

Star Trek Timelines

"ANOTHER PLAN A"

written by

Mike Simpson

BAD ROBOT PRODUCTIONS  
1666 Euclid St.  
Santa Monica, CA 90404

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Star Trek Timelines

"ANOTHER PLAN A"

CAST

TBA

Star Trek Timelines

"Cat Scratch Fever"

SETS

INTERIORS:

ENTERPRISE BRIDGE

COURTNEY'S ROOM

MIDGE'S LIVING ROOM

MIDGE'S KITCHEN

MIDGE'S BATHROOM

EXTERIORS:

RIDEOUT SALVAGE

MIDGE'S HOUSE

'STAR TREK - TIMELINES'

TEASER

EXT. NEPTUNE

The gassy blue world is orbited by a Borg sphere

EXT. NEPTUNE ATMOSPHERE

The whitish, blue clouds hide the

DELTA FLYER

Still, and venting a little plasma, showing the burns of a skirmish.

INT. DELTA FLYER

Mossy sits behind the empty pilot's seat, watching scanners while

UNDER THE PILOT'S CONSOLE,

Shelley's head is buried inside, clawing for some unknown tool.

MOSSY

Busily watches the console.

SHELLEY (O.S.)

Could you get off your ass and get me a hyper spanner?

MOSSY

Is that any way to talk to a superior officer?

SHELLEY (O.S.)

On this ship, it's exactly the way to talk to a superior officer.

Mossy peers into a toolbox on the floor.

MOSSY

Just wondering. Which one is that?

SHELLEY (O.S.)

Don't you have a tool identification database you use?

MOSSY

I'm in human mode. I don't connect.

SHELLEY

Well then get off your human ass and get me a hyper spanner, please.

She goes to the floor, roots in the box, pulls out a phaser like tool.

MOSSY

(faking)

That must'a hurt. Hmmm. This?

SHELLEY

(pulling head out to see)

No, that's a cutter beam.

MOSSY

(tosses tool back)

I was never a tool person.

SHELLEY

It's long, metal, and has a button on the handle and a pointy tip.

MOSSY

(picks up the tool)

What does the button do?

Points it at Shelley.

SHELLEY

(stares at Mossy)

Shoots a ray of light through whatever it's pointing at and catches everything on fire.

She snatches it away and resumes her task.

MOSSY

Should'a lead with that.

SHELLEY

Didn't think I had to.

MOSSY

(back into her seat)

I'm bored.

SHELLEY

Where are they?

MOSSY

Hovering overhead like they know  
we're here.

SHELLEY

They do know.

MOSSY

We're on Neptune for Chrissakes and  
hiding rather than taking samples  
and exploring.

A DISTANT EXPLOSIONS rumble the ship, then quickly another,  
closer.

MOSSY (CONT'D)

Plasma charges.

Shelley remains fixed on her project.

SHELLEY

If they get any closer, we're gonna  
have to go deeper.

MOSSY

That's what she said.

SHELLEY

That didn't make sense.

Another EXPLOSION, much closer causing the lights to flicker.

SHELLEY (CONT'D)

(reads a panel)

We lost thrusters.

MOSSY

I'm on it.

Rises and heads for the back as Shelley takes the helm.

SHELLEY

Watch the exterior pressure. We've  
never been here before and I don't  
feel like being dead today.

MOSSY

You should try it sometime. It's  
pretty good when ya get used to it  
and ya get to eat anything you  
want.

SHELLEY

I'm partial to human mode, thanks.

MOSSY

Are we heading deeper up Neptune's  
Uranus

SHELLEY

We're going down, not up.

MOSSY

Picky picky.

Another distant EXPLOSION as

DELTA FLYER

Dives into thicker blue clouds, eluding TWO MORE EXPLOSIONS.

INT. DELTA FLYER

A rough ride shakes the girls, knocking Shelley away from her  
project.

MOSSY

Got thrusters back yet?

SHELLEY

Yeah.

MOSSY

(goes down, rolls)  
Smooth it out there!

SHELLEY

Turbulence girl. I'm trying to get  
under it.

MOSSY

Are the inertial dampeners on?

SHELLEY

I fly this, a lot, and no, they're  
offline now.

MOSSY

When are we getting warp drive  
back?

SHELLEY

I need to go outside to work on the  
nacelle.

MOSSY

We don't know what the atmosphere  
will do to the suit.

SHELLEY

If you would'a activated the ablative armor I wouldn't have to do this!

MOSSY

Sorry but I'm not used to this hillbilly twenty fourth century tech.

SHELLEY

I suppose the Pandora just does whatever you think.

MOSSY

Yes, it does.

SHELLEY

Shit. You suck.

MOSSY

Advantage of being dead. Ted and I can interface with the computer and done!

The ride gets rougher.

SHELLEY

Take the helm while I take a walk.

Mossy struggles to the front.

SHELLEY (CONT'D)

Don't rattle my ship apart!

Mossy's eyes widen as she watches out the windshield, plops into the seat as Shelley plops to the ground.

MOSSY

Fuck me runnin'.

EXT. NEPTUNE

As the clouds lighten, something comes into view that resembles land, then becomes more clear and yes, it's land.

SHELLEY (V.O.)

You're making me nervous.

SHELLEY

Struggles to her feet in the turbulent sloshing of the ship.

SHELLEY

Gotta see the --

Shelley takes a look, stunned.

SHELLEY (CONT'D)

What the hell.

DELTA FLYER

Bursts from the blue clouds, emerging into a clear area above

LAND

Glowing blue as the clouds, mountainous with red vegetation.  
Numerous geysers dot the landscape.

**END OF TEASER**

ACT I

EXT. NEPTUNE LANDSCAPE

As the Flyer skirts along, past many geysers and lush red vegetation and blue soil, a valley comes into view.

MOSSY

Watches aghast at the sight.

MOSSY

Did you have any idea --

SHELLEY

(watching scanner)

The joys of space exploration.  
Nothing out here is how you  
perceive it from Earth.

MOSSY

What's it like out there.

SHELLEY

(on scanner)

At nine thousand feet, the temp is  
a hundred and twelve Fahrenheit  
with a nitrogen oxygen atmosphere,  
with a pinch of argon and point  
four percent C-O two but suitable  
for humans. O-two is a bit low on  
the surface equal to fourteen  
thousand feet on Earth but still  
survivable.

MOSSY

Kind'a hot.

SHELLEY

Surface temp is only eighty two.  
Where's the light coming from?

MOSSY

The gas layer must be disbursing  
the light and creating a light box  
effect where it's being trapped and  
reflected off everything.

SHELLEY

The underside of the clouds are  
lined with bioluminescent bacteria.  
Humidity is ninety three percent.  
gotta watch those green house  
gases.

MOSSY

What I learned in my old nursing classes, high humidity means high bacteria and fungus. If we set down and work on the nacelle, I would use caution breathing the atmosphere and avoid contaminating the interior in case there's a bacteria or mold spores we can't tolerate.

SHELLEY

I want to see what it smells like.

MOSSY

I'll smell for you. I don't need a mask.

SHELLEY

You could still contaminate the ship.

MOSSY

You'll deactivate me outside, decontaminate my emitter, then reactivate me inside.

SHELLEY

Got it.

MOSSY

I'm not picking up any airborne pathogens on my scanners or for that matter, even dust.

Shelley moves to the back.

SHELLEY

I'll go with a mask. Set us down the first place you find.

MOSSY

Could use an In-and-Out Burger about now if you find one out there.

SHELLEY

You're a hologram. You don't get hungry.

MOSSY

I'm in human mode. I am hungry.

SHELLEY (O.S.)

You're paying.

MOSSY

(marvelling at the sight)

Forget it. If I had three D glasses on right now my mind would be blown!

EXT. DELTA FLYER

Flows over a blue mountain, and down into the bright blue and red valley.

EXT. NEPTUNE SURFACE - DAY

The Delta Flyer rests on the glowing blue soil surrounded by trees and grasses ranging from dark blues to bluish green.

Shelley crawls out from under the nacelle, wearing a mask, but she has a bluish cast as does everything, making her look like a zombie.

Mossy rattles nearby through the bushes carrying a red and blue striped, banana shaped fruit as long as her forearm.

MOSSY

Wonder what this tastes like.

SHELLEY

Take a bite. If you feel like you're stomach is being dissolved and you can't breathe, just flip the switch and be a holo.

MOSSY

Good idea.

She inspects it.

SHELLEY

Trying to figure out how to peel it?

MOSSY

I got this, yes, figuring.

SHELLEY

(pulls out a knife)

I got this.

She whacks off the top with a deft blow.

MOSSY

That was my next move.

She peels the thing, revealing a white fruit.

SHELLEY

You're gonna die.

MOSSY

Already happened.

SHELLEY

Again.

MOSSY

(sniffs the fruit)  
Smells okay.

SHELLEY

If you become incapacitated, what  
buttons do you push to get you back  
into holo mode?

MOSSY

Top middle, bottom right bottom  
left.

SHELLEY

Are you gonna remember when your  
dying?

MOSSY

Probably not.

Shelley scoots under the nacelle.

SHELLEY (O.S.)

Got it.

MOSSY

(hesitates)  
Should'a ate breakfast.

She bites the fruit.

SHELLEY (O.S.)

You'll stick anything in your  
mouth.

MOSSY

(chewing, savoring)  
Mmmmm, hmmmmmm.

SHELLEY (O.S.)  
You dead yet?

MOSSY  
(swallows)  
Why does it taste like chicken?

SHELLEY

Wrenches on a piece of metal, stops.

MOSSY (O.S.) (CONT'D)  
Ah! It moved!

SHELLEY  
And?

MOSSY (O.S.)  
You need to come out here.

Shelley puzzles, rolls her eyes.

SHELLEY  
There's a bunch of blood thirsty  
natives out there, right?

MOSSY (O.S.)  
Uh --

SHELLEY  
Shit.

She pushes out, raises to see

A DOZEN MILITARY GUARDS

wielding particle weapons, blue skinned with several Andorian  
like antennae coming from their heads and shoulders.

EXT. HIGHWAY - EARLY MORNING

As the sun rises behind them a chartreuse VW bus rattles  
along, passing a "WELCOME TO MISSISSIPPI" sign

INT. MINI VAN

Gracie and Victoria lay on the mattress in the back, zonked  
out. Ted stares ahead, rolls his eyes.

VICTORIA (O.S.)  
(groggy)  
Oh my god! This is the longest  
I've ever been in a car in my  
entire life.

She pops up, hair is tangled, makeup messy, eyes half closed.

VICTORIA (CONT'D)  
And my back is killing me.

TED  
Really? You've never gone on a  
road trip?

VICTORIA  
I'm rich. I fly everywhere unless  
the people I'm with are criminals  
and terrorists.

TED  
I've been called worse.

VICTORIA  
What did you do to my friend?

TED  
I swear I didn't touch her.

VICTORIA  
She used to be a nice, no, she  
wasn't. She used to always be so,  
not that either. Never mind.

TED  
Wasn't listening.

VICTORIA  
(holds her head)  
I've got an ice cream hangover!

TED  
You need to get out more.

VICTORIA  
Who are you really?

TED  
And back again. I'm --

VICTORIA  
Gotta pee. Bad.

TED  
And again, gone. We need gas,  
we'll stop.

A LOUD FART.

VICTORIA

Ah!

She punches Gracie.

VICTORIA (CONT'D)

She's so gross when she sleeps.

TED

She awake?

VICTORIA

You can throw her out of the bus and she'll still be asleep by the side of the road.

TED

What's your story, if a college freshman has a story.

VICTORIA

I met this in the fifth grade where she mugged me and stole my watch during a tornado.

TED

So you started out good friends right off the bat.

VICTORIA

We hated each others' guts until high school, then I had to teach her some of my makeup tricks. Bad move. I was a model at the time and our counselor asked me to help her out a little so she wouldn't be completely humiliated during our trials for Maids.

TED

What's that, some lesbian thing?

VICTORIA

Homecoming court. I must have done a good job. Three years later, bitch beat me out for Homecoming Queen.

TED

I see a station.

VICTORIA

No, not here. I don't go in these places.

TED

We're on a road trip. This is where you go.

VICTORIA

A mall, or a Subway. I'll go there before I go at my own house. Their bathrooms are cleaner, especially if it's early.

Gracie raises, perfect as ever.

GRACIE

No malls but maybe a Subway between here and home.

TED

I don't see any gas stations at all. Just a bunch of churches.

GRACIE (O.S.)

When this 'ho was in New York, she made us go to Bloomingdales because she heard they had servants in the head.

VICTORIA

I held it for an eternity and I was not disappointed. Cleanest ever and smelled like Gramma's rose garden.

TED

You're gonna have to be happy with your own roll of T-P and can of Fabreeze.

GRACIE

I think there's a pop bottle under the seat.

VICTORIA

Really? I'll keep it in.

TED

Where is a clean anything open at this hour? Is there even a gas station in Mississippi.

VICTORIA

We don't have that here.

Already on her phone, Gracie plugs away and flips the screen at Ted.

GRACIE

Pascagoula's only a few miles.

VICTORIA

(desperate)

Kill me now.

GRACIE

Captain Bunny, make it so. Take the I ninety exit and engage, warp factor four.

VICTORIA

He's gonna think you're nuts with that Star Trek crap.

GRACIE

It's not crap. Someday, you'll find out it's possible.

VICTORIA

Mister Bunny, are you part of this Trekkie charade?

TED

First of all, I'm Ted Bundy, not Bunny.

VICTORIA

No way. He's dead.

TED

You both know?

GRACIE

What?

VICTORIA

That he's an old space dude from the moon?

TED

Old?

GRACIE

They prefer to be called, elderly.

TED

That's it.

EXT. ROAD

The Van pulls onto the shoulder and skids to a stop.

INT. VAN

The girls are jerked around, rolling on the mattress.

GRACIE  
Hey wild Bunny!

VICTORIA  
Ya trying to kill us?!

TED  
Gracie.

Ted presents his emitter on his shoulder.

GRACIE  
Are we gonna have a cow?

TED  
Look at this. It's a holo emitter.  
Top row, middle button. Push it  
when you want me to come back to  
let you how real this whole  
situation is.

Gracie turns to Victoria as Ted hits a few buttons, then gone, but the girls don't notice.

GRACIE  
We're only ten miles away from  
home. Can you hold it?

VICTORIA  
I'm feeling confident I may.

GRACIE  
That's not an answer, but I'll take  
it as a possibly yes.

VICTORIA  
Did you get hold of your dad?

GRACIE  
He hates his phone so no, but he's  
at work now so I'll call him at  
work.

VICTORIA  
Didn't you get him that phone for  
emergencies? This is one, I  
assume.

GRACIE

He's probably doing unspeakable acts with Miss Scammerhorn which will make him late for work again unless he got somebody to replace me cuz Tanya's worthless --

VICTORIA

You're irreplaceable Miss Usher and you know it. Could she be in danger too?

GRACIE

I never thought of that. Uncle Bunny!

They turn to the front but the

SEAT

Is empty.

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

Ted?

THE GIRLS

sit quietly for a moment, sigh, looking abandoned.

**END OF ACT I**

ACT II

INT. VAN - MORNING

The girls, puzzled looks, sigh, then jump to action.

VICTORIA  
I'm driving.

they hurdle the short wall.

GRACIE  
Can you drive a stick?

VICTORIA  
How hard can it be? Clutch, shift,  
brake, adjust makeup, watch for  
cops, repeat.

Victoria tosses the emitter over to

GRACIE

GRACIE  
Perfect.

who sticks it in her backpack, then

VICTORIA

Notices something hitting the floor with a THUMP as she  
slides in. She searches on the floor and spots Ted's

COMMUNICATOR

Near the brake pedal. She picks it up.

VICTORIA

Gives a curious inspection,

GRACIE (O.S.) (CONT'D)  
That's Ted's communicator.

VICTORIA  
Oh.

and stuffs it into her back pocket.

VICTORIA (CONT'D)  
The old's man's walking home.

GRACIE

There's a Subway just up the road.  
We can wait for him there.

VICTORIA

On Victor Street. We can have  
breakfast sandwiches and their  
bathrooms are so clean you can eat  
of the toilet seats.

GRACIE

They do breakfast too?

EXT. ROAD - MORNING

GRACIE (V.O.)

Where did my body guard go?

VICTORIA (V.O.)

Your boo may be old, but he's a  
fast one.

The van takes off, putting and smoking.

EXT. MOON

Krakatoa and Pandora float silently in the dark.

INT. KRAKATOA BRIDGE

Jimmy pushes out of his ready room.

JIMMY

Have we heard from Captain Bundy  
lately?

MIDGE

His badge keeps hailing us but  
there isn't anyone there.

CYBILL

He's butt calling us again.

JIMMY

Why would he stick his comm badge  
in his back pocket?

VICTORIA

Gets out of the van. In her

BACK POCKET

Is a bulge of the communicator.

GRACIE

Piles out the side door.

VICTORIA  
I call potty dibs!

She dashes for the shop.

GRACIE  
Don't spend all day there. I gotta  
go too.

Victoria dashes through the doors followed by Gracie.

INT. SUBWAY

She diverts toward the counter, mesmerized as

VICTORIA

Pounds through the rest room door.

INT. RESTROOM

She unbuttons her pants, but is deterred by what she sees in the mirror, gets a sour expression, then tries some hair and makeup adjustments. Unsatisfied, she tries a few more while

GRACIE

Stands at the counter, taking in the sights of all the choices at her disposal.

INT. KRAKATOA BRIDGE

Jimmy brews on the problem.

JIMMY  
Sal.

SAL

Munching on a hot dog, annoyed, sitting on the transporter pad.

SAL  
Captain.

JIMMY (V.O.)  
Lock on to Captain Bundy's combadge  
and get him up here.

SAL  
(begrudgingly rises)  
Roger that.

He addresses the console, hits a few buttons, causing someone to beam in, then smiles and chews while leering at the

TRANSPORTER PAD

As Victoria finishes materializing, pants partially down, applying mascara. She meets eyes with Sal, frowns in disappointment.

VICTORIA  
Ugh!

SAL

Drops his hot dog, stunned, still with a dirty smile, then a dirty chuckle.

SAL  
(looking up)  
You do exist!

The WOMAN'S SCREAM, LONG AND FORCEFUL does not affect him in the least as he sizes up the new girl.

GRACIE

Stands at the register.

SUPER

9 MINUTES LATER

She pulls a card from Ted's wallet as the COUNTER BOY, a nerdy, skinny kid with zits stands patiently, looking her over like a hungry scarred leper.

GRACIE  
I'm really impressed by the variables you have here but it makes it difficult to come up with a plausible combination on my own. I hope I didn't take too long.

COUNTER BOY  
You're deliberate and thoughtful. I'm Dwight.

GRACIE  
Huh?

COUNTER BOY

Dwight. I'm a junior.

GRACIE

I'm Gracie.

DWIGHT

Usher. I know. You're last year's Homecoming Queen.

GRACIE

(holds out her card.)

This is my card.

She continues to hold it out.

DWIGHT

(taps the card reader)

You can swipe it yourself on this thing.

She notices the card reader.

GRACIE

Oh, I'm such a dope sometimes.

She swipes it.

DWIGHT

No!

GRACIE

(stunned)

What'd I do?

DWIGHT

(awkward)

Not you. You're fine... really, fine. I was reacting to you calling yourself dopey which is so wrong. No way you could ever be dopey.

GRACIE

(curious)

I do that a lot.

DWIGHT

Me too. Awkward moments make up most of my waking hours and some sleeping ones.

GRACIE

I got stories.

She slips the card back into her wallet.

DWIGHT

I destroyed six feet of plumbing and a sink at school with a tiny sliver of potassium. What a big noise and bigger mess and big awkward explanation.

GRACIE

We were suppose to blow a toilet in my lab but something came up and now I'm on the run trying to keep from being caught by Homeland Security or butchered by the crazed woman who turned my roommate into dog food while having to save my dad and bestie from the same fate.

DWIGHT

(searching his mind)  
You got mine beat. Was that the hottie who ducked into the bathroom?

GRACIE

She's been in there ten minutes and eleven seconds. She better not be stinkin' it up.

INT. SICKBAY

Victoria is laying on a bed as

JIMMY AND THE DOCTOR

Look on.

DWIGHT (V.O.)

She's probably adjusting her makeup. She looks like the type, cheerleader, socialite, always in style and never a hair out of place.

GRACIE

Nods.

GRACIE

That's Victoria. She wont come out until everything is perfect.

DWIGHT

Directs Gracie to the cups on the counter.

DWIGHT

Drinks are at the fountain.

GRACIE

I know. Been to these before.

She snatches a cup and moves on as Dwight watches her walk away, turns and pumps his fist.

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**END OF ACT II**

**ACT III**

EXT. NEPTUNE HIGHWAY - BLUE DAY

A heavy military troop truck followed by several other military vehicles lumber down a freeway, tinted in blue.

INT. TROOP TRUCK

The girls are chained together guarded by several blue troops with conventional particle weapons.

SHELLEY

Where are you taking us?

GUARD 1

We are not instructed to speak with you.

MOSSY

But she's not ugly and hot to trot.

SHELLEY

You pimpin' me bitch?

GUARD 1

Shut up.

MOSSY

He's gay.

SHELLEY

It's not a he.

MOSSY

Sure it is.

GUARD 1

You are strange looking.

MOSSY

Don't you at least wanna give her a kiss?

GUARD 1

Why would I?

SHELLEY

Not good for my ego, here.

GUARD 1

How is it you can speak our language?

SHELLEY

Universal translator. How is it  
you can?

GUARD 1

Universal translator.

SHELLEY

Are you male or female?

GUARD 1

I don't understand.

SHELLEY

How do you reproduce?

GUARD 2

With whoever wants to.

SHELLEY

I like this place.

MOSSY

Do you know what a gender is?

GUARD 1

We possess both male and female  
characteristics if that's what you  
mean.

GUARD 2

(to Guard 1)

They appear to only have one.

MOSSY

Aw shit. They're not lookin' me  
over.

SHELLEY

They're lookin' at me too.

MOSSY

Eh, I don't think so.

SHELLEY

I didn't dress for a hermaphrodite  
bar.

GUARD 1

We have never encountered creatures  
like you.

SHELLEY

We're not from here.

GUARD 1

I guessed that. You're rather,  
hideous.

MOSSY

She's not from here.

SHELLEY

Hey. For once in your white life,  
you got the wrong skin color too.

GUARD 2

They fight a lot.

GUARD 1

A violent culture. They need to  
closely guarded at all times.

MOSSY

You guys got scientists?

GUARD 1

We are members of an organization  
that investigate, unusual  
phenomena.

GUARD 2

We shouldn't expose too much  
information.

The girls get close, whisper.

SHELLEY

We got nailed by the X-Files.

MOSSY

I hope I'm just dreaming this.

SHELLEY

I'm really gettin' pissed. Why  
don't you go into holo mode and  
destroy these blues brothers.

MOSSY

We're explorers. I don't see any  
danger so, seems like a nice time  
to explore.

SHELLEY

You're gonna have sex with 'em,  
aren't ya?

MOSSY

We're explorers. Seems like a --

SHELLEY

Sick bitch.

MOSSY

Ted taught me to always have a plan for these situations.

SHELLEY

And if plan A fails, what then?

MOSSY

Make another one. I'm working on my fourth plan A already and if it's got a little exploration, why not.

SHELLEY

We're so screwed.

INT. KRAKATOA SICKBAY

Jimmy and the Doctor watch a unconscious Victoria on a bed.

THE DOCTOR

Who is she?

JIMMY

I have no idea. Sal thought he was beaming up Ted and ended up with her.

THE DOCTOR

Did she steal his communicator?

JIMMY

Probably why we haven't heard from him. Wake her up.

THE DOCTOR

(prepares a hypospray)  
Done with the mystery I see.

He administers the shot.

JIMMY

She sick or just passed out?

THE DOCTOR

Fainted, with her pants down.

JIMMY

Not gonna ask why.

THE DOCTOR

Apparently she was in a bathroom  
applying --

JIMMY

Uh --

THE DOCTOR

Eye shadow?

JIMMY

What was Sal doing?

THE DOCTOR

He covered her bathing suit region  
with his uniform shirt.

JIMMY

Sal? Chivalrous?

THE DOCTOR

He really needs to get into shape  
and lose a few pounds but  
apparently, he was the perfect  
gentleman.

VICTORIA (O.S.)

Ow! My ass!

THE DOCTOR

She's back.

JIMMY

Hello there.

VICTORIA

Writhes in pain, reaching in her back pocket.

VICTORIA

Do I need to ask? Ow!

She pulls a small object from her pocket.

THE DOCTOR

What is the nature of your pain.

VICTORIA

I'm laying on something.

JIMMY

Sees the

COMM BADGE

In her hand.

JIMMY

How did you get that?

VICTORIA

It was laying on the floor of the V-W bus we were in.

JIMMY

Who was with you?

VICTORIA

Gracie and her ancient boyfriend.

JIMMY

Gracie I know, but I didn't know she had a boyfriend.

VICTORIA

He's old but a spry sex maniac.

JIMMY

Ted.

VICTORIA

He just disappeared on us. One minute he was there and the next, poof. You're gonna make me ask.

JIMMY

I don't know how to explain that you're on a...

VICTORIA

I've been abducted by aliens.

JIMMY

We're not alien.

THE DOCTOR

Speak for yourself.

He snatches the comm badge away.

JIMMY

He's different.

THE DOCTOR

I am a hologram capable of performing five million, different, medical procedures, and a virtuoso vocalist.

VICTORIA

I hate doctors and singers that don't do rock.

THE DOCTOR

(annoyed)

I'm going to see if I can bring back, Gracie's, sugar daddy.

He inspects the badge.

VICTORIA

He's kind'a strange but Gracie seems to like him. You didn't deny I was abducted.

THE DOCTOR

Don't pass out again, but you're on a space craft.

JIMMY

And we're trying to get you back home.

THE DOCTOR

We're behind the moon.

VICTORIA

Gracie wasn't giving me shit. Is this Ted Bunny's ship?

JIMMY

No. This is the Krakatoa.

VICTORIA

What are we doing, here?

JIMMY

We're hiding, from, somebody.

VICTORIA

I need to get back to my bestie. She's alone and in trouble.

THE DOCTOR

How?

VICTORIA

Apparently we're being chased by a serial killer.

JIMMY

Who?

VICTORIA

Her name is Jess.

JIMMY

I know who it is. We had planned to get you off the surface --

VICTORIA

So you had this planned?

JIMMY

We ran into a few problems and can't take anybody unless they have a communicator to lock onto. Do you know the location of Jessica.

VICTORIA

I'm apparently not in the loop. They just dragged me out'ta my dorm last night and forced me onto a green microbus. This is an improvement.

JIMMY

You're safe here, but we need to get to your friend and Ted. Where were you?

VICTORIA

Subway.

JIMMY

Can you be more specific?

VICTORIA

On Ninety just north of Pascagoula. Gracie wanted to get her father out too, along with his girlfriend, and dog.

JIMMY

I'm seeing the complications. Jessica won't stop until she gets her girl.

Jimmy walks toward the door.

JIMMY (CONT'D)  
Lieutenant Scammerhorn.

HANNA SCAMMERHORN (V.O.)  
Captain?

JIMMY  
Do we have flyer with cloaking,  
ablative armor and fitted with an  
isokinetic cannon?

HANNA SCAMMERHORN (V.O.)  
That would be the Dakota Flyer.

JIMMY  
Have the pilot meet me in the  
shuttle bay and break out thirty  
fireflies as an escort.

INT. SHUTTLEBAY

HANNA SCAMMERHORN  
Yes sir, give us five minutes.

Hanna get on the speaker.

HANNA SCAMMERHORN (CONT'D)  
Time to get going! We need thirty  
fireflies ready in five minutes.  
(into commbadge)  
Mayweather, to the shuttle bay.  
Bring your flight suit.

The extensive hanger, still showing signs of massive damage, becomes a bustling enterprise of scurrying crewmen, guiding fireflies to the doors while Hanna digs in and opens up the Dakota Flyer.

**END OF ACT III**

ACT IV

INT. SUBWAY

Gracie sits with a half-eaten sandwich, worried.

GRACIE

Dwight.

DWIGHT

Yes Miss Usher.

GRACIE

I'm not that much older than you.

DWIGHT

I'm an awkward geek, remember.

GRACIE

I don't care. I need help.

In a flash, Dwight is sitting across from her.

DWIGHT

I can do that.

GRACIE

I don't do well alone and I'm alone now.

DWIGHT

Your friend ran out on you?

GRACIE

She wouldn't do that. I'm afraid she got kidnapped.

DWIGHT

From our bathroom? I'm so fired if you tell anybody!

GRACIE

No, that couldn't happen either. I saw her go in but when I checked, there wasn't anybody in there.

DWIGHT

Are you sure you had a friend? Sounds like she ran out.

GRACIE

Even though it sounds that way, you're full'a shit, but, I'm not sure what to do.

DWIGHT

Call the cops.

GRACIE

They will say I got dumped or I'm delusional.

DWIGHT

True. How about going home?

GRACIE

I need to do that.  
(pulls out phone)  
Try dad again.

DWIGHT

Good idea. You need some of my Ritalin?

GRACIE

(phone to ear)  
Makes me dull like weed. I could use a refill.

DWIGHT

(snatches cup)  
I'm on it.

He whisks away as Gracie puts down the phone.

GRACIE

Dwight! I don't drive so I need a chauffer.

EXT. HIGHWAY 63

The green microbus putts up the freeway, passing an airport.

INT. VAN

Gracie sits shotgun, finishing her sandwich.

GRACIE

In a couple miles, turn left at Wildwood. There's a skating rink.

DWIGHT

I know. I practically live there.

GRACIE

Me too. When I'd get off work, I'd go and watch the adults fall down swear.

DWIGHT

You got a dark streak Miss Usher.

GRACIE

You're gonna see how dark if you don't stop calling me old.

DWIGHT

Sorry. I have respect issues.

GRACIE

What, too much?

DWIGHT

My mom's a feminist nut ball. She hates all males.

GRACIE

Cheap Charley's is at the end.

DWIGHT

I know where it is. I used to, go there, for gas.

GRACIE

Why did you stop?

DWIGHT

No more pumps, no more, you.

GRACIE

The pumps are gone?

DWIGHT

They took 'em out last month.

GRACIE

I made him put 'em back in but he hated dealing with it. Here!

THE VAN

Tears around the corner, across the highway and past

RAINBOW SKATING RINK

Closed and abandoned.

GRACIE (CONT'D)

It's closed?

DWIGHT

Apparently, you were the one  
keeping everything open in this  
part of town.

GRACIE

I am slime.

DWIGHT

You are hot. Slime is not hot.  
Slime is cold and gooey and you are  
the opposite.

GRACIE

Turn in --

THE VAN

Tears into the empty parking lot to the front door. Gracie  
storms out before the van comes to a stop and runs for the

DOOR

but it's locked.

GRACIE (CONT'D)

(rattling the door.)

Dad!

DWIGHT

(catching up)

Maybe he's home.

GRACIE

He's always here at five.

She POUNDS on the door.

DWIGHT

What if he's sick?

GRACIE

He would'a got one of his girls to  
replace him.

DWIGHT

Call them.

GRACIE

(pulls out phone, to  
phone)

Call Lois.

The phone dials.

INT. PASCAGOULA HIGH SCHOOL - OFFICE

An old RECEPTIONIST, GLADYS STIFFLER, fat, old and cranky, looking like she'd just sucked the juice from a bushel of lemons, answers the phone.

GLADYS  
Pascagoula High.

GRACIE

Assumes an equally sour look.

GRACIE  
Uh, Miss Stiffler.

GLADYS  
Miss Usher, I though I'd gotten rid of you.

GRACIE  
I need to speak to Miss Scammerhorn please.

GLADYS  
Who's calling?

GRACIE  
Uh, Gracie Usher.

GLADYS  
Usher? I thought we were rid of you.

GRACIE  
Never. I want to torture you until your memory improves or you learn how to dress.

GLADYS  
I'll connect you, then I'm hanging up.

GRACIE

Waits patiently.

LOIS SCAMMERHORN (V.O.)  
Gracie?

GRACIE  
Do you know where pop is?

LOIS SCAMMERHORN

Sits behind a desk with her LOIS SCAMMERHORN - PRINCIPAL name plate. Still skinny and wiry, she's a little haggard by her new job as evidenced by the moving boxes strewn around the room and nothing on the walls.

LOIS SCAMMERHORN

Hello to you too. He's at my house. Flu bug. I got him knocked out on Theraflu and Jack Daniels, but you didn't hear the last drug, even though it was the most effective.

GRACIE

But there's nobody at the shop.

LOIS SCAMMERHORN

Tanya didn't show up?

GRACIE

Nope. She requires forty eight hours notice to change her promiscuity schedule.

LOIS SCAMMERHORN

Now you tell me.

GRACIE

Where's Dog?

LOIS SCAMMERHORN

Home. He's fed and watered.

GRACIE

We need to get him too.

LOIS SCAMMERHORN

Too? Gracie, what's wrong hun?

GRACIE

You and Pop and Dog need to come with us.

LOIS SCAMMERHORN

Does this have something to do with that Amelia thing?

GRACIE

Don't know. I'm coming to get you.

LOIS SCAMMERHORN

What? Gracie? Grace?

She lays her phone on the desk then, a KNOCK.

LOIS SCAMMERHORN (CONT'D)

Come in.

JESSICA

Opens the door.

JESSICA

Is there a problem?

LOIS SCAMMERHORN

Do you have kids Gloria?

JESSICA

Yes, many.

LOIS SCAMMERHORN

You're so young, and pretty.

JESSICA

They were assimilated into my collective.

LOIS SCAMMERHORN

Is that the new way to say adopted?

JESSICA

(smiles)

It will be.

LOIS SCAMMERHORN

My students have always been my collective, but now, I'm marrying a man with a daughter and I don't know the first thing about raising a young adult, but she did move away.

JESSICA

Utilizing a maturation chamber alleviates that problem.

LOIS SCAMMERHORN

What's that?

JESSICA

I will, show you, everything.

She steps in and closes the door.

**END OF ACT IV**

ACT V

EXT. NEPTUNE CITY

The blue cast encompasses a modern Earth like city, complete with the occasional flying bus buzzing low, over the highways.

An office building with a sign in an alien dialect in huge characters, adorns the side.

INT. UNDERGROUND PARKING

The military vehicle pulls up to a large loading dock.

SHELLEY AND MOSSY

Hop out followed by the two guards.

SHELLEY

Flying cars. I knew somebody had to have 'em.

GUARD 1

Not flying cars.

GUARD 2

Flying busses. People were deemed to inept to be trusted with something that can fly everywhere and anywhere at any time.

MOSSY

Understood.

GUARD 1

Bus pilots go through a rigorous training program.

GUARD 2

There is lots of shouting.

GUARD 1

And crying.

GUARD 2

Lots of crying.

MOSSY

(holding up handcuffs)  
Please?

GUARD 1

(sighs)

Do you promise not to run away if I  
let you go?

MOSSY

Where would we run?

SHELLEY

The bathroom. Gotta go bad.

MOSSY

Haven't had that problem in thirty  
years.

SHELLEY

Bitch.

MOSSY

(to Guard 1)

Solid. You got little girls' rooms  
here? I might have to, also.

GUARD 1

If you mean lavatories, yes.

An awkward pause as they enter the door into a

LONG HALLWAY

With several doors, all unmarked.

SHELLEY

So, where?

GUARD 2

I will show you.

Guard 1 detaches the handcuffs and sends Shelley and her  
escort down the hallways as the rest of the group enter one  
of the doors.

SHELLEY

And Guard 2 proceed down the hall.

SHELLEY

So, do you have names?

GUARD 2

Yes.

SHELLEY

Not a big conversationalist.

GUARD 2

We are not authorized to carry on a conversation with contacts.

SHELLEY

I'm Shelley.

GUARD 2

I am, R-P-Twenty Six-Q

SHELLEY

Any relation to R-Two-D-Two?

R-P-TWENTY SIX-Q

We are flesh and blood, otherwise I would have a number as my second name. Did you just insult me?

SHELLEY

You know who R-Two-D-Two is?

R-P-TWENTY SIX-Q

Doesn't everybody?

They arrive at a door with a single alien character on a plaque.

R-P-TWENTY SIX-Q (CONT'D)

Here.

SHELLEY

So does this mean girl's room?

R-P-TWENTY SIX-Q

No. It means bathroom.

After an awkward pause, she dives through the door only to find a

BATHROOM

With nothing but a drain in the floor. She smiles as she sniffs.

SHELLEY

(another happy sniff)

This is the best smelling bathroom ever.

She frowns as she scans the small voided room, barely larger than a closet, turns and opens the door, pokes her head into

HALLWAY

Looks pleadingly at the guard.

SHELLEY (CONT'D)  
What do I do?

R-P-TWO-SIX-Q  
Haven't you ever used a bathroom  
before?

SHELLEY  
Yes, but we dont have these where  
I'm from.

R-P-TWENTY SIX-Q  
(annoyed)  
Stand over the drain.

SHELLEY  
You gotta be kidding.

R-P-TWENTY SIX-Q  
Just do it. We have to go.

SHELLEY  
So do I! Gross.

She pops back into the

BATHROOM

Starts unbuttoning her pants as she hovers over the drain.

SHELLEY (CONT'D)  
I'm not gonna be able to get it in -  
-

She fizzes away, then returns, stunned.

SHELLEY (CONT'D)  
What just happened?! Wait.

The drains makes some GURGLING SOUNDS, then quiets as Shelley  
listens.

SHELLEY (CONT'D)  
I don't have to go anymore.

She starts buttoning her pants, calmly passes through the  
door into the

HALLWAY

And stands, still stunned.

R-P-TWENTY SIX-Q  
You truly didn't know what was  
going to happen.

SHELLEY  
I gotta get me one'a these!

They walk.

R-P-TWENTY SIX-Q  
We're about ready to upgrade to a  
new system where the waste is  
dissolved into its chemical  
elements and dissipated.

INT. LAB

Several SCIENTISTS busily work at various stations as Guard 2  
and Mossy stroll past.

GUARD 2  
This is a genetic sequencer. We  
scan you for D-N-A anomalies that  
my infect us and it provides a  
proper identity for concise naming  
protocols.

MOSSY  
Naming? That's how you get your  
names, from your genes?

GUARD 2  
In order to assimilate newborn and  
immigrants into the Myrmadon  
society, we are given names that  
best reflect our genetic traits and  
abilities. Mine is R-P-Twenty  
Three-M. The first name designates  
intelligence, A being the highest  
and Z the lowest. The second is  
for our leadership rating. It  
gives us a measure of our ability  
to lead a group or to just be a  
follower. The third is our family  
classification rating. It is  
contingent upon earning potential,  
community standing, appearance, and  
social skills. The fourth is sexual  
prowess and attractiveness.

MOSSY

I'd definitely be in single digits there.

R-P-TWENTY THREE-M

Your skin color and grotesquely large breast size would be unkind to your rating.

MOSSY

Barbarians.

R-P-TWO-SIX-Q

And Shelley stroll up to Mossy and the guard.

SHELLEY

If you were only alive.

MOSSY

Not going for it.

R-P-TWENTY THREE-M

Are you an android?

MOSSY

No way. I'm as human, or as Neptunasandwiches, as you are.

The guards look puzzled, check their wrist bands.

R-P-TWENTY SIX-Q

We do not have a translation for that.

MOSSY

Just made it up.

SHELLEY

Now I'm hungry.

MOSSY

(to the guards)  
I am a hologram.

SHELLEY

You sure you wanna do this?

R-P-TWENTY THREE-M

(touches her)  
You are warm and solid.

MOSSY

Nicest thing anybody's ever --

R-P-TWENTY THREE-M  
Why did you lie?

MOSSY  
(punches a couple buttons  
on her emitter)  
I'm on the wrong setting. Now do  
it.

She holds her arm out and the guard passes his hand through,  
then takes a defensive step back.

R-P-TWENTY THREE-M  
You had substance, now you --

MOSSY  
Now you're insulting me.

R-P-TWENTY SIX-Q  
(enthused)  
We need to speak someplace more  
private.

They look around at

THE ROOM

As all are staring intently at the visitors.

R-P-TWENTY SIX-Q (CONT'D)  
It's been a very long time since  
they've come across anything,  
undiscovered.

SHELLEY  
I can see dissection in their eyes.

R-P-TWENTY SIX-Q  
They, we, are desperate for  
discovery and exploration to the  
point of --

MOSSY  
Desperation?

R-P-TWENTY SIX-Q  
Your friend is not far off her  
assessment.

R-P-TWENTY THREE-M  
More like unrestrained, invasive --

SHELLEY  
Dissection?

R-P-TWENTY SIX-Q

(nods)

Well, yeah, pretty much.

R-P-TWENTY THREE-M

These people are very competitive to be the first to find anything new to us in order gain enough points to progress to a higher position.

SHELLEY

So this is a boring job?

R-P-TWENTY SIX-Q

Frustrating, monotonous, bromidic, stymieing, hateful and loathsome, and we, they, will do anything to get away from here.

R-P-TWENTY THREE-M

Amen brother.

MOSSY

I can feel them decompiling me with their eyes. Let's beat feet.

R-P-TWENTY THREE-M

Agreed.

R-P-TWENTY SIX-Q

Beat who's feet? My translator is damaged.

The guards escort them out the door, followed by several of the scientists, trailing behind.

R-P-TWENTY SIX-Q (CONT'D)

The only reason we haven't been assaulted is because of their competitive natures and resistance creating alliances.

R-P-TWENTY THREE-M

They don't trust each other in the least.

MOSSY

I can see that.

R-P-TWENTY THREE-M

When they finally reach a consensus, they will make their move and rip --

MOSSY  
(looking back)  
I'd say they're moving now.

R-P-TWENTY THREE-M  
... tear you --

SHELLEY  
Shoot 'em.

R-P-TWENTY THREE-M  
We are not a violent people.

MOSSY  
And yet, they want to take us  
apart?!

R-P-TWENTY SIX-Q  
We are not violent to each other.  
If they confront us, we will have  
to hand you over --

SHELLEY  
to be torn apart like tinker toys --

R-P-TWENTY THREE-M  
in the name of science --

R-P-TWENTY SIX-Q  
as a considerate gesture.

MOSSY  
This is Portlandia!

R-P-TWENTY SIX-Q  
They are north of here.

R-P-TWENTY THREE-M  
This is Myrmadon...

R-P-TWENTY SIX-Q  
And we are...

BOTH  
The swift swords of science.

She runs ahead of everyone.

MOSSY  
If they start singing, I'm gonna  
show 'em violence!

R-P-TWENTY SIX-Q

A cup of malabathrum tea seems to  
take that hostility away.

MOSSY

I like the hostility!

SHELLEY

Time to work on another plan A,  
Moss!

They run with incentive as they dash up stairs, chased by the  
mob.

**END SHOW**