

'STAR TREK - TIMELINES'

TEASER

EXT. VENICE STREETS - DAY

From high over head, Jimmy Kirk wearing shorts, Hawaiian shirt and sun visor hat dashes out of a ratty Venice beach building, packing a squirmy little girl, CHRISSY, 4, blonde and screaming, clubbing Jimmy with a sippy cup.

Pouring out of the building behind him come SEVERAL PEOPLE SCREAMING FOR HELP, running as fast as Birkenstock's will allow.

VENICE SCHOOL OF THE SUNSHINE UNICORN

A couple stragglers saunter out, dressed in flower child garb searching around in a daze, then buy dope from a street vendor.

JIMMY

Dashing across the street, is slowed by the clubbing, and can't seem to catch the little hand doing the beating, allowing the SCREAMERS to gain.

PEOPLE

From other buildings join in the chase as

JIMMY

Turns down an alley way, headlong into a small car with a

GIANT BLONDE WOMAN

At least six feet tall with a bad ocular implant, bailing from the tiny vehicle.

KIRK

Comes to a halt, pulls his phaser and fires, hitting the

WOMAN

knocking her backward into the car which drives her into a rage and she comes at the amazed

JIMMY

who adjusts his phaser with the flailing, unhinged child.

JIMMY
Don't adapt now!

MCCOY (O.S.)
Jim!

He fires again, knocking her to the ground with a GROWL.

MCCOY

Bolts out of the passenger side.

MCCOY (CONT'D)
That was our ride! You just
stunned our Uber driver!

JIMMY

Shrugs.

JIMMY
She's borg!

THE THREE

Stand on either side of the car.

MCCOY
She was heading for ComiCon after
she dropped us off!

JIMMY
Ah, great! I'll drive.

MCCOY
Cost me two hundred -- What's
this?!

JIMMY
I had to think quick. An old
girlfriend recognized me!

CHRISSY
You're not my daddy!

MCCOY
You do know what this looks like,
don't ya?

JIMMY
I'm aware maybe it might --

CHRISSY
I'm being abducted by aliens!

MCCOY

Two grown men stuffing a little girl into a tiny car with screaming teachers chasing them down the street!

JIMMY

When you put it that way. Where's the keys!?

MCCOY

Aw, hell! It's a keyless ignition!

JIMMY

How do you start it?!

MCCOY

(freaks)

I'm a science officer, not -- shit!

He bails as

SCREAMING ADULTS

Pour around the corner and across the street.

EXT. DELTA FLYER

Flies low over the ocean, the engines sputtering and smoking.

INT. DELTA FLYER

Shelly struggles mightily, growling and cussing.

SHELLEY

God dam seagulls! Krakatoa!

MAX (V.O.)

What's up?

SHELLEY

I may need an emergency beam out!

MAX

Mans his station on the bridge, aggravated.

MAX

No can do! The coverage of that dampening field is --

SHELLEY (V.O.)

Don't tell me that!

SHELLEY

Still struggles.

SHELLEY

Little flying rats dove straight
into my engines.

MAX

Bail out.

SHELLEY

You dudes are worthless!

She punches a button.

SHELLEY (CONT'D)

Jim!

JIMMY

Grabs the kid from the back seat and follows McCoy in a mad
dash as Chrissy keeps clubbing away.

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

My engines are fried! I may not
get there!

JIMMY

(in to combadge)
Great.

MCCOY

You got a plan C!?

JIMMY

I'm thinking!

CHRISSY

Nanny!

MCCOY

I really hate this!

JIMMY

(takes a hard right)
I know ya do. Turn in here!

McCoy follows and bolts in front of Jimmy, taking a hard wack
from the sippy cup. Holding his head, McCoy busts through
the side doors and into a

HIPPIE CLOTHING SHOP

Where he runs headlong into a bikini clad mannequin. Jimmy enters as McCoy leads the way, still hugging the dummy, plowing his way between racks.

MCCOY

Ow! My finger's stuck in one of her holes!

CHRISSEY

Nanny!

JIMMY

Dump her, she's got a boyfriend!

McCoy packs the mannequin to the back and tosses it over a rack.

MCCOY

She's a little stiff for me!

They tear into the back, through a door and into a big hallway with a set of stairs.

TWO POLICE OFFICERS

With ocular implants enter from the street as the other pursuers are stampeding into the store.

JIMMY

Borg cops, up!

MCCOY

Another bad idea.

JIMMY

It's all we got!

CHRISSEY

Nanny help!

Chrissy takes a swig from her cup as Jimmy heads up with McCoy close behind.

MCCOY

At this point, we're looking at ten years --

Chrissy takes another swig and WHACK.

JIMMY

Or assimilation. Could ya get this cup away from her!?

He's running out of breath as the footsteps of the police are close behind with the SCREAMING pursuers coming up behind them.

MCCOY

No time. Stay conscious!

JIMMY

Thanks a lot! We're about out of room.

He hits the top with only a short hall to a door.

MCCOY

Told ya!

JIMMY

Shit.

CHRISSY

(laughing)

You said a naughty word.

JIMMY

Sorry.

She WHACKS him again.

END OF TEASER

ACT I

EXT. BUILDING ROOF

The door bursts open and out runs Jimmy packing Chrissy, McCoy close behind running toward the edge. They desperately look for an out as

THE COPS

Stomp onto the roof, guns drawn.

COPS

Stop!

JIMMY

still running, spots

SMOKE

Rising from the building's edge, scrutinizes.

JIMMY

Dashes toward the smoke.

JIMMY

Do you trust me girl?

CHRISSEY

Stranger danger!

MCCOY

Do you know what we're doing yet?

JIMMY

Follow me!

MCCOY

(half-hearted follow)
You're not thinking of --

JIMMY

Do you trust me!

MCCOY

Not in a million years!

THE COPS

Stop as the crowd streams up behind them.

COP 1

Stop! You don't have to do this!

Only steps from the edge on a dead run, Jimmy squeezes Chrissy tight.

JIMMY

Too late!

CHRISSY

(waves)

Bye bye!

He disappears over the side with the SCREAMING little girl.

THE CROWD

GASPS and SCREAMS.

FEMALE VOICE

Chrissy!

MCCOY

stops, looks down, looks back at the cops, then back down.

MCCOY

(pragmatic)

Hell, why not.

He hops off just as smoke and SPUTTERING becomes worse

THE CROWD

Is petrified by the sight, dashing toward the edge.

Chrissy's nanny drops to her knees in agony.

CHRISSY'S NANNY

Noooooo!

THE DELTA FLYER

Rises above the edge, SPUTTERING with flames blowing out the engines. They three hang on to whatever they can on the top.

CHRISSY

(waving)

Nanny!

It pushes away, engines smoking and SPUTTERING as the

COPS

and crowd watch in awe.

FEMALE TEACHER
I'm so fired!

CHRISSY'S NANNY
Chrissy, get back over here, now!

THE FLYER

Heads up the beach, flames blowing out the engines.

It lands on the nearby beach, smoking and steaming, doors open as the two guys slide off with an ecstatic Chrissy, still hammering away on Jimmy's head, into the sand.

He tosses the LAUGHING little girl in the sand.

Shelley emerges, heads for the back, sneers at the LAUGHING child in the sand.

SHELLEY
What is this supposed to be?

JIMMY
Chrissy Sorenson.

SHELLEY
This is supposed to be Chrissy Sorenstrom. She's five. This thing here, is four.

CHRISSY
(holds four fingers up)
I'm four!

JIMMY
There's two Chrissy Sor --

SHELLEY
Dump her.

MCCOY
We can't leave her here!

SHELLEY
Why not!?

JIMMY
It's California!

SHELLEY

Hell. Get in! I got work to do.

Kirk picks up the kid, hands her to McCoy who doesn't know how to hold a child. They head toward the Flyer door.

Kirk notices the

FOUR POLICE CARS

Scream down the beach walkway with lights and SIRENS.

SHELLEY

Screams at the door.

SHELLEY (CONT'D)

I need a jumbo set of pliers and gloves!

Jimmy dashes in, then pokes out with a pair of gloves and a huge set of pliers and plods through the sand.

SHELLEY (CONT'D)

That looks good!

She grabs the stuff and jumps back to the engine where she gives a couple tugs

SHELLEY (CONT'D)

It's hot in here!

and fishes out the smouldering, gnarly remains of a sea gull mixed with metal parts and slings them at

JIMMY'S FEET.

In a bloody heap.

JIMMY

Nearly dry heaves.

JIMMY

That doesn't look like all sea gull.

SHELLEY

(nauseated)

Oh, shit! They're not.

SHELLEY

pulls out a bloody chunk of metal with gull parts attached and tosses it.

THE FOUR COP CARS

Near, now within two hundred yards and blasting onto the sand.

JIMMY

Notices.

JIMMY

We gotta go!

SHELLEY

(finishing with another
gull part)

One will have to do!

They hustle through the sand and into the door, tossing out the bloody gloves and pliers.

INT. DELTA FLYER

Shelley hustles into the pilot's seat.

JIMMY

They'll get ya for littering.

SHELLEY

I'm worried. Get the door McCoy!

McCoy replies with an indignant shrug and hits the button that slowly closes the

DOORS

as the cops pull up, guns drawn.

SHELLEY

Inspects Chrissy, disgusted, as she works the console.

SHELLEY (CONT'D)

I can't believe this!

MCCOY

She's blonde, she's skinny, and
she's way too white for L-A.

SHELLEY

And four!

MCCOY

There's no difference between four
and five to me!

JIMMY

If it's any consolation, he was the
one who picked this one when we
were staking out the kids.

MCCOY

Where's the bro code, man?

SHELLEY

You're obviously not parents!

JIMMY

I had two.

MCCOY

And I never wanna be!

Takes a long look at Chrissy, shakes his head, then
confiscates the sippy cup as she takes a drink.

CHRISSEY

Butt face!

JIMMY

You did a good job getting to us.

SHELLEY

My job is to make sure plan C
always works.

MCCOY

You were watching us, weren't ya?

He shakes the sippy cup and sniffs it.

SHELLEY

It was too funny to spoil! I saw
you dudes shoot your giant Uber
driver!

MCCOY

Not me!

Drinks out of the sippy cup, jerks his head back with a sour
look.

JIMMY

She was huge and had that ocular thing!

MCCOY

She was heading for ComiCon after she dumped us off.

SHELLEY

It was like the opening scene from the --

JIMMY

When I blew away the driver, I was getting a strange deja vu feeling.

MCCOY

(stares at the cup)
Only we were in it. What is this?

CHRISSY

I thought kidnappers gave candy.

MCCOY

(still scrutinizing the cup)
You're no old enough for candy, or this.

He takes another drink.

SHELLEY

Take a look in the drawer. My daughter's always got sucrose contraband in there.

Chrissy opens the tactical station drawer and a bag of jelly beans emerge.

CHRISSY

(plunging into the bag)
Yeah! Are these earwax and vomit?

SHELLEY

Gotta love jelly bellies. Dirt and earthworm are the --

JIMMY

Vomit?

MCCOY

(peering at the bag, to Chrissy)
(MORE)

MCCOY (CONT'D)

You need to try booger. Goes great
with scotch, or this.

Hands it to Jimmy, who does an inspection, sniff, and drink.

JIMMY

Wow!

CHRISSY

Ah! Juice!

SHELLEY

Smells like suntan lotion in here.

JIMMY

Pina Colada?!

MCCOY

My kind'a school!

THE FLYER

SHELLEY (V.O.)

Alcohol works a hell of a lot
better than Ritalin and it's
cheaper. You got any dirt left?
It's the brown one with green
splotches.

Slings out over the ocean. The ship has improved, but smoke
still pours out from one engine, as it makes a run to the
skies.

END OF ACT I

ACT II

INT. JIMMY'S READY ROOM

Tammy sits behind his desk, sternly watching Jimmy across the desk, reading a PADD.

TAMMY

We have a bad enough reputation with the people who believe we exist as it is, but now, we're child molesters!

JIMMY

We didn't molest anybody.

TAMMY

In the eyes of those people down there, we snatched a kid from her school and ran down the street --

MCCOY

I already told --

TAMMY

Shut it.

McCoy nods.

TED

Smart man.

JIMMY

We were in a hurry and the two names were unusually close --

TAMMY

You had a picture of the child.

JIMMY

Did you see the two kids together? They were twins.

MCCOY

They were pretty --

Tammy glares hard at McCoy, causing a stifling of words.

TED

(to McCoy)

She's not mad at us. Why change her wrath's direction?

MCCOY

Good, see your point.

TAMMY

(sighs)

In your defense, Riker was doing an extraction from a mental hospital and beamed up several of the other patients too.

JIMMY

How did that turn out?

AAMNA (O.S.)

We're still negotiating to get the Alpha Flyer back.

JIMMY

Keep me informed.

TED

I'm just finishing up a report on Mayweather's mission. He didn't fare much better.

TAMMY

His family lives in East L-A. When he landed in front of his house, the Gamma Flyer was, basically, carjacked. The slimes loaded it on a flatbed truck and hauled it off!

TED

We found with street cams and followed it to a chop shop ten blocks away, but by the time our away team got there, it was stripped down in pieces.

JIMMY

Where's it's reactor?

TED

That was easy. They just followed the screaming and the smell of burning flesh when the scum balls opened up the warp plasma conduits.

JIMMY

And I'll bet there isn't much left of our scum bags.

TED

Warp plasma took care of anything
recognizable of 'em.

TAMMY

(discouraged)

This is not going the way I
envisioned.

TED

Learn to deal with failure like I
have.

Ted plops on the couch with Aamna, who's fiddling with a
strange stringed instrument.

AAMNA

I believe my plans are still sound,
we're meeting with unforeseen
difficulties --

TED

Dirt bags.

AAMNA

And a little more resistance than I
anticipated.

TED

Snowflakes.

TAMMY

I am sure there will be more
setbacks.

TED

Dumb asses.

TAMMY

(distracted)

But we need to maintain and gain
trust with the people we are,
appropriating.

TED

Abducting.

TAMMY

It's for their own good.

TED

Liberal.

TAMMY

Ted!

TED

Just translating for the masses.

JIMMY

Speaking of that, how's that little Chrissy kid?

TAMMY

We've got to get her back to her parents.

TED

It took her twenty minutes to hack into the replicators.

AAMNA

If she hadn't bloated out on frozen yogurt, she'd probably be in control of the entire ship by now.

TAMMY

(to Ted)

Get her back with her parents, now. There is a manhunt for our captain and McCoy, so they lost their away team privileges until we can smooth it over.

TED

Don't look at me, I hate kids.

JIMMY

(touches his head)

No comment.

MCCOY

I've got other projects anyway.

AAMNA

Would you like me to team up with Major Dublain on the next extraction.

TAMMY

(restraining anger)

That's a good idea. Maybe you can convince people to not scream all the way into orbit?

AAMNA

I'll make sure of it, Admiral.

TED

We just need to kick out that dampening field and do a mass beam up --

TAMMY

And end up with every stripper and hooker on Sunset? I don't think so.

TED

I'll have McKinney adjust the filter on the transporter to include hookers and strippers, then.

TAMMY

The word is EXCLUDE. Your secret project on Mars is not a priority so you don't get to wiggle out of this.

TED

I'm taking the kid only to redelegate the responsibility to some poor unsuspecting soul with a red shirt, then I head to the red planet.

TAMMY

Ah, what are you really doing there?

TED

Gotta go.

He heads for the door.

TAMMY

Theodore.

TED

You've never called me that before, don't.

TAMMY

I am your commanding officer.

TED

I didn't say I wanted to join your little fleetstar thing here, but it's the thought that counts which is retarded Klingon for you're not the boss'a me.

AAMNA

That doesn't sound anything like Klingon.

JIMMY

I'd like to know too.

TED

Moss and I are building a ship so we can retire to the stars someday.

TAMMY

We need you here.

TED

I'm dead. Remember? I did my time, I gave my all, literally, gave my all.

TAMMY

So did Spock.

TED

He hasn't been born yet, so he doesn't count.

A BEEP.

JIMMY

Yes?

TED

Always interruptions, thank God.

He dives out the door.

CYBILL (V.O.)

Sir, we've got a distress call from the Chimura.

JIMMY

Cybill, is it life and death?

CYBILL (V.O.)

No, but --

TAMMY

They're trained. They should be able to handle anything. Tell them to do what needs to be done.

JIMMY

Did you hear that?

Jimmy rolls his eyes.

CYBILL

Rolls her eyes,

CYBILL

Yes sir.

strikes a button on the console and hears DOGS BARKING on the receiver. Many dogs.

CYBILL (CONT'D)

Lola, the Admiral said she trusts your judgement.

INT. CHIMURA

A OLD MAN AND WOMAN stand in the middle of twenty dogs of various breeds.

LOLA

Looks like we have a green light.

She hits some buttons and

THE CHIMURA

Picks up and sails into the heavens.

EXT. SKYSCRAPER ROOF (NEW YORK CITY) - DAY

The Epsilon Flyer rests in Manhattan, completely covered in graffiti.

Isolde emerges from a small room with three businessmen and two women dressed in business attire. She notices the artwork.

ISOLDE

(Irish accent)

Ah, shite to hell!

The twin towers loom behind her as Isolde laments over the vandalized ship. She turns around, takes notice of the buildings and shrugs.

ISOLDE (CONT'D)

Shite!

INT. KRAKATOA BRIDGE

Max rears up.

MAX
Captain, we just lost the Sigma.

JIMMY
How?

MAX
One second it was there and now
it's gone.

JIMMY
Cybill --

CYBILL
I'm on it.

JIMMY
Any sign of debris or residual
radiation?

MAX
No.

TAMMY
At least it's still in one piece.

MCCOY
Sounds like it's in no pieces.

MIDGE
Maybe the moon is blocking us.

MAX
I've got readings coming from the
other Flyers but, I've got nothing
from the Sigma at all.

JIMMY
What else?

MAX
The building she was on isn't that
building any more.

MIDGE
Captain, my scan has a tiny
temporal displacement located in
the same place.

JIMMY
So what does that do?

MAX
Takes us back a few years.

END OF ACT II

ACT III

INT. JIMMY'S READY ROOM

The group is alarmed, focusing on Tammy.

TAMMY

What you are speaking of, is an alternate universe. My observations have confirmed a rift has opened between our reality and an adjoining universe.

JIMMY

So we actually have another us going on?

TAMMY

In a way.

JIMMY

(taps combadge)
Courtney.

COURTNEY

Takes a cup from Izzy at her table in Ten Forward.

COURTNEY

That's a bad ass --

Hits her badge.

COURTNEY (CONT'D)

Yes.

JIMMY (V.O.)

I need you on the bridge.

COURTNEY

(rises)
On my way.

IZZY

A bad ass what?

COURTNEY

Ass. Your ass looks like it got ironed.

IZZY

I got nothing back there! I need a pillow just to sit on a folding chair, but thanks for lookin'.

COURTNEY

Have Doc give you butt implants.

IZZY

Food for thought.

She grabs her bear claw and jumps out the door as

IZZY

Rubs his behind, then nods affirmatively.

INT. CORRIDOR

Courtney moves along, encountering Hayden doing math in the air.

COURTNEY

You're being weird again, kid.

She stuffs the remaining bear claw in his free hand and he immediately takes a bite without a beat. She grabs the comatose little boy by the back of the shirt and drags him along, still doing calculations and chewing on the pastry.

INT. LIFT

The doors open and they enter.

COURTNEY

(to lift)

Bridge.

The lift proceeds upward.

COURTNEY (CONT'D)

What are you working on now?

He looks a little disheartened.

HAYDEN

(erasing in air)

I can't get past this.

COURTNEY

What is, this?

HAYDEN

I never know until the process is complete.

COURTNEY

You really need to find out who's giving you these problems.

HAYDEN
(shaking head)
They just come to me. Something's
not right.

COURTNEY
Take time out and get a piece of
cherry pie. It's makes it all --

HAYDEN
(sudden calm)
Oh? Now I'm seeing it.

He furiously erases and recalculates.

COURTNEY
Pie has all the answers.

INT. KRAKATOA BRIDGE

The lift doors fly open.

HAYDEN
It does!

Courtney pats him.

COURTNEY
Just a little quieter.

JIMMY
Why is that here?

COURTNEY
Found him in the hall. He needed
guidance.

TAMMY
Should have left him there.

COURTNEY
Some kids write on the walls. He
writes in air. It's just plain
unnatural but it's easier to clean
off.

MCCOY
Just give him a box of crayons and
a coloring book.

HAYDEN
I'm too old for coloring books, but
I've got the --

He writes furiously and a great flash of numbers can be seen

HAYDEN (CONT'D)
(focused)
Ah.

for several seconds by everyone.

TAMMY
What the hell was that?

COURTNEY
I've never seen that before.

HAYDEN
That's how I know I've got the
solution.

COURTNEY
Shit. They really are numbers.

Hayden focuses on a yellow splotch.

HAYDEN
The crayon that needs to be
eliminated is Dandelion Yellow.

JIMMY
All those calculations brought you
to that solution?

HAYDEN
Crayola is considering getting rid
of a color and this is one that
needs to be booted.

TAMMY
I am concerned, stimulated,
dismayed and fascinated,
simultaneously.

JIMMY
I thought the flesh color was gonna
get nailed.

HAYDEN
A good choice, but, the figures
don't lie.

COURTNEY
What did you need me for?

JIMMY

Did Braxton ever talk about
timelines touching?

COURTNEY

Yeah, occasionally they cross and
you'll see visions of another
timeline but they're quick and it's
only a window. A person couldn't
actually walk into the other --

HAYDEN

Goes back to doing math.

JIMMY

Not again.

COURTNEY

He's probably on a mission to
reduce cow farts now.

JIMMY

Anything else?

COURTNEY

Uh, for some reason, it happens
more when a new timeline is
created, then after awhile, it
stabilizes, so if you want to play
with it, you better hurry.
Sometimes, you can even view the
past before the new timeline was
created.

HAYDEN

It's all clear now!

COURTNEY

Shh. What's clear?

HAYDEN

The universe is not flat.

CONTINUE WITH THE PARALLEL UNIVERSE STORY

JIMMY

Nice.

INT. SHUTTLE BAY

The Flyer fleet rests in perspective bays, in a multi levelled array of disrepair and artistic vandalism.

Several CREW MEMBERS work at removing graffiti, removing damaged parts, and assessing damage.

JIMMY

Inspects (the flyer name) that visited the chop shop.

JIMMY

How did they get this thing on a flat bed truck?

RODRIGO

It was a stolen eighteen wheeler. The rest I have no idea but they must have had an army.

CREW MEMBER (O.S.)

Lieutenant Yates. The Sigma is requesting entry.

JIMMY

Are you sure?

TAMMY

Blows through the door.

TAMMY

They just contacted us.

JIMMY

So she's okay.

TAMMY

And bringing back her payload.

EXT. SHUTTLE BAY DOORS

Open, as the graffiti clad Sigma sails in.

INT. SHUTTLE BAY

The Sigma settles into a bay.

RODRIGO

I like it.

TAMMY

Why do people think they have to
color on everything?

RODRIGO

It's supposed to be an art form.
I've done it. Spent a night in
jail for it.

JIMMY

I wrote on a wall once. Got my
butt swatted.

THE SIGMA

Door opens and out pops Lola followed by the five businessmen
and women.

END OF ACT III

ACT IV

INT. SHUTTLE BAY

The Chimura Flyer sits in its stall. Lola and her people are disembarking.

LOLA
Captain. I thought I'd never see
you guys again.

JIMMY
Where were you?

LOLA
Right where I needed to be, just a
whole different world.

JIMMY
So much for Braxton's theory.

TAMMY
Which is a good thing for us.

LOLA
So what happened?

TAMMY
You'll need to be debriefed.

JIMMY
What world were you in?

LOLA
One with twin towers, and they
caught the guys before they crashed
the planes, and these guys.

BUSINESSMAN 1
I am probably laying in a hospital
bed with a stroke, but if I was
going out of my mind, this is where
I'd want to go.

BUSINESSWOMAN 1
Does president Lewinski know about
this?

TAMMY
Maybe it's a bad thing for these
folks.

JIMMY

Don't worry, you're here in flesh.
I'm Captain, uh, Kirk.

BUSINESSMAN 1

Ha! Now I know I'm in a coma!

TAMMY

Not the same Captain Kirk.

BUSINESSMAN 1

(notices ears)

Those ears don't do anything to
convince me.

Tammy gives an annoyed glare.

TAMMY

I am Vulcan. You are not in a
coma. Deal with it.

BUSINESSWOMAN 1

How much did it cost to build this
ship?

TAMMY

Nothing.

BUSINESSMAN 3

I'm in a nightmare!

LOLA

Sorry, I didn't know what to do and
couldn't raise you so I flew us out
anyway, hoping it was just some
sort of strange anomaly and, I was
right.

TAMMY

It was a micro temporal rift. You
were fortunate it didn't close up
before you escaped the other
timeline.

LOLA

(confused)

Don't care.

TAMMY

Have a report to me within the hour
and we'll begin.

LOLA

Yes sir.

JIMMY

(to the business people)
Ladies and gentlemen, I'll have
someone come and greet you and take
you for a tour of your new home for
the time being.

BUSINESSMAN 1

(worried)
I have a wife and kids.

JIMMY

We will retrieve them --

LOLA

I don't think it's gonna be that
easy.

TAMMY

After hearing president Lewinski, I
realized they are not from our
universe.

BUSINESSMAN 1

What universe?

BUSINESSWOMAN 2

We're all dead aren't we?

TAMMY

Not going as planned.

She turns and walks away.

INT. SICKBAY

The doctor works on Amos, who looks a little better, moves
his head and is alert.

A bed next to Amos is occupied by Hayden's mother. She has
no ocular implant and is further along in the process.

The doctor looks to the woman.

THE DOCTOR

Can I do anything for you?

HAYDEN'S MOTHER

Elizabeth. The designation of this
unit is, Elizabeth.

THE DOCTOR

Elizabeth, you've made excellent
progress.

(MORE)

THE DOCTOR (CONT'D)

You're speech in the last couple days has reached nearly --

ELIZABETH

As long as, this unit, cannot hear the voices --

THE DOCTOR

Remember, use I, not, this unit.

ELIZABETH

As long as I, cannot hear the voices, I will be happy as an atom with a full outer shell.

THE DOCTOR

That sounds, positive.

ELIZABETH

It is neutral.

She takes a thoughtful gaze at Amos.

ELIZABETH (CONT'D)

How is the species five six one eight?

THE DOCTOR

He's a little slower.

She alternates a bit, becoming softer.

ELIZABETH

(more human)

Did I have a stroke?

THE DOCTOR

No. You were attacked by a Borg drone and assimilated.

ELIZABETH

Borg? They do not exist.

THE DOCTOR

Please state the nature of the medical emergency.

ELIZABETH

I get it. Where is my son?

THE DOCTOR

He's fine and since you have been able to speak so well, I'll have him come see you.

ELIZABETH

He is well?

THE DOCTOR

Very well. He's adjusting admirably to life on the ship.

ELIZABETH

Ship?

THE DOCTOR

We will tell you all in time. Your body has been submitted to stresses beyond what it was designed for, so get some rest while I attend to your buddy here.

ELIZABETH

Is he going to be all right?

THE DOCTOR

I don't know. He spent twenty five years in the same state you were for twenty five hours and his advanced age doesn't make his prognosis any better.

ELIZABETH

Perhaps I can assist.

She raises, leans toward Amos, extends her hand and fires two tubules into his neck.

THE DOCTOR

(panicked)

Madam!

He reaches but too late. He grabs her arm, but she doesn't waiver.

ELIZABETH

Do not interrupt the process!

THE DOCTOR

Stop it!

She retracts the tubules.

ELIZABETH

I have injected him with nanoprobes to stabilize his system and reduce the stress of reclamation.

THE DOCTOR

Were you a medical drone.

ELIZABETH

I was equipped with the ability to reprogram nanoprobes for medical purposes. A specialist, so to speak.

(lays back, amazed)

A good thing you were not able to alter my memory.

THE DOCTOR

Can you program your nanoprobes to reverse the assimilation process?

ELIZABETH

It may be possible.

The doctor smiles.

INT. CORRIDOR

Shelley pops through the shuttle bay doors in time to meet Mossy coming in.

MOSSY

Oh, um.

SHELLEY

(hesitating, uneasy)

Okay, I'm...

MOSSY

It's okay. I was dead.

SHELLEY

I was thinking which way I was going to get around you.

MOSSY

Oh. Yeah.

SHELLEY

While you're on the subject, he's the last dude on the planet I'd be carrying a torch for.

MOSSY

Why not?

SHELLEY

Because he's old, and I was, infatuated.

MOSSY

Since you're on the subject, I don't care.

SHELLEY

You shouldn't!

She dodges around Mossy, but Mossy follows.

MOSSY

We haven't gotten this Ted thing out in the open but I have a feeling you used him.

SHELLEY

If anything, he used me.

MOSSY

Aren't you on your high horse!

Ted comes from an intersecting corridor carrying a gift wrapped present, then does an immediate 180, but they're too locked into the conflict to notice.

SHELLEY

He knew I was young and impressionable --

MOSSY

So was I, but that doesn't mean --

BOTH

Yes, it does.

They stand face to face, disgusted.

SHELLEY

I was eighteen.

MOSSY

I was seventeen.

SHELLEY

You lied about your age.

MOSSY

No, I, maybe.

SHELLEY

We were used.

MOSSY

He always told me, "When I was twenty, I preferred twenty year olds. Why change?"

SHELLEY

You told him you were twenty?

MOSSY

Maybe.

SHELLEY

That letch.

MOSSY

I wonder who else he violated.

AAMNA

Sits at her desk, working on the computer.

Ted blows through the doors with the present in his hand.

TED

Hey sweet thing.

AAMNA

(smiling, noticing the gift)

That's for me.

TED

You've got good gift-dar.

AAMNA

It's choco-dar. I can smell chocolate a mile away, literally.

TED

(plops it on her desk)

You're tough to surprise.

She starts unwrapping.

AAMNA

I'd complement you're work on the bow, but, it's covering my chocolate.

She tosses it over her shoulder.

TED

Understood.

She opens the top and takes a quick breath.

AAMNA

Ha. This is magnificent.

She lifts out a seven layer cake, all chocolate...

TED

Seven layers, dark chocolate icing
with six filling layers of milk
chocolate malt.

... and whisks a bit on her middle finger, stopping short of
her mouth, then, offers her finger to Ted,

He grabs her hand, guiding it to his mouth and sucks it off.

AAMNA

Does it taste as good as it feels?

TED

You better see for yourself.

He hands her a fork.

AAMNA

I was wondering...
(snatches the fork)
if I'd have to eat it with my
hands.

She cuts a piece.

TED

Cake body shots might be worth a
try.

AAMNA

(takes it in her mouth,
smiles)
Mmmmm. I feel the serotonin
flowing already.

A JOLT!

TED

Aw, crap. I wasn't ready for alien
serotonin to kick in.

They scramble as the

CAKE

drops to the floor.

AAMNA AND TED

Head for the door.

MIDGE (V.O.)
Red alert. All senior staff,
report to the bridge!

AAMNA
Are we under attack?

They blow out the door.

TED
That felt like an internal problem.

AAMNA
An explosion?

TED
Maybe.

INT. CORRIDOR

They meet Shelley and Mossy at an intersection.

SHELLEY
Who shot us?

MOSSY
We're not shot!

AAMNA
Does anybody feel a cold draft?

They turn a corner and look across a massive gap looking out into space where the shuttle bay used to be.

SHELLEY
We were just here a min --

They all gape at what they see.

EXT. KRAKATOA

The ship sits on the dark side of the moon with a gaping hole in the saucer section where the shuttle bay used to reside.

INT. CONFERENCE ROOM A

A full table of senior staff carry on simultaneous discussions.

JIMMY

Arrives, marches through the doors and straight to the head of the table.

JIMMY

It's worse than we thought.

MIDGE

We're still taking a head count.

TAMMY

We've lost our entire fleet of shuttles except for the Delta Flyer which was in for repairs at Mars Station.

SHELLEY

My ship's a survivor!

JIMMY

On the dark side, we lost Rodrigo Yates and his entire staff.

SHELLEY

Mechanic guy?

JIMMY

He contacted the bridge to inform us of a device planted in a shuttle when it went off. I've got McKinney gathering video records but the explosion made it nearly impossible.

TAMMY

Since this is an act of sabotage, we will need to keep our eyes fixed on everyone and everything.

MAX

Do we know who else was in the shuttle bay?

JIMMY

I hesitate to say without definite confirmation.

MIDGE

I need to speak to you after we adjourn here.

MAX

What's it about?

MIDGE
I'll tell you then.

JIMMY
(to Crystal)
Damage?

CRYSTAL
Breaches on decks two through six. Containment field was applied immediately upon the event and a temporary holographic structure is replacing the damaged sections as we speak. It will take several days to reconstruct the areas with solid materials because of the location of the blast. The lift, shuttle bay, crew's quarters for the entire senior staff are uninhabitable.

JIMMY
Our quarters?

MAX
All of it. If I were to speculate, I'd say the explosion was meant to take out the senior staff.

JIMMY
Max head up an investigation. We need this done discreetly and quickly, now. Spare no effort.

MAX
Yes sir.

He rises and departs.

TAMMY
(to Jimmy)
That might not be possible.

JIMMY
Why?

TAMMY
I believe his son was in the shuttle bay.

SHELLEY
No, not another one!

TAMMY

Commander, the mission we are on gives rise to all sorts of tragic events.

SHELLEY

Our babies are being killed and you can sit there all happy and emotionless? You're not the Tammy I used to call my best friend.

TAMMY

That did not make sense.

SHELLEY

What have you sacrificed?!

TAMMY

I lost two husbands and thirty years of my daughter's life.

JIMMY

Commander, we are here to debrief and evaluate our stand! There is no time to squabble over petty differences in personality!

SHELLEY

They're not petty.

JIMMY

(hits comebadge)
Doctor McKinney.

MCKINNEY

Evaluates some crumples areas, puts his hand through the holographic walls and then CLUNKS onto one that is real.

DOCTOR MCKINNEY

Yes sir.

JIMMY

How long before we can get underway?

DOCTOR MCKINNEY

So far it looks bad. The power couplings for the entire port side of the saucer section are gone. Replicating new hull and interior walls, L-Cars, not to mention restoring the staff's quarters --

JIMMY

Ball park, doctor.

DOCTOR MCKINNEY

A week, maybe more. They knew where to strike. All command functions to engineering are severed. No transporters, no shuttles. We're frozen in time and space for at least three days, so I hope you brought something to read.

JIMMY

I'll hold out hope you can get this done in an hour.

DOCTOR MCKINNEY

I'll have the Easter Bunny get right on it.

JIMMY

You don't have to,
(looks away)
he hung up on me.

SHELLEY

Blame him?

JIMMY

No but he hung up on me.

CRYSTAL

I'll go kick his skinny ass.

JIMMY

Use your time to find who did this,
then kick his skinny ass.

END OF ACT II

ACT III

EXT. EARTH

Three cubes orbit at equal distances around the planet.

JIMMY (V.O.)

Captain's log, supplemental. We've lost another fine young man. But, unfortunately, we cannot mourn him in the conventional sense as we have several others gone as well, the borg have built another mirror cube up and running, and repairs must be made.

EXT. KRAKATOA

The ship's exterior damage is nearly repaired.

INT. INTERIOR HULL

WORKERS weld at different locations as McKinney looks on, sparks flying all over and stinging him.

DOCTOR MCKINNEY

(inspecting)

Isn't that hot?

WELDER

I am an E-R-H Mark Four. I have the ability to decrease my sensory input and still maintain and control ambulatory functions at a sustained --

DOCTOR MCKINNEY

Bored now. Didn't know you were a hologram. Carry on.

The welder continues with his work as McKinney.

COURTNEY (O.S.)

You've been avoiding me.

McKinney stops cold.

DOCTOR MCKINNEY

I've been busy.

Courtney walks around him.

COURTNEY

It's been thirty years. It's really nice to see you again.

DOCTOR MCKINNEY

Not for me. You were twenty three, blonde, and single a few months ago.

COURTNEY

I'm old and ugly? Is that it?

DOCTOR MCKINNEY

You weren't that good --

COURTNEY

Ah!

DOCTOR MCKINNEY

Things are different now... you're different. I used to wonder what it would be like to fly to other worlds and time travel... now, I hate the idea because it took you away.

COURTNEY

We didn't get a choice --

DOCTOR MCKINNEY

And have to make do?

COURTNEY

We accept our circumstances and move on.

DOCTOR MCKINNEY

(looks at her with
uneasiness)

I've accepted mine.

He continues down the corridor, leaving Courtney to turn and head into the

COURTNEY

(sotto)

Wow, what kind'a corn cob is up your --

SHUTTLE BAY

Still under construction. She spots

JIMMY

Pondering a pile of burned shuttle debris.

COURTNEY (CONT'D)
Any progress?

JIMMY
Nothing. Not a hair, not a
fingerprint.

COURTNEY
Borg?

JIMMY
Everyone was screened for
nanoprobes.

COURTNEY
I'm thinking a hologram. They go
in, set the explosive and
deactivate if someone comes.

JIMMY
And the holo emitter is blown out,
through the hull breach.

COURTNEY
So it's still floating out there.

JIMMY
The moon still has a minute pull on
us from here. We'll start scans on
the surface.

COURTNEY
I'll get on it. I'm taking McCoy,
and Hayden.

JIMMY
Hayden?

COURTNEY
He needs to get out and what kid
would refuse a moon walk?

HAYDEN

Wide-eyes and frightened.

HAYDEN
No way Jose, Missus Braxton!

COURTNEY

Why not? It's walking on the moon
and finding a needle in a haystack.

MCCOY

I'm not paid enough to have my body
explode and freeze at the same
time.

He walks out of the room.

COURTNEY

Good riddance.

HAYDEN

There's no air, it's the dark side
so it's pitch black and bitterly
cold, and I gotta be here with my
mom.

COURTNEY

We've already got it scoped out.
All we have to do is check a few
spots in the dust and maybe find a
golf ball or two.

HAYDEN

You check the sand traps and I'll
check the water hazards, from here.

COURTNEY

A couple hours tops --

HAYDEN

To live. I got too much to look
forward to.

COURTNEY

You'll be the youngest moon walker.

HAYDEN

I'll be the first to die and this
ship can't lose any more kids.

COURTNEY

The first to set foot on the dark
side.

HAYDEN

The first corpse.

COURTNEY

I'm still your teacher and you
gotta do everything I say.

(MORE)

COURTNEY (CONT'D)

Number one, you never get to talk to McCoy again. Number two, you're on that moon walk.

HAYDEN

Not if it can freeze me, asphyxiate me, or cause my blood to boil, or all three simultaneously.

He walks away in avoidance.

COURTNEY

(follows)

Come on.

HAYDEN

Does child endangerment ring a bell?

COURTNEY

That was only that once --

HAYDEN

Twice.

COURTNEY

You can be the first person to draw one of your calculations in the dust... You're legacy, etched into the moon for some poor messed up Art Bell fan to notice when a Virgin Airlines space craft takes pictures and gets a load of your math work, which gives the wack job calling Coast to Coast something to tell and feel important to be heard by a really cute girl like that little Penny Sanchez chick who will say, Oooo, that Hayden is soo--

HAYDEN

(stops the retreat)

Stop there. You think Penny Sanchez would --

COURTNEY

Absolutely convinced, and, she listens to Coast to coast while she falls to sleep every night.

HAYDEN

Deal.

COURTNEY

I knew ya could. Transporter room
one, one hour, and wear a red shirt
and don't forget the space suit.

Hayden immediately begins the math thing, but this time, he's coherent.

HAYDEN

At least I don't have to draw up a
will.

COURTNEY

You're ten years old, you have
nothing.

The numbers flash red, blink several times, then quickly off.
He gapes.

HAYDEN

And I'm not wearing a red shirt!

He hustles away.

END SHOW