

FADE IN:

EXT. OUTER SPACE

The stars twinkle in the far distance of outer space. Silence consumes the area. A 10 mile long GLASS spaceship flies by.

INT. GLASS SPACESHIP - OUTER SPACE

Glass walls surround a giant indoor landscape. Grassy hills, plants, trees and odd shaped buildings are shielded by the glass. A large lake with flowing water runs through the middle of the landscape. Human-looking aliens tend to the vegetation.

EXT. OUTER SPACE

The glass spaceship turns erratically and flies off into a different direction. The ship continues to fly. A tiny blue planet lies in the distance.

EXT. PLANET EARTH

Sunlight brightens the darkness covering the blue planet Earth. The glass spaceship flies towards the Earth.

EXT. BARREN DESERT LANDSCAPE - DAY

Wind blows through the mountainous desert region.

SUPERIMPOSE: "Africa, 60,000 B.C."

EXT. DESERT CLEARING - DAY

A shadow hovers over the flat desert land. The shadow becomes darker. The glass spaceship lands on top of the land. The side of the ship slides open. Thousands of human-like naked people walk out of the opening of the ship. The people keep on walking out until they fill the entire clearing.

DISSOLVE TO:

EXT. FARM - DAY (PRESENT)

A small red farmhouse sits in front of acres of cropland.

INT. FARMHOUSE - DAY

Empty whiskey bottles and wine bottles are all over the floor of the living room.

INT. BEDROOM - DAY

A man, JOHN, 38, sleeps face down on his bed. An empty whiskey bottle rests in his hand. An alarm clock sits on the end table next to the bed. The clock reads: "5:00 A.M." The alarm makes a continuous BEEPING sound.

A large Rottweiler, OTTO, walks through the open door of the bedroom. The dog BARKS. John tosses and turns in bed. John turns over and lies on his back. He has dark circles under his eyes. The dog continues to bark.

JOHN
(to dog; sluggish)
Quiet!

The dog stops barking. John sits up in bed. He holds his head and yawns profusely. John stands up and stretches his arms.

INT. BATHROOM - DAY

John staggers into the bathroom. He lifts up the toilet seat and begins urinating into it while standing. John moans.

INT. KITCHEN - DAY

John walks into the kitchen. He removes the glass pot of coffee from his automatic brewer and pours coffee into a drinking cup. John takes a sip of coffee. He sighs. The dog barks.

JOHN
(to dog)
Okay, okay... hold on.

John opens the cupboard. He takes out a bag of chow and pours it into the dog's food bowl. The dog takes a few bites. John puts the bag back in the cupboard. The dog stops eating and barks continuously again.

JOHN (CONT'D)
(to dog)
I just fed you... what do you want?

The dog keeps barking.

JOHN (CONT'D)
(to dog)
Do you want to go outside?

The dog continues to bark.

JOHN (CONT'D)
Okay, Okay... hold on.

INT. LIVING ROOM - DAY

John walks over to the front door. The dog follows him. John opens the front door while glancing at his barking dog.

JOHN
Here you go...

John looks out the front door.

EXT. FARMHOUSE - DAY

A huge dark building sits in front of the farmhouse just inches away from the bottom of the porch. John steps outside onto his porch. He freezes. The door of the dark building opens. Three men, TREVOR, GERALD, and BRUCE walk out of the building. Each man has on a business suit with a tie. They approach John. Trevor steps in front of John.

TREVOR
(to John)
How do you do? My name is Trevor.
These are my associates Gerald and
Bruce.

John remains still.

JOHN
(to Trevor)
Huh... Hi, I'm huh... John.

TREVOR
Pleasure to meet you John.

John remains silent.

TREVOR (CONT'D)
Listen, do you think we could come
inside and talk to you for a moment?

JOHN
Why?

TREVOR
It's about something very important
that concerns you.

John looks at Gerald and Bruce. Their faces appear bumpy and
strange. John looks at Trevor. John nods.

JOHN
Okay... come in.

John walks back into the house.

INT. LIVING ROOM - DAY

John steps into the living room. Trevor enters the house. Gerald
and Bruce enter after him. The dog walks over and sniffs Trevor's
leg. The dog runs away. John sits down on the couch.

JOHN
Please, have a seat.

TREVOR

Thank you.

Trevor and the other two men sit down on the sofa.

JOHN

So, who are you guys and what is so important that you have to tell me?

TREVOR

I am going to be direct with you John.

JOHN

Great, I'd prefer you were.

TREVOR

We are what you would call on Earth... aliens.

John gives Trevor a blank stare.

JOHN

I beg your pardon?

TREVOR

We are an alien civilization who has come to Earth to try and restore peace amongst all mankind. And, we need your help.

John chuckles. Trevor and the two men look serious. John bursts out laughing.

JOHN

(grinning)

Oh man... that's a good one.

TREVOR

We are serious John.

JOHN

Right... tell me, did my ex-wife send you here to play a prank on me?

Trevor leans forward.

TREVOR

We don't know your ex-wife. But we do know that every evening you drink a bottle of whiskey and pass out in front of the eggs you collected that morning.

John stops grinning. He looks serious.

JOHN

So you're spies?

TREVOR

We're not spies, but we have been watching you for the last six weeks.

JOHN

From where?

TREVOR

From... here.

John looks at the front window with the view of the porch.

JOHN

What are you talking about? How could you be spying on me from my home?

TREVOR

Well...

FLASHBACK

EXT. FARMHOUSE - DAY

John sits in a rocking chair on the front porch. Trevor and his men stand in front of him on the porch. They appear half transparent.

TREVOR (V.O.)

We were able to make ourselves invisible, so you couldn't see us. But we could see you.

CUT TO:

EXT. HENHOUSE - DAY

John picks eggs inside the henhouse. Trevor watches him from behind.

TREVOR (V.O.)

We've seen everything that you do. We know you love to collect eggs and sell them at the dairy store in the city.

CUT TO:

INT. BEDROOM - DAY

John passes out with a whiskey bottle in his hand.

TREVOR (V.O.)

And of course, we know that you pass out drunk every night on your bed.

BACK TO:

INT. LIVING ROOM -DAY

John sits back in his chair. He shakes his head.

TREVOR

We know everything about you, John.

John looks at Trevor.

TREVOR (CONT'D)

We know you lived on this farm your whole life. We know you don't have many friends. And... we know you almost killed your ex-wife after getting drunk one night.

John stands up aggressively.

JOHN

You just hold it right there you son of a bitch. don't you ever mention my ex-wife to me again. You hear?

Trevor remains calm.

TREVOR

I know you are a man with many regrets who drinks the pain away. That is why I want to give you a chance to redeem your conscience... and perhaps save your own life in the process.

John remains silent.

TREVOR (CONT'D)

Why don't you sit down, John? I will explain our purpose... and yours.

John steps back. He slowly sits back down in his chair.

TREVOR (CONT'D)

You see when human life began in this world almost 60,000 years ago, it wasn't just some evolutionary occurrence. My people were brought here to populate this planet. We were merely just a colony.

JOHN

I don't understand.

TREVOR

All of the different human races on Earth... those who kill each other over prejudice and indifference... they are all one and the same who originally came here from my world.

JOHN

So... you're saying that humans are aliens?

TREVOR

In a manner of speaking, yes. Except that when we brought our people here 60,000 years ago, they were at peace and did not judge each other by the differences in their appearance. But something got messed up along the way.

John chuckles.

JOHN

And what do you want me to do? Promote world peace? Fly to the Middle East and wave a white flag?

(smiles)

You got the wrong guy, pal.

A beeping sound comes from Trevor's pocket. Trevor reaches into his pocket and pulls out a circular-shaped cell phone. He answers it.

TREVOR

(into phone)

Hello?

Trevor listens.

TREVOR (CONT'D)

(into phone)

Okay... send him down.

Trevor listens.

TREVOR (CONT'D)

Yes, I'll be up at once.

Trevor hangs up the phone. He stands up.

JOHN

Who was that? Bigfoot?

TREVOR

There is some business I must attend to.

John stands up.

JOHN

Business? What about this saving the world thing that you want me to do?

TREVOR

I'll be back soon to explain your mission in more detail. But for now...

Trevor glances at the front door. A man, HERALD, 38, stands in the door. John glances at him. Herald looks exactly like John.

JOHN

(to Herald)

Jim? What are you doing here?

Herald enters the home. He walks up to Trevor. John stares at Herald in awe.

TREVOR

(to John)

John, I would like for you to meet Herald.

Herald puts out his hand. John remains still.

TREVOR (CONT'D)

Herald will be staying with you while I am away. He will help you come to terms with your mission.

John brushes Herald's hand away.

JOHN

(to Trevor)

What the hell is going on here? This is my twin brother, Jim. He lives in England.

TREVOR

I know about him, but Herald is not your twin. At least... not biologically.

Herald remains silent. John walks up to Herald. He grabs his arms and shakes him.

JOHN
(to Herald)
Come on Jim! Tell him who you are!

HERALD
(to John)
My name is Herald. My mission is to help you on the farm while you are away.

JOHN
Away? Where am I going?

TREVOR
You will eventually be leaving here to complete your mission, but not right now.

Trevor's phone beeps again. He touches the phone. The beeping stops.

TREVOR (CONT'D)
Sorry, I have to run. Herald will stay and tend to the farm for you.

Trevor walks away.

JOHN
(to Trevor)
Hey wait!

Trevor leaves the house. His two associates get off the sofa and leave the house after him. Herald stands frozen in place. John gives Herald a dirty look. He rushes past him towards the front door.

EXT. FARMHOUSE - DAY

John rushes out of the farmhouse. Trevor and his two associates enter the tall dark building. John stares at the building. He

glances back into the house. Herald remains still. John glances back outside. The tall dark building is gone. John steps back.

JOHN
(to himself)
What the... where did it go?

John runs off the porch. A giant square impression is left in the grassy front yard. Dead grass lies within the impression. John walks over the dead grass. He looks up frantically at the morning sky. A crow flies high above his head. John gets dizzy. He passes out.

EXT. FARMHOUSE - LATER

John lies asleep on the ground. He awakens. He sits up while holding his head.

JOHN
(to himself)
What the hell happened?

The dog runs out of the house. He barks on the front porch. John stands up and brushes himself off. The dog continues to bark.

JOHN (CONT'D)
(to dog)
Yeah boy, it's just me. Quiet down.

The dog runs back inside the house. John staggers towards the house.

INT. LIVING ROOM - DUSK

John enters the home. He looks around. No one else is there.

JOHN
(to himself)
Good god, I was dreaming the whole thing.

John burps. He kicks an empty whiskey bottle on the ground.

JOHN (CONT'D)
(to himself)
I definitely got to lay off the hard
stuff.

John staggers towards the kitchen.

INT. KITCHEN - DUSK

John enters the kitchen. He sniffs the air.

JOHN
(to himself)
What is that smell?

John opens the refrigerator door. It contains two tomatoes and two beer bottles. He closes the door. John sniffs the air and follows the scent towards the oven. He opens the oven door. A tray of lasagna sits on the oven rack.

HERALD (O.C.)
(to John)
Hungry?

John becomes startled. He slams his shin into the oven door.

JOHN
Ahh! Damn!

John slams the oven door shut. He turns around. Herald stands in the kitchen. John's eyes open wide.

HERALD
I hope you like the lasagna I cooked
for you.

John opens his mouth. No words come out.

HERALD (CONT'D)
Here, let me prepare your dish.

Herald walks over to the oven. John steps back fast out of the way. Herald opens the oven door and takes out the lasagna. He turns to John.

HERALD (CONT'D)

Please, have a seat.

John walks away.

INT. DINING ROOM - NIGHT

John sits at the dining room table. Herald brings out a plate of lasagna and puts it in front of John. He looks at it. Herald sits in the chair across the table from John. Herald stares at him. John slowly cuts a piece of lasagna and takes a bite.

HERALD

Is the food to your satisfaction?

John chews on his piece of lasagna. He nods.

JOHN

Mmm... It's actually not bad.

John swallows the food. He begins eating more. He glances over at Herald.

JOHN (CONT'D)

(to Herald)

So... Herald is it?

Herald nods.

JOHN (CONT'D)

Look I appreciate you helping me, but it is not necessary.

Herald remains silent.

JOHN (CONT'D)

What I'm trying to say is, I like to do things for myself. Which means I like to cook my own meals and tend to my own crops.

Herald remains silent.

JOHN (CONT'D)

I'm sure you understand.

HERALD

Of course. I understand all of your attributes and thought processes.

JOHN

Right... good. So then you'll understand it when I say that I don't need your help.

HERALD

Yes I understand.

JOHN

Good.

HERALD

But I cannot comply.

JOHN

Excuse me?

HERALD

My job is to help you with your daily tasks on the farm and around the house.

John sighs. He gets up from the table and walks away.

EXT. FARMHOUSE - NIGHT

John steps outside on his front porch. He lights up a cigarette and puts it in his mouth. Herald steps outside. He takes the lit cigarette out of John's mouth and smothers it with his hand.

JOHN

Hey, what do you think you're doing?

HERALD

You need to be in perfect health to complete your mission. I am instructed to make sure of that.

John sighs. He walks off the porch. Herald follows him.

EXT. LONG DIRT DRIVEWAY - NIGHT - WALKING

John walks down his gravel driveway. Herald walks right up beside him. John glances over.

JOHN

Oh geez... What are you my shadow too?

HERALD

I need to make sure you are safe out here.

John glances at Herald.

JOHN

You really are dedicated to your job, aren't you?

HERALD

I must do what I am told.

John chuckles.

JOHN

And what happens if you don't? Is your alien boss going to fire you?

HERALD

I have to do what I am told. It is part of my programming.

EXT. LONG DIRT DRIVEWAY - NIGHT

John stops walking. Herald stops. John looks closely at Herald. He touches Herald's face with his finger. John steps back. Herald keeps a straight face.

JOHN

Are you some kind of... robot?

HERALD

I believe on Earth the term is
android.

JOHN
You're an android?

HERALD
Yes.

JOHN
And you've been programmed to help me
and do whatever I say?

HERALD
Within the limits of my capabilities.

John thinks for a moment.

JOHN
Tell me about the world you came from.
What are the people like?

HERALD
I don't know.

JOHN
What do you mean you don't know?

HERALD
I have only been programmed with
knowledge about you.

JOHN
I don't understand. What did you do
before me?

HERALD
Nothing. I was made just to serve you.

John remains silent.

HERALD (CONT'D)
And once your mission is complete, I
shall be destroyed.

John looks away. He sits down on the gravel driveway. Herald kneels down next to him.

HERALD (CONT'D)
Are you feeling ill?

JOHN
No! I'm just...

John looks at Herald.

JOHN (CONT'D)
Ahh hell... I don't know how I feel.

John stands up and walks back towards the farmhouse.

JOHN (CONT'D)
Good night!

Herald follows him.

EXT. FARMHOUSE - DAWN

The sun shines over the cropland and the farmhouse.

INT. BEDROOM - DAWN

John is asleep on the bed. Herald walks into the room. He holds a basket full of eggs.

HERALD
(shouts)
Wake up John. Time to go to town and
sell your eggs.

John tosses and turns in bed. The dog runs into the room. It barks.

HERALD (CONT'D)
Come on. You don't want to miss the
morning sales.

JOHN
(shouts)

All right!

John throws a pillow at the dog. It stops barking. John rubs his eyes.

JOHN (CONT'D)

(sluggish)

What time is it?

HERALD

It is 6 A.M.

John sits up in bed. He looks at the eggs.

JOHN

What are you doing with my eggs?

HERALD

I have gathered the eggs you previously collected. I will place them in your car for you now.

Herald turns and walks away with the eggs. John lies back down on the bed. He stuffs a pillow over his face and screams into it.

EXT. FARMHOUSE - DAY

Herald walks out of the farmhouse with the basket of eggs. He approaches a red rusty pickup truck and puts the basket in the back. John comes out of the house with his coat on. Herald opens the passenger side door and stands next to it. John stops.

JOHN

What are you doing?

HERALD

Helping you with your door.

John shakes his head.

JOHN

No, No, I am driving. You sit in the passenger side.

HERALD

I cannot do that.

John walks up to Herald.

JOHN

I thought you were supposed to do what I say?

HERALD

Yes, but only within the limits of my capabilities.

JOHN

So what? You're not capable of sitting in the passenger seat?

HERALD

I mustn't risk you getting injured through faulty driving due to human error. My driving is flawless and will keep you safe.

John kicks the rocks on the ground and looks away. He glances back at Herald.

JOHN

What happens if another driver slams into us? You can't protect me from them?

HERALD

I am trained to respond quickly to all forms of emergencies.

John remains silent.

HERALD (CONT'D)

Please get into the car.

John sighs. He angrily gets inside the car. Herald closes the door after him. Herald walks around to the driver's side and enters the car. The red pickup starts up and drives away.

EXT. CITY OF SYDNEY - DAY

Riots consume the city streets. Looters steal electronic devices and jewelry from various shops. They get in their cars and drive away. Police cars chase the looters around the city.

I/E. RED PICKUP TRUCK - DAY

The red pickup truck drives down the city streets. Herald keeps his eyes focused on the road in front of him. John looks out his window. He sees a homeless man getting beaten by a gang of thugs. John shakes his head. The truck continues to drive.

EXT. DAIRY SHOP - DAY

The red pickup truck pulls into the back of a dairy shop. John and Herald get out of the truck. They walk to the back of the truck. They both reach for the basket of eggs.

JOHN
(to Herald)
Hey, I've got it!

John pulls the basket away.

HERALD
I am just trying to assist you.

JOHN
Yes... I appreciate your help, but
there are some things I'd like to do
on my own, and this is one of them.

Herald remains silent.

JOHN (CONT'D)

You wait here. It shouldn't take me longer than five minutes to sell these eggs.

Herald nods. John walks away with the basket of eggs. He enters the back door of the dairy shop. Herald remains standing next to the red truck. He does not move.

A, HOMELESS MAN, 65, runs around the corner of the dairy shop towards the back area near the red truck. A, GANG MEMBER, 18, chases him from behind. The gang member tackles the homeless man onto a pile of trash in back of the store.

GANG MEMBER
(to Homeless Man)
I'm tired of you bums hanging around my turf. Now you are going to pay!

Homeless man screams. The gang member takes out a knife. John walks out of the back door. He counts the money in his hand and puts it in his back pocket. Herald walks closer to John.

GANG MEMBER (CONT'D)
(to Homeless Man)
Give me one reason why I shouldn't slice you?

The homeless man breathes heavily. John turns and sees the gang member on top of the homeless man. The gang member holds a knife to the homeless man's throat. Herald approaches John.

JOHN
(to Herald)
What the hell is going on?

HERALD
These two arrived while you were in the store

JOHN
We got to do something!

HERALD
Negative sir. We mustn't interfere for safety reasons.

John remains silent. He looks apprehensively at the gang member.
The gang member smiles at the homeless man.

GANG MEMBER
(to Homeless Man)
Say good night sweetie...

HOMELESS MAN
(shouts)
No!

As he lifts the knife to slit the homeless man's throat, John runs towards them and kicks the knife out of the gang member's hand.

JOHN
(shouts)
Hey!

Three more gang members come running around the corner with knives and machetes. Herald steps in and disarms the gang members, throwing them around one at a time. The four jump up and run away, but not before one of them turns around to say one last thing.

GANG MEMBER
We'll kill you bastards!

John and Herald walk over to the homeless man and help pick him up off the ground.

JOHN
(to Homeless Man)
You better come with us. We can give you a place to stay if you're willing to come work on our farm - that way, you can stay safe.

HOMELESS MAN
I'll take you up on your offer.
Thanks, by the way - my name is Josef.

JOHN

I'm John, and this super strong individual is my twin brother, Herald. Let's get out of here before those scumbags return.

EXT. FARMHOUSE - DAY

The red pickup truck returns to the farmhouse.

INT. LIVING ROOM - DAY

John enters the house. Herald follows him in. John sits down on his couch. He sighs. Herald sits down on the sofa. John closes his eyes.

HERALD

John...

John opens his eyes. He looks at Herald.

JOHN

What is it now?

HERALD

I have a question.

JOHN

A robot with a question. Can't wait.

HERALD

That act of violence we witnessed earlier, is that a normal occurrence in Sydney?

JOHN

Nah... this was one of the better days.

HERALD

I don't understand.

John sits up.

JOHN

For Christ sakes, yes! The city has violence like that all the time. It has turned into one big shit hole.

HERALD

I don't remember seeing any animals defecating.

John stares at Herald.

JOHN

I guess your alien leaders didn't program sarcasm into your language ability.

HERALD

Negative.

John nods.

JOHN

Great.

John sits back in his chair. Herald stares at John.

JOHN (CONT'D)

Okay... you want to know about the world? What it's really like?

HERALD

The input would be most helpful.

JOHN

Fine. I'll tell you.

John sighs.

JOHN (CONT'D)

There has always been violence in this world. For thousands of years, countries have fought wars and killed each other's people.

Herald listens.

JOHN (CONT'D)

But there have been times when civilizations valued peace and love, even though others in the world did not.

HERALD

Is Australia one of them?

JOHN

I suppose so... yeah. We are pretty much a friendly people, but we still get involved in wars like any other country.

HERALD

I do not understand. Why would a friendly people fight wars?

JOHN

The world is just not a safe place. Sure there were times when there was mostly peace in the world, but those times are over. People are always angry now. They have forgotten how to love, how to share, and how to care about the life of another human being.

HERALD

Why did they forget?

JOHN

Hell... I don't know. I've been trying to figure that out for ages. All I do is stay clear of people and

mind my own business. That is how I've survived so long.

HERALD

Is that why you moved to this farmhouse?

JOHN

Basically, yes. I've always liked collecting eggs, but I also like being alone and away from people. That way there are no surprises.

Herald thinks to himself.

HERALD

I believe I understand this need to stay away from people. If they are dangerous, then staying away from them would reduce your chances of being harmed.

John nods.

JOHN

Something like that.

John stands up.

JOHN (CONT'D)

You want a beer?

HERALD

A beer?

JOHN

Unless... robots don't drink beer?

HERALD

The fluids of the drink are a fine lubricant for my internal components.

JOHN

Yeah mine too.

John laughs. He walks over to the kitchen.

INT. KITCHEN - DAY

John opens up the refrigerator and grabs two bottles of beer. He closes the refrigerator door.

INT. LIVING ROOM - DAY

John walks back into the room. He hands a bottle of beer to Herald. John sits back down with his bottle of beer. Herald stares at John's bottle of beer. John notices.

JOHN

Oh come on. You aren't going to give me a hard time about drinking beer, are you?

Herald looks at his own beer.

HERALD

Negative. Although the substance is temporarily paralyzing, I detect no long term side effects that could jeopardize your mission.

John sighs.

JOHN

Thank god.

John cracks open his beer and begins drinking. Herald rips the cap off his beer bottle. He takes a sip of the beer.

JOHN (CONT'D)

What do you think?

Herald tastes the beer.

HERALD

A very sparkling texture, although a human with taste buds might not like the taste.

John swigs his beer. He wipes his mouth

JOHN

Well that's one of the interesting things about beer. We humans don't drink it for the taste. We drink it for the effect.

HERALD

Is that the effect of temporary relief from stress and anxiety?

John chuckles.

JOHN

Well I suppose that is one way to put it.

Herald takes a big swig of beer.

HERALD

I can see why you have taken such a keen interest in drinking beer.

JOHN

It's one of my many talents.

John laughs. He swigs his beer. Herald raises his beer bottle and swigs it down. John smiles.

EXT. FARMHOUSE - DAY

The sun shines down on the farmhouse.

SUPER: One Week Later

EXT. CROPLAND - DAY

Herald waters plants on the cropland.

INT. BEDROOM - DAY

John sleeps silently on the bed. The bedsheets are neatly tucked over him. The alarm clock lies on the end table next to his bed. The alarm clock rings. John wakes up. He turns off the alarm clock. John sits up and gets off the bed. He stretches his body.

INT. KITCHEN - DAY

John enters. He opens the refrigerator door. Fruits and vegetables consume the shelves of the refrigerator. John grabs an apple. He closes the door. Trevor stands in front of John.

TREVOR

Hello John.

John jumps backward. He catches his breath.

JOHN

Where the heck did you come from?

TREVOR

Herald let me in. I've been waiting in the living room for you.

John looks out the back window of the kitchen. He sees Herald watering the crops.

TREVOR (CONT'D)

I can see Herald has been doing his job well.

John turns back to Trevor.

JOHN

Of course he is. He's a freaking robot!

Trevor smiles.

JOHN (CONT'D)

Why didn't you tell me that before you left?

TREVOR

I only told you what you needed to know.

JOHN

You didn't tell me everything...

Trevor nods.

TREVOR

You're right. That's why I am here now... to tell you everything.

JOHN

Okay, go for it.

INT. LIVING ROOM - DAY

John and Trevor sit down on the sofa.

TREVOR

I come from a special race of beings called "The Caretakers of the Universe."

JOHN

The what?

TREVOR

Our sole purpose is to make sure order and kindness are restored on Earth. This means we have to punish those who are disorderly and destructive.

JOHN

So what are you going to do? Blow everyone up with laser beams?

John laughs.

TREVOR

No... we won't use laser beams.

John stops smiling.

TREVOR (CONT'D)

We will destroy the entire Earth by causing the liquid hot magma in the core to erupt. Then after all life has been destroyed, we will simply repopulate the planet once again.

JOHN

You are going to kill everyone because of a few million rotten people? Why not just put them in prison?

Trevor nods.

TREVOR

Actually, we are interested in this idea of incarceration. We have been studying it on Earth for quite some time and we have now built a prison of our own on another planet.

JOHN

Well great...

Trevor puts his hand on John's shoulder.

TREVOR

The only thing is we need someone from Earth to help us with the sentences.

JOHN

I'm sure you can find plenty of judges here who will help you out.

TREVOR

I've already found one... you.

JOHN

Me? I ain't no judge. I'm just a young country boy with a bad attitude.

TREVOR

You're also a very honest and sincere individual with a pure soul. We need

someone like that to help decide on the sentences of the offenders.

John shakes his head.

JOHN
I don't know.

Trevor's pager rings from his belt buckle. Trevor looks at the screen on his pager. John glances at him.

JOHN (CONT'D)
What is it?

TREVOR
There is a situation we must take care of at once.

Trevor stands up.

TREVOR (CONT'D)
So what do you say? Do you want to join up with us?

John remains silent. He looks around his living room. He takes a deep breath and nods.

JOHN
Okay... I'll do it.

TREVOR
Excellent. Come with me.

Trevor turns. He walks towards the front door. John follows him.

JOHN
Where are we going?

TREVOR
On your first mission.

JOHN
What about Herald?

TREVOR

He'll stay to take care of your
duties.

EXT. FARMHOUSE - DAY

Trevor walks out of the house. John follows him. The tall dark building sits within inches of the front porch. John stops. He stares at the building. Trevor approaches the main door of the building. He glances back at John.

TREVOR
(to John)
Are you coming?

John looks all the way up the building. He gulps. John walks forward. Trevor walks into the building. John hesitantly walks through the door of the building.

FADE TO:

EXT. DESERTED ROAD - DAY

A pickup truck speeds down the road.

INT. PICKUP TRUCK - MOVING

A man, DOUG, 52, drives behind the wheel. He jugs a bottle of cheap whiskey. He sighs and reveals missing teeth in his mouth. Two men next to him, BILLY BOB, 45, and CHAD, 50, drink their own bottles of whiskey. A dark-tanned blonde woman, LUCY, 35, sits next to the door on the other end. She has a lit cigarette in her hand. She smokes it.

BILLY BOB
(to Lucy)
Hey baby, you want to suck on this
whiskey?

Lucy blows smoke in Billy Bob's face.

LUCY
I wouldn't suck anything of yours.

The three men laugh.

EXT. SERVICE STATION - DAY

The pickup truck pulls into a service station. The three men and Lucy get out of the truck.

INT. SERVICE STATION - DAY

The female cashier, BONNIE, 20, sits on a stool behind the counter. She rests her head down on the counter. The three men and Lucy walk into the service station. They look at the cashier.

CHAD
(whispers)
Hey, she's asleep!

BILLY BOB
(whispers)
Good, let's steal some shit.

DOUG
(whispers)
I'd like to steal her shit.

They all silently laugh as they scatter around the store. Chad walks over to the hot dog heater. He takes a few hot dogs off the rotating rack and eats them. Billy Bob fills up an extra large slurpee cup. He sips the straw.

Doug walks up to the front counter with a beer bottle in his hand. He smiles at the cashier, Bonnie. She lifts her head up. Doug puts the beer bottle on the counter. Bonnie yawns.

BONNIE
(to Doug)
Is this everything?

DOUG
Oh no, I got plenty more to show you.

Doug laughs. Bonnie gives Doug a dirty look. Doug leans forward onto the counter.

DOUG (CONT'D)

Say, what's a pretty thing like you
doing working in a shit hole like
this?

Bonnie remains silent. Billy Bob and Chad walk over to the
counter.

DOUG (CONT'D)

You should come party with us.

Billy Bob and Chad laugh. Bonnie looks at them.

BONNIE

I'd rather party with my vibrator.

The men all laugh.

DOUG

Well... I guess we'll have to bring
the party to you then.

Doug pulls out a pistol. He points it at Bonnie.

DOUG (CONT'D)

Give us all the money in the cash
register. Now!

Bonnie remains silent. She presses the red alarm button behind
the counter. The alarm siren goes off.

DOUG (CONT'D)

Shit!

Doug slaps Bonnie across the face. She cries. Lucy approaches
the counter and laughs.

EXT. SERVICE STATION - DAY

The tall dark building appears across the street. The main door
opens. Trevor and John walk out.

JOHN

Where the hell are we?

TREVOR

We are still on Earth.

John gives Trevor a dirty look.

JOHN

No shit.

John looks across the street at the front window of the service station. He sees Doug holding Bonnie's head down on the counter while he points his gun at her.

JOHN (CONT'D)

(to Trevor)

Look! A robbery!

John points to the station.

JOHN (CONT'D)

We have to stop them!

John steps forward. Trevor grabs his arm.

TREVOR

Stop!

John stops. He pulls his arm away.

JOHN

What do you mean stop? I thought I was supposed to help you deal with criminals?

TREVOR

Your mission is to help me sentence criminals, not stop their crimes. Besides, the Caretakers Rule of Law forbids us from interfering.

John looks at the station again.

JOHN

So what are we supposed to do?

TREVOR

This...

Trevor raises his hand in the air. Gerald and Bruce come out of the tall dark building. They walk fast across the street towards the station.

The three men and Lucy leave the service station. They each have wads of cash in their hands. They laugh and grin all the way back to their truck. Doug opens the driver's side door.

BRUCE (O.C.)
(to Doug)
Stop!

Doug turns around. Bruce and Gerald stand in front of Doug with their arms crossed. Doug grins. Billy Bob, Chad and Lucy walk around to the driver's side of the truck.

DOUG
What did you say?

Bruce and Gerald remain silent. Doug takes out his pistol. He chuckles.

DOUG (CONT'D)
I believe you said stop.

Doug points his pistol at Bruce.

DOUG (CONT'D)
And what happens if I don't stop?

Bruce and Gerald remain silent.

LUCY
(to Doug)
Just shoot 'em honey!

Doug shakes his head. He pulls the trigger of his gun. Nothing happens. He tries pulling again. The gun does not work.

DOUG
Damn this thing!

Doug throws it on the ground. Bruce and Gerald pull out two oddly shaped pistols. They shoot an invisible ray at the group of robbers. They all shake profusely and then drop to the ground.

John and Trevor continue to watch the incident. John glances over at Trevor.

JOHN
(to Trevor)
Are they dead?

Trevor shakes his head.

TREVOR
No. They are just tranquilized.

JOHN
Tranquilized?

TREVOR
That is our way of capturing
criminals so they can face sentencing
on our planet.

John remains silent. He looks back over at the robbers. Bruce lifts Billy Bob and Lucy over his shoulders. Gerald lifts Doug and Chad over his shoulders. They both walk back towards the tall dark building. John stares as the two men carry the bodies past them. Gerald and Bruce enter the building with the bodies.

TREVOR (CONT'D)
Come on. Let's go back.

Trevor walks back into the tall dark building. John follows him. The building disappears.

EXT. OUTER SPACE

Distant stars consume the background of space. A totally black object floats by.

INT. TALL DARK BUILDING - OUTER SPACE

LED-style lights brighten the glass hallways of the 'ship.'
Trevor and John walk down the hallway. John looks at outer space
through the glass. They stop.

TREVOR

What is it?

JOHN

(staring at space)

I've always dreamed about going to
outer space. I just can't believe I'm
actually here.

TREVOR

Dreams do come true John... it all
depends what you are willing to do to
make them happen.

John looks at Trevor.

TREVOR (CONT'D)

Come... This way.

Trevor turns and starts walking. John follows him.

INT. JAIL HALL - OUTER SPACE

A sliding glass door opens. Trevor and John walk through. 500
Earthly inmates fill the wide hall. John looks at the inmates.

JOHN

Who are all these people?

TREVOR

They are criminals from Earth. They
are the ones you will be sentencing
when we get back to my planet.

JOHN

Before I sentence anyone, I need to
see the prison-planet you mentioned.

TREVOR

Of course... that is where we are
going now.

John remains silent. Doug and Lucy walk out of the crowd of
inmates. They see John and Trevor.

DOUG
(to Lucy)
I think I saw that guy at the station.

Doug runs towards John. Doug slams into an invisible force field
and falls to the ground. Trevor looks at Doug.

TREVOR
(to Doug)
You mustn't try anything foolish, my
friend. This man is going to be your
judge.

Doug stands up. He rushes back towards the inmates. Trevor turns
to John.

TREVOR (CONT'D)
(to John)
Come... I'll show you to your
quarters.

Trevor and John leave the jail hall.

INT. JOHN'S SHIP ROOM - OUTER SPACE

A sliding door opens. John and Trevor walk into the room. The
room's appearance looks just like the inside of John's
farmhouse. John freezes.

TREVOR
(smiling)
Look familiar?

John looks around the room.

JOHN
Are we back on Earth now?

Trevor chuckles.

TREVOR

No, we are still on the ship.

John remains silent. He looks at Trevor.

TREVOR (CONT'D)

We took the liberty of decorating your quarters to make you feel more at home. I hope they are satisfactory.

JOHN

Yeah, it should be fine.

TREVOR

Excellent. You go get some sleep and in a few hours, we shall arrive on Prion.

JOHN

Prion?

TREVOR

That is the name of the prison planet.

John nods. Trevor leaves the room. John walks into the kitchen of the room. He opens the refrigerator. The shelves are filled with apples. He smiles and closes the door.

EXT. PLANET PRION - OUTER SPACE

The spaceship flies toward the small green planet. A circle of light consumes the core of the planet. The ship flies toward the core.

EXT. PLANET PRION - DAY

Green sunlight shines through the atmosphere. The spaceship flies underneath the purple clouds of the alien sky. Fogginess consumes the terrain below. The ship flies toward a tall mountain that peaks above the fog.

EXT. MOUNTAIN PRISON - DAY

The ship flies below the fog. It lands on a flat surface near the foot of the mountain. The main door opens. The inmates walk out single file towards a cave opening in the mountain.

INT. MOUNTAIN PRISON ENTRANCE - DAY

Tall human-like guards in metallic suits hold circular rifles in their arms. The inmates walk past the guards through the narrow mountainous hallway. They come to the end of the hallway.

INT. MOUNTAINOUS ROOM - DAY

The inmates arrive in a large mountainous room with a giant glass dome in the middle. The top of the room has an opening. Green sunlight shines down onto the giant glass dome filled with croplands, huts and grassy fields.

The guards open up a secret wall in the glass dome. The inmates walk through the opening of the wall. Trevor and John enter the mountainous room. John watches the inmates enter the glass dome.

TREVOR

As you can see, the inmates are treated to a peaceful environment here. No bars, no violence... just the feeling of nature and self preservation.

John remains silent. Guards escort each inmate into their own hut.

JOHN

Aren't you worried about them attacking each other in the middle of the night?

TREVOR

Not at all. The doors to the huts are sealed throughout the night. Then when they wake up, we will be watching them.

John remains silent.

TREVOR (CONT'D)

Come...

JOHN

Where are we going?

TREVOR

To your first sentencing hearing. It is going to be a long night.

JOHN

Already? don't I need to study your laws first?

TREVOR

Like I explained before, you already possess the ability to pass down a fair judgment. So just go in there and do your best.

Trevor walks away. John follows him.

INT. SENTENCING ROOM - DAY

The rocky room resembles a traditional court room setting on Earth. The judge's bench lies in the middle of the room. A blue platform lies in front of the judge's bench.

John and Trevor enter the room from the backside. Trevor points to the judge's bench.

TREVOR

Take your seat.

John slowly walks over to the judge's bench and takes a seat on the leather chair. He faces the empty room. An inmate, STEVEN, 33, gets escorted into the room by a guard. Steven steps onto the blue platform. The guard walks away. Steven remains standing there. A large speaker-like object lowers from the ceiling.

PROSECUTOR (V.O.)

(loud speaker)

This inmate is guilty of raping three women and killing one of them. Pass your sentence now...

John's eyes bulge in awe. Steven weeps. John glances back at Trevor and shrugs. Trevor walks over to John.

JOHN
(to Trevor)
What am I supposed to do?

TREVOR
Deliver the sentence.

John looks over at Steven.

JOHN
Huh... life in prison...

STEVEN
(shouts)
No!

Steven's feet stick to the blue platform. He tries to move.

STEVEN (CONT'D)
(shouts)
I'm sorry! I didn't mean to do it!

PROSECUTOR (V.O.)
(loud speaker)
Inmate #3959 approved for life in prison. Sentence to be carried out immediately.

Gerald and Bruce enter the room. They walk over to Steven and pull him off the platform. He wiggles around and screams.

STEVEN
Get away from me.

Gerald holds Steven down on the ground. Bruce takes off Steven's pants. Gerald shocks Steven in the neck with a triangular stun gun. Steven becomes paralyzed. Bruce takes a laser knife out

of his pocket. He slices off Steven's penis with it. Blood squirts out everywhere. Steven screams loudly.

John jumps up off his chair. He rushes out the back door of the room. Trevor follows him.

INT. ROCKY HALLWAY - DAY

John walks fast down the hallway. Trevor rushes up next to him.

JOHN

(to Trevor; while walking)

I don't know what kind of court system you are running here, but I don't like it.

TREVOR

(while walking)

We were just carrying out the sentence you imposed.

John stops. He grabs Trevor by the shoulders.

JOHN

I sentenced him to life in prison. I never said to chop his dick off.

TREVOR

I'm afraid physical punishment is a prerequisite to sentencing.

JOHN

What?

TREVOR

Our rule of law states that any offender who gets sentenced to prison shall be punished in such a way that they can never commit the same crime again.

John shakes his head.

JOHN

I see... so by cutting off his penis
you are preventing him from raping
again?

TREVOR
Precisely.

JOHN
You are a sick person.

John tries to walk away. Trevor grabs his arm.

TREVOR
No John, these criminals are sick.
And the only way they can be
rehabilitated is to inflict a
traumatic experience upon them that
is worse than the one they gave their
victims.

JOHN
It is just wrong! I can't be a part
of this!

TREVOR
Come with me...

Trevor walks past John.

JOHN
Where are we going now? The penis
trophy room?

Trevor keeps walking. John rushes up to him.

INT. GLASS PRISON - DAY

The glass wall to the prison slides open. Trevor and John enter
through the wall. They step onto a grassy hill and stop. Inmates
cultivate the croplands in the field. They turn the soil with
spading forks. Others drop fertilizer pellets into the soil.

TREVOR

As you can see, we keep our inmates very productive.

JOHN

So you've turned your prisoners into farmers?

TREVOR

They are learning to grow their own food and depend on their own hard work for survival. Those who do not work hard do not eat. It is that simple.

John watches the inmates working.

JOHN

I think I'm starting to understand why you chose me.

John turns to Trevor.

JOHN (CONT'D)

I mean your whole basis for punishment is to turn your prisoners into self dependent farmers... Just like me.

Trevor remains silent.

JOHN (CONT'D)

The only difference is that I'm no criminal. I'm just an honest hard working man who tries to survive the best he can.

TREVOR

Of course you are. That is why I figured you of all people could appreciate the work we are doing here at this prison.

John remains silent. He looks at the prisoners again. Groups of prisoners help each other plant seeds and harvest crops. The main vegetable of the crops is circular and white. John steps closer to the vegetable. He pulls the vegetable off the plant.

JOHN
What the hell is this?

TREVOR
That is a vegetable we invented. It's
called a 'wallo.'

JOHN
A wallo?

TREVOR
Yes, it is one of the first vegetables
in this universe to contain proteins
instead of vitamins.

John looks strangely at the vegetable.

TREVOR (CONT'D)
Go on... try it.

John takes a bite of the wallo vegetable. White juice runs down
his chin.

TREVOR (CONT'D)
What do you think?

John nods.

JOHN
Not bad... how did you make this?

TREVOR
The same way we made the vegetables
on your planet.

John remains silent.

TREVOR (CONT'D)
Come...

John follows Trevor.

INT. ROCKY HALLWAY - DAY

John and Trevor walk together.

TREVOR

I hope you are more knowledgeable about your purpose now.

JOHN

Well... I can appreciate the farming aspect of their punishment. But I'm still not sure about the whole chopping off their penis thing.

TREVOR

We don't do that with everybody. Just the rapists.

JOHN

I'd hate to see what you do to crooked salesmen.

TREVOR

Yes... you probably would hate to see it.

Trevor smiles. John shakes his head.

EXT. MOUNTAIN PRISON - NIGHT

The fogginess clears away from the night sky. Three big moons reveal themselves. The mountain prison lights up with colorful lights throughout its surface.

INT. GLASS PRISON - NIGHT

The lights were out over the glass dome. The prisoners slept in their huts. A yellow light outside the dome kept the area dimly lit.

INT. HUT - NIGHT

An INMATE, 45, sleeps on a stack of hay. A gray gas substance enters through the small open window of the hut. The inmate wakes up.

INMATE
(to himself)
What the hell is that?

The inmate rushes to the window.

INMATE (CONT'D)
(shouts)
Help!

The inmate sniffs the gas. He passes out onto the floor.

SERIES OF SHOTS

- A) Inmates play cards in their huts. The gas knocks them out.
- B) Gas sprays from the top of the dome. It spreads everywhere.
- C) Inmates scream from their huts.
- D) The screams stop.

BACK TO:

EXT. MOUNTAINOUS ROOM - NIGHT

John rushes into the room. He runs up to the exterior of the glass dome. Trevor enters the room. John turns around.

JOHN
(to Trevor)
What are you doing to them?

TREVOR
Don't worry the gas will not harm them. It will just turn every violent memory they had into a pleasant memory.

JOHN

I don't understand. So your going to make them feel better about killing and raping?

TREVOR

No, no, no... if somebody has memories of killing someone, then it will change those memories into ones where they were loving someone.

JOHN

You mean fake memories?

TREVOR

Yes... something like that.

John turns to the glass dome. The gray gas completely fills the dome. Nothing can be seen from the outside.

JOHN

So what's the point of chopping the rapists' dicks off if you're just going to make them forget anyway?

TREVOR

Our punishments just ensure that any violent tendencies which may still be buried in their subconscious will never come out again.

Trevor walks up to John as he looks at the glass dome.

TREVOR (CONT'D)

The gas just helps them rehabilitate faster. When they wake up, they will have a completely positive attitude and will feel good about life for the first time in their lives.

John remains silent.

TREVOR (CONT'D)

I can see this day has been a lot for you to take in. You shall return to

Earth tomorrow for a break so you can
catch your breath.

John glances over at Trevor. He walks away.

EXT. FARMHOUSE - NIGHT (EARTH)

An owl flies over the farmhouse as the moonlight shines down
over it.

INT. LIVING ROOM - NIGHT

Herald vacuums the carpets. The room is completely clean. The
front door opens. John tiredly enters the room and closes the
door. Herald turns to John. He turns off the vacuum.

HERALD

John, welcome home. I prepared a nice
turkey dinner for you. It's in the
refrigerator.

JOHN

I guess you've been busy.

HERALD

Of course sir. I've taken care of all
your duties while you were away.

John looks around. He slides his finger across the end table.
He looks at his finger.

JOHN

You even dusted too.

HERALD

Certainly. Dust is unhealthy for any
proper living environment.

John sits down on the couch. He grabs the remote control and
presses the power button. The television turns on. The news
channel comes up.

NEWS REPORTER (V.O.)

(on television)
And the police are still looking for
a gang of robbers who tried to hold
up a service station outside of
Sydney.

ON TELEVISION

A MALE REPORTER, 39, walks past an abandoned truck next to the
service station. He approaches the clerk, Bonnie.

MALE REPORTER

(to camera)

We're talking with Bonnie who works
at the Walcott Service Station.

(to Bonnie)

Bonnie, what can you tell us about
what happened here yesterday?

BONNIE

(to Male Reporter)

Well I was inside the station alone
when all of a sudden these four rough
looking characters came in.

MALE REPORTER

Then what happened?

BONNIE

One of them approached the counter
and started coming onto me. When I
refused his advances, he demanded I
give him all the money in the
register.

MALE REPORTER

And did you?

BONNIE

I pushed the panic alarm instead.
Then he slapped me and forced a gun
to my head while his friends took the
money.

MALE REPORTER

Okay... now can you tell us what happened to them after that?

BONNIE

Well after they took the money, they left the station... and I saw two men approach them.

MALE REPORTER

What did these men look like?

BONNIE

They were white men with business suits.

MALE REPORTER

Okay... then what happened?

Bonnie remains silent. She shakes her head.

BONNIE

That's all I can remember.

Bonnie walks away. The reporter turns to the camera.

MALE REPORTER

(to camera)

Sounds like some very strange events... but the big question is, who were these two men? Are they with the government? Or... perhaps from some other organization? If you have any ideas, please call the tip line on the bottom of your screen.

BACK TO:

INT. LIVING ROOM - LATER

John turns the television off. He shakes his head.

JOHN

(to himself)

This world is in for a real wake up
call.

Herald walks into the room. He holds a deck of cards.

JOHN (CONT'D)
(to Herald)
What do you have there?

Herald pulls a table next to the couch.

HERALD
I thought we could play some rummy.

JOHN
Rummy?

John laughs.

JOHN (CONT'D)
I'm supposed to be saving the world
and you want to play rummy?

HERALD
Everyone needs a break period once in
a while. Besides, rummy will keep
your cognitive function strong.

John shakes his head. He smiles.

JOHN
I guess you would know.

HERALD
I am programmed to know.

Herald lays out the cards on the table.

EXT. FARMHOUSE - DAY

The tall dark building appears in front of the farmhouse.

INT. BEDROOM - DAY

John sleeps on his back. A person's shadow appears over John.

TREVOR (O.C.)
Did you sleep well?

John wakes up. Trevor stands next to the bed. John wipes his eyes.

JOHN
Jesus, I thought I'd get a day off.

TREVOR
Oh no... there are still many more criminals to catch. By the way, thank you for saving the homeless man, Josef. I won't forget this.

John yawns.

JOHN
So why do I have to come along? I thought my job was to sentence them.

TREVOR
That is the main part of the job. But you also have to catch them.

John looks at Trevor.

JOHN
Excuse me? You never said anything about catching anyone.

TREVOR
I thought I made it clear yesterday about what your duties would be.

John gets up off the bed.

JOHN
So did I. What about those two knuckleheads who caught those criminals yesterday?

TREVOR

Bruce and Gerald?

JOHN

Whatever you call them...

TREVOR

They are a crucial part of our mission and they will be assisting in the capture of these criminals... but they can't do it all alone.

John remains silent.

TREVOR (CONT'D)

There are just too many criminals to gather up, so we need you to go out on capture missions as well.

John slams his fist against the wall.

JOHN

That's just great!

TREVOR

Don't worry. It will be easy.

Trevor takes out a special gun. He hands it to John.

TREVOR (CONT'D)

Just shoot this at the criminals and carry them into the ship.

John looks at the gun.

JOHN

This looks like the gun they were using yesterday at the service station.

TREVOR

Yes. It is what you would call on Earth... a tranquilizer gun. It just renders the target unconscious for two hours.

John remains silent. He stares at the gun.

TREVOR (CONT'D)

Come. We have lots of work to do.

Trevor leaves the room. John shakes his head.

JOHN

(to himself)

I've got a bad feeling about this.

John follows Trevor.

EXT. CENTRAL PARK - DAY (NEW YORK CITY)

People jog down the walkways of the park. The tall building appears on a wide open field. John and Trevor exit the building. John looks at the people jogging by. He then glances over at the skyscrapers in the background.

JOHN

(to Trevor)

Holy shit! We're in New York City!

TREVOR

That is correct.

John turns to Trevor.

JOHN

What are we doing all the way in America?

TREVOR

Yesterday you were on another planet ten billion light years from Earth. Surely a foreign country isn't going to be a problem?

JOHN

No... I guess not. So what do we do now?

TREVOR

Catch criminals, of course. New York City happens to be one of the most dangerous cities in this world.

John glances at the tall building.

JOHN

What about the ship? Won't people notice it?

TREVOR

It is invisible to everyone else, just like it was when we were observing you on the farm.

John nods.

JOHN

Right... well I guess I'll go for a walk and look for trouble.

John walks.

TREVOR

(shouts)

One more thing.

John stops and turns. Trevor tosses John a remote control.

JOHN

What is this?

TREVOR

Once you neutralize a criminal with your gun, push the red button on that device and it will send the ship to you.

JOHN

Is this so I won't have to carry the bodies far?

TREVOR

Precisely.

JOHN
You're too kind.

John walks away. Trevor nods.

EXT. CENTRAL PARK - LATER

John casually walks down the walkway. An old woman walks alone nearby. Two young men sneak up and snatch her purse from behind. They run away. John sees them running. He runs after them.

JOHN
(shouts)
Stop!

John runs in front of the two men. He takes out his alien gun. They stop.

JOHN (CONT'D)
(to the men)
Don't you move.

The two men look at the gun.

YOUNG MAN #1
What the fuck is that thing?

JOHN
Justice!

John shoots the gun. The two young men convulse repeatedly. They unconsciously drop to the ground. John takes out his remote control. He pushes the red button. There is silence.

JOHN (CONT'D)
(to himself)
Damn, nothing happened.

John turns around. He bumps into the tall building.

JOHN (CONT'D)
(to himself)
Wow!

John looks at the remote.

JOHN (CONT'D)
(to himself)
This thing really works!

The front door of the building opens. John picks up the first young man. He carries him on his back and walks him into the building. John comes back out. He picks up the second young man and carries him into the building. The front door closes. The tall building disappears.

INT. TALL DARK BUILDING - DAY

The two young men lie unconscious in the hallway. John stands over them. Trevor approaches.

TREVOR
Very good, John.

JOHN
Thanks. It was definitely easier than I thought.

TREVOR
Well... some will be easier than others. The important thing is to be quick and not hesitate.

JOHN
I agree.

TREVOR
Are you ready for more?

JOHN
Sure.

John opens the door. He exits the building.

EXT. RIO DE JANEIRO - DAY (BRAZIL)

John comes out of the building. He steps onto sand.

JOHN
(to himself)
What the hell?

John looks around. The white sandy beach and aqua blue ocean waters surround him. John smiles.

JOHN (CONT'D)
(to himself)
Am I on vacation now?

A woman SCREAMS far away on the beach. John glances over. A BRAZILIAN MAN, 25, chases a young BRAZILIAN GIRL, 18, on the beach.

BRAZILIAN GIRL
(shouts; while running)
Help! Somebody!

The Brazilian man gets closer to the girl. He tackles her onto the sand. He gets on top of her. She struggles.

BRAZILIAN GIRL (CONT'D)
(shouts)
Get off me!

The Brazilian man tears her shirt off. John approaches. He kicks the Brazilian man off the girl. She stands up quickly and runs away. The Brazilian man stands up. He looks at John.

BRAZILIAN MAN
(to John)
You are going to pay for that!

The Brazilian man takes out a knife. He steps forward. John takes out his alien gun. The Brazilian man stops.

JOHN
(to Brazilian man)
No my friend... you are the one who
is going to pay.

John pulls the trigger. The Brazilian man falls to the ground. John pushes the red button on the remote control. He picks up the Brazilian man and carries him toward the tall building.

INT. TALL DARK BUILDING - DAY

John throws the Brazilian man onto the floor. Trevor smiles.

MONTAGE - CATCHING CRIMINALS

A) EXT. BANK - DAY (LOS ANGELES)

Bank robbers rush out of the bank. They get in their car and drive away quickly. The car crashes into the invisible tall building. The drivers stagger out of the car. John stands before them. He shoots the robbers with his alien gun. They collapse.

B) EXT. ALLEY - DAY (LONDON)

An old man strangles a prostitute in a dark alley. John whistles. The old man lets go of the prostitute. He turns around. John shoots the old man with his alien gun.

C) INT. TALL DARK BUILDING - DAY

A dozen unconscious bodies lie on the floor. John carries in another body. Gerald and Bruce carry in two more bodies after him. They place the bodies onto the floor. Trevor approaches John.

TREVOR

This is enough for now. Let's head
back to Prion.

John nods and sighs.

END MONTAGE

EXT. PLANET PRION - OUTER SPACE

The spaceship flies toward the small green planet.

JOHN (V.O.)

You are all here because you have
committed violent acts against
others on Earth.

INT. SENTENCING ROOM - DAY (PLANET PIRON)

John sits at the judge's bench. Twelve criminals stand in front of the bench. Gerald and Bruce watch from the side.

JOHN
(to criminals)
These have been acts of rape, murder,
theft and robbery.

The Brazilian Man, bank robbers and old man are among the criminals.

JOHN (CONT'D)
While some of these acts are worse
than others, they still degrade the
value of life for those who are honest
and hard working.

The criminals remain silent.

JOHN (CONT'D)
It is my belief that if you were ever
to be released again, you would all
simply go back to a life of crime and
continue to destroy our civilized
societies.

The criminals look down. John examines his files. He looks at the criminals.

JOHN (CONT'D)
I am ready to pass sentencing...

The criminals shake.

JOHN (CONT'D)
I sentence you all to a term of life
imprisonment on Planet Piron.

The Brazilian Man steps forward

BRAZILIAN MAN
(shouts)
No!

The Brazilian Man rushes toward John. Gerald shoots the Brazilian Man with a freeze gun. The Brazilian Man stops in place. A group of prison guards come in and carry the Brazilian Man away. John looks at the other criminals.

JOHN

I realize a life sentence might sound like a scary thing... but I assure you, your lives will still be very productive while you are on this planet.

John nods to Gerald and Bruce. They escort the criminals out of the room. John smiles.

EXT. FARMHOUSE - DAY (EARTH)

The tall building appears in front of the farmhouse. John and Trevor walk out of the building.

SUPERIMPOSE: One Week Later

TREVOR

(to John)

I'm very proud of the work you've done.

JOHN

Thank you Trevor... And you were right. It has gotten easier.

TREVOR

Good.

JOHN

I'll see you later.

John walks toward the front door of the farmhouse. He turns back. Trevor and the tall building are gone.

INT. LIVING ROOM - DAY

John enters the home. Herald is vacuuming the carpets. He sees John and turns the vacuum off.

HERALD

Hello John. Welcome home.

JOHN

Thanks Herald.

John puts down the alien gun and remote control on the end table. He searches his pockets and pulls out his smartphone.

JOHN (CONT'D)

(to himself)

I forgot I even brought that with me.

John puts the smartphone down next to the alien gun. He lies down on the sofa and yawns.

HERALD

Tired?

JOHN

I guess... traveling billions of light years within a day can get exhausting.

HERALD

I have been informed that you are making remarkable progress with your captures and sentences.

John smirks. He closes his eyes.

JOHN

Yeah I kind of enjoy being a judge. My father always did want me to go to law school.

The smartphone vibrates. Herald looks at the phone.

HERALD

John, someone is calling you.

John opens his eyes. He crawls over on the sofa towards the end table. He picks up his smartphone and looks at the screen.

JOHN

Oh... speak of the devil. It's my father.

John presses the accept button on the phone.

JOHN (CONT'D)

(into smartphone)
Hello?

WILLIAM (V.O.)

Son... it's your dad.

JOHN

(into smartphone)
I know... what's up?

WILLIAM (V.O.)

Son, I'm afraid I have some bad news.

JOHN

(into smartphone)
What is it?

WILLIAM (V.O.)

Your mother is in the hospital.

JOHN

(into smartphone)
Why? What happened?

WILLIAM (V.O.)

Apparently, two young thugs attacked her from behind and robbed her. It looks like they beat her up pretty bad.

JOHN

(into smartphone)
Is she going to be okay?

WILLIAM (V.O.)

... I think you should come to Sydney Hospital immediately.

JOHN
(into smartphone)
I'm on my way!

John ends the call. He looks at Herald.

JOHN (CONT'D)
(to Herald)
Listen Herald...

HERALD
Yes, I couldn't help but overhear the terrible news about your mother.

John remains silent.

HERALD (CONT'D)
You go on.

John nods. He runs toward the front door.

EXT. FARMHOUSE - DAY

John runs out of the house. The pickup truck is missing. John spins in circles looking for it.

JOHN
(to himself)
Where the hell is my truck!

HERALD (O.C.)
I had to get rid of the truck.

John turns. Herald stands in the doorway.

JOHN
You got rid of my truck? Why?

HERALD
It had over 200,000 miles on it. I felt it was a safety hazard.

JOHN

That's just great! Now how am I
supposed to get to the hospital?

Herald takes out the remote control. He presses the red button. The tall dark building appears behind John. He turns to the building.

JOHN (CONT'D)

(to himself)

Of course...

John enters the building. It disappears.

EXT. HOSPITAL - DUSK

The invisible building appears across the street from the hospital. John comes out of the building that no one else can see. The building disappears. John crosses the street towards the hospital.

INT. EMERGENCY ROOM - HOSPITAL - NIGHT

John enters the hospital. Nurses wheel bleeding patients on stretchers past him. John looks frantically in multiple directions.

WILLIAM (O.C.)

Johnny!

John glances to the side. John's father, WILLIAM, 65, stands up from his chair in the waiting area. John rushes over to William. He hugs him.

JOHN

(to William; while hugging)

Dad, how is mom doing?

William looks at John.

WILLIAM

Tough to say at this point. She's
still in surgery.

John gets teary eyes.

JOHN

Did the police find the two guys who did this?

WILLIAM

A witness reported that the men had tattoos of skulls on their necks.

JOHN

Skulls?

WILLIAM

Yeah... I just pray those two monsters will get what's coming to them real soon.

John remains silent. The chief surgeon, DR. HAROLD LAWSON, 65, walks into the waiting area. John and William turn to the doctor.

WILLIAM (CONT'D)

(to Dr. Lawson)

Doctor, is my wife okay now?

Dr. Lawson sighs.

DR. LAWSON

(to William)

Sir, we did everything we could. But, I'm afraid your wife didn't make it through surgery. I'm very sorry.

William turns away. He sheds a tear. John slams his fist against the wall. He puts a dent in it.

JOHN

(shouts)

Bastards! They will pay for this!

Dr. Lawson approaches John.

DR. LAWSON

(to John)

Sir, please try and remain calm.

John turns around.

JOHN

(to Dr. Lawson)

My mother just needlessly died by the hands of two thugs, and I'm supposed to calm down?

Dr. Lawson remains silent. John gets nose-to-nose with Dr. Lawson.

JOHN (CONT'D)

I'm done being calm!

John walks away. William chases after him down the hallway.

WILLIAM

(to John; while walking fast)

Son... son wait!

John stops. William approaches him.

JOHN

(to William)

I'm sorry about the scene I made back there...

William smiles through his tears.

WILLIAM

Don't apologize... if I were 30 years younger I would be punching the walls too.

JOHN

Aren't you angry about this? Mom was still young. She had plenty of life left in her.

WILLIAM

Yes she did, but she's with the Lord now. He'll take care of her. We just have to put our faith in him.

John shakes his head.

JOHN
I can't do that, dad. Those two men
have to pay!

John rushes away.

WILLIAM
(shouts)
Son! Just let it go!

John leaves the hospital.

EXT. HOSPITAL - NIGHT

John runs away from the hospital. He runs across the street into traffic. Moving cars get out of the way quickly to dodge him on the street. The cars crash into other cars. John enters the invisible tall building.

INT. TALL DARK BUILDING - NIGHT

John comes inside. Trevor stands before him.

TREVOR
John, you could have gotten hurt just
now.

JOHN
(shouts)
Who cares?

TREVOR
John, you must stay calm.

JOHN
I'll be calm when I find the two
animals that killed my mother.

Trevor remains silent. John steps close to Trevor.

JOHN (CONT'D)

You know who they are, don't you?

TREVOR
Of course.

JOHN
Tell me who they are.

Trevor turns away.

JOHN (CONT'D)
Tell me damn it! I want to catch them!

Trevor turns back to John.

TREVOR
It's best you stay out of this one.
I'll send Gerald and Bruce to handle
them.

John stomps the ground.

JOHN
(shouts)
No! I'll do it!

Trevor steps close to John.

TREVOR
You are in no condition to capture
anyone right now.

John cries. Trevor puts his hand on his shoulder.

TREVOR (CONT'D)
You should go home and get some rest.
I'll give you time to grieve.

Trevor takes out a remote control. He presses the button. The building shakes for a second.

TREVOR (CONT'D)
Go now.

John gets up. He exits the building.

EXT. FARMHOUSE - NIGHT

John leaves the building. The building disappears. He enters the farmhouse.

INT. LIVING ROOM - NIGHT

Herald is resting on the sofa. John enters the home. Herald wakes up.

HERALD

John, I'm sorry to hear about your mother.

JOHN

How did you... never mind.

John sits down on the couch. He sighs.

JOHN (CONT'D)

I'm fine.

HERALD

Well just to let you know, I added an additional 10 acres of cropland to your existing field. I also cooked, dusted and washed the dishes.

JOHN

You're a life saver.

HERALD

Oh and...

Herald pulls out a document folder.

HERALD (CONT'D)

This was left for you.

Herald hands the folder to John.

JOHN

What is this?

HERALD

The case files of all the most wanted criminals. Trevor thought you should study them.

JOHN

Great.

Herald gets up.

HERALD

Have a good night.

JOHN

Good night.

Herald walks away. John opens up the folder. He looks through the documents. Each page has a picture of a different wanted criminal. John comes to a page with a picture of a man, ZANDER, 35, with a skull tattoo on his neck. John stares at the picture.

JOHN (CONT'D)

(to himself)

A skull...

John turns to the next document. The man, DANIEL, 38, has a skull tattoo on his neck. John looks on the bottom of the document. It reads: "CURRENT STATUS: At Large." He looks next to it: "LAST KNOWN LOCATION: OAK DRIVE, SYDNEY." John throws the documents down. He runs over to the end table. He picks up his special alien gun and remote control.

JOHN (CONT'D)

(to himself)

Wait... I better not use this.

John puts the remote control down. He leaves the house.

EXT. FARMHOUSE - NIGHT

John runs towards the barn.

INT. BARN - NIGHT

John enters the barn. He walks over to a covered motorcycle and removes the cover. A shiny red Honda motorcycle is revealed. John hops onto the motorcycle.

JOHN
(to himself)
Let's hope Herald fixed this.

John starts the engine.

JOHN (CONT'D)
(to himself)
I guess so.

John rides out of the barn.

EXT. FARMHOUSE - NIGHT

John drives away from the farmhouse.

EXT. WAREHOUSE - NIGHT

A lit up warehouse sits on an abandoned street. The lights from the tall city buildings can be seen in the distance.

INT. WAREHOUSE - NIGHT

The giant warehouse contains boxes and bottles with the label "ice" on them. Two bald men, ZANDER, 35, and DANIEL, 38, with skull tattoos sit at a table. They examine a blue liquid under a microscope.

ZANDER
(to Daniel)
This should be our best work yet.

DANIEL
Our boss will be pleased once we set
our ice onto this world.

Zander and Daniel laugh.

EXT. WAREHOUSE - NIGHT

John pulls up to the house on his motorcycle. He parks it and steps off. He takes out his special gun.

INT. WAREHOUSE - NIGHT

John enters the warehouse. He sneaks behind a few stacked boxes and peaks forward. Zander and Daniel continue to study their drug. Daniel stands up.

DANIEL
(to Zander)
I'll be right back.

Zander nods. Daniel walks away. Zander looks through the microscope again. John silently steps out from behind the boxes. John walks toward Zander while pointing his gun at him. Zander glances to his side and sees John.

JOHN
Freeze!

Zander stares at John.

JOHN (CONT'D)
Stand up!

Zander stands up. Daniel walks back into the scene.

JOHN (CONT'D)
You two are under arrest for murder!
And where you're going, there won't
be any coming back!

John pulls the trigger to his alien gun. The invisible ray does nothing to Zander and Daniel. John looks at the gun. He changes the settings on it and shoots again. Still nothing happens.

ZANDER
That is a very interesting gun you
have there. Unfortunately, it will
not work on us.

John puts down the gun.

DANIEL

Your friend, Trevor, probably didn't mention to you that we are immune to any weapons from the Bleron Galaxy.

JOHN

I don't understand... who are you?

ZANDER

Let's just say we are opposed to the ways of Trevor and his Caretakers of the Universe.

DANIEL

We believe in death for all inferior creatures... like you.

Zander and Daniel begin walking towards John. He reaches behind his back and pulls out a 9mm pistol. Zander and Daniel stop. John smiles.

JOHN

Say hello to Mr. Smith and Wesson. Sometimes the old fashioned way is the best.

John shoots Daniel in the head. He falls to the ground. John points the gun at Zander. He shoots him in the chest. He falls to the ground. John slides the gun back in his pants. He walks away. Zander and Daniel stand up behind him. John turns around. They walk towards him. John takes out his pistol and shoots at them repeatedly. They keep walking closer to him. John runs out of bullets. He exits the warehouse. Zander and Daniel chase him.

EXT. WAREHOUSE - NIGHT

Zander and Daniel come out of the warehouse. John is not there.

ZANDER

Where did he go?

DANIEL

I'm not sure.

Zander and Daniel look in every direction. No one is in sight.

INT. TALL DARK BUILDING - NIGHT

John is out of breath. Herald approaches. John looks up at him.

HERALD

You should not have run off like that John. You still have more work to do for this mission.

JOHN

Yeah I know. I shouldn't have put myself in danger. It's just...

Herald nods.

HERALD

You wanted vengeance for your mother's death. I understand.

John turns to the door.

JOHN

Those two guys outside... who are they exactly?

HERALD

They are immortal beings from my galaxy.

JOHN

Immortal?

HERALD

Yes, they can withstand the effects of weapons from both of our worlds.

John sighs.

JOHN

What are they doing here? I thought I was only going to be dealing with human criminals.

HERALD

Criminals come from many different worlds.

JOHN

Is there any way to kill them?

HERALD

The only way to kill them is to burn them because... fire is life, fire is death... fire is everything.

JOHN

Fire... okay. Will you help me?

HERALD

Seeing how these two criminals are out to kill you, I must help you stop them in order to save your life. So yes, I will assist you.

JOHN

Great. What's the plan?

Herald smiles.

EXT. WAREHOUSE - NIGHT

Daniel stares in front of him. The wind blows his hair from the side. Daniel steps forward. Zander looks at him.

ZANDER

What is it?

DANIEL

I have a feeling that we are not alone here.

Daniel reaches his hand out. He feels nothing.

DANIEL (CONT'D)

Never mind.

Two shadowy figures walk towards them from the distance. Zander and Daniel turn their heads quickly. The shadowy figures walk underneath the street light. Two prostitutes, SHELLY, 22, and MICHELLE, 23, reveal themselves.

SHELLY

(to Zander; to Daniel)

Hey boys, you want to party?

Zander and Daniel look at each other. They smile.

ZANDER

(to Shelley)

Absolutely.

Zander steps forward and lifts Shelley onto his shoulders. She laughs. Daniel steps forward and lifts Michelle onto his shoulders. She smiles. They carry them back into the warehouse.

INT. WAREHOUSE - NIGHT

Zander and Daniel carry the two women into the warehouse. They throw them down on two sofas in the back.

INT. TALL DARK BUILDING - NIGHT

Herald hands a gas canister to John.

HERALD

This gas is very flammable, but very lethal to our friends out there.

John looks at the canister.

JOHN

What do I do?

HERALD

I have positioned our building inside the warehouse. The two inside are unaware of this.

Herald opens up a secret passage in the floor of the building.

HERALD (CONT'D)

This will lead you right into the air duct of the warehouse's ventilation system.

John stares at Herald.

HERALD (CONT'D)

All you have to do is crawl through the air ducts and release the gas into the combustion chamber of the system. The canister has been rigged with a 5 minute timer. So as soon as it is set, you have to get back here quickly. Understood?

JOHN

Got it.

HERALD

Good.

John grabs the gas canister and approaches the secret passage. He looks at Herald.

HERALD (CONT'D)

Good luck.

John sighs. He crawls down into the secret passage.

INT. AIR DUCT SYSTEM - WAREHOUSE - NIGHT

The narrow air ducts are barely wide enough to fit John's body. He crawls through the air ducts while rolling the gas canister in front of him.

INT. WAREHOUSE - NIGHT

Zander and Shelly make out on the sofa. They each take a swig of beer.

MICHELLE (O.C.)
(shouts)
Oh God! Oh God! Ahh!

Daniel and Michelle have sex on the other sofa. Daniel lies down naked. Michelle rides him. She moans profusely.

INT. AIR DUCT SYSTEM - WAREHOUSE - NIGHT

John continues to crawl through the air duct. He approaches a vent. He peaks through the vent.

CUT TO:

INT. WAREHOUSE - NIGHT

Zander lies naked on top of Shelly. He has sex with her.

SHELLEY
Oh yes. Do it harder!

Zander gets more aggressive. Shelly screams. Michelle continues to ride Daniel.

CUT TO:

INT. AIR DUCT SYSTEM - WAREHOUSE - NIGHT

John crawls past the vent. He comes to the combustion chamber. He opens the lid of the canister and positions it towards the direction of the chamber. He pushes the red button on the canister. The timer turns on. It counts down from five minutes. John crawls backwards.

INT. WAREHOUSE - NIGHT

Shelly and Zander sit naked next to each other. Shelly smokes a cigarette. Daniel and Michelle play cards while naked.

INT. AIR DUCT SYSTEM - WAREHOUSE - NIGHT

John crawls backwards and passes the vent. He crawls quickly. His right leg bangs against the side of the air duct. It creates a noise.

INT. WAREHOUSE - NIGHT

Daniel and Zander look at each other.

DANIEL
What was that?

Zander looks up at the exterior of the air ducts.

ZANDER
Sounded like it came from up there.

Daniel and Zander put their clothes on.

SHELLY
Hey wait, what about our money?

Daniel and Zander stare at the prostitutes.

MICHELLE
You owe us \$500!

Daniel and Zander walk away.

SHELLY
(shouts)
You assholes!

Shelly takes out a switch blade from her high heels. She stands up. Daniel and Zander turn around.

SHELLY (CONT'D)
Money... now!

Zander walks up to Shelly. He shakes his head. She stabs him with the knife. The blade breaks. Zander smiles. Shelly screams. Zander grabs Shelly's head and rips it off her body. Michelle screams. She runs away. Zander looks at Daniel.

ZANDER

Let's go.

Zander and Daniel rush towards the door to the stairway.

INT. TALL DARK BUILDING - NIGHT

John climbs up through the secret passage. Herald stands close by. John groans as he pushes himself up onto his feet.

JOHN

(sarcastic)

Thanks for the help!

HERALD

I was just observing the time on the bomb. There is one minute left.

John sighs.

JOHN

I must have been faster than I thought.

HERALD

We're not done yet.

JOHN

What now?

HERALD

We need to create a fire for the gas.

Herald throws John a pack of cigarettes and a lighter. Herald pushes the button on his remote control. The building shakes.

HERALD (CONT'D)

Quickly, go outside and throw a lit cigarette into the warehouse.

John rushes to the front door of the building.

INT. AIR DUCT SYSTEM - WAREHOUSE - NIGHT

The timer on the canister reaches zero. It releases gas into the combustion chamber.

EXT. WAREHOUSE - NIGHT

John steps out of the building. He quickly lights up a cigarette and takes a puff.

INT. STAIRWAY - WAREHOUSE - NIGHT

Zander and Daniel stop. Zander sniffs the air.

ZANDER
Do you smell that?

Daniel sniffs. His eyes bulge.

DANIEL
Gas! We have to get out of here!

Zander and Daniel leap down the core of the stairway. They fall six floors and land on their feet.

EXT. WAREHOUSE - NIGHT

John opens up the door to the warehouse. He throws the lit cigarette inside and closes the door. He runs away quickly.

INT. WAREHOUSE - NIGHT

Zander and Daniel rush out onto the bottom floor. They see the lit cigarette.

ZANDER/DANIEL
(shouts)
No!

EXT. WAREHOUSE - NIGHT

The warehouse EXPLODES. The ground rumbles. John falls onto the ground. Flames burst into the air. Debris falls onto the ground.

John keeps his head down. Gray smoke consumes the entire area.
John coughs.

JOHN
(to himself; on the ground)
My God!

The half destroyed warehouse continues to burn from the fire.
The gray smoke slightly clears away around John. He looks up.
Trevor stands before him. John stands up quickly.

JOHN (CONT'D)
(to Trevor)
Trevor... what are you doing here?

TREVOR
I should be asking you the same thing.

Trevor looks at the burning warehouse.

TREVOR (CONT'D)
I see you have been making yourself
busy.

John remains silent.

TREVOR (CONT'D)
Care to explain yourself?

John clears his throat.

JOHN
Well... I got a lead on those two
thugs that killed my mother... so I
thought I would go and take care of
them.

Trevor nods.

TREVOR
By killing them? You should have
known better.

JOHN
Now listen!

John steps closer to Trevor.

JOHN (CONT'D)

I didn't want to kill them. But apparently they weren't human, which is something you failed to tell me.

TREVOR

I also told you that Gerald and Bruce would handle it. Now you know why.

JOHN

Look... I had to be the one to do it. They killed my mother.

Trevor shakes his head.

TREVOR

You really disappoint me John.

JOHN

Why? They were two killers that got what they deserved. I realize I didn't officially sentence them first, but they weren't your average criminals.

Trevor remains silent.

JOHN (CONT'D)

Come on it's not like any innocent people got hurt.

TREVOR

Oh, but that's where you're wrong.

John stares at Trevor.

TREVOR (CONT'D)

Follow me.

Trevor walks away. John follows him. Trevor approaches a pink Cadillac parked on the side of the street. John walks up to the Cadillac.

TREVOR (CONT'D)
Do you know whose car this is?

JOHN
No... should I?

TREVOR
It belongs to a man named Big Bobby
and his girlfriend, Michelle.

John chuckles.

JOHN
Big Bobby? Okay... so, what?

TREVOR
Big Bobby and Michelle were inside
the warehouse during the explosion.

John stops smiling.

TREVOR (CONT'D)
They are dead, John.

John turns away. He shakes his head. The sounds of fire trucks and ambulances are heard. The sounds get louder. John and Trevor turn. Fire trucks turn onto the street in the distance.

TREVOR (CONT'D)
We better get back to the ship. We'll
talk more there.

Trevor walks away. He approaches an invisible door and steps into it. Trevor disappears. John follows him to the same spot. He steps through the invisible doorway. John disappears. The fire trucks arrive at the burning warehouse.

INT. TALL DARK BUILDING - NIGHT

John enters a room of darkness. Two shadowy figures come up behind John.

JOHN
Hello?

One shady figure shoots John with the alien tranquilizer gun.
John falls to the ground.

FADE TO:

INT. HOLDING CELL - NIGHT (PLANET PIRON)

John sits unconscious in a dark room. His head slumps forward.
The lights turn on in the room. John struggles to open his eyes.
He sits straight up. His eyes open.

Dozens of inmates sit on odd shaped chairs all throughout the
room. Their legs are shackled to their chairs. White walls
surround them. There is one door.

JOHN

Where am I?

The inmates remain silent. They all look angrily at John. One
inmate SPITS at John.

JOHN (CONT'D)

What the hell?

The door opens. Trevor enters the room. John glances over at
him.

JOHN (CONT'D)

(to Trevor)

Hey, where am I?

TREVOR

You are in what you would call... a
holding cell.

John looks anxiously around at the other inmates.

JOHN

A holding cell?

John looks down at the shackles on his feet.

JOHN (CONT'D)

Why am I in shackles?

Trevor glances around the room.

TREVOR

Everyone here is guilty of the crime of murder... And will pay for their actions.

JOHN

Murder... but... I didn't murder anybody.

Trevor remains silent.

JOHN (CONT'D)

If this is about the warehouse, it wasn't my fault!

Gerald and Bruce enter the room. Trevor nods to them. They nod back. Gerald and Bruce walk up behind John. They grab underneath his arms and lift him out of the chair.

JOHN (CONT'D)

What are you doing?

Gerald and Bruce carry John out of the room. Trevor follows.

INT. ROCKY HALLWAY - NIGHT

Gerald and Bruce carry John down the dark rocky hallway. Soldiers holding alien guns stand all along the hallway.

INT. EXAMINATION ROOM - NIGHT

The small room contains a table and two chairs. The ceiling has two way glass. The door opens. Trevor enters. Gerald and Bruce carry John into the room. They place him down in the chair. They leave and close the door. Trevor stares at John. He stares back.

JOHN

I don't understand how I can be guilty of murder.

TREVOR

You haven't been found guilty... yet.

John shakes his head.

JOHN

I can't believe this. After everything I've done for you people, this is how you treat me?

TREVOR

Did you think helping us would excuse you from your own crimes?

JOHN

I just did what your robot Herald suggested! Remember him?

TREVOR

Herald never suggested anything. He was simply following your orders, which is what he was programmed to do.

John remains silent.

TREVOR (CONT'D)

It was you that asked him how to kill those beings and it was you that planted the gas canister in the building.

JOHN

Yes, but I was just trying to kill those two criminals. That's all!

TREVOR

Are you saying you didn't know there were innocent people inside?

JOHN

No...

FLASHBACK SCENE

INT. WAREHOUSE - NIGHT (PLANET EARTH)

Zander lies naked on top of Shelly. He has sex with her.

SHELLEY

Oh yes. Do it harder!

Zander gets more aggressive. Shelly screams. Michelle continues to ride Daniel.

BACK TO:

INT. EXAMINATION ROOM - NIGHT (PLANET PIRON)

John looks at Trevor.

JOHN

I did see a few girls in there initially... but I didn't see them when I threw in the lit cigarette. I figured the gas probably scared them away.

TREVOR

You assumed too much. One girl was killed by the hands of those criminals, while the other girl did escape. But she later came back with her pimp to look for them. That is when the explosion occurred.

John remains silent.

TREVOR (CONT'D)

Your careless judgment cost the lives of two innocent people.

John shakes his head. He gets teary eyed.

JOHN

I'm... sorry.

Trevor nods.

TREVOR

So am I.

John looks up at Trevor.

TREVOR (CONT'D)

I find you guilty of murder.

Trevor walks to the door. He opens it. Gerald and Bruce enter. They pick up John.

JOHN

(shouts)

No!

Gerald and Bruce carry John out of the room.

INT. SENTENCING ROOM - NIGHT

Gerald and Bruce carry John into the room. A new judge, MALCOLM, 50, sits at the judge's bench. They stand John on the blue platform. Gerald and Bruce walk away. John looks up at Malcolm. A large speaker-like object lowers from the ceiling.

PROSECUTOR (V.O.)

(loud speaker)

Inmate # 4150 stands before you now.

MALCOLM

Thank you.

Malcolm looks at his documents. Trevor enters the room.

MALCOLM (CONT'D)

What is the crime?

PROSECUTOR (V.O.)

(loud speaker)

Inmate # 4150 is guilty of murdering two innocent people and disobeying orders from the head council of Planet Prion. Pass your sentence now...

John shakes his head. He weeps. Malcolm looks at John.

MALCOLM

Normally for the crime of murder, you would receive a mandatory sentence of life imprisonment. But, I'm sure you already know that.

John nods.

MALCOLM (CONT'D)

However, I am weighing into account the generous work you have performed for our civilization. That is why I will not issue a life sentence.

John sighs.

MALCOLM (CONT'D)

I am sentencing you to a term of 15 years in prison on Planet Prion.

Gerald and Bruce walk over to John. They carry him away. John cries. Trevor looks down. He leaves the room.

INT. GLASS PRISON - NIGHT

The glass wall to the prison slides open. Gerald and Bruce carry John through the glass opening. They carry John through the crop field. Inmates cultivate the croplands around them. They turn the soil with spading forks. Others drop fertilizer pellets into the soil.

INT. HUT - NIGHT

The glass hut contains a glass bed with a cushion, glass table, glass chair and glass toilet. The glass door slides opens. Gerald and Bruce carry John into the hut. They throw him onto the bed. Gerald and Bruce leave. The glass door closes. John gets off the bed and runs up to the glass door. He bangs on it.

JOHN

Damn you! Let me out!

John turns and sinks to the ground. He cries.

TREVOR (O.S.)

John.

John glances over to the small window of the hut. Trevor stands outside. John rushes up to the window. He stares at Trevor.

JOHN

Do I have you to thank for not getting a life sentence?

TREVOR (O.S.)

I recommended to the judge that they consider the fine work you have done for us.

JOHN

Speaking of the judge, where'd you find him?

TREVOR (O.S.)

He has worked for us before. We use him occasionally when our full time judges are busy.

John nods.

JOHN

Well... I think he was fair enough. Of course, if it were me I would have considered the accidental circumstances of the crime.

TREVOR (O.S.)

Was it an accident that made you disobey my orders?

John sighs. He shakes his head.

JOHN

You just aren't going to let go of that, are you? My mother had just been murdered... come on!

John turns away.

TREVOR (O.S.)
You can't hide behind that excuse
forever.

John glances back at Trevor through the window.

JOHN
What do you mean?

TREVOR (O.S.)
Something else drove you to become
reckless and disobey orders.
Something, perhaps, buried deep
inside your subconscious.

JOHN
What are you now, the prison shrink?

Trevor stares at John. John looks away. He holds his head.

JOHN (CONT'D)
Okay, maybe you're right. Maybe there
was a reason. Perhaps a reason I don't
even understand myself.

TREVOR (O.S.)
Explain.

John sighs.

JOHN
For the longest time now, I've gotten
nightmares.

TREVOR (O.S.)
Nightmares about the job?

JOHN
No, these nightmares started long
before we ever met.

Trevor stares at John for a moment. Trevor nods.

TREVOR (O.S.)

This has to do with your ex-wife,
doesn't it?

John looks at Trevor.

JOHN

I get nightmares about the way I used
to treat her when I was drinking. I
think about all the times I almost
could have killed her... or somebody
else.

John slams his fist against the wall.

JOHN (CONT'D)

So when my mother was killed, it felt
like seeking vengeance was the only
way to put those inner demons from my
past to rest.

TREVOR (O.S.)

But they are still there, aren't
they?

JOHN

Yes. They are always there. I figure
I've just been lucky up until this
point. But now, it looks like my luck
has finally run out.

John wipes tears from his face. Trevor remains silent.

JOHN (CONT'D)

Perhaps this place is my destiny,
whether I'm a judge or a criminal
locked away for 15 years. This is
where I belong.

Trevor looks down.

TREVOR (O.S.)

I know you are a good man, John. Those
demons cannot blind that very truth
from me. That is why you are still

alive... and that is why you will be
free someday.

John looks at Trevor.

TREVOR (O.S.) (CONT'D)
I wish you the very best while you are
here.

John and Trevor look into each other's eyes. Trevor walks away.
John walks back to his bed. He buries his face in the pillow.

EXT. PLANET PRION - DAY

The purple clouds clear out over the sky. The green sunlight
shines down through the opening of the clouds.

EXT. MOUNTAIN PRISON - DAY

The green sunlight gets cast over the giant hole in the top of
the mountain prison.

EXT. MOUNTAINOUS ROOM - DAY

The green sunlight shines onto the glass dome. The glass changes
into a green tinted color.

INT. GLASS PRISON - DAY

Green sunlight from the top shines down onto the croplands. The
doors of all the huts slide open. Inmates come out of their huts.
They grab gardening tools and walk toward the croplands.

INT. HUT - DAY

John sleeps on the bed. He lies on his stomach. A big guard,
WILLIS, 45, steps into the hut. He kicks the bed.

WILLIS
(shouts)
Wake up!

John wakes up. He turns over on the bed.

JOHN
(sleepy)
What is it?

WILLIS
Time to get to work!

JOHN
Work?

Willis grabs John. He pulls him up from the bed and stands him upright.

WILLIS
Yeah! Work! New inmates have to spade
the new soil.

John yawns.

JOHN
Listen, I had a long day yesterday.
I'm really tired.

WILLIS
(shouts)
Silence!

Willis drags John away.

INT. GLASS PRISON - DAY

Willis drags John out of the hut. He throws him down into a patch of soil. Willis grabs a spading fork and throws it like a spear at him. The fork lands right next to John's head.

WILLIS
(shouts)
Let's go!

John stands up quickly. He grabs the spading fork and starts turning the soil with it. Willis walks away.

JOHN
(to himself)
Asshole.

John continues to loosen the soil with the spading fork. An inmate, Steven, walks up behind John.

STEVEN
(to John)
Hey you.

John continues to loosen the soil.

STEVEN (CONT'D)
(shouts)
Hey!

John stops working. He turns to Steven.

STEVEN (CONT'D)
(to John)
Recognize me?

John remains silent. He shakes his head. Steven steps closer to him.

STEVEN (CONT'D)
You gave me a life sentence,
remember?

John sighs. He looks away.

STEVEN (CONT'D)
I guess you're in the same boat now,
huh pal?

John goes back to spading the ground. Steven chuckles.

STEVEN (CONT'D)
This is my lucky day.

Steven takes out a knife. John stops spading the soil. He turns.

STEVEN (CONT'D)
Now you're going to die!

Steven waves the knife at John. John swings the spading fork and knocks the knife out of Steven's hand. His hand bleeds all over the ground.

STEVEN (CONT'D)
(shouts)
You bastard!

Willis runs toward them from the distance. He approaches Steven.

WILLIS
(shouts)
What the hell is going on here?

STEVEN
(to Willis)
This guy hit me!

Willis angrily looks at John.

JOHN
(to Willis)
He tried to slash me with a knife.

John points to the knife on the ground.

JOHN (CONT'D)
See!

Willis looks at the knife. He bends down and picks it up.

WILLIS
(to Steven)
Is this your knife?

STEVEN
(to Willis)
No... of course not.

Willis takes out a cylindrical gadget. He scans the fingerprints on the handle of the knife with the gadget. The screen on the gadget shows Steven's face. Willis looks at Steven.

WILLIS
You lied to me! This was your knife!

Steven shakes his head. Willis takes out a tranquilizer gun. He shoots Steven with it. Steven becomes unconscious. Willis picks Steven up and throws him over his shoulders. Willis looks at John.

WILLIS (CONT'D)

(to John)

All right, you back to work!

Willis walks away with Steven's unconscious body. John smiles and continues spading the ground. An elderly inmate, DENNIS, 75, approaches John from the hut next to his.

DENNIS

(to John)

I'm impressed.

John glances at Dennis while working.

JOHN

(to Dennis)

What do you mean?

DENNIS

I've never seen a new inmate be so brave before.

John chuckles.

JOHN

I've dealt with worse people than him in my lifetime.

DENNIS

I can believe it.

Dennis smiles. He looks at the soil.

DENNIS (CONT'D)

Listen, I know starting a garden can be tough during your first few months here. So...

Dennis pulls out a small bag of seeds.

DENNIS (CONT'D)

These should help you get your garden
looking good in no time.

Dennis hands the bag of seeds to John.

JOHN

Thanks.

John opens up the bag. He looks at the white seeds.

JOHN (CONT'D)

What does it grow?

DENNIS

Just some rare vegetables called
wallos.

JOHN

Oh yeah, wallos. I remember having
one when I first came to this planet.

DENNIS

Really? I've been here for 30 years
and I don't think I've seen you around
before.

JOHN

Huh... I was actually working here as
a judge before I ended up here.

Dennis stops smiling. He turns away.

DENNIS

Good luck to you.

Dennis walks away. John shakes his head.

JOHN

(to himself)

Does everyone here hate me because I
am a judge?

John looks at the bag of seeds.

JOHN (CONT'D)

(to himself)

The hell with all these people. I can
make a life here for myself without
needing any of them. I've done it
before...

John plants the seeds into the ground and covers them with soil.
He grabs a water hose and sprinkles water onto the soil.

MONTAGE - GARDENING

A) INT. GLASS PRISON - DAY

The wallo plants sprout out of the soil.

B) INT. GLASS PRISON - CONTINUOUS

John digs up more soil. He plants more seeds.

C) INT. GLASS PRISON - CONTINUOUS

White wallo vegetables hang from the matured wallo plants. John
harvests the vegetables. He stacks them in a wheelbarrow and
wheels them over to the hut.

D) INT. HUT - DAY

John wheels in the wheelbarrow full of white vegetables. He
dumps them down onto a pile on the floor. John brushes the sweat
off his forehead. He picks up a wallo vegetable and sits down
on the bed. He bites into the wallo.

JOHN (CONT'D)

(to himself)

Mmm... Good.

END OF MONTAGE

DISSOLVE TO:

EXT. MOUNTAIN PRISON - NIGHT

A small cylindrical ship flies down from the dark purple sky. It lands near the mountain.

SUPERIMPOSE: 15 Years later

INT. ROCKY HALLWAY - NIGHT

Willis, now 60, marches down the hallway.

INT. MOUNTAINOUS ROOM - NIGHT

Willis enters the room. He approaches the door of the glass prison dome. He swipes his ID badge. The door opens. Willis walks through.

INT. HUT - NIGHT

A shadowy figure sleeps on a glass bed in the darkness of the hut. A light turns on outside and shines through the small window. The light reveals a gray head of hair on the bed. The person rolls over. It is John, now 53, asleep on the bed. He has a wrinkled face, gray hair and a long gray beard. The door to the hut opens. Willis enters.

WILLIS

(to John)

Inmate # 4150. Wake up.

John sits up on his bed.

WILLIS (CONT'D)

Today marks your 15th year of incarceration. I have been ordered to send you home. Would you please follow me?

John stares at Willis. He slowly gets up off his bed. He grabs a few wallo vegetables from his shelf.

WILLIS (CONT'D)

That won't be necessary. There will be plenty to eat on the ship ride back to Earth.

John remains silent. He places the wallo vegetables back down. Willis walks out of the hut. John follows him.

INT. GLASS PRISON - NIGHT

Willis walks through the crop fields. He approaches the exit door. John slowly walks through the fields. Inmates in their huts peak out their windows. They stick their thumbs out. John glances over and smiles. He raises his thumb.

JOHN
See you guys!

John continues walking. He leaves through the exit doorway.

INT. ROCKY HALLWAY - NIGHT

Willis walks down the hallway. John slowly follows him from behind. He glances at the guards standing post throughout the hallway. John keeps walking.

EXT. MOUNTAIN PRISON - NIGHT

Willis comes through the door. A brightly lit blue pathway leads all the way to the entrance of the cylindrical ship. Willis stands to the side. John walks out. Trevor, looking exactly the same, comes out of the ship. John stares at Trevor in the distance.

WILLIS
(to John)
You better get going.

John glances at Willis. He nods. John begins walking down the blue pathway toward the ship. John continues to stare at Trevor as he walks closer to him. John approaches Trevor.

TREVOR

(to John)
Hello John. It is good to see you.

John shakes his head.

JOHN
My god. You haven't aged a day.

Trevor smiles.

TREVOR
I assure you I have aged. I just don't
show it like other people.

JOHN
Lucky you.

John looks at the entrance to the ship.

JOHN (CONT'D)
Well, if you'll excuse me...

John starts walking toward the ship. Trevor grabs his arm.

TREVOR
Wait.

John turns. Trevor reaches for John's hand. He places a bag of seeds in it. John looks at the bag.

JOHN
You're giving me wallo seeds? Is this
a joke? I've been eating wallos for
the last 15 years thanks to you!

John shoves the bag back in Trevor's hand. John continues to walk into the ship. The door closes behind him. The ship starts up and flies away into the sky. Trevor walks away.

INT. CYLINDRICAL SHIP - NIGHT

John enters a small round room. A TIN ROBOT sits in the pilot's seat up front. John sits down on a small glass bed.

JOHN
(to himself)
Boy, I'll be happy when I never have
to see glass again.

John lies back on the bed. He sleeps.

EXT. PLANET PRION - NIGHT

The ship flies up through the purple atmosphere of the planet.

EXT. PLANET PIRON - OUTER SPACE

The ship flies away from the purple planet.

INT. CYLINDRICAL SHIP - NIGHT

John sleeps on the bed.

DREAM SEQUENCE

EXT. SYDNEY - DUSK

John, 25, tanned skin, drives a red Ferrari down the city square. He pulls next to a coffee shop. A girl, SARAH, 24, runs out of the coffee shop and hops into the red Ferrari. She leans forward and kisses John.

SARAH
(to John)
Hey baby, how was work today?

JOHN
It was okay. Kind of hot out there on
the farm, but nothing I couldn't
handle.

John chuckles. Sarah smiles. John pulls away with Sarah in the Ferrari.

EXT. HIGHWAY - NIGHT

The Ferrari drives down the dark road with its headlights on.

I/E. RED FERRARI - NIGHT

John drives the car. Sarah checks her makeup in the mirror. She kicks a bottle under her seat.

SARAH

What was that?

Sarah reaches down. She pulls out a whiskey bottle.

SARAH (CONT'D)

Jesus, this bottle is still in here?

John glances over.

JOHN

What do you mean?

SARAH

I mean we went out drinking three days ago.

I should have had my head examined for getting in the car with you that night while you were drinking this thing.

JOHN

No, I threw that bottle away.

Sarah looks at John.

SARAH

Then why is it still in here?

JOHN

Because that is a new bottle that I drank earlier this evening.

Sarah's eyes get wide. She pushes his arm.

SARAH

You mean you drank this whole thing before you picked me up?

John laughs.

JOHN
Relax honey.

Sarah groans.

SARAH
I told you that I didn't want you to
do that again!

John smiles. He leans over at Sarah to kiss her.

JOHN
I'm sorry babe. Let me make it up to
you.

Sarah tries to push him away.

SARAH
Would you pay attention to the road?

John sits back in his seat. He grins at Sarah. She looks at the windshield. A truck is coming toward them in the passing lane. Sarah screams. John looks at the windshield. He turns the wheel erratically.

EXT. HIGHWAY - NIGHT

The red Ferrari crashes through a road sign and into a tree. John and Sarah are bleeding and unconscious in the car.

TIN ROBOT (V.O.)
Sir... Sir...

BACK TO:

INT. CYLINDRICAL SHIP - DAY (PRESENT)

John sleeps on the bed. The tin robot shakes his shoulder.

TIN ROBOT
(to John)
Sir...

John wakes up. He sits up quickly in the bed. He wipes his eyes.

JOHN

Yes?

TIN ROBOT

We have arrived at your final destination.

John looks at the tin robot. He gets off his bed and runs out of the room. John rushes toward the exit of the ship. He stops in the doorway and sighs.

JOHN

(to himself)

Finally... I'm home!

John leaves.

EXT. SYDNEY STREETS - DAY

John walks out from the alleyway. The streets and sidewalks appear clean. People casually walk down the sidewalk nearby. There are couples holding hands and children dancing on the street corners. John walks down the sidewalk. He looks around in wonderment.

EXT. SYDNEY POLICE STATION - DAY

John walks by a big police station. There are two police cars in the parking lot. Two overweight police officers stand next to their cars conversing with each other. They each have a glazed donut in their hand. John continues walking away.

EXT. INTERSECTION - DAY

John walks up to the intersection. A taxi cab approaches from down the street. John waves his hand in the air. The taxi cab pulls up next to him. John gets inside the back of the taxi cab.

I/E. TAXI DAB - DAY

John sits down. The CAB DRIVER turns around from the front seat.

CAB DRIVER
(to John)
Where to?

JOHN
I need to get to Old Hickory Drive.
It's just outside of Sydney... I hope
it is within your range.

CAB DRIVER
No problem sir. I'll have you there
shortly.

JOHN
Great.

The taxi cab pulls away. John stares out of the window. He sees clean streets, friendly people, and remodeled buildings. The cab drives by the Sydney Homeless Shelter. It is a skyscraper 60 stories high. The cab keeps driving. It turns onto the highway.

EXT. FARMHOUSE - DAY

The taxi cab pulls up to the farmhouse. The house and land look exactly the same. John gets out of the cab. He stares at the farmhouse in awe. The cab driver rolls down the window.

CAB DRIVER
(to John)
That'll be \$350.

John glances back at the cab driver.

JOHN
\$350?

John searches his pockets. He shakes his head.

JOHN (CONT'D)
I'm sorry I...

HERALD (O.C.)
(shouts)
I've got it.

John turns. Herald comes out of the house. He looks the same. He approaches the taxi cab and hands the driver the cash. John stares at Herald.

HERALD (CONT'D)
(to cab driver)
Keep the change.

CAB DRIVER
(to Herald)
Thanks buddy.

The cab driver pulls out. He drives away down the driveway. John continues to stare. Herald turns to John.

HERALD
Hello John.

John gulps.

JOHN
... Hi.

HERALD
You'll be happy to know that I've tended to the crops while you were away.

JOHN
While I was away? I've been in prison for 15 years! Don't you know that?

HERALD
Yes, I was informed.

John turns away.

JOHN
God almighty. What has happened since I was away?

HERALD

Well sir. You'll be happy to know that
crime throughout the world has
reached an all time low.

John glances at Herald.

JOHN

What do you mean?

HERALD

The Caretakers of the Universe...
they were successful with their
mission. Crime is no longer a problem
on this planet.

John shakes his head.

JOHN

So... that son of a bitch actually
pulled it off.

John smiles.

JOHN (CONT'D)

Good.

HERALD

I'm sorry sir?

John puts his arm around Herald.

JOHN

Nevermind. I'm hungry.

HERALD

Great. I have some steak and eggs
already prepared for you.

JOHN

Steak and eggs! Oh baby!

John runs toward the house. Herald follows him.

INT. LIVING ROOM - DAY

John runs through the living room. It looks the same.

INT. KITCHEN - DAY

John sits at the kitchen table. A plate of steak and eggs lie in front of him. He begins eating. Herald approaches. He sits next to John.

JOHN
(while chewing)
This is great!

HERALD
I'm glad you like it.

JOHN
Geez... there's so much I want to do
now that I'm back.

John continues to eat.

JOHN (CONT'D)
The first thing I'm going to do is
call my father and brother. I bet
they'll die when they hear my voice.

HERALD
Your father passed away soon after
you were taken into prison.

John stops eating. He looks at Herald.

HERALD (CONT'D)
And your brother died in a plane crash
about three months ago.

John remains silent. He looks at his food and drops his fork.

JOHN
Well... I guess I was a fool to think
they'd still be alive.

John leaves the table.

INT. BATHROOM - DAY

John turns on the light. He stares at his old self in the mirror.

JOHN
(to himself)
I guess 15 years really did go by.

Herald approaches from behind.

HERALD
Are you okay, sir?

JOHN
I'm not sure.

HERALD
Shall I call the doctor?

John shakes his head.

JOHN
Actually... I think I'll do some
harvesting out back. Do we still have
edible crops?

HERALD
Of course sir. We have over 50 acres
of tomato plants, cucumbers and apple
trees. All ready for picking.

JOHN
Good. Let's go pick some apples. I
think I'm in the mood for some good
old fashioned Australian apple pie.
How about you?

HERALD
Sounds good sir.

John talks to Herald.

JOHN

Tomorrow we'll go into town, and I'll check on my inheritance. If there is enough money there, we'll purchase the abandoned factory and turn it into a homeless shelter. Then we'll build some space on the farm for abandoned and mistreated animals. I had 15 years to think, and I believe it made me a better person. Now let's open a bottle of my best wine and have a well-deserved drink.

HERALD

Sounds very good to me, sir.

He puts his arm around Herald. John and Herald walk away.

FADE TO BLACK.

THE END.