

THE PROTECTOR

by
Chanel Ashley

FADE IN:

EXT. IRELAND - DAY

SUPER: "BELFAST 1910"

City street, horse drawn carts and buggies, an array of people, MEN in suits and hats, WOMEN in their finery.

RAND (16), Elvish face, distinctive hairstyle, tall and lean, emerges from a side street.

He makes his way to a harbour QUAY, eyes transfixed on an unseen object.

OLD SALT (O.S.)
(Irish accent)
You came to see her, haven't
you. She's a beauty.

Rand turns, faces an OLD SALT, acknowledges with a smile.

OLD SALT
Aye, don't blame you. She be
the biggest and the best. Be
famous, that one.

He continues to observe the unseen object.

OLD SALT
All you need to do, is cross
this harbour.

Rand turns, the sailor has a gleam in his eye and offers a mischievous smile

OLD SALT
I would.

SHIPYARD

Opposite the harbour, two ships under construction, both large HULLS, near completion, side by side on slipways.

EXT. SHIPYARD - DAY

The Harland and Wolff shipyard, EMPLOYEES, most in drab suits, make their way home after another long, hard day.

SHIPYARD

Rand walks past the front gate, almost deserted, except for a GATEMAN, tending his post, devoid of humour.

He continues past the entrance, the Gateman watches him suspiciously, Rand follows the fence line till he finds a small opening near the water's edge.

He passes a "No Trespassing" sign, enters the grounds.

The shipyard is empty, quiet and still, Rand follows the shoreline, out of sight, approaches the stern of a large ship, stands under three massive propellers, in awe.

He makes his way to the bow, stops at the gantry, turns to admire two giant ships, side by side, his head tilts back as he drinks their beauty, dwarfed by their size.

Rand climbs a ramp, places his hand upon the cold STEEL of the ship, feels a connection, climbs down.

A youthful FEMALE voice interrupts.

FEMALE (O.S.)

Boy!

He turns to find a very attractive female, ELEANOR (18), English rose, old money, stand on the landing.

ELEANOR

It is not permissible beyond this point.

RAND

(beat)

Then best you remain where it is safe.

She considers, CHALLENGED, then offers an outstretched hand - powerful eye contact, he's smitten.

ELEANOR

Help me cross this puddle, if you please. I have a new dress.

He takes her gloved hand, then helps her across a plank over a puddle and mud.

She marvels at the sight of these two behemoths at such close proximity.

ELEANOR

She sails next year, and I will be on her deck when she does.

RAND

Her maiden voyage?

ELEANOR

Yes.

RAND

Should you risk an untried ship?

ELEANOR

Boy. She is unsinkable.

A woman calls, her MOTHER.

MOTHER (O.S.)

Eleanor Louise Parker. Do not bother the hired hand. We are leaving. Now!

ELEANOR

Coming, Mother.

RAND

Eleanor. A beautiful name.

ELEANOR

Thank you. Perhaps we will meet again.

RAND

Yes, perhaps, on the maiden voyage.

ELEANOR

I do not wish to discourage you, but it is quite expensive.

RAND

(smiles)

Whatever the passage, it would be worthwhile to see you again.

She studies him a moment.

ELEANOR

What is your name?

RAND

... Rand.

TAXI CAB HORSE AND BUGGY

As they ride away, Eleanor cannot resist a small sideways glance towards Rand, nor resist a small smile.

When she has gone from view, a final look at the ship, assures no one watches, SHIMMERS, dematerializes, then disappears.

A sign comes into view with the ship's name.

"WHITE STAR LINE R.M.S OLYMPIC."

EXT. HOUSE - NIGHT

SUPER: "PRESENT DAY"

An expensive double storey Tuscan style house built on a desirable property with well maintained gardens.

Beyond the gates, a curved driveway across the front with external lights dimmed.

Exclusive suburb.

The Mercedes Benz sedan glides across the driveway, parks by the front door, the engine and lights switched off.

A handsome man with dark hair, ANTON HESSLER (35), a dark suit, alights, opens the passenger door for his beautiful and sultry, WOMAN (24).

Long blonde hair, longer legs, generous CLEAVAGE, poured into a revealing black cocktail dress.

He offers his hand, she accepts, helps her from the car, enamoured, eyes glued to this stunning vision, smiles.

HESSLER

You look wonderful.

She returns his smile, he escorts her to the front door.

INT. HALLWAY - NIGHT

She enters first, he escorts her to an impressive formal lounge, expensive furniture, walls adorned with striking art.

The lighting is subdued, she makes herself comfortable.

Hessler approaches a drink cabinet, looks at her, cocks an eyebrow, raised in anticipation.

WOMAN

Maybe a quick one?

He smiles, pours two glasses, discreetly places a clear substance in one, hands her the glass.

Hessler sits beside her, relaxed and composed.

WOMAN

I need an early night.

He leans over, kisses the base of her neck softly.

WOMAN

I've got work, tomorrow.

He kisses her again, this time he lingers, she begins to feel disoriented, places a hand on her forehead.

WOMAN

Whoa. Jesus. One drink and
I'm anybody's.

She partially passes in and out of consciousness, as if intoxicated.

Hessler places his tall glass on the coffee table, rests on his knees before her, takes off his jacket and tie.

He begins to slowly undress the woman.

BEDROOM

He carries the naked woman into his bedroom, places her onto the king size bed.

She is voluptuous and well endowed, he admires her tanned nakedness a moment, then commences to undress himself.

Naked, tattoos on both arms and torso, he climbs onto the bed, carefully rolls the woman, places a pillow under her pelvis, rests his hands on her bottom cheeks.

Hessler parts her cheeks, admires her lovingly, wantonly, then slowly invades her privacy with his tongue, licking, his delight obvious, as if it were sweet nectar.

HESSLER

Mm. Delicious.

She moves slightly, drugged, sluggish, the Woman barely coherent.

He leans towards a bedside table, opens a drawer, finds a large bottle of expensive body oil.

He pours the oil gently, caresses, then sodomizes her - he is in an aroused state, thrusts slowly, rhythmically.

She begins to MOAN, her movements begin to increase, but her resistance is still weak.

HESSLER

Come on, woman, put a bit of
fucking life into it.

Hessler leans towards an open drawer, brings out a clear plastic bag, places it over her head.

She begins to suffocate, her body movements become more pronounced as she struggles to breathe.

HESSLER

That's better, honey, move
that arse.

Her movements become more desperate, her gasps for breath more AUDIBLE, his state of arousal increases.

His thrusts becomes more aggressive, his expression more intense, his manner gratuitous.

HESSLER

That's it. That's it, honey.
Let me fill that fat arse.

The tempo rises, PEAKS.

HESSLER

Ah. Ahh. Ahhhhhhhh!

RAPTURE, his body contorts and convulses until he is a spent force.

The woman continues to gasp for life and breath which begins to annoy him.

HESSLER

Shut the fuck, up, Woman!

He punches her brutally on the back of her head and she becomes motionless.

While all this has occurred, barely discernible in the background, is Rand (20), seated while he observes the unfolding events.

SUDDENLY

The light is switched on, the bedroom scene disappears amongst static and sparks.

RAND'S QUARTERS

Rand remains seated, the room has a futuristic look, a Samurai sword on a wall, he is on a STARSHIP.

Another man stands behind Rand, JEM de KLERK (45), we do not see above his shoulders, he speaks slowly, precisely, U.S.S. NEBADON on his top.

JEM

I don't like you watching that hologram.

RAND

He has to die.

JEM

That would contravene...

RAND

The Absolute Rule.

JEM

Yes.

RAND

That's twenty eight, now. He has to die, must be stopped.

Moment's silence.

JEM

I'll be on the Observation deck.
Join me in ten minutes.

OBSERVATION DECK

Doors automatically opens, Rand enters.

Jem has his back to him, legs apart, hands behind his back, observes the Earth from space.

The older man continues to speak slowly and precisely.

JEM

Son, you're almost three hundred years old, not a child anymore.

RAND

Father...

Jem raises his hand to stop, him.

JEM

We cannot, will not, intervene this planet's internal affairs.

RAND

I like these people, I can relate with them, make a difference.

(beat)

There is an affinity.

The father turns to face his son.

JEM

Affinity? Rand, affinity is for pets. It's an experiment, a science project.

RAND

We can impart some justice.

JEM

It's not our role to provide a moral compass - we're here to observe.

RAND

What value is our purpose, to remain eternal bystanders?

JEM

How many times must I remind you. Do not get close to these people. It's dangerous. They age and die, we barely do.

RAND

Father, I...

Tellingly.

JEM

Do not get involved. It's only a science project.

(beat)

Killing this man will not bring Eleanor, back.

(beat)

You, more than anyone, know the consequences.

RAND

(stunned)

I...

JEM

Rand, adhere to The Absolute Rule, I speak as your captain.

RAND

But...

JEM

Don't make me send you home.

RAND

(horrified)

This is my home. My mother is buried, here.

JEM

Then appreciate, it.

(beat)

Disobedience will have dire consequences.

(beat)

In future, you will only go down on Official Business. Is that understood!

CORRIDOR

Observation deck doors open, Rand storms out, he appears sullen, KHIRON (18), makes an attempt to catch up.

KHIRON

Rand, what did your father, want?

RAND

(dismissive)

Not now, Khiron.

Khiron stops following, left in Rand's wake.

OBSERVATION DECK

Jem stands in his original position, observes the Earth, a tall part human, part ALIEN, walks towards him, hands also behind his back.

He stands next to Jem, his look is severe and humourless, his name is MR. SPOKE.

MR. SPOKE

An expression of regret?

JEM

I should never have allowed his mother her request, he shouldn't have been born on the planet, nor she buried, there.

SPOKE

Now Rand has a connection, a bond.

JEM

I fear for him, he's different to us, Mr. Spoke. His affinity to our creation is of concern.

SPOKE

He's just a boy, Jem, give him another hundred years.

RAND'S QUARTERS

He enters, stands in the doorway, the HOLOGRAM bedroom scene reappears, the Woman is dead, a plastic bag over her head, still naked.

Hessler lies next to her motionless body, propped up with pillows, glass of wine in his hand, laughs at a comedy on TV.

EXT. FUNERAL PARLOR - DAY (FLASHBACK SEQUENCE)

SUPER: "1964"

Rand is dressed in black, long overcoat, dark glasses, pushes open the door and enters.

FUNERAL PARLOR

He makes his way in, stands alone at the rear, a large CROWD in front of him, the CASKET solitary and covered with flowers and photographs.

Large portraits of a young Eleanor (18), more current old Eleanor (70).

A MINISTER walks to the microphone.

MINISTER

We are gathered here, today, to pay homage and farewell, Eleanor, an extraordinary woman. Surrounded by family and friends, let us now remember her remarkable deeds, acts of kindness and generosity that have touched every one of us in this room. She survived that tragic sinking, when somehow, she climbed out of the ice cold depths, into a lifeboat, then later, into all our lives.

CASKET

People file past the coffin, cast rose petals, an OLD couple, BEN and SARAH, approach, his arm around hers.

They stop, look at an old sepia photograph of Eleanor, Rand and themselves on the ill-fated ship in 1912.

BEN

Remember when that photograph was taken, Sarah.

SARAH

How could I forget, Ben. We were a team.

BEN

If only Rand hadn't died with that ship...

(tears well)

... It broke Eleanor's heart, now... She's gone as well.

She offers comfort, they embrace, then walk away slowly to the reception room.

The room now empty, Rand, alone, grim, walks towards the casket, removes his glasses, notices the same photograph, tears begin to well in his eyes.

RAND

Goodbye, sweetheart. You can rest, now.

Gravitates towards the photograph, it FILLS the screen.

EXT. DECK - SHIP - DAY

The photograph comes to LIFE, we are on the deck, a much younger BEN (22), SARAH (20), American, new money, emerge, the ship PHOTOGRAPHER takes their picture.

BEN

That's a good one for the photograph album. What do you say, Rand?

RAND

I shall treasure the moment, this picture shall always be close to my heart.

BEN

Oh, God. A romantic.

SARAH
That's very sweet.

ELEANOR
Mm. Yes, you are. Sweet.

Eleanor places her arm around Rand's, rests her head on his shoulder, affectionate.

THEN

WOMAN #1 (O.S.)
Eleanor Louise Parker!

Eleanor looks up at the next deck, releases Rand. Dismay. Her Mother.

ELEANOR
Yes, Mother?

MOTHER
(displeasure)
I will see you in our stateroom at once.

ELEANOR
Yes, Mother.
(to her friends)
I shall see you all at dinner time. Please excuse, me.

She walks towards the door beneath the upper deck, out of her Mother's sight.

STOPS

Beckons Rand to come quickly, he obeys, eyes only for each other.

Almost prim, not quite proper.

ELEANOR
You may kiss me if you wish.

He hesitates, looks around, then back to Eleanor, their eyes lock.

THEN

Their lips gravitate slowly, a gentle, sweet, slow kiss, her perfume hits his nostrils.

She smiles, disappears, he's alone, realises she placed a perfumed, silk kerchief into his hand.

Ben and Sarah join him, he warmly places a hand on Rand's shoulder.

BEN

I think she likes you, ol' boy.

SARAH

Don't go breaking her heart, she is a good girl. Even if she did kiss you first.

Lost puppy, look.

RAND

Long as I live, she will be safe and protected.

INT. SHIP - DAY

Eleanor arrives to face her Mother, NANNY and younger brother, HENRY.

MOTHER

How could you be so familiar with that boy, have you gone mad?

ELEANOR

Oh, Mother, we're just friends.

MOTHER

Friends? People will think you're that kind of girl.

(haughty)

As for those two Americans, new money, no class.

ELEANOR

Mother, please.

MOTHER

And that boy, he appears younger than you. What were you thinking? He is not some toy for an older woman.

Her little brother irritates.

HENRY

El's got a boyfriend.

El's got a boyfriend.

She leaves for their stateroom in a huff.

MOTHER

That's enough, Henry.

(beat)

The girls of today, they're so forward. It's immoral.

NANNY

It's a scandal, Ma'am, truly scandalous.

MOTHER

Well-bred young ladies without a chaperon. What is the world coming to?

(beat)

If only Mr. Parker, were here.

INT. DECK - SHIP - DAY

Rand is alone, looks around, wants contact with MAESTRO, the omnipresent, omnipotent, invisible computer only he can hear.

The SIGNATURE two musical notes alert Rand when Maestro is about to speak, a soothing and smooth male voice.

MAESTRO (V.O.)

Rand.

RAND

Did you find a cabin, Maestro?
I would like to spend tonight onboard.

MAESTRO (V.O.)

I have located a vacancy.

RAND

Why would there be a vacancy on a ship like this?

MAESTRO (V.O.)

The gentleman has been invited to spend this evening with an attractive young lady. He will stay in her cabin.

RAND

People do that sort of thing?

MAESTRO (V.O.)

I will explain when you are older.

He raises his eyebrows, visibly surprised.

MOTHER'S STATEROOM

The Mother, Nanny, Henry and Eleanor are all confined to their stateroom.

MOTHER
Dinner will be in our room,
this evening.

ELEANOR
Oh, Mother!

EXT. DECK - NIGHT

Rand leans on the deck rail, stares out to sea, Ben and Sarah arrive to console him.

BEN
Cheer up, she did kiss you,
didn't she, that must make
for a good day?

SARAH
Come inside, both of you, it's
getting cold out here.

RAND
You're right. It's been a good
day, and tomorrow can only get
better. I have this to take to
bed with me.

He reveals the kerchief.

BEN
That's the spirit, ol' boy, she
obviously has feelings for you.
Tomorrow, tell her yours.

RAND
You're right. I will.

SARAH
I adore a good romance.

He hugs them both.

RAND
Benjamin, Sarah, allow nothing
to come between our friendship.
We are friends for life.

MOTHER'S STATEROOM

Eleanor is in bed, her Mother appears concerned, she tucks her in.

MOTHER

Sweetheart, I only want what is best for you.

ELEANOR

I know, mother. I know. Love you.

A goodnight kiss, time for sleep.

RAND'S CABIN

He is sound asleep, smiles, peaceful, faint HUM of the ship's engines, port hole, ocean rolls by.

TRANQUILITY.

Maestro's Signature tune.

MAESTRO (V.O.)

Rand. Urgent.

He is instantly awake. Eyes CLOSED.

RAND

What is it?

MAESTRO (V.O.)

We are on a collision course with an iceberg.

RAND

When?

MAESTRO (V.O.)

Forty nine minutes.

RAND

What damage can a little ice do to a ship this size and tonnage?

MAESTRO (V.O.)

Sink it.

He OPENS his eyes.

RAND

Don't be absurd. It's unsinkable.

MAESTRO (V.O.)
Remember Troy, a little wooden
horse?

DECK

Rand dresses for the cold, ventures outside, it's
deserted.

RAND
It's freezing.

MAESTRO (V.O.)
The weather may have something
to do with it.

RAND
Maestro. Don't do comedy. Hot
coffee, please.

Coffee. Hot. Materializes.

RAND
Thank you.

He has a look around and up at the sky.

RAND
It's a clear night, will the
crew spot it in time?

MAESTRO (V.O.)
That remains to be seen.

RAND
Simple solution. Shift the
iceberg.

MAESTRO (V.O.)
That may change the course of
history. I cannot do that.

RAND
What history? Big-ship-hits
little-iceberg. Big-dent-in
ship's-side. So what?
(beat)
There's no significance.

MAESTRO (V.O.)
Try big iceberg.
(beat)
Very, big iceberg.

RAND

For Goodness sake, why are you making me worried over a little ice. Update.

MAESTRO (V.O.)

Thirty seven minutes.

He makes his way to the bow, looks over the horizon, starry night, strains to see anything.

RAND

Can't see a thing, you sure?

MAESTRO (V.O.)

Very. Twenty eight minutes.

RAND

Give me daylight and a black iceberg.

Daylight. Black iceberg. He can see it now.

RAND

Yes, that's one big iceberg, but a long way off.

Daylight switches off, he continues to stare ahead.

Waits. Thinks.

RAND

Should I be worried?

MAESTRO (V.O.)

Very. Twenty two minutes.

He looks up at the bridge. Unperturbed. Looks up at the crows nest. Unperturbed.

Looks towards the iceberg.

RAND

I can make it out. I can see it.

(beat)

We must turn soon. This ship has a lot of weight to shift. It must be very soon or there won't be enough time.

MAESTRO (V.O.)

Agreed. nineteen minutes.

Rand moves around, concerned, looks forward, looks up at the crows nest.

YELLS.

RAND

Hey, you up there, are you blind?

MAESTRO (V.O.)

He can't see it. Sixteen minutes.

He can see the iceberg clearly, looms, closer and closer, his concern escalates.

RAND

This doesn't look good. This does, not. Look. Good.

INT. BRIDGE - NIGHT

FIRST OFFICER, three CREW. QUARTERMASTER #1 at the wheel.

FIRST OFFICER

(looks down
on Rand)

Why is that passenger waving?

Rand waves frantically, tries to catch their attention, QUARTERMASTER #2 looks down towards, him.

QUARTERMASTER #2

Probably drunk, sir.

FIRST OFFICER

If he's still there in ten minutes, have someone remove him below deck.

BOW

MAESTRO (V.O.)

They see you. You will be removed in ten minutes.

Alarmed.

RAND

We barely have ten minutes.

MAESTRO (V.O.)

Eleven.

He moves to the forward bow hand rail, stares ahead. He can see the iceberg and a sense of dread.

SUDDENLY, a cry.

CROWSNEST
ICEBERG RIGHT AHEAD!

RAND
No kidding.

Rand is resigned to the inevitable, watches the iceberg approach.

Alarms. Bells. PANIC.

MAESTRO (V.O.)
Two minutes. Twenty nine
seconds.

Ship changes course, too late, almost misses, iceberg scrapes the side.

SICKENING SOUND

He witnesses the whole event from the bow, ice crashes onto the deck.

Ship comes to rest.

RAND
(stunned)
Well?

MAESTRO (V.O.)
It sinks.

RAND
I don't believe it.

MAESTRO (V.O.)
Two hours, fourteen minutes.
Not enough life boats. Most
will die. Warn your friends.

OUTSIDE BEN'S SUITE

Rand KNOCKS furiously. Pause. Ben opens the door, in his dressing gown, Sarah beside him, clutches hers.

BEN
Rand? What are you doing here?
Do you know what time it is?

ELEANOR'S STATEROOM

He KNOCKS furiously, Eleanor's Mother opens the door.

RAND

Mrs. Parker, you must trust me. We hit an iceberg. The ship is sinking. You must all get to a lifeboat.

(pleads)

Please, you must hurry!

MOTHER

What are you saying? This ship is unsinkable?

RAND

Not anymore.

Eleanor comes to the door in her dressing gown. Tired.

ELEANOR

What is it, Mother... Rand?

RAND

You must save yourselves. Quickly. NOW!

DECK

Rand, Eleanor, Mother, Nanny and Henry look over the side, they realize something is wrong. ALARMED.

MOTHER

We've stopped. Can it be true?

RAND

It's true.

An OFFICER #1 attempts to shepherd passengers inside.

OFFICER #1

Nothing to worry about, ladies and gentlemen. There is no cause for alarm. Please get inside where it's nice and warm... and safe.

RAND

Trust me.

ELEANOR

I trust you.

Eleanor throws her arms around him.

BEN (O.S.)
So do we, ol' boy.

Ben and Sarah join them.

BEN
Ships do not stop in the middle
of the ocean, in the middle of
the night. What do we do?

RAND
Collect some valuables and
warm clothing. Meet at that
boat in twenty minutes.

They all disperse, Rand walks towards a lifeboat, waits.

Other passengers do not seem to share the same alarm, nor
urgency, even as an OFFICER #2 and Crew prepare to lower
a lifeboat.

Only a FAMILY of five take no chances, they are packed,
ready to climb aboard, their three CHILDREN are amused.

OFFICER #2
Do not be alarmed, nothing to
worry about, only a precaution,
that's all.

The others arrive, prepare to enter, the men are stopped.

OFFICER
Women and children only.

Women and children are alarmed, now it sounds serious.

ELEANOR
(to Rand)
What's he saying, what about
you and Ben?

RAND
Please get in the boat, there
isn't much time.

SARAH
I'm not leaving without Ben.

ELEANOR
(to Rand)
... And I'm not leaving without
you.

BEN

Rand and I will find a way. Now,
into the boat, all of you.

RAND

(to Ben)

Give me two minutes.

He rushes off.

BEN

Where are you going? Rand?
RAND?

Too late. He's gone.

INT. DECK - NIGHT

Rand finds a discreet corner, ensures no one watches,
several PASSENGERS rush past.

He moves to a new location, looks around, ensures the
coast is clear.

RAND

Maestro. transit them onto a
lifeboat.

MAESTRO (V.O.)

I cannot do that.

RAND

Help them.

MAESTRO (V.O.)

I can only help you.

RAND

Then this is what I want you
to do.

DECK

Rand appears, wears the uniform of a Junior Officer, he
makes his way towards the lifeboat.

RAND

Do you have the letter?

MAESTRO (V.O.)

In your coat breast pocket.

He reaches the lifeboat, Ben, Sarah and Eleanor are all
on deck, the Mother, three children are in the lifeboat.

They can't believe their eyes.

RAND
(to officer #2)
Allow this man on board,
Captain's orders.

OFFICER #2
Who the hell are you? What
orders?

Rand finds the forged letter in his coat, hands it over,
the Captain's letterhead, his stationary, his signature.

OFFICER #2
On His Majesty's Secret Service?
(to Ben)
Sorry, sir, please climb aboard.

Ben, Sarah, enter the lifeboat, Eleanor remains on deck,
the lifeboat is lowered.

RAND
Wait, take this girl.

OFFICER #2
Hurry, you've got ten seconds.

ELEANOR
I'm not leaving without you.

RAND
Eleanor, I'll be all right.
Please get in that boat.

OFFICER #2
Too late, she can get the next
one.

RAND
Wait here, I have a solution.

ELEANOR
Rand...

RAND
Trust me, I'll be back. I'll
never leave you. Promise.
(beat)
... I love you.

They embrace and kiss.

ELEANOR
I love you, too.

INTERIOR

Rand again finds a discreet corner, more Passengers move about, more urgency, now.

RAND
Maestro. Transit down a rescue craft. NOW!

MAESTRO (V.O.)
I cannot do that.

RAND
Then send me up.

MAESTRO (V.O.)
Say when.

TRANSPORTER ROOM

Shimmer, Rand materializes, runs towards a Starfleet Duty Officer. RIXT.

RAND
Rixt, quick, find a small rescue craft, I need to take it with me.

RIXT.
I'm sorry, Rand. I can't do that.

RAND
What? Why not?

JEM (O.S.)
Because he's following orders, unlike yourself. The answer is no.

RAND
Father, you don't understand?

JEM
The ship is sinking, most will die. I understand perfectly... We cannot interfere, you are well versed in the Rule.

RAND
I made a promise, send me back, I can't betray her, she'll die.

JEM

It may be her destiny to die
with that ship.

RAND

Father, please, I promised.

JEM

The answer is still, no!

EXTERIOR

Eleanor hangs onto the handrail, the ship's incline is
much higher.

There are SCREAMS, panic, people fall, Children cry.

ELEANOR

RAND, help me, I'm frightened.
Please - you promised... Don't
let me die... I trusted you.

RAND'S QUARTERS

Rand watches Eleanor through the hologram, listens to her
PLEAS, he is shattered, helpless. TEARS.

The ship shifts, Eleanor loses her balance, SCREAMS as
she falls into ice-cold water. DROWNING.

ELEANOR

Where are you, Rand? Help me,
you promised... You promised.

He switches off the hologram. HOLLOW. EMPTY. More tears.

INT. 1964 - FUNERAL PARLOR - DAY

Rand's thoughts return to the funeral parlour, he stares
at the photograph, new tears well in his eyes.

SARAH (O.S.)

It's not possible. Tell me
it's not possible.

She stands by the doorway, stunned, Rand, a solitary
figure, motionless.

She walks slowly toward him, faces him, he continues to
stare at the casket, she looks into his eyes, glance at
the photograph, then back into his eyes.

SARAH

... Rand?

He slowly turns, looks down into her eyes, a small smile.

RAND

Hello, Sarah, it's been awhile.

OLD SARAH

... Is that really you?

She moves towards him, both arms raised, his face in her hands, they embrace, tears in her eyes.

He opens his hand to reveal the perfumed silk kerchief.

RAND

... I never forgot, you. I never forgot any of you...

(faces casket)

I loved her, but I couldn't save, her... Sarah, I never recovered.

BEN (O.S.)

Sarah?

She turns to face Ben, beckons him excitedly to come.

SARAH

Ben. BEN. Quickly.

Ben arrives by her side, but Rand's gone.

INT. LOBBY BAR - DAY

Rand walks in and directly to a chair at the bar, appears despondent, head down.

BARMAN with dark, thick, pushed-back hair and side burns that would make Elvis proud, approaches.

BARMAN

What will it be, pilgrim?

RAND

What do you suggest, barkeep?

BARMAN

Potent?

RAND

Very!

BARMAN

Triple Jack Daniels. You look like you need it.

RAND

Sold! Make it two.

The two glasses arrive, Rand downs the first, a grimace on his face as he feels the effects.

RAND

Whoa!

PATRON (40), business type, a hint of gray, sits next to him, watches with keen interest.

PATRON

Easy, there, fella. I hope she was worth it.

RAND

She was.

PATRON

Do you really need two of those?

RAND

I was at her funeral this afternoon.

PATRON

Sorry... Did she die young?

RAND

Seventy.

PATRON

Seventy? Are you serious?

Rand looks at him, smiles.

RAND

That's young where I come from.

He faces his second glass. SULLEN.

RAND

I met her on a ship, one that collides with an iceberg, but, please, don't ask me to explain.

He downs the second glass, another grimace.

PATRON

Let me guess, you're an alien that travels in a time machine.

RAND

Not bad. Starship Nebadon to be precise. Barkeep, another and one for my friend.

(beat)

The biggest fucking ship you will ever see.

PATRON

Very impressive, and you're the Captain I presume?

Rand feels the effects of his drinks, this is unfamiliar territory.

RAND

You presume incorrectly. My father Jem is Captain, with the ever logical part-man, part-alien, Mr. Spoke, have command of the ship.

(pause)

I can't fly, yet. I'm underage.

INT. OFFICE - DAY

The Patron rushes through a corridor, SLAMS open his office door, barges to his desk, grabs the phone.

PATRON

Get me Desilu Studios, NOW!

(beat)

I don't care if there's a meeting, I said, NOW! Got a great idea for a series, it can't wait.

(beat)

Yeah, yeah, I'll hold... hey, somebody close the damn door.

The door slowly closes shut, the glass window reads -

"GENE RODDENBERRY, TV PRODUCER"

CAPTAIN'S QUARTERS

SUPER: "1966"

VOICE (V.O.)

Space, the final frontier...

Theme music of a popular tv series in 1966 accompany's the Voice Over.

Jem, Spoke, stand side by side, their hands behind their backs, both watch and listen to the opening credits on a hologram.

Neither appears amused, both turn to their left, Rand seated, uncomfortable under their gaze and scrutiny.

Mr. SPOKE

I believe, an explanation is
in order

Rand is speechless, forces a smile.

(END OF FLASHBACK SEQUENCE)

INT. HOSPITAL FOYER - DAY

SUPER: "PRESENT DAY"

Lift door opens, the crowd of PEOPLE file into a hospital foyer and reception, one MOTHER #2 (35), continues down a corridor, stops at an office for Speech Therapy.

She knocks, enters, finds her daughter, EMILY (6), with DR. LINDAL MINFORDE (30), an attractive woman, her hair tied back, stylish glasses, a white medical coat.

CHILD

(grins)

Mummy.

MOTHER #2

Are we making progress?

LINDAL

She's coming along fine.

MOTHER #2

You have made such a difference.

Mother #2 looks at the child, becomes emotional.

MOTHER #2

She could barely speak.

LINDAL

(reassures)

She will be all right. It takes
a little time.

Emily picks up her bag and coat, prepares to leave, walks with Lindal towards the door.

LINDAL

Remember, young lady, same time,
every Thursday.

(to Mother #2)

Be patient, follow the programme
I've set, she'll be fine.

The child gives Lindal an affectionate hug.

CHILD

Thanks, Lin.

INT. RECEPTION - WINSTON, DUNNE, LEGAL - DAY

BRITT (30's), an attractive woman behind the reception
desk with a headset phone, answers a call.

Short burgundy hair, fashionable ear rings, dressed to
the minute.

BRIT

Winston, Dunne, Legal, Brit
speaking, how may I help you?

(then)

Putting you through, now.

She looks to her left, then to her right, dials a number.

INT. SPEECH THERAPY - OFFICE - DAY

Lin beams, waves goodbye to Emily as she walks away with
her Mother, Emily waves back.

Her phone RINGS, steps back into her office, answers it.

LIN

Speech Therapy.

BRIT (O.S.)

Miss Prim and Proper, please?

LIN

(smiles)

Speaking.

BRIT (O.S.)

Hey, Lin. Lunch. Important
business.

EXT. CITY STREET - DAY

Lin crosses a busy city street and heads towards a
sidewalk café where she joins Brit at a table.

She then looks around for someone.

SIDEWALK CAFÉ

LIN

Hey, Brit. Where's Jen?

JEN comes into view and joins their table, a stylish brunette in a smart business suit.

JEN

Here I is. Food ordered, Drinks on their way.

LIN

You have important news.

BRIT

Oh, yeah. New venue. Friday night. Got three passes.

LIN

New venue? Why change now?

JEN

The new place, they pay the winning entry.

BRIT

Money, girl, money.

LIN

How much?

BRIT

Enough to buy lunch.

JEN

And refreshments.

LIN

Wow, the big time, huh.

Pasta and wine arrives.

LIN

What shall we drink to?

They raise their glasses.

BRIT

Success!

JEN

Winning!

Lin has a sheepish look about her.

LIN

Decadence!

RAND'S QUARTERS

The doors close as Rand walks in.

SUDDENLY

He is attacked by a NINJA in black, brandishing a sword.

Rand catches the blade between his hands. They fight. The blade FLASHES.

Metal stars are thrown, he weaves and dodges all over the room. They fight. Sommersaults.

Rand grabs a samurai sword off the far wall. CRASH, BANG, BROKEN.

They fight all over the room. Life and death, lunges.

Both his arms are cut-off and the sword falls to the floor.

RAND

(look of horror)

Shit!

The ninja is a hologram, it begins to fade into static as both Rand's arms return,

NINJA

(mildly
admonishes)

Little One.

RAND

(bows respectfully)

I know, I know, Master. I
must concentrate.

Khiron walks in, surveys the room, a mess.

KHIRON

Holy Cosmic Pages, why can't
you use the Holodeck like a
normal person.

RAND
The element of surprise.

Khiron picks up Rand's samurai sword and sits down.

KHIRON
I see you lost again, Great
Warrior. You're slow in your
old age.

RAND
You're barely younger than I am.

KHIRON
Right. We're practically twins.
What's with this ninja stuff,
anyway? A Laser will rearrange
their universe.

RAND
A Laser isn't always readily
available. Besides, it's not
a challenge.

KHIRON
Challenge? Great Meteor Showers,
you always look for trouble?

RAND
It finds me.

KHIRON
You would never choose the path
of least resistance, anyway.

RAND
What lessons do you learn if
one does.

Khiron has another look at the samurai sword.

KHIRON
I don't know. Maybe one lives
longer.

The doors open, an attractive young blonde walks in, all
legs and a short skirt. SHEL.

SHEL
Hello, Earth Boy.
(notices the
room)
You need a woman in your life.

RAND
Doesn't anybody knock anymore?

KHIRON
Shel.

She smiles at Khiron, then back to Rand.

SHEL
What do they teach you on that planet?

RAND
(leans forward,
flirts)
Come with me and find out.

SHEL
I don't need adventure, thank you. I need to feel safe. And here, is safe.

KHIRON
It's a zoo down there, and I don't like the zoo.

EXT. STREET - NIGHT

Two prostitutes (14), cruise their street, both dressed provocatively, high heels, chew gum.

One BLONDE, one BRUNETTE, their bodies lean, they become restless.

BRUNETTE
Christ, where is everybody?

BLONDE
Relax, we'll score soon. Too many desperates in the area, not to.

BRUNETTE
Maybe we should do two for the price of one?

Little sports car with two YOUTHS screeches to a halt.

DRIVER
Hey, blondie, do you take it up the arse?

BLONDE
Do you play with yourself?

PASSENGER

You, bet. Jump in.

She climbs into the car, as they race away, she calls out to her friend.

BLONDE

I'll be back in five minutes,
they're both young.

PASSENGER

Fun-ny, fun-ny.

The brunette isn't amused.

BRUNETTE

Shit, I need a score.

A limousine cruises towards her way slowly, she spots her opportunity.

Immediate smile, provocative walk, she steps in front of the car which comes to a halt.

The passenger window powers down and she walks towards it, peers inside.

BRUNETTE

Wanna good time, fella. Ever
fuck a fourteen year old virgin?

Silence. No reaction.

BRUNETTE

Okay, I may have embellished, but
I am fourteen... and I swallow...
every... last... drop.

Pause, he shows himself, Hessler, a smile on his face.

HESSLER

Sure. Get in.

She joins him in the back, sits opposite, admires the ambience, feels the plush leather.

BRUNETTE

Nice wheels. I bet it beats
walking?

HESSLER

It gets me from A to B. Would
you care for a refreshment? I
promise I won't ask for I.D.

BRUNETTE

Medicinal purposes, only... it
clears a throat, you understand.

HESSLER

I understand.

She fills her glass generously, drinks it quickly, holds
up the bottle, VEUVE CLICQUOT, then places it down.

BRUNETTE

French. Nice drop.

She removes her underwear and top, her skimpy skirt still
on, her eyes fixed on his.

She slowly gets on her knees before him, maintains the
eye contact, begins to unbuckle his belt, unzips his fly,
pulls down his pants.

She fondles him, an admiring look on her face.

BRUNETTE

Aren't we a big boy? Do we
need a big cunt?

She climbs on top, begins to slide up and down slowly,
enjoys the experience, eyes locked.

BRUNETTE

Jesus, your dick is so huge,
I should be paying you. What
can I do to give you pleasure?

SUDDENLY

His hands are instanly around her throat and he begins to
strangle her.

HESSLER

(smirk)

Die!

He starts thrusting, becomes excited, she desperately
fights for life, his strength too much for her.

HESSLER

Fuck me, baby. That's it,
keep fighting it.

He bursts into intense orgasm, moans loudly until he
becomes a spent force, she continues to struggle.

Bored, he snaps her neck, discards her lifeless body to one side, pours a glass and lies back, calm, content.

HESSLER

... That was a good fuck!

LONELY ROAD

The limousine stops on a lonely road away from the city, the door opens, the dead girl's body is flung out.

They speed off before the door is even closed, leave her naked body on the side of the road.

A figure in a black overcoat and jeans appears out of the shadows, crosses the road slowly, walks towards her.

He stands over the lifeless body, eyes still open, stare up at the stars in the night sky.

RAND

I'm sorry...

Rand, anguish on his face, looks up in the direction of the slowly disappearing limousine.

Two shadows approach from behind, a male and a female dressed for the next century, both stop middle of the road, they've come far enough.

KHIRON (O.S.)

Let it go, Rand.

RAND

Visiting hours are over, Khiron.
The zoo's closed.

SHEL

Come back home to us, this isn't
your world.

RAND

Look at the body, Shel, a closer
look. That's not a hologram lying
there.

KHIRON

Why, Rand? Why do this?

RAND

I hear a call. My father forbids
me to act upon it. Do I over-ride
his authority?

KHIRON

Jupiter Moon, don't go crazy
on me, now.

SHEL

(pleads)

Come home where it's safe.

RAND

You don't feel it? I could
have prevented this.

KHIRON

Truthfully? All I feel is
the cold.

SHEL

Rand. Please.

RAND

Go home, both of you. You
don't belong here.

EXT. STREET - DAY

An old van is parked in a street near a school yard.

Three junior high school BOYS approach and look over
their shoulders suspiciously.

OLD VAN

One of the boys knocks on the van's side door, it opens
to reveal an uncouth DEGENERATE (40's), male.

BOY #1

Are you open for business?

DEGENERATE

You got the cash, I got the
stash, man.

BOY #2

Cut the flower-power shit,
here's the fuck'n money.

He grabs the money, counts it, hands over the pills.

DEGENERATE

... And here's the fuckin'
pills.

Satisfied.

DEGENERATE

Pleasure doin' business with
you, gentlemen. Don't forget
to tell your friends.

He slams the sliding door shut, another knock on the
door, he opens it to see BOY #3.

BOY #3

I'm worried, Gus, aren't we
too close to the school.

DEGENERATE

Son, let your ol' man worry
about that. Now get back to
school and learn somethin'.

RAND'S QUARTERS

Rand sits in a reclined chair, pensive, Maestro appears,
the voice constant.

Signature musical notes.

MAESTRO (V.O.)

You appear distracted.

RAND

The weight of the world.

MAESTRO (V.O.)

Yes. Of course. The burden can be
great. Do you wish to discuss it?

RAND

What must I do?

MAESTRO (V.O.)

You must do what you must.

RAND

(smiles)

Thanks a lot. Most enlightening.

MAESTRO (V.O.)

I am always at your service.

RAND

Maestro. The Absolute Rule, is
there a method I can interfere
without interfering?

MAESTRO (V.O.)

Of course.

RAND

Such as?

MAESTRO (V.O.)

Why not suggest.

RAND

Suggest? As in infer? Advise?

MAESTRO (V.O.)

Precisely.

RAND

Mm. Let me sleep on that.

EXT. OLD VAN - DAY

The van door slams shut. Another knock on the door, he flings it open.

DEGENERATE

What the fuck do ya want now?

Rand, with dark glasses, sticks a hand gun with silencer to the man's forehead, his mood severe.

DEGENERATE

Hey, hey. Relax, buddy, relax. Just engaged in some commerce, here. No big deal.

RAND

Selling drugs to minors? I should put a bullet in your head, shit for brains.

DEGENERATE

Stop shittin' me, man, you want a piece of the action. You know who runs this area? Do-ya-know? Fuck-off or you're a dead man.

Rand grabs the man's face, forces his mouth open, sticks the gun into the Degenerate's mouth, becomes menacing.

RAND

I'll tell you once, so listen. Do you understand? ... DO YOU FUCKING UNDERSTAND?

The sweaty Degenerate nods feverishly.

RAND

You will leave the State, take your son with you... You have seen the error of your ways... you'll change vocation. Do not make your boy an orphan.

He manages a sheepish smile.

RAND

Of course, this is only a suggestion.

INT. HESSLER'S OFFICE - DAY

Inside his spacious office, Hessler, listens to the Degenerate's account of the story with his HENCHMAN.

DEGENERATE

Said he would blow my fuckin' head off, didn't care one shit it was your territory. I need protection, Hessler. NOW!

Hessler contemplates.

HESSLER

How do you know he wasn't bluffing? Some dick with a gun mouthing off?

DEGENERATE

The look on his face. I know that look. He is one serious mother. I need protection.

Hessler looks at his Henchman, who nods, agrees, he needs LITTLE JOE.

HESSLER

Check it out. Send Little Joe.

RAND'S QUARTERS

Rand is slouched over a chair, bored, listless. He is interrupted by a soothing FEMALE voice on a MONITOR.

MONITOR

Rand. To the Captain's Quarters.

(beat)

Rand. To the Captain's Quarters.

RAND

Now what have I done? When?

MONITOR

Immediately.

(beat)

Immediately.

RAND

Can I claim I'm sick?

MONITOR

Negative.

(beat)

Negative.

RAND

Shit!

MONITOR

Faeces is...

RAND

I'm coming...

CORRIDOR

Rand comes to a halt at the doors, they open, he enters.

CAPTAIN'S QUARTERS

He comes to attention, Jem, Mr. Spoke and Khiron are also in the room.

JEM

Glad you could join us, are you feeling better, now?

RAND

Yes, sir. Much.

JEM

Good. Gentlemen, Mr. Spoke and I leave for a major conference on our sister Starship above Saturn.

MR. SPOKE

We shall be away for three days.

RAND

Why Saturn?

JEM

(beat)

Other delegates wanted their picture taken with the Rings for the folks back home.

RAND

Any formal instructions, sir.

JEM

You will remain on this Starship for the duration.

RAND

But...

JEM

No person on the planet will come to grief or be harmed, and attributed to you. Are we clear.

RAND

Very. Sir.

Khiron steps forward.

KHIRON

How can I be of service, captain?

JEM

Rand will be your responsibility while we're away. You will not avail Maestro during this time.

Jem provides Rand with a firm look.

JEM

Maestro is not a toy for your convenience.

KHIRON

You're assigning me that authority, sir?

JEM

As of now. Dismissed, gentlemen.

CORRIDOR

Rand and Khiron walk briskly.

RAND

Excellent. Three days on the planet.

KHIRON

Don't even think about it. You are confined to this ship for the duration.

RAND

You didn't read between the lines.

KHIRON

Lines? Rand, it's not a difficult concept to comprehend. Remain, is self explanatory.

RAND

It's open to interpretation. Like the word harmed.

KHIRON

No. I believe your father was quite explicit.

RAND

Relax.

KHIRON

You are not meant to kill this man.

Rand is deliberately mischievous.

RAND

What if he dies?

KHIRON

... Dies?

RAND

Of natural causes.

KHIRON

Define 'natural causes'.

RAND

Or meets with an accident.

KHIRON

I don't want to hear this. Sacred Havona.

RAND

Relax.

They continue to walk briskly.

KHIRON

You are under my authority. You are not leaving this ship. Holy Black Holes.

Rand stops, pauses, looks Khiron in the eye.

RAND
When the fuck will you learn
to swear properly?

RAND'S QUARTERS

They both walk inside, Rand proceeds to his wardrobe.

KHIRON
What do you think you're
doing?

RAND
Deciding what to wear.

KHIRON
(alarmed)
You can't go.

RAND
You're Duty Officer late shift
in the Transition Room... I'm
going.

KHIRON
I will not authorize Maestro
to protect you. That's final.

RAND
Fine. Then my death will be on
your conscience.

KHIRON
Don't play that memory card on
me.

Rand notices someone behind Khiron.

RAND
Father?

JEM
May I have a private word.

Khiron disappears.

JEM
Before I looked through my wardrobe,
I'd consider the consequences of my
actions.

RAND

You're trying to tell me something.

JEM

Everything in life, decisions we make, have a cost.

(beat)

If you disobeyed my orders, for instance. Your role here would become redundant.

Rand is unmoved.

JEM

You would be sent back home. This applies, of course, if one lacks the discipline expected from a member of my crew. Beware the price you have to pay.

(beat)

At some point, I can no longer help, you.

RAND

(cruel)

Is that what you told my mother before she died?

Jem is unmoved, stays a moment, then leaves. Khiron returns.

KHIRON

He means well. You know that.

TRANSITION ROOM

Jem and Spoke make ready to depart, Rand approaches.

JEM

Making sure I've gone?

RAND

Saying goodbye to my father.

They give each other a farewell hug, Jem kisses Rand on the forehead.

JEM

See you in three days.

RAND

(smiles)

Don't forget my picture with Saturn's rings.

Shimmer. Dematerialize. Gone.

INT. RECEPTION - LEGAL OFFICE - DAY

Brit is behind the reception desk, answers a call.

BRIT

Winston, Dunne, Legal, Brit
speaking, how may I help you?

(pause)

Sorry, but we are closed for
the weekend.

She throws her headset off, triumphant arms in the air.

BRIT

YES!

MONTAGE - THE GIRLS, RAND AND HESSLER PREPARING

Suddenly, an up-tempo dance track.

The girls together, remove their ordinary world clothes,
shower, blow dry, make-up, try different clothes, laugh.

Rand gets ready, explores his wardrobe, tries an array
of combinations.

Appears at a Transition Room and stands ready to transit
down, dressed in black and long coat, amber glasses, nods
'ready' to Khiron who shakes his head in disapproval.

Hessler gets ready in his master bedroom, before a large
mirror, straightens his tie, puts on a suit coat, looks
immaculate.

The girls are ready in sexy, seductive and provocative
clothes, could pass as working girls.

Their TAXI arrives, they pile in, they're off.

Hessler walks out his front door and slides into a
waiting limousine, the DRIVER closes the door.

The girls arrive at the Studio Club, long queue, but they
walk to the front door, show SECURITY their passes.

The music tapers off, END MONTAGE

INT. KARAOKE ROOM - STUDIO CLUB - NIGHT

Flashing lights and a big CROWD, two SINGERS on stage,
they are terrible.

LIN

What do you think, girls?

BRIT

Money in the bank. Put our names down, Jen.

JEN

Okay. You guys find a table.

STUDIO CLUB

Hessler's limousine arrives and stops at the front of the club, SECURITY in a suit and headset opens the door.

He alights, peruses the ambience and long queue, enters the club, flanked by SECURITY in suits.

Rand appears across the street, faces the club, crosses the busy street, walks immediately towards the entrance, approaches security.

RAND

Maestro. In my left breast pocket.

Security blocks the way.

SECURITY #1

Sorry, buddy, full house, end of the line.

Rand reaches into his left breast pocket, produces a pass.

SECURITY #1

Sorry, sir. Please make your way inside.

KARAOKE ROOM

D.J. interrupts the three girls.

D.J.

This is it, ladies. Showtime.

They're all excited, get up and onto the stage, great dance number with great tempo hits the speakers.

The girls switch into a sultry, seductive and sexy dance routine - the crowd goes wild.

Hessler meanders through the crowd, oblivious to the girls, chats to an occasional PATRON.

Rand is in the wings, watches Hessler intently, focussed, closes towards his prey, places his hand inside his coat and onto the gun with silencer.

Hessler heads towards his office with two Security men, Rand catching up, his hand still on the gun.

Suddenly, the girls stop singing and do a choreographed dance routine that produces a huge ROAR of approval from the crowd.

Rand hesitates, focus broken, looks over his shoulder, glances towards the girls, they catch his attention.

He returns his gaze to Hessler, too late, he enters his office, the door closed.

Rand, disappointed, releases his gun and makes his way closer towards the sensational dancing.

Spellbound by the energy, intrigued by Lin.

HESSLER'S OFFICE

Hessler walks in, slumps into his leather chair, finds a remote, activates a monitor to reveal the girls on stage.

He sits back and watches, focused, picks up the phone.

HESSLER

I want the singer.

KARAOKE ROOM

The girls finish, rapturous applause, they bow several times, elated and return to their table, Rand observes.

Henchman arrives with a tray of drinks, one a tall glass.

HENCHMAN

Compliments of management,
ladies.

JEN

Excellent. Thank you.

BRIT

The management. Way to go.

Rand watches.

MAESTRO (V.O.)

Rand. Substance in tall glass.

He reacts immediately.

RAND

Card. Right breast pocket.

He walks towards the three women.

RAND

Evening, ladies. I'm in the music business. I enjoyed your act. Here's my card, can we talk somewhere more private?

HENCHMAN

Beat it, buddy, private show.

He walks between the girls and HENCHMAN, then discreetly takes out his gun and sticks it in the man's crotch.

RAND

(whispers)

You got children, fuck-face? Because in two seconds you'll never have that opportunity again.

HENCHMAN

Easy, man, easy. I got the picture. Didn't know she was your sweetheart.

Rand puts his gun away, then faces the women.

RAND

Excuse, me, ladies, I need to confer with my associate. Can you go and powder your noses or something?

Lin looks at the HENCHMAN, then at Rand.

LIN

Are you serious?

RAND

(smiles)

... Please.

They leave.

JEN

Wow! Two guys fighting over us. I love it.

Laughter and giggles, Lin looks back over her shoulder, Rand's smile widens, he offers a small wave.

HENCHMAN

(menacing)

You're in deep shit, big shot.

The gun returns to his crotch.

RAND

Drink it.

HENCHMAN

What?

Rand indicates the tray of drinks.

RAND

I said drink it. NOW!

The Henchman grabs a glass off the table.

RAND

Not that one. The tall one.

He hesitates.

RAND

Do it, or you'll find yourself
a eunuch.

He picks up the tall glass.

HENCHMAN

You're messin' where you shouldn't
be messin', dude.

Drinks a mouthful.

RAND

All of it.

He drains the glass, an *I'll get you for this* expression.

Lin returns alone.

LIN

Hey, that's my drink.

RAND

The man was just leaving. I'll
get you another one. Beat it.

He disappears quickly, looks back, Lin wears a warm smile.

LIN

Were you protecting me? How sweet.

HESSLER'S OFFICE

Henchman stumbles into the office, sweats, collapses into a chair, struggles to speak.

HENCHMAN

... Dude in black... amber glasses
... trouble... gun...

He passes out, Hessler pick's up the phone. Cool. Calm.

HESSLER

Little Joe. Five of your finest.
Go for a walk. Heavy.

KARAOKE ROOM

Lin and Rand are together, she makes it obvious she is available, an attraction. Chemistry.

Maestro signature only Rand can hear.

MAESTRO (V.O.)

Rand. Time to go.

RAND

(softly)

What? Why?

MAESTRO (V.O.)

Six heavily armed men. They want to castrate you, cut off your penis and blow your head off.

He turns to Lin.

RAND

I have to go, now.

LIN

Right now?

RAND

Your gentleman caller is upset, he's sending an army.

She glances to one side, notices six SUITS fan into the club.

LIN

Is this premature ejection?

She puts her arms around Rand, kisses him, looks into his eyes.

LIN

From now on... you can be my protector.

He pulls her towards him, kisses her passionately.

RAND

From now on...

Eyes locked.

RAND

... You can count on it.

ENTRANCE

Rand walks out the front door and across the street, into an alley and transits up.

Six men pour out the front door, they look mean, they look menacing, they look dangerous, but they can't find Rand.

TRANSITION ROOM

Shimmer. Rand appears, his spirits high, a spring in his step, alights, Khiron notices.

RAND

Let's go for a drink at the end of your shift. I'm in the mood.

Rand appears elated, Khiron is appalled.

KHIRON

You killed him, didn't you?
Killed him and I'm a party to it.

RAND

I didn't kill anyone. You coming or I go solo?

SPACEPORT

A space shuttle docks. Secured. A COMMANDER, CO-PILOT and three Passengers disembark.

They pass through Checkpoint SECURITY, their credentials verified.

CHECKPOINT

Welcome aboard, Commander.
I trust your stay will be
a pleasant one.

They disregard niceties, arrogantly walk past Checkpoint security and onto a huge concourse.

The Commander is MINTA PerDREGEN, Tall, lean, wiry and intimidating, something sinister, an irritating South African syntax accent. Obnoxious.

The co-pilot is AGGIS, short, stocky, head shaven, beard, unsmiling, suffers Short-man syndrome.

MINTA

(wonder)

Look around you. It's difficult
to believe this is where it all
started

AGGIS

(disgust)

It's still the same shithole.

MINTA

Seven super universes of time
and space, we end up where we
started.

(beat)

What in space are we doing
here?

URANUS BAR

Rand and Khiron enter the bar, pass a bright hologram sign, BOTTOM'S UP @ UrANUS. Good crowd.

KHIRON

(nervous)

What if they ask for a scan?

RAND

Then buy a fizzy drink.

They settle for the evening at the bar with a drink.

KHIRON

Can I rely on you to comply
until your father's return?

RAND

Let's agree to disagree.

KHIRON

Rand, when your parents are
away, you don't play-up in
their absence. It's simply
not convention.

RAND

Have I got news for you.

Minta PerDregen and Aggis walk in. RECOGNITION.

MINTA (O.S.)

Randlan de Klerk. Still reading
Superman comics?

Sarcastic. No friendship here.

MINTA

... Or still Ninja Boy?

Rand turns slowly to face him, Khiron places a cautioning
hand on his shoulder.

KHIRON

Careful, don't be intimidated.

He stands, comes face-to-face.

RAND

Well, well, the pride of the
fleet. Minta PerDregen and his
sidekick, Anus.

Aggis is inflamed, surges forward, Minta puts up his hand
to stop him.

MINTA

(menacing)

Aggis, he taunts us. Come on
Ninja Boy, we have old scores
to settle.

Rand steps towards him.

RAND

They say your past always returns
to haunt you.

They spar in martial arts, the CROWD moves aside, Minta tries an array of moves, Rand stands there and counters every attack, barely shifts from his spot.

RAND

That the best you can do, Space Cadet?

SENIOR OFFICER intervenes.

SENIOR OFFICER

Commander PerDregen. This is unseemly for someone in your position. Conduct yourself accordingly.

The Senior Officer departs, Minta furious.

MINTA

He saved you this time, Ninja Boy.

Rand manages a smile, then cutting.

RAND

On your way, Commander. As the man said, this is unseemly.

They storm out from the bar-room.

KHIRON

He's a Rogue Comet.

RAND

No, he's a fucking asshole.

INT. CHILD'S BEDROOM - HOUSE - NIGHT (FLASHBACK SEQUENCE)

SUPER: "Twenty four years ago"

The young boy, ANTON (6), is put to bed by his MOTHER #2.

Typical bedroom with toys and school pictures adorn the walls signed, ANTON H.

ANTON

Can you read me a story, mummy?

MOTHER #2

Not tonight, sweetheart, mummy's tired.

(kisses him)

Sleep tight. I love you.

ANTON

Love you, too.

She switches off the light, closes the door behind her.

MASTER BEDROOM

Sweet. She removes her dressing gown and goes to bed alone, wears a night dress, turns off the light.

FRONT DOOR

Sour. A man in his thirties walks in, the HUSBAND.

He has been drinking, the house is comfortable, but low rent.

The furniture basic and well used, he hums, makes his way into the bedroom.

MASTER BEDROOM

HUSBAND

Hey. Hey woman. You in the mood, or another fucking headache. Heh, heh.

He sits next to her, she lies on her front, he roughly caresses her back, plays with her long hair, she doesn't stir.

He pulls the bed sheet off, roughly caresses her legs. stops at her ankles, some slur in his speech.

HUSBAND

Socks? Who the fuck wears socks to bed?

Pulls her night dress up, tries to place his hand between her legs, she tightens her thighs.

He tries to pry her legs apart, without success, becomes agitated.

HUSBAND

Open up, woman, I ain't got all night.

Nothing. He punches her. She yelps. He takes off his trousers, straddles her, punches again, she MOANS her pain.

CHILD'S BEDROOM

Anton is awake. Distressed. Anguish.

ANTON
Please, mummy, give in.
Please.

MASTER BEDROOM.

Grabs her hair and pulls her back.

HUSBAND
Think you're so smart? Think
you're so good? Eh, BITCH!

Opens a drawer and takes out some baby oil, rips her
briefs off, applies the oil.

HUSBAND
No pussy tonight, eh? Maybe
you like it up the ol' cake
'ole. Huh. HUH!

Sodomises her. Rapes her. She cries out in pain, he
doesn't stop, punches. Submission.

HUSBAND
This is good. This is GOOD! I
don't mind a bit 'o chocolate.

Anton CRIES, shaken.

ANTON
Give in. GIVE IN!

Puts the pillow over his head.

HUSBAND
Move, you fucking cow. MOVE!

Puts his hands around her throat, she gasps for breath,
he orgasms.

SATISFIED

Rolls over, falls asleep. She is awake. Tears.

CHILD'S BEDROOM

Mother #2 shuffles into the room. Dishevelled. Bruised.
Wears a coat over her night dress, in great pain.

MOTHER #2
Put your coat on, sweetheart.

ANTON

Where are we going?

MOTHER #2

To the hospital, mummy isn't
feeling well.

Anton dresses and is ready.

EXT. HOUSE - NIGHT

It's late, outside is cold and it rains, they make their
way down the street, a struggle to walk, slow progress.

They stop, tired, in front of a church, lights still on,
they walk in, out of the rain.

INT. CHURCH - VERY LATE NIGHT

They sit down in one of the pews, rest, cold. COUGHS. The
boy tries to comfort his mother.

A PRIEST arrives.

PRIEST

What happened? Are you alright?

MOTHER #2

(struggles)

Rest. Please. I need a moments
rest.

PRIEST

We have a shelter behind the
Church, you're welcome to stay,
Nuns can attend to you.

(beat)

You don't look well at all.

Two male ATTENDANTS arrive, they help the mother and son
to the shelter, concern about her cough and bruises.

SHELTER - CHURCH GROUNDS

Mother and son lie in a bed, covered, it's warm and safe,
a SENIOR Priest arrives.

SENIOR

Everything alright?

PRIEST

My guess is domestic violence.
She has taken a beating. May I
suggest the hospital.

SHELTER

Still rains, cold, she's in a wheelchair, an ambulance takes the mother to hospital.

SENIOR

(to priest)

Make sure the boy is well cared for and safe. Notify the hospital, ensure the mother is kept informed. May God look over them.

SHELTER

The boy is sound asleep. Safe. Semi darkness. The door opens, SILHOUETTE of priest in the doorway.

Stands there, comes in and closes door behind him.

The boy is in a peaceful sleep, in background, silhouette of the priest against the window curtain, he undresses, it's the Senior Priest.

Anton opens his eyes, FEAR, the naked priest climbs into the bed next to him, mimes "MUMMY", no other sound comes from his mouth.

(END FLASHBACK SEQUENCE)

INT. HESSLER'S OFFICE - DAY (PRESENT DAY)

MAN (O.S.)

Anton?

Pause.

MAN (O.S.)

Anton?

Hessler opens his eyes, awoken from a dream, his Henchman stands in front of his desk.

HENCHMAN

Anton? You okay?

(beat)

The men are here for the meeting.

Regains his composure immediately.

HESSLER

Send them in.

SATURN - SPACE

The Saturn Space station in the foreground, Saturn in the background, sprinkling of stars. Stunning.

CONVENTION CENTRE - SATURN SPACE STATION

Huge observation deck at the Saturn Convention centre, Saturn and Rings in close proximity, spectacular view.

Jem and Mr. Spoke in Spacefleet finery, an assortment of DIGNATORIES, some Alien.

Several have their picture taken with Saturn, the Rings as the backdrop, Jem appears preoccupied.

MR. SPOKE

What is it, Jem?

JEM

It's Rand.

MR. SPOKE

What are your concerns?

JEM

I should trust him. That he will obey orders. Comply with my wishes. But...?

MR. SPOKE

(as a friend)

Sometimes, people follow the beat of a different sound. Perhaps one should accommodate this mode of expression.

JEM

Why, Mr. Spoke, you surprise me. This doesn't sound at all like a logic and rationale.

SPOKE

I have observed, that with humans, logic does not always apply.

(beat)

Do you wish me to make discreet enquiries to allay your fears?

JEM

No, I risk being disappointed.

SPOKE

Perfect example of my observations.

INT. LIFT CORRIDOR - HOSPITAL - DAY

Lift doors open, several People pour out, including Dr. Lindal Minforde - a smiles and "hello" to regulars.

Arrives at her office, locates her keys, enters.

SPEECH THERAPY OFFICE

An unexpected man sits in her chair with his back to her.

LIN
... Something I can help you
with?

MAN
The door was open.

She looks at the key. The door. The stranger. "*I don't think so*".

He turns around, it's Rand.

RAND
I was keeping your seat warm,
Doctor Minforde.
(smiles)
I like your glasses.

RAND'S QUARTERS (FLASHBACK)

Rand is comfortable in his favourite chair.

RAND
Maestro. Look up the girl from
last night. Who is she?

Hologram of Dr. Lindal Minforde appears.

RAND
Close. I see a resemblance,
but I don't think so.

Hologram of Lin in Studio Club attire.

RAND
That's the one.

MAESTRO (V.O.)
It's the same girl.

RAND
Really? Please provide all
her details.

(END FLASHBACK)

SPEECH THERAPY OFFICE

Lin watches him, doesn't know what to think.

LIN

You have some explaining to do.

RAND

I was thinking the same about you.

(stands)

Please, sit down, you must be exhausted. Singing and dancing does that to you.

She sits in her chair, throws one leg over the other, nice pegs, he sits on her desk.

LIN

Are you in need of speech therapy?

RAND

I came to apologize for my sudden exit, last night.

LIN

I saw the men after you. No one would blame you for running away.

RAND

Oh, I didn't run away.

(another smile)

I didn't want to hurt them.

She returns the smile, stands, eases him into her chair, removes her glasses, sits on his lap.

LIN

You know...?

RAND

... Rand.

LIN

You know, Rand... I almost believe you.

RAND

Why the twin personalities?
You a Gemini?

LIN

I love my work here. Love it.
But I need something else...
adventure... dangerous adventure.
(sly)
... Are you dangerous?

Eye contact, pause.

RAND

I'm beginning to think you might
be. Perhaps I should let you get
back to work.

LIN

When will I see you again? Do
you live far? Where?

RAND

Soon... Further than you can
imagine... I'm from way out of
town.

Lin gets up, locks the door.

LIN

Now that I've got you captive,
there's no point wasting any
more time.

She begins to undress.

LIN

Oh?... if you're remotely
interested, I'll be singing
tonight.

RAND

(sotto voce)
At this rate, I'll be singing
in a few minutes.

RAND'S QUARTERS (FLASHBACK)

Rand is comfortable in his favourite chair, contemplates.

MAESTRO (V.O.)

What are you thinking?

RAND

About a movie I once saw...
Earth Girls Are Easy.

(END FLASHBACK)

HESSLER'S OFFICE

Three UNDERLINGS, the Degenerate and Little Joe face Hessler who is behind his expansive desk.

The Henchman watches from the wings.

UNDERLING 1#

It's a bad batch. We gotta get rid of it, wait for the next shipment.

DEGENERATE

You fuckin' nuts, this is money for jam.

UNDERLING 2#

You dumb shit, you'll kill some fucker and damage our rep.

HESSLER

(to degenerate)

Can you find a home for it? I don't care where, but not the club?

DEGENERATE

(grins)

Easy fix.

EXT. OLD VAN - STREET - DAY

The side-door to the van is opened, three high school STUDENTS, two male and a female, stand outside.

INT. OLD VAN

Degenerate sits comfortably on a torn, leather seat.

DEGENERATE

(grins)

Hello boys and girls.

RAND'S QUARTERS

Still comfortable in his favourite chair.

CONTEMPLATIVE

MAESTRO (V.O.)

What are you thinking now?

RAND

I have to go.

MAESTRO (V.O.)

Is that wise?

RAND

Take me there... NOW!

EXT. HILL - TROPICAL ISLAND - DAY

The top of a hill on a tropical island, the shore and sea one view, lush tropical rainforests the other.

Shimmer. Rand appears. He looks around.

RAND

It's beautiful, isn't it?

MAESTRO (V.O.)

Wonderful.

He walks towards a low headstone at the very top of the hill, there is an inscription.

DIANDRIN de KLERK

MAESTRO (V.O.)

She loved to watch the sun rise,
and set. Here, she has both.

Sparkle. Hologram. An attractive WOMAN (30), appears.

RAND

(warm smile)

Hello, Mother.

DIANDRIN

Rand, you continue to grow,
such a handsome boy.

They hug and kiss, she runs her hand through his hair.

DIANDRIN

Why are you here? Is some thing
wrong? My hologram could be
summoned in your quarters.

RAND

I wanted to be near you. I
needed to be near you.

DIANDRIN

Is it your father?

RAND

You mean the Captain.

She manages a disapproving look.

DIANDRIN
That's very unkind.

RAND
He threatens to send me away,
away from you. Earth. The only
life I've ever known.

DIANDRIN
No, son. I live in you, reside in
your heart. You have my spirit and
blood in your veins. No measure of
distance will keep us apart.

She begins to disappear.

RAND
Mother?

DIANDRIN
Love your father as you love me.

RAND
Mother!

DIANDRIN
Lay awhile next to my resting place.
I love you, son.

She begins to fade away, always smiling.

RAND
I love you, too, Mother.

OBSERVATION DECK

Shel watches the Earth, alone, preoccupied, she touches
the window, has something on her mind.

EXT. STREET - SUBURBS - DAY

SHIMMER. Rand appears, leans against a wall that faces a
busy street, hands in pockets, contemplates.

RAND
I'm restless, Maestro. I need
some soft action before tonight.
I need to relax, no excitement.

MAESTRO (V.O.)
What do you propose?

RAND
Get me a nice car.

MAESTRO (V.O.)
You mean steal one?

RAND
I don't care how you do it,
build one if you have to.

EXT. CAR MANUFACTURER - HEAD OFFICE - DAY

the ADMINISTRATION BUILDING.

MONTAGE - CAR PLANT

Assembly line. Car body. Parts. Engine. Tyres. Interiors.
All disappear.

END MONTAGE

EXT. ALLEY - SUBURB - DAY

Car assembled in fast motion, time lapse photography, a
Bright yellow CONVERTIBLE SPORTS.

RAND
Is it complete?

CLOSE-UP. Engine. Quarter turn of a bolt.

MAESTRO (V.O.)
Complete.

Rand walks into the alley. Stops. Impressed. Walks around
the car admiringly.

RAND
Nice car.

MAESTRO (V.O.)
Thank you. I do good work.

INT. CAR PRODUCTION OFFICE - DAY

Production plant in the background through the window,
the office in the foreground.

MANAGER on the phone to HARRY.

MANAGER
Harry, you're not going to
believe this.

HARRY'S OFFICE

Harry on the phone, wears old-fashion glasses. Nerdy.

HARRY

What do you mean missing?
That's impossible.

He puts the phone down. Confused. Concerned. Perplexed.

Picks up the phone and presses a key. Uncomfortable.

HARRY

Sally? Is the boss in?

EXT. MAIN STREET - DAY

Rand is comfortable in the car, cruises, nice and easy, trouble can have a rest, today.

RAND

This is how you kill time,
cruising in a hot car.

He stops at traffic lights, three hot cars approach, RED and GREEN cars stop on either side, BLUE one behind, box him in.

They rev their motors.

Cool DRIVERS and their fast WOMEN, fast and furious, they lower their dark glasses and look-over his car.

Driver of the Red car.

RED DRIVER

Hey, banana. Yellow is for
canaries.

They laugh at Rand's expense, REV their motors.

RAND

Easy on the pollution, Go-cart,
I just washed the car.

The girl in the Red car takes out a spray can of paint, aims it at the convertible, a grin on her face.

GIRL

I'm an artist. You need a dash
of red.

She is about to spray.

RAND
Maestro. Passenger seat.
(to the girl)
I wouldn't do that.

She looks him in the eyes.

GIRL
Is that a threat, tough guy?

He maintains eye contact, grabs a spray can of yellow paint from the passenger seat, aims it at the Red car. Smiles.

RAND
Yes.

The Red driver is alarmed.

RED DRIVER
One drop on my car and you're
dead, canary.
(beat)
I got a gun.

Rand holds up his gun and silencer, finger on the trigger.

RAND
Bigger than this one?

RED DRIVER
You're either one dumb mother
or you got balls, mister. Let's
settle this.

Red Driver takes off, Rand follows, it's getting dark and they arrive at a street car race meet.

EXT. RACE MEET - DUSK

Large CROWD, numerous hot cars, hot WOMEN abound.

Red, Blue, Green and Yellow drivers park and leave their cars.

RAND
I don't believe, this, the Fast
and the Furious?

RED DRIVER
I win, I get to spray paint
your shit box. Agreed?

RAND
If I win?

RED DRIVER
You won't.

RAND
I said. If I win?

Pause.

RED DRIVER
You get my woman.

GIRL
Hey?

RAND
Can you offer something of
value?

GIRL
(agrieved)
Fuck you.

RED DRIVER
(laughs in
disbelief)
I said it before, I'll say it
again. You're either one dumb
mother or you got balls, mister.

Red and Yellow enter the cars, start their engines, park
at the starting line.

The CROWD builds in anticipation and excitement, Rand and
Red Driver side by side.

Flag waver does his routine then drops the flag.

DRAG STRIP

They're off!

Red, intense concentration, two hands on the wheel, burns
rubber.

Rand composed, one hand on the wheel, elbow rests out the
window.

Side by side, Red a mass of revs and focus, Rand casual,
offers small wave and a smile to Red Driver.

FASTER, side by side.

Rand releases the wheel, provides a "look, no hands".

Red Driver is stunned, incensed, they hit top speed, very fast.

MAESTRO (V.O.)

Getting late, Rand. He is at maximum revs now.

RAND

Shall we put him out of his misery. Do it.

MAESTRO (V.O.)

I like it when you let me drive.

The Yellow convertible powers away, leaves Red in his wake, stunned disbelief.

Red brakes to a halt, he can't win, he's lost, the look on his face tells the story.

Rand disappears, out-of-site, slows down. Cruises. So much for no excitement.

EXT. OFFICE BLOCK - CAR BUILDING - NIGHT

Only a handful of offices have their lights, mon, one has a window with parted venetian blinds, a man looks out.

INT. HARRY'S OFFICE - NIGHT

Harry looks outside through parted venetians, alone, also transfixed.

Yellow convertible parked outside his office.

Harry releases the blinds, sits in his chair, dwells, picks up the phone, presses a familiar key.

HARRY

Sally? Is the boss in? Tell him I've located the missing parts.

OBSERVATION DECK

Shel still watches the Earth, alone, preoccupied, Khiron comes into view and stands next to her, Sympathetic.

KHIRON

Why don't you tell him how you feel.

INT. STUDIO CLUB - NIGHT

Lin, Brit and Jen sit at the same table, each with a drink, Lin looks up.

LIN

Rand.

He walks to their table.

RAND

Lin.

LIN

This is Brit, Jen.

RAND

Hello, ladies.

BRIT

Hi, Rand. Who's your friend?

RAND

Friend?

He turns. Dismay.

MINTA

Hello, friend.

(to the girls)

We've known each other since childhood. It's a touching story. I'm Minta.

JEN

Join us.

BRIT

Take a seat.

LIN

Any friend of Rand's.

RAND

He would love to, but has a prior and pressing engagement.

MINTA

Nonsense, I'd be delighted.

(sits)

I wouldn't dream of disappointing any of you. Since you're standing, dear fellow, do you mind acquiring the drinks?

Rand is not impressed, disappears towards the bar.

Minta's clothes are not quite appropriate attire, all in white, Rand all in black.

JEN

I love your clothes, it's almost like you're from another planet.

Rand returns with the drinks.

RAND

Maestro. You sure I won't be recognized?

MAESTRO (V.O.)

You will appear indistinct on their monitors. Relax.

RAND

Why didn't you warn me about Minta?

MAESTRO (V.O.)

He engaged his Commander security code. I am not authorized to reveal his presence.

He places five drinks on the table.

MINTA

I would have helped, someone had to entertain the ladies.

The girls laugh, stand and prepare to leave.

BRIT

Back in a minute.

LIN

(to Rand)

Powder our noses, I believe you called it.

Minta watches them go, eases into his chair.

MINTA

Extraordinary. All three have to go at once.

RAND

What are you doing here?

MINTA

They told me you work under-cover. I had to see the ninja boy in action. I must say, I like the action.

RAND

Get out of here, now, I'm on official business.

The girls re-appear, Minta looks at them, then at Rand.

MINTA

Yes, I can see that you are.

BRIT

Are you planning to sing karaoke, Minta?

MINTA

Karaoke?

LIN

You also from out of town as well. Karaoke. You get to sing on stage, the words and music provided.

MINTA

Ah, of course. I see. Rand was always the one that sang.

Lin is impressed, looks at Rand.

LIN

You can sing?

MINTA

Like a bird.

RAND

I don't sing.

MINTA

Such modesty, of course he can sing.

MINTA

Thinks he's Superman, with a little help from a Maestro.

Lin leans forward, eye contact, her hand on Rand's.

LIN

Do it for me?

He glares at a smirking Minta, then back at Lin.

RAND
Will you girls back me up?

STAGE

Rand and the girls prepare.

RAND
Help me out here, Maestro.

MAESTRO (V.O.)
Relax. We will hit the right
Notes, any moves, however,
are your department.

On stage, ready, anything but relaxed, suddenly. Music.
Spotlight. Pose. Action.

Rand is great. The girls sexy, sultry dancers. Maestro
ensures the notes hit the right pitch.

CROWD loves it.

Song over. Huge applause. Bows. Success.

Back at their table, the girls are excited, Rand pleased
with himself, Minta less than pleased.

MINTA
Is this the life you crave?
You're a fool, Rand, mixing
with the germs. Get a life.

Brit tipsy, her hand slides into Minta's pants.

MINTA
Grubby little germs, at that.

RAND
I should become a space cadet?
So you and I can compete? Turn
out like you, a man in uniform?
Not in this lifetime.

MINTA
What is it with this planet
and you? That it defiles you?
You're just like your mother.
Never satisfied.
(beat)
We all know how that ended.

Anger. RAGE. They are toe-to-toe.

RAND

I could damage you for that.
Never mention my mother.

MINTA

Don't blame me, blame your
father. He's responsible.

Maestro signature.

MAESTRO (V.O.)

Rand!

Silence. Still toe-to-toe.

MAESTRO (V.O.)

Rand!

He backs off and away.

RAND

What is it?

MAESTRO (V.O.)

You will not like this.

RAND

Show me.

EXT. ALLEY - NIGHT

Rand transits into an alley, looks around, nothing, a few extra paces, he finds something.

He stares. Motionless. Intense. Becomes more angry.

Turns on his heels out of the alley, disappears into the street.

INT. STUDIO CLUB

Brit is all over Minta, her hand now buried deep in his pants.

LIN

Has anyone seen Rand?

BRIT

(giggles)

He's not in here, Lin.

Lin is not amused.

EXT. CRIME SCENE - ALLEY - NIGHT

The DETECTIVE and his PARTNER arrive. AMBULANCE, COPS and PEDESTRIANS already there. Flashing lights.

They both walk closer to the crime scene.

DETECTIVE
Where are they?

COP #1
Over there, sir.

DETECTIVE
(lights a
cigarette)
Are they dead?

COP #1
All three. Look at their faces.
Whatever they took, it was con-
taminated. Death both slow and
agonising... poor bastards.

Three high school students, their bodies sprawled on the pavement, Detective stands over them, disgusted.

DETECTIVE
Fucking idiots. Kids. Fucking
idiots.

COP #2
Just came in, found another
three. Students, same school,
same party.

PARTNER
Some party. Any suspects?

DETECTIVE
Does it matter? The scum will
walk from this all protected.
They'll fucking walk!

Discards his cigarette in disgust.

EXT. STREET - NIGHT

The old van is parked under a streetlight, Little Joe is seated in the front seat, reads a newspaper.

The Degenerate is in the rear of the old van, counts his money, the street is quiet and deserted.

The van RADIO is on with the news.

RADIO (O.S.)

The police have confirmed three more high school students have died from illicit drugs, a total of six bodies...

Little Joe turns the radio off.

He stops reading, senses something, looks up, turns his head towards driver-door window.

A hand gun with silencer is aimed at his temple.

A single SHOT shatters the glass, brains and blood are splattered over the windscreen and driver-door window.

DEGENERATE (O.S.)

Hey! What's the commotion?

He listens. Silence. Becomes agitated.

DEGENERATE

Hey, asshole, I'm talkin' to you.

He flings the slide door open, a startled look of horror on his face. Recoils. Freezes.

Rand stands there, points a gun to his face.

Lightning fast, Degenerate grabs a pump-action shotgun, FIRES three rounds.

Rand stands in the same pose, shotgun blasts hit a force field. Nothing. Fires two more shots. Nothing.

RAND

Scary, isn't it!

Rand FIRES, a bullet shatters Degenerate's face, his body flung backwards. SHOT in the heart. SHOT in the throat.

FIRES three more shots.

RAND

... Six!

CRIME SCENE

The van is cordoned off, surrounded by Police, Ambulance personnel. Flashing lights.

The Dectective and his Partner arrive, make their way to the BODIES.

They look at the driver, then at the body in the rear, the Detective lights a cigarette, inhales, enjoys, looks at his Partner, satisfied smile on his face.

DETECTIVE

Then again. Maybe, not.

INT. HESSLER'S OFFICE - NIGHT

Hessler alone in his office, lights a cigarette, inhales slowly and deep, exhales slowly.

He picks up his phone.

HESSLER

It's late, time to close shop.

Another drag on his cigarette, he's disturbed.

HENCHMAN

Anton? You have a guest.

Lin slides into his office, black micro mini, cleavage, high heels, every inch a slut with style.

LIN

... Is the bar open?

Subtle nod, the henchman leaves, closes the door.

HESSLER

What will you have?

LIN

Tall stiff one.

HESSLER

That's rather ambiguous.

She moves closer.

LIN

You think so? I'll make it easy for you... take off your pants.

HESSLER

Now that's something I can help you with.

She moves to his desk, notices the lines of cocaine, they both partake.

LIN

You're still wearing your pants.

He raises both hands.

HESSLER

Hands free. Why don't you do the honors... while you're at it, why not take off yours.

LIN

Who said I'm wearing any?

She walks around the desk, turns his chair, he faces her, drops to her knees, removes his pants.

She bends forward slowly, performs fellatio, bends over more, she really *isn't* wearing any underwear.

Her head slides up and down, slowly, sensually, he is highly aroused, intensity increases, reaches orgasm.

She doesn't swallow, her lips and chin moist, offers a seductive smile.

HESSLER

I like partners who swallow.

Her smile widens, leans forward, engages in a wet kiss.

LIN

So do I.

She mounts him, kisses him passionately, arms around his neck, her pelvis has a nice rythmn.

Looks down between her legs.

LIN

You are a big boy.

EXT. STUDIO CLUB

Rand is across the street.

RAND

Where is she?

MAESTRO (V.O.)

Inside.

RAND

Where?

MAESTRO (V.O.)
Hessler's office.

HESSLER'S OFFICE

She is still thrusting, Hessler picks her up and onto his desk.

His turn for thrusting, MOANS, GROANS, rises to a climax. Animalistic. Grunts.

EXT. FRONT DOOR - STUDIO CLUB

Rand is almost at the front door.

RAND
We have to come to her aid,
is she in trouble?

MAESTRO (V.O.)
Define trouble?

Stops in his tracks. Hesitates.

RAND
Define trouble?
(suspicious)
Where in his office?

m

MAESTRO (V.O.)
On his desk.

RAND
Doing what?

MAESTRO (V.O.)
Think about it.

RAND
Don't be coy. Now. Current
status. What is her position?

MAESTRO (V.O.)
On the desk. On her back. Semi
naked. Engaged in consensual
sexual intercourse

Silence. Speechless. Security arrives.

SECURITY #1
Party's over. Push off.

Rand still miles away, considers his next move.

SECURITY #1
You deaf, Mother fucker? I'm
talkin' to you.

RAND
I take it she doesn't need my
help?

MAESTRO (V.O.)
Not unless she wants a menage
-a-trois.

Rand is oblivious to Security #1.

RAND
Time to go home.

Security #1 moves on Rand, about to grab his shoulder.

Rand instantly grabs his wrist, bends it behind his back,
removes Security #1's gun, points it to his head.

RAND
I heard you the first time.
(threat)
Don't make me upset, I'm not
in the mood to play.

SECURITY #2 rushes over, opens his breast coat, reveals a
gun.

SECURITY #2
Let him go. Slow. You wouldn't
be the first sucker I've killed.

Rand pushes the man away, discards the gun, walks away.

SECURITY #1
You're dead next time we meet.
Dead!

He picks up his gun, points towards Rand who is half-way
across the street.

FIRES

Inches by his feet, Rand continues, FIRES again, ignored.

SECURITY #1
DEAD!

HESSLER'S OFFICE

Lin is bent over the desk, Hessler between her legs.

He guides himself, his eyes always on her, attempts to intimidate.

HESSLER

You like it up the arse?

She won't be intimidated, maintains eye contact.

LIN

You wouldn't be the first.
Show me what you got.

His thrusts gather pace. Rough.

LIN

Hey. Slow down, no need to
be rough.

HESSLER

I like a tight fit.

LIN

You're hurting me.

SUDDENLY

His powerful hands around her throat. Chokes. Her body
pinned against the desk.

HESSLER

Maybe I like hurting.

Increases his thrusts, increases his choke.

LIN

Fuck you.

HESSLER

No. Fuck you.

EXT. STREET - STUDIO CLUB

Rand is across the street, makes his way home, resigned
to the reality.

Maestro signature.

MAESTRO (V.O.)

RAND! STOP! Trouble. Life
and death. She needs you.
NOW!

He storms across the street towards the Studio Club.

Security see him coming, pull out their guns and aim.

SECURITY #2

That's far enough, any closer
and I shoot... last warning,
asshole.

Rand continues to approach. Determined. Does not speak.
Single minded.

SECURITY #1

Let me do it, I'm gonna enjoy
this.

Fires twice. Force field. Bullets bounce off.

SECURITY #1

What the...?

Rand casually takes out his gun, takes aim as he walks,
requires only two SHOTS, both Security men are dead.

Enters the building.

Only a handful of people, staff, complete their final
duties.

TRANSITION ROOM

Khiron in charge of the Transition Room, message arrives
on a CREWMAN'S screen.

CREWMAN

Khiron, incoming.

(beat)

It's the captain, requests we
beam him onboard immediately.

Panic.

KHIRON

The captain? He's not due for
another three hours.

(then)

Rand?

CREWMAN

Making the necessary preparations.

More panic.

KHIRON

Wait.

CREWMAN

Wait? Too late, we're about
to receive a transmission.
Six seconds. Five.

KHIRON

De-activate Maestro, NOW!

CREWMAN

But, Rand?

KHIRON

NOW!

Shimmer. Energy flow. The captain, Mr. Spoke materialize,
the captain walks towards the control panel.

KHIRON

Welcome aboard, captain. Mr.
Spoke.

JEM

Maestro, are you currently
tracking anyone on the planet
surface?

MAESTRO (V.O.)

Captain. Affirmative. Seven.

JEM

One extra. Who is it?

Silence. Pause.

JEM

Maestro, I'll ask you again.
Who is it?

MAESTRO (V.O.)

Commander Minta Per Dregen.
He invoked his Starfleet
Security Code.

JEM

Did he? Revoke his authority.
He needs to learn a lesson on
my ship. As you were, gentlemen.

Jem walks away, Mr. Spoke remains, hands behind his back,
watches Khiron intently.

MR. SPOKE

Something on your mind, Duty
Officer?

INT. STUDIO CLUB

Rand walks briskly towards the office door, two Security, they notice him.

Rand is armed, aims, FIRES two shots. Both dead.

Opens the office door and enters, the sight isn't pretty, His gun aimed.

Hessler stops. Composed. Lin GASPS for breath.

HESSLER

Can this wait, I'm nearly done.

Rand FIRES and hits the right ear lobe, Hessler releases Lin and grabs his ear.

HESSLER

Shit!

FIRES again, grazes the left rib cage, Hessler throws a left hand over the wound.

HESSLER

Ahh! You cunt, what do you want?

RAND

I want you to die. Slow. Real, fucking, slow.

HESSLER

Who the fuck are you... why?

RAND

You murdered twenty eight women. Time to pay you piece of shit.

HESSLER

You know?

RAND

I know.

HESSLER

(cruel smile)

It was actually thirty two.

Rand FIRES, grazes the left cheek, Hessler grimaces.

RAND

Excuse me, I over-looked your father and three priests.

HESSLER

What is this?

RAND

Time to say goodnight, my friend,
hello to a painfull death. Game's
over.

Rand hesitates.

HESSLER

... What are you waiting for, a
medal? SHOOT!

Rand hesitates.

RAND

... I'm sorry about your mother.
She died in hospital that day...
internal bleeding.

(beat)

She didn't abandon you.

HESSLER

(stunned)

What? Who the fuck are you? How
the fuck would you know?

Someone is running towards the office, Rand backs against
the wall.

The door is kicked-in, the henchman storms inside, armed,
shootout, bloody and messy, the Henchman is dead.

Rand is unharmed, but Hessler holds a knife around Lin's
throat, he freezes.

HESSLER

You were saying about the game
being over? I don't think so.

Savors the moment.

HESSLER

Throw the gun over here like a
good little boy, or this honey
will have a new orifice.

Rand takes careful aim, holds that position, but Hessler
doesn't move, test of nerves - he relents, drops the gun.

HESSLER

Kick it over here, don't do
anything stupid.

Rand kicks the gun towards him, Hessler hits Lin with the knife butt, she collapses to the floor.

Hessler picks-up the gun, aims towards Rand, pulls his trousers up.

HESSLER

Well, well, isn't this fun, so much better when you hold the gun.

Rand is composed, confident.

RAND

Maestro, remove the gun.
(silence)
Maestro, remove...
(then)
... father?

Realization. Stunned. Look's into Hessler's eyes. Shit!

HESSLER

You're dead.

Rand suddenly in ninja mode, Hessler FIRES, he's on the ceiling, the wall, jumps, dives, rolls, RUNS - bullet's barely miss.

THEN

Hessler holds the gun to her head, Rand stops, spiderman pose in the corner where ceiling and wall meet.

GLUED.

HESSLER

Time for a break, you were making me dizzy. You're one quick, mother, I'll give you that.

Aims and FIRES, bullet in the left leg, Rand grimaces, still glued.

FIRES a second shot into the same leg, more PAIN, intense grimace.

Rand weakens, this time, he falls from the ceiling and onto the floor.

Crawls quickly behind a lounge chair, not quick enough, a bullet in the right side, he stops, Hessler approaches.

HESSLER

Does it hurt, mother fucker?

Kicks him in his wounded side, AHH, agony.

HESSLER

Huh. HUH! Does it fucking hurt?

Hessler squats, his face close to Rand's, gun in hand.

HESSLER

Now. Why the special interest, why me? Did your mother die? Was she raped?

A glimmer in Rand's eyes.

HESSLER

Ah, yes. That explains the interest. She was murdered and fucked up the ass!

He whispers in Rand's ear.

HESSLER

I wish I had the pleasure, I wish I fucked her up the ass.

Hessler rises.

HESSLER

You don't like the way I treat women, huh?

(beat)

This is how I treat men.

He tries to kick him in the head, but Rand grabs the foot and holds it. FROZEN.

They glare at each other, test of will, of strength, one last effort, Rand pushes.

Hessler unbalanced, falls over, Rand crawls quickly to the door and escape - he's too late.

The gun is next to his head, Rand stops, then a kick to the side of his head.

Through clenched teeth and bloodied mouth, Rand looks up at the smiling, sweaty, bloody face of Hessler.

Violently whacked across the face with the gun, his head is pulled up by the hair.

HESSLER

Sweet dreams, Prince Charming.
I get the girl, not you. I get
to fuck her up the ass... yeah,
me, again and again, heh, heh.

About to pull the trigger.

HESSLER

Good night! Good riddance!

BANG

The gun flies out of his shattered and bloodied hand, he
looks up, Jem storms into the room, a gun in his hand.

No silencer.

BANG

In the leg.

BANG

In the other leg.

Hessler collapses. Pain. Anguish. Grimace.

Jem rushes to Rand's side, places his gun down, assists
his son.

His window of opportunity, Hessler lunges for the gun,
rises, prepares to fire, triumph in his eyes.

Jem has his back turned, Rand's lips move, but there is
no sound, finds strength, reacts, grabs the gun,

FIRES

Hessler collapses with a stomach wound, in great pain,
both hands clasp the wound.

Jem is on his feet, takes the gun off Rand, walks towards
Hessler.

They stare at one other, intransigence, Hessler rises on
sheer will power, Jem contemplates, takes aim.

BANG. BANG. BANG.

Three shots to the chest.

Hessler a statue, FROZEN, a look of disbelief, he still
refuses to fall.

BANG

Shot to the forehead, a spray of blood and brains, it's all over, drops dead, flat on his back, motionless.

Jem rushes back to Rand's side.

JEM

Maestro, take us up. Medical room.

Rand struggles to speak.

RAND

... Father... Captain...
The Absolute Rule... The
Prime Directive... Why?

Pause. Shimmer. Dematerialize. Gone.

EXT. STUDIO CLUB

The two Detectives arrive at the scene, an Ambulance takes away Lin, area cordoned off, Cops everywhere.

DETECTIVE

What's the go?

COP 3#

Pretty ugly. Six dead. Only live one is the girl. She's on her way to the hospital. Medics think she'll be okay.

PARTNER

Find anything else?

COP 3#

The usual, illegal substances. Guns. Cash. Records that make interesting reading.

(beat)

Back to the treasure hunt.

PARTNER

What do you think, how do we explain all this?

DETECTIVE

Don't know what happened here, don't care? Something tells me I should relax, enjoy my next cigarette.

PARTNER

Another great mystery of the universe?

DETECTIVE

I'll buy that, what do you say, shall we call it a night.

SICK BAY

Rand is asleep, covered in bruises, bandages, Jem is with the DOCTOR.

DOCTOR

Get some sleep, he'll be fine.

JEM

I'll spend some time with my son.

Rand remains asleep, Jem follows suit in a chair, then Rand stirs and wakes, notices his father.

RAND

... Father?

Jem opens his eyes.

JEM

You're lucky to be alive. I'm grateful that you are.

RAND

The Absolute Rule?

Reflective.

JEM

... Maybe not so Absolute.

RAND

Why?

JEM

... I lost your mother to that Rule. Something I regret. I was not about to lose my son.

RAND

... I'm sorry for my behaviour, Father, I was wrong. I should be sent away.

JEM

You were right. Sometimes you can't look the other way, some wrongs need to be made right.

(beat)

As for sending you away, we'll see. Some anxious friends are waiting to see you.

He kisses Rand on the forehead as he prepares to leave.

JEM

I love you, son.

Maestro signature.

MAESTRO (V.O.)

Forget being sent away, he will never let you leave.

RAND

Why do you say that?

MAESTRO (V.O.)

The same reason he will never leave... your mother.

EXT. CAR PARK - SHOPPING MALL - NIGHT

Brit has fallen asleep in the car, Minta dresses, tipsy, a police car stops behind him.

Two OFFICERS approach the car.

OFFICER #1

Would you mind stepping outside, sir.

MINTA

Have I done something?

OFFICER #1

Please step outside, may I see your licence or I.D., sir.

Minta get's out of the car, not feeling well.

MINTA

This is nonsense. Maestro, take me up.

OFFICER #1

Your hands on the car roof where I can see them.

MINTA

Take me up. NOW!

OFFICER #2

Oh, my God, a Trekkie.

OFFICER #1

A what?

OFFICER #2

Star Trek. A Trekkie! Whadda we do with him?

INT. JAIL - NIGHT

MINTA

You can't lock me up. Do you know who I am? Do you know? I'm a Starship commander.

SICK BAY

Khiron and Shel walk in.

SHEL

You look terrible.

RAND

Thank you for the compliment.

SHEL

We warned you it wasn't safe, you never listen.

With some warmth.

SHEL

But you're back home, now, here, where it's safe.

KHIRON

Had enough adventures? Said you were slow in your old age.

RAND

How did my father know where to find me?

KHIRON

Lucky guess?

RAND

Khiron.

KHIRON

(reluctant)

... I told Mr. Spoke. I had, to!

SHEL

It saved your life, Randlan De Klerk.

RAND

Mr. Spoke? You fucking crazy?
Your position as Duty Officer?
You disobeyed orders, a future
in Starfleet ruined.

(beat)

What happens now?

Long pause, Khiron shrugs his shoulders, looks Rand in the eye.

KHIRON

Fuck, it!

FADE TO BLACK

FADE IN

RAND'S QUARTERS (FLASHBACK SEQUENCE)

The room has subdued lighting, Rand slouched in a chair, still dressed in his Junior officer uniform, DEPRESSED.

He looks terrible, the hologram is switched-off, he can no longer watch.

Complete Silence, the doors open, LIGHT, a silhouette of a man in uniform enters, walks towards him.

The doors close, Mr. Spoke stands beside Rand, as usual, hands behind his back.

SPOKE

I thought you should know, the
ship has gone down... Eleanor
has survived. She is alive.

Pause, silence, Mr. Spoke turns and exits, Rand is alone, tears roll down his cheek.

FADE TO BLACK

FADE IN

EXT. SHIP - NIGHT

The scene of the ship sinking, Eleanor is in the water, sinking, drowning.

ELEANOR

Rand. Help me. You promised!

She begins to sink and go under for the last time.

SUDDENLY

A hand grabs her hand and hauls her into a lifeboat, she coughs and splutters.

Shakes uncontrollably from the cold, a blanket is thrown over her, she feels warm. Comfort.

Her shaking stops, she opens her eyes slowly, a STRANGER, an indistinct man looms over her, wears a coat and hood.

STRANGER

You'll be fine, now.

ELEANOR

... Who are you?

STRANGER

A friend.

ELEANOR

... Please, I have to know.
It's important.

Pause, removes his hood. It's Jem. Smiles.

JEM

Rand sent me.

Eleanor smiles, at peace, passes out, a glow and Jem is beamed away.

(END FLASHBACK SEQUENCE)

FADE TO BLACK

FADE IN

A photo of the two ships under construction in Ireland at the Harland and Wolff shipyards in 1910.

A sign comes into view with the ship's name:

"WHITE STAR LINE R.M.S OLYMPIC."

A second sign of the sister ship comes into view:

"WHITE STAR LINE R.M.S. TITANIC."

FADE OUT:

0914
8888