint and waits. A guard comes out to greet him.

GUARD

Hey Jeff, didn't know you were
working today.

Jeff smiles somewhat nervously.

JEFF

Special delivery for Doctor Samson.
Classified stuff.

GUARD

Yeah? What's he working on now?

Jeff laughs.

JEFF

You probably know more than me,
Rick. I'm just the delivery guy.

GUARD

Right. Gets boring being outside
the loop.

JEFF

Yeah, I hear that.

Samson walks out of the check point and greets Jeff. The two shake hands.

SAMSON

Jeff, good to see you.

JEFF
You too, Mark.

The guard looks at Samson and smiles.

GUARD
Hey, Dr. Samson.

Samson nods.

SAMSON
Rick.

A beat.

JEFF
Any chance we can get this security
door open?

GUARD
Oh, right. Sorry.

The guard motions to a camera. A buzzer is heard, a red light comes on, and two security doors open.

SAMSON
Thanks, Rick. Keep up the good
work.

GUARD
Right, see you guys later.

Samson and Jeff enter through the door down another long hallway.

SAMSON
(leaning into Jeff, almost
whispering)
Where is she?

JEFF
(leaning into Samson)
Inside.

SAMSON
Okay, let's keep this as quiet as
possible.

INT. ARGO INDUSTRIES - LAB - DAY

Jeff pulls the dolly into a large lab with a lot of equipment giving off more of the appearance of a car factory than a laboratory.

There are large, robotic arms everywhere and tools that appear to be for cutting, soldering, and other mechanical type functions. In the middle of the lab are several examination tables in a neat row.

They bring the dolly over to one of the tables. Jeff opens up one of the containers. Laura sits inside, motionless. She looks up to Jeff with worry. Jeff smirks a bit.

JEFF

It's okay, you can come out now.

Samson looks at them in wonder.

SAMSON

And you said she's a Leoda?

Jeff looks to him and nods.

SAMSON (CONT'D)

Fascinating. I never would have guessed.

JEFF

Neither would I.

SAMSON

I can only assume you gave her a test.

JEFF

Yeah. She wouldn't eat or drink. She doesn't speak, either. But, I think she can understand us.

Jeff looks at her and smiles a little.

SAMSON

Well, I'll be damned. I don't think I've ever seen you with *that* look on your face before.

Jeff drops the smile and looks to Samson.

JEFF

So, what now?

Samson laughs a little under his breath.

SAMSON

All right. Have her lie down.

Jeff motions to Laura. She looks at him curiously.

JEFF

All right, come on. Time to pretend
to sleep again.

He pats the table and she climbs onto it. He lays her down on
the table.

She looks at him nervously and he places his hand on her
head.

JEFF (CONT'D)

It's all right, yer gonna be fine.

Jeff looks over to Samson.

JEFF (CONT'D)

So what now?

SAMSON

Well, I don't think she's gonna
like this. Just, don't touch her.

Samson reaches for a number of controls on the table. He
presses a red button and a shock is sent to Laura. Her eyes
widen and then her expression goes blank.

Jeff looks to Samson with shock.

SAMSON (CONT'D)

Don't worry, she's fine. The shock
just shuts down their mechanical
heart for a little while. It gives
us time to work while they cool
down and reboot.

JEFF

The way you talk, it's like they're
robot.

SAMSON

More like a cyborg. Somehow, they
are able to grow organic material
from their cybernetics. However,
she is by far the most advanced I
have seen of any of them.

Samson picks up a large metal tool.

SAMSON (CONT'D)

All right, here we go

INT. ARGO INDUSTRIES - OFFICE - LATER

Samson's office is as neat as the lab, with certificates hanging around the room. The office, like most of the lab, is pristine white.

Samson sits at his desk and hits a button, which causes a holographic screen to pop up. He brings up schematics of Laura's body, who can be seen through a window still lying on the table.

Samson goes through some of the diagrams of her body, while Jeff sits in a chair in front of him.

SAMSON

This is, to put it bluntly,
incredible.

JEFF

Yeah.

SAMSON

No, I mean, I have never seen
anything like it. Her biology, it's
the most advanced I have ever seen
in a Leoda.

Jeff raises a brow. Samson sighs a little, sitting back.

SAMSON (CONT'D)

Most Leoda have a heart at the
center of their body made up of
both organic and mechanical
materials, as well as biological
functions that allow them to
disguise themselves as humans. But
they lack the ability to evolve or
think like humans. Their brains are
far less organic than ours. As a
species, they're more like
machines, despite the human
aspects.

Samson looks at the charts on the screen.

SAMSON (CONT'D)

I can't really explain it, but this
little girl is far more human than
any Leoda before it. She appears to
have a brain that thinks and is
growing. It's even able to process
an emotional response.

Jeff smirks.

JEFF

That would certainly explain how natural her reactions to me are.

SAMSON

Yes, it would.

JEFF

So, does that mean she has the ability to act on those emotions.

Samson tilts his head in question.

JEFF (CONT'D)

What I mean to say is, could she learn to, I don't know, love, or hate.

SAMSON

It's certainly possible. If she can have an emotional response, then she could very well act on those emotions.

Jeff looks down, getting lost in thought. Samson sighs once again and brings his hands together.

SAMSON (CONT'D)

You realize that you will eventually have to turn her in.

Jeff sighs heavily.

SAMSON (CONT'D)

Look, I understand she may appear to be an innocent little girl, but that is not what she is.

Jeff looks to Samson with a defiant expression.

JEFF

You said yourself, she can feel.

SAMSON

That isn't what I said.

JEFF

I'm not stupid, Mark. I know what you mean when you talk about emotional response.

SAMSON

I know you're not stupid. That's not what I mean at all.

JEFF

What if she could be different?
What if she can prove that they
aren't all bad, that they can
evolve? What if she's the key
ending this whole damn thing?

SAMSON

And what if she's the key to the
Leoda finally destroying us.

JEFF

The Leoda have never shown signs of
aggression. And you're telling me
that they've sent one of their own
in the form of a little girl to
take over the planet?

SAMSON

Obviously not, but I can't tell you
why she's here. We can't take any
chances.

Jeff looks to Laura with worry.

SAMSON (CONT'D)

She's not human, Jeff. We both know
this. It's not about her.

Jeff slams his hands on the desk.

JEFF

You have no idea what this is
about!

The two stare at each other momentarily, Jeff's lips
trembling in a mix of fear and slight anger.

Samson backs away from the desk a little. He slowly stands.

SAMSON

I've known you a long time. I know
what they did to you, what they
took from you. But they will find
her, eventually, and they will
destroy her.

Jeff stands as well, staring at Samson.

JEFF

And that's exactly why I have to
protect her.

Samson shakes his head in defeat.

SAMSON

Look, I can't change your mind. I know what happens once your set on something. All I can do is warn you. I don't know what her purpose is here, neither do you. And after those Leoda that blew themselves up--

Jeff steps towards Samson.

JEFF

What?

SAMSON

Colony 48, and San Francisco. You didn't know?

JEFF

Not about San Francisco, no. But I evacuated Colony 48. That's where...

SAMSON

What?

JEFF

That's where I discovered Laura.

Samson looks at Jeff with worry in his eyes.

JEFF (CONT'D)

I had no idea Leoda were responsible though.

SAMSON

Yes, it's been hell for us around her trying to figure out how the any of this was possible. She must be another piece to the puzzle.

Jeff breathes nervously once again.

JEFF

If they find her, they won't think twice. They'll tear her apart. I can't let that happen. Not if there's a chance...

SAMSON

I admire your courage, but what you're talking about is suicide. They'll kill you. They'll destroy both of you.

JEFF

I'm not going to let that happen.

SAMSON

What will you do? Where will you go?

JEFF

I don't know, but I'll think of something.

Jeff looks out to Laura in the lab.

She lays on the examination table, her eyes coming to life with a faint blue glow.

INT./EXT. SCORNE'S SHIP - COCKPIT - NIGHT

Scorne and Leeroy recline in their respective chairs, Scorne at the helm, Leeroy in the copilot seat. They both sleep soundly, when a small chime goes off and several files appear on the window of the cockpit.

Scorne slowly wakes up, then nudges Leeroy.

Leeroy yawns and stretches, looking towards Scorne.

SCORNE

Morning, sunshine.

LEEROY

We get something?

SCORNE

I sure hope so. I hadn't slept like that in days.

Scorne examines the files.

SCORNE (CONT'D)

So, good news and bad news.

LEEROY

Okay, bad news first.

SCORNE

Looks like someone else is tracking down our little girl too.

He points to a picture and report that deals with the explosion in San Francisco.

Leeroy stares at it in horror.

LEEROY

Oh my god.

SCORNE

Yeah, well, at least they're in the wrong place. The people we're looking for went to Los Angeles.

(to the ship)

Computer, set course for Los Angeles Port number thirty-three five sixty seven.

The ship shifts course slightly and increases in speed.

INT. JEFF'S APARTMENT - NIGHT

Jeff returns with Laura, entering the apartment. Laura runs over to a wall in the living room and sits, facing it.

Jeff looks at her in slight confusion and walks over to her.

JEFF

Laura, what's wrong?

She continues to face away from him.

He attempts to touch her shoulder, but she shoves him away, glaring at him with anger.

Jeff frowns slightly.

JEFF (CONT'D)

Are you still upset about Doctor Samson? Look, I'm sorry, but it had to be done.

Laura turns away again.

JEFF (CONT'D)

We had to know more about you, okay? If I want to protect you, I needed to know who you are. Now I know a little more and I can help you. I can help us both.

Laura remains fixated at the wall.

JEFF (CONT'D)

All right, you can stay there. Go ahead and come out when you're finished pouting. I'm beat, so I'm gonna go to sleep.

He touches her shoulder once again, with her allowing him to do so this time.

JEFF (CONT'D)

Please don't go anywhere though,
all right?

Jeff gets up and walks off towards his room, leaving Laura against the wall.

EXT. LOS ANGELES - BATTLEFIELD - DAY - FLASHBACK

The young boy from earlier in the dream once again pokes at the arm sticking out of the rubble. After realizing that the person it belongs to is dead, he heads for the entrance to the building where shouting, gun fire, machinery, and explosions can be heard.

The boy is suddenly confronted, once again, with the mech.

Almost immediately, a rocket smashes into the mech sending its wreckage to the ground.

The boy runs out the entrance and around the building, where he scans the horizon, frightened.

Surrounding him is nothing but destruction. Collapsed buildings, craters, and dead bodies litter the area. Smoke can be seen rising in the distance. The boy's attention is directed to a group of people being lined up against a wall. Several soldiers then aim rifles at the line of people and fire. Their bodies drop to the ground, lifeless.

The boy, frightened by this what he has just witnessed, runs in the opposite direction, towards a wall. There he attempts to start climbing it, but is grabbed from behind by an unknown person. He is pulled around and finds himself confronted by soldiers wearing masks and the barrel of a rifle aimed at his head.

His expression is one of dread.

EXT. LOS ANGELES - ENTRANCE - NIGHT

Scorne and Leeroy make a mad dash through drenching rain towards the entrance into the city, the same one Jeff had used. They cut through a crowd of people who complain and moan about being held up.

Once at the entrance, Scorne pulls out a badge and shows it to the guard. Once the guard sees the identification, he stands.

GUARD

Yes, officer, how can I help you
make my life harder?

SCORNE

Detective, thank you. And you can
start by answering a few questions.

GUARD

Sure. Shoot.

SCORNE

We're looking for a middle-aged
white male. Came through here with
a little girl.

All the guards in the present area laugh. The guard talking
to Scorne points at the crowd, which stretches as far as the
eye can see.

GUARD

You know how many middle aged guys
fitting that description come
through here with children. And I'm
not just talking about fathers
either. You're gonna have to do
better than that, detective.

SCORNE

Sure, how about you take me to your
office and I look through your
security footage.

The guard sighs.

GUARD

This way.

The guard leads them up a path towards a large, extremely
well protected tower.

INT. LOS ANGELES - SECURITY TOWER - NIGHT

The three step out of the rain and into the office, where
they are greeted by several other guards occupying it. The
guard leads them over to a security terminal where several
screens display video going all along the wall outside the
city.

A slightly overweight guard sits at the desk where the
screens are.

MONITORING GUARD

Can I help you?

GUARD

Yes, sir. Detective Scorne here
needs to see some security footage.

MONITORING GUARD

Fantastic. Can I see some ID?

Scorne holds out his badge. The monitoring guard glances over
the badge, then gives Scorne an unpleasant look.

He looks to the guard that brought them in.

MONITORING GUARD (CONT'D)

You can go.

The guard rolls his eyes and turns towards the door.

MONITORING GUARD (CONT'D)

So how can I help you, Detective.

SCORNE

I need to see your security feeds
from about 48 hours ago.

The guard laughs slightly and does a search until he finds
the time that Scorne is looking for.

Scorne pulls out a small, transparent memory card from a
small case and hands it to the guard.

SCORNE (CONT'D)

I need you to cross reference this
memory chip with the security
footage. We're looking for a man
with a little girl.

The guard puts the chip into a slot on the console. On one of
the screens, Jeff and Laura's image pops up from the security
footage of Colony 48's docking bay. The guard inputs several
commands and the footage from the Los Angeles entrance fast
forwards through until it finds a match to Jeff and Laura.

SCORNE (CONT'D)

There.

Scorne points to Jeff on the screen.

SCORNE (CONT'D)

Play the tape.

The guard presses a button and the footage starts moving at normal speed.

Scorne watches intently as Jeff argues with the guard.

GUARD

Ah, yeah, that guy. Gave my guards a hard time when they tried to test his kid.

SCORNE

And let me guess, you didn't test her, right?

The guard remains fixed on the footage, ignoring Scorne's question.

Their meeting is quickly interrupted by several soldiers who begin to file into office. The line up, forming two rows and create a walkway between the two rows. They all stand at attention, rifles slung over their shoulder.

Following the soldiers, and older and more rugged looking man wearing a baret enters. Dressed in an officers uniform with several medals and ribbons adorning his uniform, this is COLONEL HUGO PHISK (51). For his age, he is still relatively young looking, with the exception of his salt and pepper hair, and he possesses a body in top physical form. The only weapon he possesses is a pistol at his side.

The soldiers salute as he enters.

PHISK

At ease.

The soldiers stand in position at ease, awaiting further instruction.

Scorne, seeming to recognize the voice, looks to Phisk.

Phisk catches Scorne's eye and smiles. They stare at each other momentarily.

PHISK (CONT'D)

Well, I'll be damned. This is a hell of a surprise.

SCORNE

I'll say.

PHISK

I didn't think they'd be keeping you on this one, Detective.

SCORNE

I think the more important question
is why you're here?

Phisk laughs.

PHISK

That would be classified.

SCORNE

Classified huh? I know how that
goes. Shoot first, ask questions
later.

PHISK

Son, they only call me *in* when they
want something shot.

Scorne scoffs.

SCORNE

This is still my case.

PHISK

The threat's been elevated. This is
now a matter of global security.

Scorne's expression turns to one of worry.

SCORNE

What do you mean?

PHISK

Like I said, it's classified. All
you need to know is to stay out of
my way and let me do my job.

SCORNE

Phisk, I need to bring these ones
in alive.

PHISK

These ones? And who would these
ones be?

Phisk looks to the security monitors and sees the image of
Jeff and Laura. He smiles again and looks back to Scorne.

PHISK (CONT'D)

Ah, I see. Thanks for doing the leg
work for us. We'll take over from
here.

(to two of his soldiers)

(MORE)

PHISK (CONT'D)
Please escort these two gentlemen
out of the building.

The two soldiers move to Scorne and Leeroy, but the two
detectives are already on their way out.

EXT. LOS ANGELES - SECURITY TOWER - NIGHT

Scorne pounds on the railing in front of him.

SCORNE
Dammit.

Leeroy looks to Scorne with concern and curiosity.

LEEROY
What the heck was that all about?

SCORNE
A mistake, that's what.

LEEROY
You've run into him before?

Scorne looks to Leeroy in frustration as he pulls out a
cigarette.

SCORNE
What was yer first clue?

Scorne puts the cigarette in his mouth and lights it.

LEEROY
Could you explain to me what's
going on here?

Scorne moves in closer to Leeroy.

SCORNE
That man is a wrecking ball.
Everything he's sent to handle
winds up dead or destroyed.

Scorne starts heading down the stairs to the bottom of the
tower, with Leeroy in tow.

SCORNE (CONT'D)
I need you to do a search for these
two. And make it fast. We need to
find them yesterday.

INT. JEFF'S APARTMENT - BEDROOM - MORNING

Jeff awakens to the sound of glass breaking. He springs from the bed and practically runs to his...

LIVING ROOM

He looks first to the couch, where Laura is missing, then to the kitchen.

He walks over to find broken glass, water, and his fish on the ground. He sees Laura sitting there, staring at the fish, which is slowly dying.

JEFF

Dammit.

He rushes over to her and pulls her away.

JEFF (CONT'D)

What the hell are you doing?

Laura stares at him wide eyed, confused.

Jeff sighs heavily.

JEFF (CONT'D)

You can't do that, you understand?

Laura continues to stare at him.

Jeff kneels down and looks at her.

JEFF (CONT'D)

On this planet, things die. That means that they go to sleep and don't wake up. Just like at the lab when Doctor Samson put you to sleep, remember?

A beat.

Jeff looks to the fish and picks it up. He holds it out to show Laura.

JEFF (CONT'D)

See, it's not moving.

Jeff pokes it and the fish lays still in his hand.

JEFF (CONT'D)

It went to sleep, forever.

Laura looks to the fish and pokes it as well. When the fish doesn't move, she pokes it harder. She realizes that it is dead and her expression turns sad as she looks to Jeff. Jeff brings Laura in and hugs her.

JEFF (CONT'D)
It's ok, you didn't know.

Laura hugs him back.

Jeff smiles.

JEFF (CONT'D)
All right, it's ok.

As he pulls Laura away, she continues to look at him sadly.

JEFF (CONT'D)
What?

She bows her head, avoiding eye contact with him.

JEFF (CONT'D)
What's the matter?

She looks to him again. Jeff looks to her with understanding.

Jeff sighs.

JEFF (CONT'D)
Don't worry, I'm not going
anywhere. I'm gonna be here for a
long time, okay?

Jeff thinks for a moment and smiles.

JEFF (CONT'D)
Tell you what, how about I give you
something.

Jeff gets up and walks to his room.

Laura sits in the kitchen looking towards the bedroom in curiosity.

Jeff returns and in his hand is a small camera.

JEFF (CONT'D)
I got this a long time ago, but
I've never really had a reason to
use it. How about I give you
something to remember me by.

Jeff brings Laura in close to him and pulls the camera out, pointing it at their faces. Laura looks to him then the camera.

Jeff smirks uncomfortably and takes a picture.

From the camera he then removes a tiny cube and presses a small button on it.

An image of the picture pops up in holographic form.

Laura's eyes widen in amazement. She pokes at the picture and her finger disrupts the image as it goes through. Jeff smiles as she does this.

JEFF (CONT'D)

There, now you will always remember me, no matter what happens.

He hands her the cube, which she holds close to her. She hugs him and they sit on the floor together.

INT. ARGO INDUSTRIES - OFFICE - MORNING

Samson sits at his desk working on his computer when he gets a video call from his guard.

SAMSON

Yes? I'm very busy right now.

GUARD

Sir, it's Colonel Phisk. He wants to see you.

SAMSON

Phisk? What does he want?

GUARD

Wouldn't say.

SAMSON

Ok, give me a minute.

Samson thinks for a moment. His eyes then go wide as he realizes why Phisk is there. He returns to the video call.

SAMSON (CONT'D)

I'll be ready momentarily.

He puts the video on hold and quickly calls Jeff.

Jeff then appears on screen.

JEFF

Mark? I thought you said to keep our distance.

SAMSON

I did, but this is important. Hugo Phisk is here.

Jeff raises a brow in curiosity.

JEFF

Hugo Phisk? Who's he?

SAMSON

A man the military sends when they're trying to get rid of a problem. There's only one reason he'd be here.

JEFF

The military?

SAMSON

I told you they'd come looking eventually.

JEFF

Shit. All right, all right. Just, play dumb.

SAMSON

Obviously, but you need to get out of there, right now. I can stall them, but they're going to be coming for you next.

JEFF

All right. Thanks, Mark. I owe you.

SAMSON

Two now. You owe me two.

The video hangs up, at which moment the doors to the lab open and several soldiers enter, followed by Phisk.

Samson gets up quickly and goes to the door of his office.

SAMSON (CONT'D)

Colonel Phisk. We have security procedures, you know. Even high ranking officers--

PHISK

Today is a special case, Doctor. I have full authority here.

SAMSON

What are you talking about? This is a top secret--

PHISK

Don't worry. Just take a seat. I got some questions to ask you.

Phisk and two of his soldiers enter Samson's office.

Samson calmly walks over to his desk and sits down.

SAMSON

Well, let's hurry it up. I have a lot of work to do.

PHISK

I'm sure you do. Cooperate with me and this won't take long. Now, let me start by saying I already know that you're good acquaintances with Jeffrey Minas. I know he makes regular deliveries here. We also know where he's living. So don't worry about him, we're gonna bring him in.

Phisk smirks.

PHISK (CONT'D)

What I want to know from you is everything you know about what he possesses. I know he was here. I also know that, while he was here, there was no security feed into this room. No sense trying to play dumb, Doctor, I'm already two steps ahead.

Samson looks to Phisk unpleasantly.

SAMSON

While I appreciate the patronizing lecture, he was simply making an important, top level delivery. We cut the security feed at my request so as not to risk any exposure of the highly classified cargo that was brought in.

(MORE)

SAMSON (CONT'D)

Jeffrey Minas, however, has a high level clearance to make deliveries. This is all.

PHISK

To be in this lab? Somehow, I doubt that fits in with your security procedures.

SAMSON

He's the only delivery personnel given such authority to--

Phisk laughs.

PHISK

You're a horrible liar, Doctor.

SAMSON

You can call me a liar all you wish, but I take no part in his personal affairs. Whatever trouble he's gotten himself into, I want no part in it.

Phisk shakes his head in frustration.

PHISK

Look, I know you. You know me. We've been here before. This time, I have the authority to get answers. So, you tell me what I want to know, or I make you tell me.

Samson laughs a little.

SAMSON

And now you're threatening me. Come on, Colonel, you know how important I am. A lot of people upstairs would very unhappy if anything happened to me. Especially in the hands of the military.

PHISK

I think they'd be more upset to know one of their top scientists was involved with the illegal aid of a smuggled Leoda.

Samson stares at Phisk nervously.

PHISK (CONT'D)
You're leaving me no choice,
Doctor.

Phisk motions to the soldiers. They walk over to the office doors and lock them.

PHISK (CONT'D)
One more chance. Tell me what he
brought you. Tell me about the
little girl.

SAMSON
I told you. I don't know.

Phisk motions to one of the soldiers and they bring him a small, metal case.

PHISK
Okay, we do this the hard way then.

Samson's eyes grow wide as he looks to Phisk.

EXT. JEFF'S APARTMENT - DAY

Jeff and Laura quickly leave the apartment and are confronted by gray and murky weather. The two quickly head for the elevators.

The apartment complex is huge, with hundreds of little coves where other tenants dwell. It's hardly a luxurious looking place and is as simple and drab as the interior of Jeff's apartment.

They take the elevator down to a parking lot where hundreds of hover vehicles are parked. Jeff finds his personal vehicle and he and Laura get in.

As Jeff's car begins to hover, another vehicle pulls into the parking lot.

INT. CAR - DAY

Scorne looks over the complex, spotting Jeff's car as he pulls out of his spot and leaves.

He runs Jeff's license plate through a computer and it returns the information on his car.

Scorne waits for Jeff to exit the parking lot before following him.

EXT. PARKING LOT - LATER

Several military vehicles hover down a now rainy street leading to the parking lot. They pull in and secure the area, blocking off all exit points.

Soldiers vacate the vehicles and head toward the entry and exit points in the complex.

Phisk steps out of a vehicle and walks over to one of his soldiers.

PHISK
 Captain, send three men up. Keep
 the rest here. Try to take them
 alive. But, do what you gotta do.

Phisk returns to his vehicle. Inside we see a now injured Samson, who sits in restraints.

PHISK (CONT'D)
 I told you, Doctor. You can't
 protect him.

INT. JEFF'S APARTMENT - DAY

The front door is destroyed as the soldiers pour into the apartment. With their weapons up and ready, they search the place, but find Jeff and Laura gone.

SOLDIER
 Sir.

Phisk blares up over the radio.

PHISK (O.S.)
 What do you got?

SOLDIER
 They're gone, Sir.

EXT. PARKING LOT

Phisk hits his hand against his vehicle.

PHISK
 Son of a bitch.
 (over radio)
 Okay, clear out.

Phisk calls over to one of his soldiers who is working with a large metal crate in the back of a vehicle. The soldier stops what he's doing and runs over to Phisk.

SOLDIER

Yes, Sir?

PHISK

Get hooked up to HUNTER. We know that they left here within the day, so get a feed of the area, starting from an hour ago and back. The moment you locate them, let me know.

SOLDIER

Yes, Sir.

The soldier returns to the crate and begins opening it.

Phisk looks up towards the rising apartment complex with an ugly look frustration.

EXT. LOS ANGELES - DEMOLISHED NEIGHBORHOOD - EVENING

It is now raining heavily as Jeff pulls his vehicle into a neighborhood resembling the one from his dream. He drives past rubble and old homes that have been demolished for ages. Several structures appear to have been pieced together by others. This is a far cry from the overcrowded streets of Los Angeles, and resembles more of a post-apocalyptic environment.

The car makes it's way to a cul-de-sac where the road can barely be separated from the ruins around it. The car parks along a barely visible curb.

Scorne slowly moves his car up to a corner, keeping is out of distance from Jeff. The door opens and Scorne gets out. Leeroy follows from the passenger side. Scorne pulls out his pistol and Leeroy follows suit.

INT. JEFF'S CAR - EVENING

Jeff sits staring at the rubble to the side of his car. He looks to Laura.

JEFF

This is where I used to live, back before all of this.

Jeff points out toward the destruction in front of them.

Laura stares at him inquisitively.

JEFF (CONT'D)

I like to come here to think when I
don't know what else to do.

Laura reaches out and grabs his hand.

Jeff smiles.

JEFF (CONT'D)

I just need to figure a way to
protect you, that's all.

There is a sudden tapping on the window and Jeff looks out
it. He is confronted by the pistol which is aimed at him. He
looks to the passenger side and sees Leeroy standing there
with his pistol as well.

SCORNE

(from outside the vehicle)
Get out of the car slowly!

Jeff breaths nervously and looks to Laura.

JEFF

Stay here. Don't touch anything.

Jeff opens the door slowly and gets out of the car with his
hands raised.

SCORNE

Okay, just keep your hands where
they are.

Scorne motions to Leeroy.

SCORNE (CONT'D)

Cuff him.

Leeroy moves around the car towards Jeff, putting his pistol
away and getting out his cuffs.

Jeff puts his hands together ready to be cuffed.

Leeroy moves to Jeff and gets one of the cuffs around his
wrist.

Jeff quickly grabs his wrist and spins around, ending up
behind Leeroy. He puts the other cuff on Leeroy's wrist.

Scorne fires, but purposefully misses hitting Jeff, as Jeff
now has Leeroy in a lock.

Leeroy attempts to go for his pistol, but Jeff is faster and snatches it from it's holster.

SCORNE (CONT'D)

All right, let's just calm down.

JEFF

Don't make another move.

SCORNE

You don't want to hurt anyone, Jeffrey. That's not you.

JEFF

I won't let anyone hurt her or me.

SCORNE

No one wants to hurt you. No one wants to hurt her either. We just want to bring you both in and figure out what's going on.

Jeff aims the gun at Scorne.

JEFF

You think I'm stupid? I know all about Phisk and his little hunt for us.

SCORNE

No one called you stupid. We just want to get you both into the authorities, alive and safe.

JEFF

And why the hell would I trust you?

SCORNE

Believe me, I'm not with Phisk. If anything, I'm trying to save you from him.

JEFF

Yeah, sure. Trying to save me.

SCORNE

All right, look. I'm putting my weapon down.

Scorne slowly bends down to the ground and puts his pistol on the street.

SCORNE (CONT'D)

There, see. Now why don't you put yours down.

JEFF

Fine. But remember, I still got your man.

Jeff tucks the gun into his belt.

SCORNE

Now, look, I just want to talk to you. Is that okay?

JEFF

I'm listening.

SCORNE

You've got nowhere else to run. And it's not gonna be long before the military tracks you down. When they do, they will be all over you.

JEFF

Don't worry about me. I've got everything under control.

SCORNE

Really? Under control, huh? Where do you plan to go after this?

Jeff glares at Scorne.

SCORNE (CONT'D)

Like I said, I just want to talk.

Jeff looks up to the sky and blinks at the rain.

JEFF

You mind if we get out of the rain.

SCORNE

Fine, but you might want to bring her.

Scorne points to Jeff's car, where Laura stares at him through the window.

INT. DESTROYED HOUSE - EVENING

Jeff leans against a blown out window, Leeroy no longer attached to him. He stands by the front door, keeping watch.

Jeff stares out the window thoughtfully. Laura sits against the wall next to him.

The house is makeshift, pieced together from other broken pieces. It appears to have been used recently.

Scorne sits on a short, destroyed staircase.

SCORNE

Hell of a place to try and escape to.

JEFF

Used to be my home, before the war.

Scorne smirks a bit.

SCORNE

Let me guess, a war orphan.

Jeff looks to him, a little surprised.

Scorne smiles.

SCORNE (CONT'D)

New York, 2043.

JEFF

The riots?

SCORNE

That's what the news called them. More like a massacre. Once the people got their hands on some weapons, the military had no problem lighting up the place.

JEFF

I can't even tell you what happened here.

SCORNE

No need to explain. It's the same everywhere. Lot's of things change, but people don't. It's the reason I got into law. Trying to be that one, good human, you know?

Scorne looks to Laura.

SCORNE (CONT'D)

I still can't believe she's a Leoda.

JEFF

You're not the only one. If I didn't know, I'd think she were like any other girl.

SCORNE

She seems harmless enough.

JEFF

Honestly, I don't know. But if she's a danger to humanity, then nothing in this world is safe.

Scorne looks away slightly.

SCORNE

Look, I understand where you're coming from. But I can't let you go. I've got a job to do. If she's any kind of threat--

Jeff pulls out the gun and points it at Scorne.

JEFF

Ask yourself if you really believe that. You know what they'll do to her as much as I do. They won't even give her a chance.

Scorne turns to Jeff, giving an expression of slight sorrow.

JEFF (CONT'D)

I need to get out of here, alive, with her.

Scorne looks out the window.

SCORNE

So you got a plan then? Or are you just going to stay here until Phisk finds both of us?

Jeff sighs.

JEFF

I'm leaving.

Scorne raises a brow and turns back to Jeff.

SCORNE

Leaving?

JEFF

Yeah, getting off the planet.

SCORNE
You crazy? Why?

JEFF
Look around. And you gotta ask me
why?

SCORNE
You're going to throw everything
away for her?

JEFF
It's not just about her.

Scorne sighs.

SCORNE
You're insane. How are you even
going to get out of this
neighborhood, much less off this
rock.

JEFF
Don't worry about it, I've got
everything under control.

Scorne hangs his head in frustration.

A beat.

He turns his gaze back to Jeff.

SCORNE
You're a hell of a guy, you know
that?

JEFF
So I've been told.

Leeroy appears in the doorway.

LEEROY
Uh, guys? We got a problem.

Leeroy points outside.

Several military vehicles pull up into the cul-de-sac.

Jeff and Scorne look in the direction of the military.

Scorne's eyes widening.

SCORNE
Shit.

Scorne looks to Laura then Jeff.

SCORNE (CONT'D)
You gotta leave now.

JEFF
You're not going to try and stop
us?

Scorne looks at the gun in Jeff's hand.

SCORNE
Not like I have much of a choice.

Jeff looks to the gun as well and withdraws it.

SCORNE (CONT'D)
Besides, Phisk is an asshole.

Scorne smirks.

SCORNE (CONT'D)
Now get the hell out of here before
I change my mind.

Jeff turns and starts heading towards Laura, then looks back.

JEFF
Thanks. I owe you one.

SCORNE
No. If things go according to your
plan, you won't.

Jeff grabs Laura and runs towards the back of the house.

EXT. LOS ANGELES - DEMOLISHED NEIGHBORHOOD - EVENING

Phisk approaches Scorne's car as Leeroy comes out to greet
Phisk.

Scorne catches up with Leeroy and the two walk out together.

Phisk looks to Scorne with contempt.

PHISK
I thought I told you to stay the
hell out of my way.

SCORNE
I already told you, this is my
case.

PHISK
Yeah? And where are they?

SCORNE
I don't know. Car was abandoned in front of the house. Checked through it. Nothing.

Phisk nods.

PHISK
Sure. But just in case, I'm gonna have to detain you.

SCORNE
Are you crazy? We're on the same damn side.

PHISK
No. No we're not, Detective.

Phisk motions to a soldier. The soldier rushes over.

PHISK (CONT'D)
Throw him in with the doctor and get them back to base.

The soldier escorts Scorne to the vehicle and straps him down. The vehicle then starts up and pulls away.

A ship appears from overhead and shines a spotlight down.

Phisk pulls out a radio.

PHISK (CONT'D)
(into radio)
Search the area. Find them.

The ship moves towards the back of the house and searches with the spotlight until it finds Jeff running with Laura through the rubble.

PILOT (O.S.)
Found them, Sir.

PHISK
(into radio)
Good. You have permission to fire at will.

The ship shoots into the rubble as Jeff and Laura dodge.

Jeff pulls out his pistol and leaps behind a wall, crawling on the ground. He lets go of Laura and looks to her.

JEFF

Stay here.

Jeff crawls quickly to the other side of the wall and finds a small hole.

The ship hovers in place and begins firing at their hiding spot, shooting the area between where Jeff and Laura are.

Jeff aims at the spotlight on the ship and fires. On the third shot, he successfully hits a part of it, which shorts the spotlight and shuts it down.

Soldiers begin to clamor through the rubble, chasing Jeff.

One of the military vehicles explodes, sending most of the soldiers diving to the ground.

Jeff takes the opportunity to grab Laura and continue running.

The soldiers turn to find the two remaining assassin Leoda leap out in their natural, robotic form. They attack the soldiers, dodging gunfire and mutilating them.

Phisk grumbles in frustration. He heads behind the house and into the rubble where Jeff had run.

PHISK

(into radio)

Bring her down.

The ship gets close to the ground in a fairly open spot and hovers. A small ladder is lowered for Phisk and he grabs on, getting pulled onto the ship.

Several of the soldiers manage to shoot one of the Leoda and severely injure it. As it lay dying in the street, it begins to glow blue.

The soldiers run to take cover behind their vehicles.

Phisk watches from the ship as the Leoda explodes, destroying everything around it. The ship quickly flies away, with the explosion nearly overtaking it.

Jeff, practically dragging Laura along, manages to make his way to a crumbling hole in the ground. Without thinking, he leaps into it, pulling Laura with him just as a massive flood of fire rushes over the hole. Debris fall on top of the opening, leaving everything in darkness.

INT. LOS ANGELES - SEWER - NIGHT

A light shines from a small hole above. The light falls into the sewer and Jeff, holding Laura, falls after it. The sewer is dry and appears to have been in use recently.

Jeff turns on a small flashlight and looks around.

JEFF

I know these tunnels.

He smiles.

JEFF (CONT'D)

I can't believe they're still here.

He smiles at Laura.

JEFF (CONT'D)

How lucky are we, huh?

He grabs Laura's hand and pulls her along.

JEFF (CONT'D)

Come on, this way.

He moves quickly down one of the tunnels.

INT. INTERROGATION ROOM - NIGHT

Scorne sits, handcuffed to a chair in a dimly lit room. His face is already bruised and bloody.

A fist hits his face once more. He takes the punch and laughs it off.

SCORNE

Reminds me of my childhood.

Phisk enters, his frame coming into illumination.

PHISK

You sure are stubborn.

SCORNE

I'm just biding my time until your ass get what's coming to it.

Phisk laughs.

PHISK

You don't seem to understand. I can make you disappear.

(MORE)

PHISK (CONT'D)

I can do whatever I have to do to make sure I complete my mission, even if that means turning your face into a bloody pulp.

Phisk looks to one of his soldiers who holds the same metal case he had in Samson's office.

PHISK (CONT'D)

However, that's not gonna help me get what I want. And quite frankly, I just wanted to see you get a little torn up.

Scorne looks to the case with worry. Phisk catches this expression and meet Scorne face to face.

PHISK (CONT'D)

This? Oh, this is a little something the military's been testing out. Still pushing the limits.

The soldier brings Phisk the case and he opens it up, pulling out a vise like machine with two needles inside the frame. Two dome like bumps are attached on either side with small holes leading to the needles.

PHISK (CONT'D)

Now, this thing hurts like hell. But don't worry, it's not gonna kill you. It's just gonna show us exactly what we want know.

Scorne struggles in his restraints as Phisk applies the device to his head.

SCORNE

You son of a bitch. You're a lunatic.

Phisk presses a button on the top of the device and the needles enter Scorne's temples.

He screams in pain.

Phisk grabs two vials filled with a yellow liquid from the case and puts them into the holes. He then attaches several sensors to the back of Scorne's neck at the spine.

The sensors lead back to a computer that a soldier sits at. He loads up a program on the computer. Slowly, images begin to fill the screen and Scorne's memory with Jeff at the rundown house start to appear, though not entirely clear.

PHISK

See, we got a fascinating machine here. Let's us see through all the lies you've been telling us, Detective.

He observes the conversation between Jeff and Scorne, and Jeff's plans to escape Earth.

PHISK (CONT'D)

Ah, aiding a fugitive *and* a Leoda. The fugitive part is bad enough, but a Leoda? Well that's downright treasonous.

Phisk pops the empty vials out of the device and shuts it down, releasing the needles from Scorne's head.

PHISK (CONT'D)

You rest up now. I'm not through with you yet.

Scorne looks to Phisk, weak and in pain.

SCORNE

You'll never find them. You'll never stop them.

PHISK

Oh, trust me, they won't be getting very far at all.

INT. LOS ANGELES - SEWER - NIGHT

Jeff and Laura run through the dark sewer with only their flashlight as a guide. As they round a corner, they spot a light and follow it.

They come upon a small camp where tents and makeshift homes are set up. Camp fires litter the area.

Jeff slows down and walks into the camp. He looks around in wonder.

The people in the camp begin to take notice. They're dressed like bums, dirty and in ragged clothing. In some areas, people laugh and chat. In others, sick people lay on thin mats or eat scraps or drink dirty water.

One old man gets up and approaches the two.

He looks at Laura, then Jeff.

OLD MAN
Can I help you?

Jeff catches his breath, meeting the old man's face.

JEFF
Me and my daughter. We're trying to
find a way into Los Angeles.

The old man laughs a bit.

OLD MAN
You still got a little ways to go.
I'm more curious how you ended up
here. We don't really like
strangers much. They attract
unwanted attention.

JEFF
I don't want any trouble. Just need
to get into the city.

OLD MAN
And that means one of two things.
Either your running from something
or you're running towards
something.

Jeff gets somewhat indignant.

JEFF
Look, I'm sorry to crash your
little party. If you can just point
us the right way, we'll be out of
here.

The old man laughs again. RABBIT (16) approaches, a little
cleaner and dressed a little neater.

He looks to the old man, annoyed.

The old man chuckles and walks away.

Jeff looks to the boy suspiciously.

RABBIT
Ignore him, he's just giving you a
hard time.

JEFF
Then maybe you can help us?

RABBIT
Maybe. Name's Rabbit.

JEFF

Jeff. And this is Laura.

Rabbit looks at Laura and smiles. She shy's away.

JEFF (CONT'D)

She's shy around strangers.

RABBIT

And I'm not exactly the best looking guy. All right, look, I'm heading into the city in a little while. I can help you two out.

Rabbit looks to the gun at Jeff's waist.

RABBIT (CONT'D)

But I'm gonna have to ask for that gun.

Jeff looks at the weapon then back to Rabbit.

JEFF

You want me to give this up?

RABBIT

Yeah, and if we find you brought any trouble, I'll kill you myself.

Jeff thinks for a moment.

He reluctantly pulls out the gun and hands it to Rabbit.

JEFF

Deal.

RABBIT

All right, follow me.

Rabbit leads Jeff and Laura through the camp.

JEFF

Who are you all? What are doing here?

RABBIT

Well, we don't really have much of a name as a group. Some call us squatters, others call us campers. Though we prefer to stay anonymous.

They pass by others who are going about their business.

RABBIT (CONT'D)

We've been living in these sewers for years. Since the wars destroyed the homes of those who originally came here, we've just never had the chance to return to the surface. Some can't afford it, others don't have the right paperwork. Heck, some of us aren't even citizens.

JEFF

You're kidding.

RABBIT

Nope. This is the place I call home. But, you know, it ain't so bad. Sewers been dry for decades. That, and the authorities leave us alone. This place belongs to no one but us, and that's not something a lot of people can say these days.

Rabbit turns to Jeff, looking at him with curiosity.

RABBIT (CONT'D)

So what's a guy like you doing here? The old man was right, you ain't no bum.

Jeff groans.

JEFF

It's a long story. I'll just say we're in a bit of trouble. Need to get away.

RABBIT

And you're heading back into the city? Sounds like you have a death wish.

JEFF

I'm not doing it for me.

Rabbit looks at Laura and smiles.

RABBIT

Well, I guess any guy whose willing to do that for his daughter ain't half bad.

The two continue walking until they come to a large tent by a makeshift gate.

RABBIT (CONT'D)

All right, give me one moment and we'll be all set.

INT. LOS ANGELES - SEWER - NIGHT

Rabbit leads Jeff and Laura through the tunnel with a home built lighting device that's hands free. They begin to tread through water that gets increasingly deeper.

RABBIT

The water means we're entering city limits. However, we're going to have to take a shortcut.

JEFF

A shortcut?

RABBIT

Security's tight, even in the sewers. There's the old tunnels though. Security never comes down here, so they've been mostly forgotten.

Rabbit finds a wooden board and moves to it. He moves it out of the way to reveal a small tunnel.

RABBIT (CONT'D)

Here we are.

Rabbit begins to move into the tunnel and Jeff follows.

JEFF

And why exactly are you doing this?

Rabbit laughs.

RABBIT

Having our own little territory is nice, but survival is tough. I come up here looking for supplies we can use. We're fairly self-sufficient, but not entirely.

INT. LOS ANGELES - SEWER - LATER

A light flashes on a manhole cover.

Jeff, Laura, and Rabbit stare at it momentarily.

RABBIT

This is you. This leads up to an alley in a poorer part of the city. Security isn't as tight, so you should be able to move around more freely.

Jeff smirks and nods.

JEFF

Thanks. I appreciate it.

RABBIT

No problem. I'd feel like a real bastard if I didn't try to at least help her out.

Rabbit quickly moves through the tunnel, waving goodbye to Jeff.

Jeff watches as Rabbit heads off into the darkness and fixates his attention to the covering. He gets down on one knee, his back facing Laura.

JEFF

Get on.

Laura looks at him confused.

Jeff laughs and grabs her, pulling her onto his back. She grips onto his shoulders.

JEFF (CONT'D)

Hang on.

Jeff climbs up the ladder.

EXT. SHANTY TOWN - ALLEY - NIGHT

The manhole cover opens up and Jeff emerges with Laura on his back. They find themselves in a rundown, blocked off alley. There doesn't appear to be much life there, with the exception of a single fire and a bum in front of it.

Jeff lets Laura down.

The two run through the alley.

EXT. SHANTY TOWN - NIGHT

They find themselves in a lightly populated city of tents and box homes.

There are a few groups amongst the homes talking, but many of the people there either keep to themselves or talk crazily.

Jeff and pulls Laura through the camp quickly and onto an empty street that seems to have been abandoned for years, with closed out shops and homes lining it.

Nearby, Jeff can see a more populated area of the city where lights twinkle and buildings shoot into the sky.

Jeff heads in that direction with Laura in tow.

EXT. PARKING LOT - NIGHT

A young man dressed in a business suit walks towards his car and chats on a device attached to his ear.

YOUNG MAN

Yeah, I know. Don't worry, I'm gonna close it out tomorrow.

He spots Laura, who is standing in the middle of the parking lot, looking around confused.

The man furrows his brow in curiosity.

YOUNG MAN (CONT'D)

Hey, I'm about to get into my car. Let me call you back.

The man approaches Laura and she looks up.

YOUNG MAN (CONT'D)

Hey little girl, you lost?

A beat.

The man kneels down in front of her, when he is suddenly grabbed from behind by Jeff.

He puts the man into a tight choke hold.

The man struggles as he slowly passes out, finally going unconscious.

Jeff looks through the man's pockets until he finds his key fob.

He holds it up and presses an ignition button on the fob.

In the distance, a car lifts up, hovering off the ground. Jeff grabs Laura's hand and pulls her in the direction of the car.

INT. CAR - NIGHT

Laura looks out the window as they pass through the city towards the docking bay with Jeff's ship. Jeff looks the video phone in the car and dials a number on it.

Sheldon answers it.

SHELDON

Jeff? Is that you? Where the hell you been? And whose number is this?

JEFF

No time to explain. I need a favor.

SHELDON

A favor? I'm getting visitors from the military telling me to turn you in if you contact me and you need a favor?

JEFF

I'm leaving, okay.

SHELDON

Leaving? Where are you going?

JEFF

I'm getting off the planet.

Sheldon expresses frustration.

SHELDON

What the hell is going on, Jeff?

JEFF

Like I said, no time to explain. I just need to get off Earth. I need you to pull whatever strings you got to get my ship released.

SHELDON

You know what your asking me to do?

JEFF

I know. I wouldn't ask if it wasn't my last option.

Sheldon grumbles a bit.

SHELDON

Look, we've known each other a long time. You've been my best employee.
(MORE)

SHELDON (CONT'D)

But what your asking is more than I
can do--

JEFF

Sheldon. I'm not asking for me.

He moves the camera attached to the phone so that Sheldon can see Laura.

Sheldon's demeanor changes to a more serious one.

SHELDON

Who is she?

JEFF

Someone I need to protect. We *have*
to get off the planet. There's no
other option.

Sheldon sighs.

SHELDON

There isn't much I can promise you.
I can get the ship cleared and get
one of the guards I know to slip
you in, but after that, you're on
your own.

JEFF

Thanks, Sheldon, I owe you one.

SHELDON

Yeah, I haven't heard that before.
But hey, good luck.

EXT. DOCKING BAY - NIGHT

Jeff parks in an empty lot a ways from the docking bay. He shuts the car down and steps out. He walks to the other side and opens the door. Laura gets out and immediately grabs his hand. They both walk to the docking bay.

On their way, Jeff passes several stalls. He snatches a jacket for Laura and himself and a hat. He puts on the jacket and hat and puts the jacket on Laura, lifting a hood up over her head.

Jeff and Laura start to head towards the entrance of the bay.

INT. DOCKING BAY - CHECKPOINT - NIGHT

Jeff and Laura get into a line with other people waiting to get to the main hangar. Jeff looks around nervously at the other guards who seem to be oblivious.

Jeff and Laura finally reach the checkpoint and Jeff hands the guard there his badge.

The guard tries to use the badge, but it doesn't work.

Jeff starts to get nervous and grips Laura's hand tighter.

The guard looks at the company name on the badge and then at Jeff.

GUARD

You Sheldon's guy?

Jeff nods.

GUARD (CONT'D)

He said you would be coming through. Said your badge was having some issues.

JEFF

Yeah.

GUARD

Well, he cleared you. Said your delivery was pretty important, so I won't hold you up.

The guard lets Jeff pass and he quickly goes through the checkpoint.

INT. DOCKING BAY - MAIN HANGAR - NIGHT

Jeff rushes with Laura in hand to get to his ship. The hangar is unusually low in traffic, causing Jeff to look around in suspicion. This, however, does not slow him down.

Once at his ship, he starts inputting the code for the ship release only to find it doesn't work.

He puts it in again.

A beat.

JEFF

Dammit, Sheldon.

He continually inputs the code, but to no effect.

He is suddenly ambushed by over a dozen soldiers who surround him, their weapons aimed at both himself and Laura.

His eyes grow wide in shock and he pulls Laura close to him.

Phisk comes through the door to the hangar and takes his time walking over to Jeff.

PHISK

Well, this was easier than I thought. Here I was thinking you possibly had another plan. Lucky for me, you didn't.

Phisk motions a soldier to Laura. The soldier pulls her away from Jeff.

Laura looks towards Jeff with sadness.

She reaches for him, but is restrained.

Phisk's slams a fist into Jeff's face.

PHISK (CONT'D)

That's for giving me so much damn trouble trying to catch you two.

Jeff looks at Phisk bitterly.

PHISK (CONT'D)

What? You thought you'd just escape with this Leoda and it would be all right?

JEFF

You don't know anything about her.

PHISK

And you do?

Phisk laughs.

PHISK (CONT'D)

I am always amazed by the naivety of you sympathizers. It even makes me sick.

Phisk nods to his soldiers and they begin moving both Laura and Jeff towards the hangar entrance.

PHISK (CONT'D)

Gotta say though, I was rather impressed. You sure went through hell for her. That's something I can admire.

JEFF

What do you plan to do with us?

PHISK

Anything I want. She's an enemy of Earth and you're a traitorous fugitive. I've really got all the options in the world for you two, so I'll think of something appropriate.

INT. DOCKING BAY - CHECKPOINT - NIGHT

A strange looking man emerges from the crowd of people and begins to shove his way through them, with most people complaining.

The man walks up to the checkpoint and looks at one of the guards there without saying a word.

GUARD

Sir, you're gonna have to go back to the end of the line okay. You have to wait your turn.

An unsheathing sound can be heard and the man holds up two bloody blades attached to his arms.

The guard's eyes go wide and he looks down.

His stomach is covered in blood.

The two guards fall to the floor and the others in the room quickly draw their weapons up.

The crowd at the checkpoint scream frantically and attempt to escape.

The other guards attempt to get good aim, but are unsuccessful as the, now revealed, Leoda easily dispatches them. It then heads through to the hangar.

INT. DOCKING BAY - MAIN HANGAR - NIGHT

Phisk, Jeff, and the soldiers hear the screaming and gunfire.

Phisk immediately halts the group.

PHISK
Pull back. Take cover and get these
two out of here

The soldiers start pulling back, dragging Jeff and Laura with them. They take cover behind the ships in the hangar and monitor the entrance, but see nothing.

Suddenly, one soldier goes down, yelling as he does.

Shortly after that, another falls.

Each soldier falls, one after another.

Phisk pulls out his pistol.

PHISK (CONT'D)
Fall in on me!

The remaining soldiers begin pulling in around Phisk.

The soldier holding Jeff is confronted by the Leoda.

He releases Jeff and attempts to shoot fire his weapon, but is quickly killed.

Jeff makes a mad dash away from the action as the other soldiers open fire.

The Leoda manages to find the soldier holding Laura and kills him.

It grabs Laura and heads for a window on the side of the hangar, smashing through it to the outside.

The soldiers continue to fire on the Leoda and Laura, until both disappear from sight.

Jeff hides behind a ship, watching the action end, but feels the barrel of a rifle press against his head.

He raises his hands as the soldier pushes him towards Phisk. Once there, Phisk punches Jeff in the stomach.

PHISK (CONT'D)
I'm sick and tired of this.

Phisk glares at Jeff with all hate in the world.

PHISK (CONT'D)

You've just put a lot of lives at risk. Whatever happens is on your head.

Jeff scowls at Phisk.

EXT. DOCKING BAY - CARGO AREA - NIGHT

The Leoda carries Laura through a small cargo area until it finds a good hiding spot. It then sets her down in view.

Laura looks to the Leoda with fear.

The Leoda stares back coldly and places a finger on Laura's forehead. It then begins to press the finger at different areas of Laura's face. Once it is done, Laura's eyes begin to glow blue.

Her human form begins to shed, revealing a smaller version of the assassination Leoda.

Laura looks at the other Leoda then straight ahead.

Her eyes get slightly brighter and she extends blades out of her arms.

INT. DOCKING BAY - MAIN HANGAR - NIGHT

Jeff is on his knees.

Phisk now has his pistol drawn and aimed at Jeff's head.

The other soldiers look on nervously. One steps up.

SOLDIER

Sir, I don't think--

PHISK

That's right, you don't think.
That's why I'm in charge.

Phisk leans into Jeff, whispering to his ear.

PHISK (CONT'D)

And when I do finally find her, I'm going to rip her limb from limb.

Phisk pulls back, his finger edging on the trigger.

PHISK (CONT'D)

Now, you got anything you wanna
say?

Jeff raises his head and gazes into the distance.

JEFF

Not to you I don't.

A spearhead suddenly punches through Phisk's body,
splattering blood across the back of Jeff.

Phisk's aim is interrupted and he shoots to the side of
Jeff's head.

Jeff's eyes widen as he comes to realize that he is still
alive.

Phisk turns his head to see what's happened, but is quickly
pulled back.

The other soldiers turn around, aiming their weapons forward
to be confronted by Laura, who holds Phisk in her hand.

She quickly tosses him aside and stares the soldiers down,
who look nervously at her.

A beat.

They fire at her.

Laura leaps to the side, disappearing from view.

One of the soldiers is beheaded from behind.

The others turn to see the other Leoda there with it's blades
extended.

It attacks another soldier, but fails to kill it outright.

The soldier manages to get several shots into the Leoda,
including one to the head.

Laura appears once again and leaps onto one soldier, stabbing
him with her blade, while shooting another with a spearhead
from her other arm.

The other Leoda begins to glow blue as it lay dying on the
floor.

Jeff looks on in horror, realizing what is about to happen
and makes a mad dash for cover.

Laura looks on as the Leoda explodes.

Jeff is thrown back with debris, which manages to create cover for him, protecting him from the destruction.

Jeff slowly crawls out from the debris and looks around, remaining on the floor. He manages to get to an open spot and lay on his back, breathing heavily.

Laura, seeming to appear from nowhere, lands on top of him, with a blade ready to stab.

Jeff looks to her, frightened.

JEFF (CONT'D)
Laura, it's me.

Laura hesitates killing him.

JEFF (CONT'D)
You remember me. Please, remember.

Laura looks around in confusion.

Voices go off in her head referring to their time spent together.

JEFF (CONT'D)
Remember, Laura? If I die, I won't ever wake up again. Remember?

Laura remembers Jeff talking to her about death. She then remembers the image of the fish.

She looks at Jeff and eases up off of him. She begins to grow skin around her body and her human appearance starts to reform. She once again looks like her old self.

Laura quickly hugs him.

Jeff hugs back, smiling.

He pulls back, wincing in pain.

JEFF (CONT'D)
You had me worried there for a minute. Are you okay?

Laura looks at him curiously.

Jeff laughs.

JEFF (CONT'D)
I guess so.

Jeff stands up weakly, which Laura attempts to understand.

This reunion is cut short when soldiers begin to flood the hangar, their weapons aimed at the two of them.

SOLDIER

Freeze!

Jeff pulls Laura close to him.

Laura looks around at the damage in the hangar, with a lot of the ships and part of the bay door destroyed. Bodies are strewn all over. She then looks to the soldiers and then to Jeff.

Her expression drops to one of sadness.

Her eyes search for an answer to their situation.

She looks to Jeff, who looks back.

She smiles at him lovingly.

She digs into her skin and pulls out the picture cube, handing it to him.

Jeff looks at her with a mix of worry and curiosity.

She bows her head, avoiding eye contact, and quickly pushes him out of the way, sending him flying a little.

Laura then runs towards the damaged part of the bay door.

The soldiers begin firing at her, several of the bullets hitting her body.

As she runs for the ocean outside the bay door, she begins to glow blue.

Jeff looks on in horror, stretching an arm out towards Laura, tears starting to form.

JEFF

Laura! No!

Laura jumps out of the bay door and into the water, where she disappears from view.

A sudden explosion rips through water, causing the hangar to shake.

The soldiers move on Jeff as he watches on in sadness.

INT. PASSENGER SHIP - 3 MONTH LATER

Jeff sits in a comfortable seat, reading off a screen in front of him. He punches in some keys on a virtual keyboard, looking up recent discoveries about the Leoda.

Jeff now looks more depressed, aged, and sporting a neat, little beard.

In the seat in front of him, a young girl pops up and looks at Jeff.

Jeff smiles slightly at her and the girl smiles back before her mother pulls her down.

MOTHER

Don't bother the man, Jennifer.

Jeff laughs under his breath and continues to read the screen.

An article appears calling the hangar explosion an accident.

INT. COLONY 54 - LOBBY 3421 - DAY

Jeff checks in at a desk.

Colony 54 is an exotic and spacious looking with aquariums along the walls and older, more artistic architecture adorned with art, sculpture, and gold trim.

CLERK

ID please.

Jeff pulls out his new work ID, which prominently displays his title as Ambassador coupled with a fancy symbol of authority.

The clerk runs his ID through a computer and then returns it to him.

CLERK (CONT'D)

Jeffrey Minas. It looks like you have our Ambassador's Suite. Would you like any personal services to go with that?

Jeff smiles.

JEFF

No. Thank you.

CLERK

Very well, Sir. We will bring your luggage to your room from the ship. Please feel free to relax and enjoy our many accommodations.

Jeff nods and turns from the desk.

On the other side of the lobby, an unidentified man leans against a pillar, a cigarette from his mouth. He blows out a large puff of smoke.

A hotel worker walks up to the man with an ash tray.

WORKER

I'm sorry, Sir. No Smoking in the lobby.

The man scoffs and puts the cigarette out in the ash tray.

It's Scorne.

SCORNE

Someone's always gotta ruin the moment.

INT. LOBBY 3421 - LATER

Scorne walks through the lobby, an unlit cigarette in his mouth.

Jeff walks from the other direction with one of his assistants, conversing about their schedule.

As Scorne and Jeff get closer to each other, they make eye contact and stop walking.

Scorne smiles and walks to Jeff first.

SCORNE

Well, I'll be damned.

Jeff smirks.

JEFF

Detective. Didn't think I'd see you ever again.

SCORNE

Funny how that works, huh?

Jeff turns to his assistant.

JEFF

Head up to the room. I'll meet you there in a while.

The aide sighs and walks off as Jeff puts out a hand, which Scorne meets and shakes.

INT. COLONY 54 - RESTARAUNT - DAY

Jeff and Scorne sit in a fancy, French restaurant. Scorne smokes a cigarette while Jeff sips on a drink, looking out over the lobby.

SCORNE

So, after Phisk was killed, the military examined all his activities and realized the kind of trouble they were in.

Jeff turns to Scorne.

JEFF

And they just let you walk away?

SCORNE

They never let you just walk away. But, we have a civil agreement. I now work for them and all their little troubles stay secretive.

JEFF

And it's that simple?

SCORNE

For now. So how the heck did you end up looking like some kind of senator?

Jeff laughs.

JEFF

Ambassador actually. It took a good two months, but after so many interrogations and threats, they finally decided to drop all charges. In light of my treatment by the military of course.

SCORNE

So, they let you go and made you an ambassador?

JEFF

Under Dr. Samson. I study Leoda now. Sit in on meetings, try to convince the military and Earth's government to give us funding for research. That sort of thing.

SCORNE

And, it would seem, you get to enjoy the luxuries of the finest colonies.

JEFF

Enjoy might be the wrong word of choice. They keep me on a pretty tight leash. They don't want to risk any exposure of their dirty, little secrets.

Scorne puts out his cigarette.

SCORNE

Well, I'd love to keep this little reunion going, but I've got business to attend to.

Jeff turns to him and shakes his hand.

Scorne pulls Jeff in closer.

SCORNE (CONT'D)

(whispering in Jeff's ear)
Careful who you trust. They're always watching.

Jeff looks to Scorne suspiciously.

Scorne gets up and walks away as Jeff returns to his view of the lobby, his gaze slightly more frantic.

INT. COLONY 54 - HOTEL ROOM - DAY

Jeff's room is huge, with emerald green carpeting, a hot tub nearby, a huge living room full of electronic devices and a massive bed.

Jeff goes over to the bed and sits down. He looks around the empty room and sighs.

From a bag he has over his shoulder he pulls out the picture cube and places it on the dresser right next to the bed. As he lays down, the holographic picture of Jeff and Laura pops up.

INT. MEETING ROOM - EVENING

In a dark meeting room, several shadowy men sit at a circular table. Behind them are several screens with various bits of data, maps, news feeds, and other images being shown.

MAN 1
Have we discovered anything new?

MAN 2
Unfortunately, no. The Leoda have not made another move since.

MAN 1
Then they're just waiting for us to strike next.

MAN 3
It would seem so.

MAN 4
And the Ambassador? The cop?

MAN 2
We're watching them closely.

MAN 1
The Leoda have declared war on Earth. Our response must be appropriate to the situation

MAN 4
A war between the Leoda could be a mistake.

A fifth man puts out the glowing ember of a cigarette into an ashtray.

MAN 5
Gentlemen.

The others look towards this fifth man.

EXT. SPACE - NIGHT

Several dozen ships float through space, heading out of the solar system.

MAN 5 (V.O.)
Ease your worries. We've already taken the appropriate next step. Their attack on our world will not go without repercussion.