

'STAR TREK - TIMELINES'

TEASER

EXT. UNIVERSE

A large comet hurdles along as the frame follows...

SUPER

TRY AND PENETRATE WITH OUR LIMITED MEANS, THE SECRETS OF NATURE AND YOU WILL FIND THAT, BEHIND ALL THE DISCERNIBLE CONCATENATIONS, THERE REMAINS SOMETHING SUBTLE, INTANGIBLE AND INEXPLICABLE... Albert Einstein

Calculations scroll in a corner as if the frame were a monitor, then a point of light moves toward the comet, moves around on various areas of the chondrite until it identifies a specific spot and fixes on it while the calculations continue to scroll, then they stop. A particle beam comes from nowhere, striking it at the light dot and with jarring force, alters it's path.

THE SUN

shines, tiny and brightly with Jupiter and it's Great Red Spot in the foreground.

The calculations furiously scroll along until they stop on a last line... "PROBABILITY OF SUCCESS: 97.3 PERCENT." At the same time, on one of the outer moons, the red dot homes in and fixes.

EXT. MOUNTAIN VALLEY - DAY

A sunny, spring day. The valley floor is blanketed by a meadow of flowing grasses and wildflowers. Blue spruce line the sides of the valley's hillsides, also bristling in the breeze... that perfect place for a picnic.

SUPER

JUNE 27, 1985

On one ridge is a long line of windmills twirling away.

A herd of elk take in the majesty, catching a brief, lazy nap in the sun.

They suddenly dart their attention down the valley toward

An old, dusty, abandoned airport.

ELK

They remain on alert, then jump to their feet and stampede in the opposite direction.

AIR

Birds fly in the same direction, far away from the airport.

MEADOW

A harder breeze blows the grass in the same direction. A faint HUM is heard. It gets louder as we approach the

EXT. ABANDONED AIRPORT-DAY

The wind straightens out the Federation flag on top of a control tower. No life is visible but for a rusty, old Jeep parked at the base of the tower.

A large, square structure is next to the tower. Large electrical cables extend up the struts to the control room.

Age has done it's job on the tower. The paint has long since flaked off and it creaks in the wind.

STAIRS

The wooden steps look like they can't be trusted. A hanging board BANGS on the railing of the stairs as the wind whistles through the struts.

We climb up the stairs... higher, higher. VOICES are heard over the wind and the hum of the shack, below.

MAN (O.S.)

Oh, yes!

WOMAN (O.S.)

Faster, Ted!

MAN (O.S.)

This is too cool!

WOMAN (O.S.)

Come on, baby. Do it, now!

TED (O.S.)

Not yet.

WOMAN (O.S.)

Why!

MAN (O.S.)
Patience, my love.

WOMAN (O.S.)
I can't take it. Now!

MAN (O.S.)
Just a few more seconds.

WOMAN (O.S.)
Yes, yes!

MAN (O.S.)
Oh, geez! Here it comes!

We arrive at the top of the stairs ...

INT. CONTROL ROOM-CONTINUOUS

WOMAN (O.S.)
(orgasmically)
Yes... yes... yes!

Entering through an open door, tracing along countertop where a scale model of the starship Enterprise rests.

MAN
Oh crap!

WOMAN
Don't stop you bastard!!!!

MIDGE (O.S.)
Wait, wait! Computer, freeze program.

Midge ventures into the frozen scene followed by Hayden.

HAYDEN
No, it was just getting good.

MIDGE
Too good.
(taps combadge)
Captain Bundy.

INT. SONIC SHOWER

Ted, lathered up and SINGING the Sesame Street theme song, in as the LOW HUM of the sonic shower, stops suddenly. The taps the combadge stuck on the wall.

TED

Yes Midge! I'm naked and lathered
up.

MIDGE

Looks distracted.

MIDGE

I've got ten cadets, some are quite
young and you didn't tell me your
holodocumentary started with a porn
scene.

TED (V.O.)

Porn scene? There wasn't any --

TED

Shrinks.

TED

Be there five.

MIDGE

Taps her badge.

MIDGE

Everybody out. We got'ta do some
editing.

SEVERAL VOICE

(sheer disappointment)

Ah!

END OF TEASER

ACT I

INT. CORRIDOR OUTSIDE HOLODECK I

Ted turns a corner, headlong into a group of cadets including Hayden, Gracie, Victoria, (OTHERS)

GRACIE

Why are we out here? Midge won't tell us.

HAYDEN

I'm tellin' you. They were doin' it.

GRACIE

They were not.

TED

Who was doin' it?

GRACIE

You and that Mossy chick.

TED

We were married. That's what married people and most everybody else does.

VICTORIA

But not in a holodeck lesson. We're young and impressionable.

TED

Geez, Miss Alaska in there?

He approaches the doors.

GRACIE (O.S.)

Yes, but, we're locked out.

He stares at the door, inches away, frustrated.

TED

Computer, open doors, security code Bundy, zero, nine, Zeppo Marx.

The doors slide open.

INT. HOLODECK

Ted tosses into the gridded room, approaches Midge who's studying a padd. They face each other.

TED

What porn?

MIDGE

I almost couldn't wait for you.
Just about sneaked a peek.

TED

Computer, continue program.

The scenario appears as

INT. TOWER

From behind, Young Ted is draped over Mossy in a compromising position at a laptop computer, looking out, facing the landing strip. He's furiously pounding on the keys over her shoulders as she throws switches and sliders.

YOUNG TED

I don't think we have enough to get
us over the top!

YOUNG TED BUNDY, a skinny, nerdy fellow in his late twenties, stops the furious pounding, then rolls her a few inches to the keyboard on the desk.

YOUNG TED (CONT'D)

Take the controls!

MOSSY

What?

He grabs her hands and places them on the keyboard.

YOUNG TED

You can do this!

MIDGE

Shakes her head.

MIDGE

Computer, pause program.

Ted pats her shoulder.

TED

Ted Bundy does not mix pleasure
with business.

MIDGE

He does too. Are there any further
instances of sexual content?

TED

Depends what your definition of sex is.

MIDGE

What we did when we first met.

TED

Oh. By the time you get to it, I'll have it out.

MIDGE

Thank you.
(taps combadge)
Cadets, you may enter.

THE CADETS

Enter, looking over the set.

VICTORIA

I don't see anybody naked.

HAYDEN

It's been edited out for impressionable hormonal underage females.

MIDGE

No boning was performed in the production of this tutorial. I was misguided in my impression of the dialog that was going on. Everybody, attention! Computer, resume program, objective mode.

MOSSY BOGENSCHUTZ, 18, an exquisitely proportioned blonde in flannel and tight levis, adds the computer to her tasks.

MOSSY

Teddy, I'm not that fast?

TED

You don't have to be. Just watch the graphs and make sure it doesn't go to critical, and hit the right keys except for this one, it'll start a fire and blow us all to hell.

She bolts to her feet.

MOSSY
(rushes to door)
That's it! I'll go.

TED
No, it's dangerous! If this thing
blows, you'll get fried down there.

She looks at him, earnestly.

MOSSY
You'll be up here making sure it
doesn't. Trust me you stubborn
wretch, you're better at this!

TED
Don't talk to me like Tammy does.
Just turns me on. Get out'ta here.

He plops back down and begins his quest.

MOSSY
How much do we need?

TED
Wait.

She stares at the screen.

MOSSY
It looks --

TED
(disappointed)
It is!

He stops, pounds his fist into the counter as they both sink
a bit.

MOSSY
God, we were so close!

They turn to the back of the tower, backs facing the windows.

TED
It's gotta be something about --

MOSSY
We need more power.

They look at each other.

TED
Where are we gonna get that much?

Out the window, a bolt of lightning strikes with an immediate LOUD THUNDER CLAP that startles the two comrades.

TED (CONT'D)
(jumps)
That was close.

Another strikes a power tower and flows down the length of the lines in both directions as sparks begin to fly. The wind kicks up, even harder. And, slowly, a side view of the Enterprise begins to materialize, gaining in opacity by the second, then, obscuring the view of the valley.

MOSSY
Where'd they get the juice in Back
to the Future?

TED
A lightning bolt, but that was a
movie.

MOSSY
So was this.

She maneuvers around to face him.

MOSSY (CONT'D)
(pinching her fingers an
inch apart, becoming
unsteady)
We can do it. We're, um,
(her fingers move closer
together)
this, close.

Her fingers pinch tightly together and into a fist as she goes white, gazing over his shoulder.

MOSSY (CONT'D)
(alarmed)
Uh...

TED
(preoccupied)
Maybe add a few more batteries,
but, if we want to make it solid,
we're going to have to find another
source of energy, anyway.

She stands, engrossed. Ted stares at the ground in his own little number crunching world.

TED (CONT'D)

We might be able use that little
nuke plant at Oregon State.

She floats to his side, never taking her eyes off the ship.

TED (CONT'D)

Nukes are even more dangerous than
our little electric bomb down
there.

She twirls him around.

TED (CONT'D)

Where are we going?

MOSSY

Not far.

His eyes widen as he catches the first glimpse, rising,
knocking the chair over as he does.

MOSSY (CONT'D)

Then to the stars.

TED

(unaffected)
It, happened.

MOSSY

It's enormous.

TED

That's what she said.

MOSSY

(accusative)
Twelve year old.

TED

That was my best year. I'm just
out of adult words right now.

MOSSY

I've got plenty and some of 'em are
really dirty.

TED

That's why I love you, among a
couple other bouncy reasons.

MOSSY

Juvenile and horny... that's why I
barely tolerate you.

They face each other. Their faces reflecting an imminent explosion. Then...

Then, an explosive embrace, jumping up and down with a chorus of GUTTURAL OUTBURSTS of delight.

ANALOG COMPUTER SCREEN

The needle begins slowly climbing to the red region of critical mass.

MOSSY AND TED

break the embrace.

TED

(smiles)

What are we gonna do, now?

MOSSY

I know what you're thinking, not here, not yet.

TED

Come on. We need to celebrate, somehow.

MOSSY

(looks down out the window)

At home. This rickety old tower would probably fall down if we started --

TED

It's not that far'a drop.

Mossy admires the craft.

MOSSY

I never thought we'd get this far.

TED

I never thought I'd get this far with you.

MOSSY

Do you realize the possibilities we have here?

TED

(smiles)

We can scare the crap out'ta people with this thing.

MOSSY

We've got to use it for good, not Ted Bundy evil.

TED

We'll only scare bad people and wicked children during Halloween.

MOSSY

(ambitious)

Now we gotta make it solid.

Ted turns back toward the ship, appalled.

TED

Miss Bogenschutz, we barely made this happen let alone --

MOSSY

We made our photonic actors solid.

TED

And it makes the little wheel in the electric meter nearly shoot out through the glass and cut our heads off.

MOSSY

We'll think of something.

TED

(looking at his watch)

Speaking of photonics, we barely have enough time to get to play practice.

MOSSY

Oh, crap! Shut down and split.

Ted starts hitting switches as an alarm begins to beep.

They look at the screen.

COMPUTER SCREEN

The line has gone into the red zone.

TED

Crap sakes! Overload!

He pounds the computer keys.

MOSSY

I'll get the emergency shut down!

TED

Be careful. If you feel like you're in a Faraday cage, get out and run like hell!

MOSSY

It'll be too late. I'll trust you to keep me unfried.

TED

Breakers you installed should be kicking in by now.

MOSSY

(guilty look)
I'll get to that, sometime.

TED

(freaked)
You didn't --

She hurries out.

TED (CONT'D)

Moss! Oh...

EXT. STAIRS

She pounds down the stairs.

A step breaks, sending one foot nearly through.

She steadies herself, pulling the foot out and continuing, but she limps, grimacing in pain with each step.

INT. CONTROL ROOM-CONTINUOUS

Ted still angrily pounds the keyboard, throws a few other switches near the computer and bangs the keyboard, again.

TED

Come on, come on!

COMPUTER SCREEN

The gauge still registers in the red zone and rising.

EXT. BATTERY ROOM

Mossy hurries in, straight to a large panel on the wall, covered with large switches and gauges.

MOSSY

Who's being bad?

She desperately searches the panels for the culprit.

INT. CONTROL ROOM-CONTINUOUS

Ted rushes back to the panel and throws any switch he can find. His hair begins to rise on end. He brushes his arms, then sheer alarm possesses him. He rushes out to the stairs.

TED

Moss!

EXT. STAIRS

He looks at the building.

TED

Mossy! Get out! Mossy!

EXT. ENTERPRISE

Over the battery shack, the ship begins to destabilize, sparking as areas of it fade and return, randomly.

MOSSY (V.O.)

I've just about got it!

TED (V.O.)

It's too late!

TED

rushes down the steps but doesn't get far before his foot crashes through the same step with an agonizing GROAN, wedging him helplessly -- sunk to his knee, the rest, completely hanging under the stairs.

TED

(struggling to free
himself)

Mossy, it's gonna blow!

INT. BATTERY ROOM

Mossy frantically searches for the right switch, her hair slowly raising, then she gives a sigh of relief and a little smile.

MOSSY

(calmly)

I knew you were here all along.

She puts her hand on the switch, but is stunned by a revelation, throwing it.

A loud hum starts, causing her long blonde hair to suddenly stand on end.

MOSSY (CONT'D)
(pragmatic)
Ah, balls.

MIDGE (O.S.)
Computer, pause program.

THE CADETS

Stand, silently.

VICTORIA
What happened?

GRACIE
What do you think happened
chowderhead?

MIDGE
Ted?

TED
(holding it together)
I'm good. Computer, exterior view,
continue.

They all find themselves on the other side of the valley to see

THE BATTERY ROOM

BOOM!

A massive explosion engulfs the battery room, taking out the struts of the tower in a fiery conflagration. The tower slowly tumbles to the ground, completely destroyed as it hits the ground, kicking up billows of dust, flames, and smoke tumbling down the hillside.

LOUD REGGAE MUSIC fades in as the fires rages.

END OF ACT I

ACT II

INT. HABENERO'S RESTAURANT-NIGHT (PRESENT)

A full Margherita glass sits on a tray with several others.

The tray rises and is transported across a restaurant until a glass is deposited on a

TABLE

SUPER

JUNE 27, 1995

A man's burn-scarred hand picks it up, thrusting the glass into the air.

BRUCE (O.S.)

For the tenth and last time, we raise our glasses in salute to a fallen member of this family of actors... some of us have moved on, some not... you are gone from us, but never forgotten, as we stand in your sight, we salute you dear girl. I can't remember my lines any more, but I do give a good toast. We love you.

Still on the glass, it advances to a man's lips. We see only the lips, nose, eyes, a lot of facial hair, and glass as he closes his eyes and takes a long drink, emptying it except for the ice. When the eyes open, they're moist, a tear runs down the cheek.

TAMMY

with a Long Island Iced Tea and a sad look, follows.

SHELLEY DUBLAIN

a pretty blonde in her mid twenties, chats to an older man, sitting, in his fifties as she grabs her Shirley Temple and raises it.

AMOS DUBLAIN

rises to his feet as he continues the conversation with Shelley, raises his brandy glass and cracks a pained smile.

BRUCE BAKER

Old, grey, and worn, spreads his arms, the Margherita glass risen, still full.

BONNIE HARRIS

a blonde woman in her late forties, on the last legs of attractive, stands next to Tammy, laughs politely and raises her martini with three olives.

BONNIE

(bored, low to Tammy)

Does he have to say that every year?

Tammy ignores her.

BRUCE

the tall, elderly, but fiery old codger, leers at her.

BRUCE

(to Bonnie)

My memory is gone, but my ears are still perfect. Yes, Bonnie, I gotta say it every year, as long as it still gets a laugh.

They all laugh politely.

BONNIE

(aloof)

You need a new speech writer.

BRUCE

(diplomatic)

You may be the director, but I own this restaurant.

BONNIE

(raising her glass to him)

Touche, Colonel Baker.

She takes a premature drink, then catches herself.

BRUCE

Now, where was I?

SHELLEY

Toasting Mossy.

BRUCE

(quicker)

Yes, Mossy. We thank you for your contribution to our lives, for your talents, and your holographic thespians, something that saved many premature grey hairs on Bonnie's head.

BONNIE

Amen! He forgot he finished the toast, but we still love you too Bruce.

She empties her glass.

TAMMY

He's still not done.

BONNIE

Shit.

They raise their glasses, most of which are empty.

BRUCE

Mossy Bogenschutz, you're sorely missed and if you're looking down on us tonight, we are not drunk, just messed up.

They all join glasses in the center, clanking them together and drinking. Their noise level increases as Bonnie remains standing as they take their seats.

BONNIE

(standing)

People! One more thing. Two more things.

(to waiter nearby)

Another martini, three olives.

They quiet.

BONNIE (CONT'D)

As Bruce has been alluding to all night, I've been given a job at Sonoma State as head of the Performing arts department, making this our last season together.

Everybody cheers.

BONNIE (CONT'D)

(smiling, sarcastic)

I'll assume that cheer was for my job. When I started this, I never thought it would turn out to be as close to family as it ended up. I love you guys, dearly. I will miss you all, yadda, yaddy, sis boom bah.

Tammy rises and gives Bonnie a hug as they all crowd around her.

TED

I guess that's it.

SHELLEY

This is sad. I'm gonna miss this.

AMOS

(nonchalant)

We'll move on, and as your dad, don't drink so much and I'm glad it's over.

TAMMY

(slipping an arm around
Amos's waist)

You're a big softie. You'll miss this, too.

AMOS

Nope. I've got a daughter to keep alive and a wife half my age. My glass is full, except for the one on my hand.

Tammy looks into his eyes, smiling.

TAMMY

We never would have met if it wasn't for this group.

She nuzzles him, running her hand up his leg.

AMOS

(distracted)

Not here.

TED

Get a room. In front of your precious little girl?

AMOS

Who are we kiddin'? She's been
around the block.

SHELLEY

Daddy!
(resigned)
It's true.

BONNIE

(to Amos)
Get a woman your own age.

AMOS

This one hasn't stabbed me yet, so
I'm keepin' her.

TED

sits at a table, like a zombie, staring off into space.

The loud REGGAE MUSIC blares in the Caribbean style
establishment.

DANCERS

are crowded on the floor, drinking, eating, and NOISY.

In front of

TED

is an empty beer glass and a half-eaten onion blossom.

TAMMY (O.S.)

Ted. Are you there?

He snaps back to reality, a little solemn, and looks at the
pretty, slim brunette sitting next to him. Her name is TAMMY
MALONE, a highly intelligent 30 year old with a hair bun and
countenance that shows her conservative upbringing.

They sit at a table with several other people, all engaged in
conversation.

TED

Yeah. I was...

TAMMY (O.S.)

It's OK. We all miss Mossy. I say
that every year, but I mean it.

She plows into his blossom in a ravenous rage.

TED

Ten years, you'd think I'd moved on by now.

TAMMY

You were a womanizing, douche bag sex maniac till you met her and she changed water to wine in you.

SHELLEY (O.S.)

(picking off the blossom)

That took a special woman. That's hard to get over.

Shelley bends in and gives him a kiss on the cheek. He smiles and misses a pat on the head.

TED

(distracted)

Yeah, talented young lady.

TAMMY

Don't I know it. She could out sing, out act, and out bowl me. Usually I've got a chance in at least one category.

TED

She was a better cheek kisser, too. You slobber too much.

SHELLEY

(wraps an arm around Tammy)

My dear sweet dad has great taste in women, except for my mother. That was a horrible mistake.

TED

(a little drunken)

This is good. Now we can go off and find new lives and new civilizations and boldly go where no actor has... whatever.

SHELLEY

(to Ted)

You're still hurting.

Shelley sits next to Ted.

TED

(to Shelley)

(MORE)

TED (CONT'D)

I'm tired of my wives dying, my ex girlfriend hooking up with your dad, and microwave dinners, alone.

TAMMY

I was never your girlfriend.

TED

I'm not talking about you.

TAMMY

(sneers)

A-hole.

She gets some space away from Ted.

SHELLEY

(eager, to Ted)

You don't have to be alone. I've been thinking that we could --

TAMMY

(cutting in)

That's enough. We gotta get you somewhere fun and not drunk.

TED

This is a fun place, Chuck E. Cheese's for adults.

He looks at a group of three sultry looking women, redhead, blonde and brunette, at a table.

TED (CONT'D)

See, let Mister Cheese show you ladies how to have real fun.

SHELLEY

Not a good idea.

TAMMY

Let him go. He'll just get shot down or a penicillin shot in the morning.

TED

migrates toward the table, acting as if he's looking for someone.

A LOUD SONG comes on.

MOS -

He get there, questions the girls. They try to help but in a short time, they invite him to sit. They all laugh at something he said.

SHELLEY

(ticked)

Thanks a lot. I just about told him.

TAMMY

(straining to hear)

What?

SHELLEY

I came this close to telling him.

TAMMY

Not here! You don't say stuff like that in a place like this.

SHELLEY

I had the perfect opening.

TAMMY

(pleadingly)

Are you sure you want to get into that hot mess?

SHELLEY

I'm a sucker for a guy in pain.

They observe

TED AND THE WOMEN

sliding closer to each other, his hand over one woman's hand as he advances, carrying on a sexy looking conversation, MOS.

SHELLEY (O.S.)

I can't help it. He looks so cute when he's suicidal.

The redhead picks up her purse, leads Ted toward the exit.

TAMMY (O.S.)

You've got your hands full, Shel.

SHELLEY

looks on with disgust and then, depression.

SHELLEY

(hurt)

Shit. He's good.

TAMMY

Slides next to Shelley, puts an arm around her and pats her on the head.

Shelley glares at her.

TAMMY

Sorry. Not good at this,
consolation stuff.

EXT. SPACE - DAY

Jupiter and several moons against the vast, starry universe. Suddenly, a large comet barrels into the frame, coming ever so near the planet and collides into one of the outer moons with a colossal explosion.

SUPER

Feb

The moon and asteroid are disintegrated into thousands of pieces, casting off large chunks toward the planet, disappearing into the greenish gas clouds of the atmosphere.

Several other pieces are blasted out into the void of space.

Two larger pieces are driven along the orbit of Jupiter, take a curious curve along the contour of the giant planet and are catapulted into the glare of the sun

MATCH CUT TO:

EXT. SKY-DAY

The glare of the sun fades as a cloud wafts by.

INT. BEDROOM-DAY

Ted sleeps, the sun beating on his face through the bedroom window, a sticky note pasted to his forehead reading "I loved last night. 303-444-2706".

He opens his eyes, squints in pain as the sun blinds him, and rolls over, away from the rays.

In the shade, he stares at the sticky note stuck on his forehead and sleepily paws at it, finally snatching it and awkwardly reads it with great effort.

He frowns, crumples it up, and tosses it onto the floor, as he rises. He sits and looks at himself in a full length mirror on the closet door, with a disappointed scowl.

The phone RINGS. He picks up the princess phone and drops it back on the hook, then plops back on his pillow.

END OF ACT II

ACT III

INT. TED'S BEDROOM - MORNING

VICTORIA (V.O.)
A princess phone? Really?

TED (V.O.)
It was cheap.

VICTORIA
He was cute for an old guy.

MIDGE
We better not see him naked.

TED
No promises, ladies.

He winces and picks up the receiver like it were his mortal enemy.

TED (CONT'D)
(answering defiantly)
Yeah!

TAMMY (V.O.)
Get up on the wrong side of the bed, Romeo?

TED
At this point, either side would have been wrong.

TAMMY (V.O.)
Don't drink so much.

TED
(rubbing his back)
I didn't. It was the activity afterward that did me in.

TAMMY

At a pay phone, perturbed.

TAMMY
Enough information. Did you forget about practice?

TED

Pounds his forehead.

TED

No, I just overslept. I'll get there someday.

TAMMY (V.O.)

We'll use your fake synthespian till you get here.

TED

You're being redundant. It's a synthetic thespian and tell him he's my best friend and I'll buy him a holo steak tonight.

TAMMY (V.O.)

I think he's a better actor than you are, anyway.

TED

(fake humility)

OK, now you're just being hurtful.

TAMMY (V.O.)

Get in here, now.

TED

(justifying)

I'm a busy man.

TAMMY (V.O.)

I saw you last night.

TED

That's my business, jealous?

TAMMY

Fights back a little smile.

TAMMY (V.O.)

Bimbos by moonlight would be a good name for your life story.

TED

I don't need this. Good bye, Miss Malone.

He hangs up and flops back on the bed, staring at the ceiling, still scowling.

INT. DUBLAIN KITCHEN - DAY

Amos enters the kitchen of the hundred year old house. It doesn't look updated much, if at all.

A fifties era metal kitchen table with a typewriter as old as the house, sits in the center of the large, antique room.

Amos strolls to the coffee maker and tries to pour the empty pot into a gigantic mug, then he opens the cupboard, pulls out a can, looks in, tips the empty can over.

AMOS
(looking disdainfully)
Coffeeless existence. Today, is a
good day to die.

He struggles to search for anything that looks good, gives up.

AMOS (CONT'D)
Kill me now.

He walks to the back door and opens it walks out.

THUD.

AMOS (O.S.) (CONT'D)
Oww! Damn!

EXT. PORCH

He reaches for his bruised toe and looks down at the assailant. A

BRIEFCASE

shiny steel with no clasps or lock, sits near his foot.

His eyes widen as he jerks into complete consciousness.

INT. THEATER - DAY

SUPER

October 17, 1995

Bonnie and Tammy sit in the front row as a play proceeds on the small stage.

Bonnie raises abruptly to her feet with fire in her eyes.

BONNIE
No, Ted! Do it again!

The actors break the scene as Bonnie stomps to the front of the stage.

TAMMY

That's his hologram, Bon.

BONNIE

What?

HoloTed comes to the front.

TED'S HOLOGRAM

I did not perform to your specifications?

BONNIE

No.

(to Tammy)

Can't we program him or something?

TAMMY

We'll get to it.

She inspects him.

BONNIE

(looks him over)

They look so real. He'd look good in a sailor's uniform.

TAMMY (O.S.)

You cannot sexually harass him, either.

BONNIE

Crap.

TED'S HOLOGRAM

(humbly)

What was my error?

BONNIE

You need to cross in front of Nellie when you deliver that last line, whatever that was.

TED'S HOLOGRAM

Very well.

BONNIE

Good!

TED'S HOLOGRAM

The script did not instruct me to perform that function.

BONNIE

Well, I am.

TED'S HOLOGRAM

I will comply. You are the director. Please forgive me.

BONNIE

(edgy)

You don't need forgiving ... just do it right, this time.

She goes back to her seat, taken off guard.

TAMMY

How's bossing around the holograms going for ya?

BONNIE

I feel weird. They're so polite and I know, every time they make a mistake, it's because I forgot to tell them the first time, even if I'm positive I did.

TAMMY

Feel old?

BONNIE

It makes me think I'm not qualified for my new job.

TAMMY

You've done this for years. You'll be fine in spite of your advanced age.

BONNIE

(glares at her)

You're not good at this sort of thing, are you?

TAMMY

(shaking head)

I was so close. I should get out more.

BONNIE

(to actors)

Start with the top of the page.

Real Ted comes down the aisle.

TAMMY

I'll shut up, now.

TED

Hey, how's my doppelganger?

TAMMY

He just got reamed by the boss.

BONNIE

I didn't ream the poor...
holothingy. I don't know how to
treat the... what was it, the
synlesbians?

TAMMY

Synthespians. The things are our
friends. They're suppose to make
life more easy.

TED

I'm ready to get going.

TAMMY

Computer, deactivate the Ted Bundy
program.

HoloTed disappears.

TED

That's so...

BONNIE

Fucking bizarre?

TAMMY

I love it when you guys are weirded
out.

TED

Where are we?

BONNIE

You should know by looking at the
scene, now get up there.

(clapping hands together)

Chop, chop!

Ted scurries to the stage.

Bonnie gets a strange look on her face.

BONNIE (CONT'D)

On second thought, let's take ten
and go over our blocking. I think
I want you crossing behind Nellie.

She pops up like a teenager.

BONNIE (CONT'D)

(to Tammy)

I need to visit the girls' room.

TAMMY

Not again.

BONNIE

It's a curse.

She heads up the aisle.

Shelley watches Bonnie as she nears Tammy.

SHELLEY

(sitting next to Tammy)

She didn't drink half a bottle of
prune juice again, did she?

TAMMY

No, this time, it's just a case of
thimble bladder and too much
coffee.

HAYDEN

Walks into the scene as Tammy and Shelley sit and watch.

HAYDEN

What does this have to do with
anything?

MIDGE

(walks toward the stage)

Ted and Mossy actually invented
holographic technology as we see it
here in the holodeck.

HAYDEN

Photons and forcefields.

TED

Not quite yet. At that time, we
hadn't created solid photonics.
Tammy gave me the idea I needed
that broke the quandary that year.

MIDGE

We're coming to that.

GRACIE

Will that include the little
accident at Sonoma State?

TED

That was, a minor setback in our
research.

MIDGE

If we don't proceed, we will be
here all night.

GRACIE

Is there really night in space?

MIDGE

Let's take five minutes while I use
the holographic little girls' room.

GRACIE

(to Ted)

How do they clean these things?

TED

You don't wanna know.

END OF ACT III

ACT IV

INT. STAGE

Bruce catches Ted as he moves a set into place.

BRUCE

Ted, I need to talk to you.

TED

Sure. What is it?

BRUCE

(guiding Ted to a private
location)

We can't talk here. This way, now.

Bruce leads Ted toward an open door near the backstage entrance.

TED

What's with the cloak and dagger attitude?

BRUCE

This is important.

TED

Another one of your top secret projects?

BRUCE

This time, it's not a National security issue this time... it's world security.

TED

Geez. Where are we going?

BRUCE

Here.

They enter through the door.

INT. WOMEN'S DRESSING ROOM

Ted looks around, nervous

TED

We're in the chicks' dressing room.

BRUCE

I know where it is.

TED

Makes me nervous and excited at the same time.

BRUCE

Ted, I've got word from above.

TED

God been talking to you, again?

BRUCE

Higher up than that.

TED

Holy crap, MacArthur?

BRUCE

(sternly)

I'm not in the mood, Bundy.

TED

Sorry.

BRUCE

The boys at the top are going nuts. Palomar observed a collision between an asteroid and one of Jupiter's moons, Carme.

TED

Which one is that?

BRUCE

I don't know and I don't care. I just know it was one of the outermost and 46 kilometers in diameter, at least it was until June of this year.

TED

That must have been some kind of show.

BRUCE

It was a head on smash up. Got pictures and everything.

TED

So, what does that have to do with me?

BRUCE

A couple of big chunks were knocked on a collision course with the sun.

TED

And I suppose we're gonna get in the way.

BRUCE

Yeah. How did you know?

TED

(nervous)

I was just kidding.

BRUCE

(sternly)

Don't kid, any more.

TED

How big?

BRUCE

One is a kilometer, the other is seven hundred and fifty meters. Both of 'em are what's called, planet killers.

TED

I don't speak metric but I think I got the picture.

BRUCE

Big enough.

TED

So we're all gonna die?

BRUCE

They don't have exact figures, yet. They may miss us --

TED

May?

BRUCE

Close. July next year.

TED

No, I mean may hit us?

BRUCE

It could hit us directly, causing a nuclear winter that'll destroy all life on Earth. Personally, I think the whole thing's a load of chupacabra chips, but that's what they say for now.

TED

At least the global cooling issue
will be resolved.

BRUCE

(avuncular)

Are you kidding, again, son?

TED

(patronizing)

No, Colonel Bruce.

BRUCE

This is serious shit, Bundy.

TED

(unbelieving, leaving)

I have to learn my blocking, now.

BRUCE

Bundy, wait.

He pulls a 4 x 6 picture from his shirt pocket and holds it
out to Ted.

TED

What's this, your planet killers?

BRUCE

Yes.

He takes the photo.

TED

I was just kidding, again. Can't
help it.

He looks.

BRUCE (O.S.)

(hand Ted a picture)

This is a shot taken two hours ago.

A PICTURE

of two, small, irregularly shaped asteroids in space.

TED (O.S.)

What am I supposed to do with this?

BRUCE

Places his hand on Ted's shoulder.

BRUCE

This is the enemy. Since the libs took over and raped the military... We can't get anything going for a year.

TED

So we got about nine months?

BRUCE

The force of the impact sent those damn rocks faster at us than anything we've ever seen in space with nothing to slow 'em down but our planet.

TED

I keep asking you, what does this have to do with me?

BRUCE

We need you to finish that Enterprise project, pronto.

TED

Oh, no. It nearly blew up the universe. I'm not touching it.

BRUCE

It only took out a control tower and a battery shed. Don't be so dramatic.

TED

And my wife! You weren't in the middle of it!

BRUCE

I saw what happened. I saw what materialized before the explosion. I had cameras everywhere.

TED

You frustrated astronauts have all those space toys locked up in Area Fifty One that'll blow the hell out of anything up there. Use those.

Bruce turns in a huff, walks

INT. BACKSTAGE

straight into Tammy and Shelley standing in the darkness.

TAMMY

(nervous)

What did I just hear?

BRUCE

You weren't suppose to --

SHELLEY

(anxiously)

Is this for real?

BRUCE

(pointed to Tammy)

Since you know now, talk some sense into him.

SHELLEY

Are we gonna --

BRUCE

Shh! You weren't suppose to hear anything! This is highly classified, and I need to swear you two to secrecy.

TED

(follows Bruce)

Or Bruce'll have to kill ya.

BRUCE

It'll be OK. We're not entirely positive, so calm down.

TAMMY

You sounded pretty positive a second ago.

BRUCE

We're using the worst case scenario, but it's gonna be that.

TAMMY

(to Bruce, disappointed)

Why didn't you come to me earlier?

BRUCE

I have all the faith in the world in you, but you're not working on what Ted was --

SHELLEY

(to Ted)

What were you working on, tall, hunky and brainy?

BRUCE

Ted --

TED

(uneasy)

It was a fun little hobby ... Mossy and I were trying to hologram the ... Enterprise.

TAMMY

The aircraft carrier?

TED

No, the starship.

TAMMY

(reflects)

Logical. Mossy was kind of a trekkie. It would'a been, fascinating.

TED

You were kind'a Spocklike for a second. A really long second.

TAMMY

Don't be an idiot.

SHELLEY

That caused the explosion?

TED

That's it.

TAMMY

No it didn't. I know how much juice it would take to make the ship and it couldn't have drawn that much electricity to cause such a --

TED

Leave it alone! It wasn't sabotage.

He walks into the darkness.

Tammy, wheels turning, stomps to Bruce.

TAMMY

You were the one!

BRUCE

Leave it alone, Tammy.

SHELLEY

Am I missing something?

TAMMY

(to Shelley)

Bruce here wanted a space toy,
right?!

BRUCE

Enough, Tammy.

TAMMY

So this bastard hired Mossy and Ted
to make an Enterprise. You would'a
been set for life.

BRUCE

Can you blame me?

SHELLEY

I'm still lost in your jungle.

BRUCE

I hired them to make a photonic
Enterprise. A real, solid, full-
size, working model to use as a,
hotel, restaurant, maybe stick a
bowling ally in the lower levels.

TAMMY

There was no way.

BRUCE

I know there is. Somewhere out
there is all the technology we need
to build it.

SHELLEY

You're nuts, Bruce.

BRUCE

I've heard the rumors... credible
rumors, and they make sense.

TAMMY

I'm out'ta here!

The girls turn and walk into the darkness as Bruce looks on.

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

Rumors! Jesus, Bruce!

BRUCE

That attitude'll doom us, Malone!
We're talking an extinction level
event here!

SHELLEY (O.S.)

Our extinction?

He stands, alone in the dark, lit by some fleeting, ambient light from a crack in the curtain, clutching his chest.

INT. STAGE

Ted stands alone, visibly disturbed as Tammy and Shelley approach.

SHELLEY

So some of us shouldn't be saving
ourselves for marriage then.

TAMMY

(to Ted)
You OK?

TED

He's such a dope, sometimes.

TAMMY

Do you think he's crazy?

TED

I don't know. Guys that old can
crack at any time.

SHELLEY

My uncle Andy got like that. He
started telling everybody he was
abducted and a had an anal probe in
his ass that was a communication
antennae to the little green guys.

TED

You're dad's brother was named
Andy?

SHELLEY

My mom's. She's got a hundred
percent insanity on her side of the
family.

TED

You're part of that hundred percent
you know.

SHELLEY

Why didn't anybody tell me?

TAMMY

He just did.

SHELLEY

Uncle Andy was watching South Park before he went to bed and was never the same.

TAMMY

There you go. Bruce's South Park privileges are hereby revoked.

TED

If you ever find a need to work yourself to death, feel free to come over and I'll get our data together.

TAMMY

Did it work at all?

TED

We actually --

BONNIE (O.S.)

People. Come on! We don't have all day! On stage, now!

EXT. SPACE

The two asteroids toward the sun on their relentless path.

END OF ACT IV

ACT V

INT. DUBLAIN KITCHEN - DAY

At the kitchen table, the typewriter is pushed to the edge as Tammy, a calculator, and a pile of papers dominate the surface.

SUPER

January 7, 1996

She looks frustrated, works some more, and pushes back from the table, rubbing her eyes.

TAMMY
(depressed)
This is impossible.

Shelley, emerging through the old exterior door, strips off her coat, shakes her head as she inspects Tammy.

SHELLEY
You need to get out more, Tam.

TAMMY
There's no play for someone trying
to save the world.

SHELLEY
Any headway?

TAMMY
No. I don't think it's gonna fly.
It's just crazy Sci-Fi mumbo jumbo.

SHELLEY
What does Ted say?

TAMMY
He's no help.

She nudges the steel briefcase under the table.

TAMMY (CONT'D)
What's this?

SHELLEY
I guess it's Dad's project. Some
Art Bell reject with alien
technology.

TAMMY
Great. Where's your dad?

SHELLEY

He's walking up the driveway.

TAMMY

What was it this time?

SHELLEY

That clunker piece'a crap car bit the dust out on the highway.

TAMMY

He's a cheapskate.

SHELLEY

You'd think he'd fork over a few bucks and get something a little newer than a '62 dart.

Amos enters, squawking.

AMOS

That automobile will be a classic, some day. Eight hundred thousand miles and still running, so both of ya need to respect the poor mule and lay off.

SHELLEY

(to Tammy)

He's the mule.

AMOS

(still in the doorway)

I come home from a hard day at work, my car breaks down and all I get is abuse and now my desk has been taken over by trekkie trash.

SHELLEY

Saving the world takes sacrifice.

AMOS

The world doesn't need saving.

TAMMY

Just because we haven't heard anything doesn't mean it's not there.

SHELLEY

It's a cover up.

AMOS

Said like a true newspaperman's daughter.

TAMMY

(sarcastic)

I'll add that to all my other ones.

SHELLEY

We must uncover the truth.

TAMMY

Amos you're wrong, we must save the world from the Oompa Loopas.

SHELLEY

Those bastards.

Amos takes a pragmatic stroll to the swinging doors,

AMOS

I live with John Nash clones.

And pushes through.

SHELLEY

He doesn't believe us.

TAMMY

We don't believe us, yet. He'll come around.

SHELLEY

Who are the Oompa Loopas?

TAMMY

Willie Wonka workers.

SHELLEY

Oh.

She stands for a moment, blank.

SHELLEY (CONT'D)

Who?

Tammy's phone plays "Star Trek Next Gen" theme.

She answers.

TAMMY

He owns a chocolate factory.

SHELLEY

My hero.

TAMMY

(into phone)

Who?

Shelley hangs her jacket on the coat tree while the MUFFLED CONVERSATION goes on.

Shelley curiously sneaks to the table and brushes the case with her hand, as if looking for something invisible, then twirls it around, puzzled and again brushes the case with her and around the sides.

She runs her hand around it again, then picks it up like it were a bomb, walks to the swinging doors, holding the case in the air.

INT. LIVING ROOM

Amos reclines in an old, ratty easy chair, shoes off, tie loosened, staring at the ceiling.

AMOS

Yes, dear.

SHELLEY

What's in here?

AMOS

I told you. It's just a bunch of psycho trekkie dribble as far as I know.

SHELLEY

Can I look?

AMOS

Sure, if you got the guts.

SHELLEY

It's locked.

AMOS

No it's not.

SHELLEY

It is for me.

AMOS

I haven't seen that thing in three months. Let me look.

She shows him the case.

 AMOS (CONT'D)
Oh, yeah, well, hasn't exploded
yet.

He toys with it.

 AMOS (CONT'D)
It figures. It's probably got some
trekkie way to get in.

 SHELLEY
As long as you don't have to sing
to it.

She hands it to him.

 SHELLEY (CONT'D)
Still probably a bomb.

He casts a piercing stare at her.

 AMOS
Not a bomb.

 SHELLEY
I should go outside.

 AMOS
(contemplating the case)
If I were a briefcase --

A KNOCK at the door.

 AMOS (CONT'D)
Must be one'a your boyfriends from
the woodwork.

 SHELLEY
Dad, I swear --

Shelley jumps at the door, opens it.

 SHELLEY (CONT'D)
(smiles)
Oh, hi.

TED

Stands, awkwardly.

 TED
I guess --

SHELLEY

Following me?

TED

(low)

No. Saw your dad's broken down
piece'a crap on the road so he must
be here or kidnapped. Gotta talk.

Shelley lets him in. He passes her like he didn't know her
while she watches him intently.

TED (CONT'D)

Amos, we got a problem.

The case pops open causing Amos to toss it off his lap, onto
the floor.

THE CASE

then, slowly opens fully, revealing several pieces of small
technical equipment, a book, and an odd tool.

CASE (V.O.)

(Tammy's voice, older,
more mature)

Ted Bundy. You must activate
information protocols by stating
your dog's name. This is Stardate
Zero.

END OF SHOW

ACT VI

THE SET-UP

First, establish the normal existence and expectations of your Main Character - but only enough to give context and meaning to the Unexpected Change that is about to occur.

PAGES 48-END SHORT EPILOG

END SHOW