

Awaken
"The Beginning of the End."
by
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Awaken**"The Beginning of the End"****TEASER**

FADE IN:

LOS FELIZ, LOS ANGELES - SUBURBAN HOUSE - BEDROOM

We hear an alarm clock. A hand turns it off.

The hand belongs to -

CURT ROBBINS a white collar, middle management, attractive, but unexceptional man who carefully slips out of bed so he doesn't wake his wife MARY ROBBINS. The clock on the bedside table reads 5:00 A.M.

LOS FELIZ, LOS ANGELES - STREET

Curt, now in running attire, checks his watch - it is 5:10 A.M. He begins his morning run. We watch him as he turns from Los Feliz Boulevard onto Vermont and makes his way into Griffith Park.

GRIFFITH PARK

Curt running through the park. Even this early there are other joggers out.

LOS FELIZ, LOS ANGELES - STREET

Curt, now sweat drenched, puts on a burst to finish at his house. He looks at his watch and puts his fingers to his neck to check his pulse. It is 5:45 A.M. We hear the low, rhythmic sound of a heart beating under the ambient sounds of the morning.

Satisfied with his pulse and his recovery time he goes back into his house.

LOS FELIZ - HOUSE - BATHROOM

The shower is running. The water turns off and Curt pulls back the curtain.

He gets out of the shower and grabs a towel and looks in the mirror. His watch is next to the wash basin it says 6:01. He wipes the mirror clean of the steam and goes to shave himself, but there's no shaving cream left.

INT. BEDROOM

Curt is getting dressed. Mary wakes up.

MARY
What time is it?

Curt looks at his watch.

CURT
6:05.

Mary groans and gets out of bed. She pulls her dressing gown off the hook on the bedroom door. The hook crashes to the floor.

MARY
How many times have I asked you to fix that.

CURT
Seven times so far.

MARY
Just fix it.

Mary goes out of the room and starts calling for their kids.

MARY
William, Sarah time to get up!

Curt picks up the hook and puts it on the chest of drawers. A sharp edge catches his finger.

CURT
Ouch.

He sucks his bloody finger.

INT. CURT'S HOME OFFICE

He is doing one last check of a project he has been working on. On the Computer screen we see the title of the project.

'PREVENTION OF NUCLEAR PROLIFERATION IN EMERGENT
DICTATORSHIPS.'

As he presses the print key, we can hear his wife getting their children ready for school. The time on the computer screen is 7:00.

The printer jams.

CURT

Damn.

He drags out the jammed piece of paper, which rips in the process. It takes him a few moments to figure out how to open up the printer and retrieve the rest of the torn sheet. He closes the printer and presses print again. The printer whirs and beeps as it slowly re-boots and eventually starts printing. He hears his family getting ready for the day.

MARY

Sarah get the Milk please...William
did you finish your homework?

WILLIAM

I'm just finishing the last
question now.

Curt walks into the kitchen.

INT. KITCHEN

SARAH

Dad are you going to make it to my
game?

Sarah loses control of the jug of milk and it goes all over the table. It also goes over William's homework.

WILLIAM

You stupid cow!

MARY

Don't call your sister that.

(CONTINUED)

CONTINUED:

WILLIAM
She's ruined it.

SARAH
Well you shouldn't be doing your
homework at the kitchen table.

Mary has grabbed the book from the pool of milk as Curt runs to grab paper towels. Between the two of them they struggle to salvage their son's homework. It's hopeless

MARY
When's this due.

WILLIAM
Today.

SARAH
Of course.

CURT
Not helping Sarah.

WILLIAM
She's going to fail me.

MARY
No she's not. I'll talk to her. Go
get your school bags and don't
forget your packed lunches.

The kids go and get their bags, Mary gets a travel mug of coffee ready to go and also makes one for Curt. The kids come back to grab their lunches from the kitchen counter. They give Curt a hug, kiss and then head out to the car.

SARAH
Are you coming to my game?

CURT
I said I would.

Mary hands Curt his coffee and gives him a kiss.

MARY
Don't forget. It's at 5:30. You
missed her last three games.

CURT
I'll be there.

She gives him a look as she goes out the door.

(CONTINUED)

CONTINUED: (2)

MARY

For a man who has a photographic memory - you sure forget a lot of things.

CURT

I'll be there.

Curt watches them leave and then takes a sip of his coffee. The lid isn't on firmly enough and he pours it over himself. It's HOT. He runs to the kitchen sink and sprays himself with cold water.

CURT

Hot! Hot!

The sound of SCREECHING TIRES brings his attention away from his scalded chest. We see what happens next from Curt's POV.

Two black SUV's pull up outside blocking the driveway. Mary gets out of the car to yell at them. The SUV's doors burst open at once and 8 goons in black suits carrying automatic weapons storm toward his family's mini-van.

Grabbing Mary they throw her to the ground and one goon puts a gun to her head. Another two goons take either side of the van and pull open the doors to grab the kids. The remaining five goons are all running directly towards the house.

Curt drops the faucet and runs out the door straight into the five guys.

EXT. DRIVEWAY

He hits the four front guys like a bowling-ball. They scatter everywhere, which seems UNNATURAL, because Curt is not a big guy.

The fifth attacker is just missed by all the flying bodies as Curt stumbles through them. He has a clear shot on Curt and he takes it.

Curt is caught in a burst of fire that tears open his chest. As he falls to the ground dying, the last thing he hears are three shots as his family is executed.

INT. PASSENGER'S SEAT OF LEAD SUV

A BIG and I mean HUGE guy wearing SUNGLASSES is making a call using a BlueTooth. The call is answered. We see only a mouth.

PHONE GUY

Yes.

SUNGLASSES

It's finished.

PHONE GUY

It begins.

END OF TEASER

(CONTINUED)

CONTINUED:

ACT I

We hear a heartbeat as we fade from white to -

INT. WHITE ROOM

There is a body lying motionless, covered by a white blanket. The heartbeat stops suddenly. The body springs up. It is Curt grabbing his chest as if he just got shot.

As he gets off the table he sees somebody dressed all in white run by the open archway to the room - there is no door.

CURT

Hey! Hey!

Curt takes off after the guy. Curt is in shape, but so is the RUNNER and he can't seem to close the gap.

They are running down corridors that are all WHITE. There is no color - the floors, the walls - everything is white.

We pull back to see that this is a GIANT WHITE MAZE FLOATING IN SPACE??

We're back in close again focusing on Curt's pumping legs. He takes another sharp corner and comes face to face with the RUNNER. Trying to avoid a collision, he peels out and comes to a halt at the feet of a woman wearing sandals.

He looks up to see the most beautiful woman he's ever laid eyes on in his life.

RUNNING MAN

Solve the PUZZLE! Remember, solve the PUZZLE! Forget your family - remember!

Just when Curt thinks it can't get anymore crazy - an old man appears literally from no where.

RUNNING MAN

Solve the Puzzle, Solve the Puzzle!

OLD MAN

Stop that and you get up. We don't have much time.

CURT

Who me?

(CONTINUED)

CONTINUED:

OLD MAN

Who else is lying on the floor?

BEAUTIFUL WOMAN

He has been through a lot. Give him time to adjust.

OLD MAN

He doesn't have time.

RUNNING MAN

He's got to solve the puzzle.

OLD MAN

That's right.

CURT

Am I in Hell?

OLD MAN

No, but I'm going to put you there, if you don't shape up.

CURT

Hey what have I done to get you so mad at me. Can I have some sympathy please - I just got killed.

BEAUTIFUL WOMAN

We know. We know. That is what we are here to correct.

CURT

Excuse me?

BEAUTIFUL WOMAN

We are sending you back.

CURT

What? You mean to Earth?

RUNNING MAN

Yes, yes to solve the puzzle.

CURT

What puzzle? I mean, I'm dead...aren't I?

BEAUTIFUL WOMAN

We don't have much time. The window is closing. If you don't go back now the chance is missed.

(CONTINUED)

CONTINUED: (2)

RUNNING MAN
To solve the puzzle!

OLD MAN
Find the Wolf and you can stop the
disaster.

BEAUTIFUL WOMAN
As soon as you return you must
leave! Run before the men arrive.
Get away from your family as fast
you can.

INT. BATHROOM

Close up on the shower curtain. Curt pulls back the shower
curtain. He is a different man than before. Death can do that
to you.

He staggers out of the shower and looks at his watch as it
goes from 6:00 to 6:01 A.M. He wipes the steam from the
mirror and sees the RUNNING MAN standing behind him.

RUNNING MAN
Solve the Puzzle!

Curt turns around to defend himself, but there is no one. He
turns slowly back to the mirror, but only he is reflected
back.

He picks up the shaving cream and sprays. The can is empty.

INT. BEDROOM

Everything is exactly as it was, only this time Curt knows it
is going to happen. It is a really bad case of Deja Vu!

Mary wakes up.

MARY
What time is it?

CURT
6:05.

Mary groans and gets out of bed. She pulls her dressing gown
off the hook on the bedroom door. The hook crashes to the
floor.

(CONTINUED)

CONTINUED:

MARY

How many times have I asked you to fix that.

CURT

Eight, I mean seven times so far.

MARY

Just fix it.

Mary goes out of the room and starts calling for their kids.

MARY

William, Sarah time to get up!

Curt picks up the hook and puts it on the chest of drawers. This time he avoids cutting his finger. Once bitten...

CURT

What the...?

INT. CURT'S HOME OFFICE

He is trying to shake off his fears, but he's still got work to do. He finishes his project and presses the print key.

We can hear his wife getting their children ready for school. We see the time on the computer screen it says 7:00.

The printer jams.

CURT

Again!

Curt expertly flips open the printer, removes the jammed page and closes it in seconds. The printer slowly beeps and whirs back into action as before.

Curt walks into the kitchen holding the jammed piece of paper. This time he's more of a spectator trying to figure something out.

MARY

Sarah get the Milk please...William did you finish your homework?

WILLIAM

I'm just finishing the last question now.

(CONTINUED)

CONTINUED:

SARAH

Dad are you going to make it to my game?

Sarah loses control of the jug of milk and it goes all over the table.

WILLIAM

You stupid cow!

MARY

Don't call your sister that.

WILLIAM

She's ruined it.

SARAH

Well you shouldn't be doing your homework at the kitchen table.

Mary has grabbed the book from the pool of milk. Curt looks on as if in a dream.

MARY

A little help please.

Curt runs to get the paper towels and help his wife save his son's homework.

CURT

Yeah. Right. Sorry.

MARY

When's this due.

WILLIAM

Today.

SARAH

Of course.

MARY

Sarah.

WILLIAM

She's going to fail me.

MARY

No she's not. I'll talk to her. Go get your school bags and don't forget your packed lunches.

(CONTINUED)

CONTINUED: (2)

The kids go and get their bags, Mary gets a travel mug of coffee ready to go and also makes one for Curt. The kids come back into the room grab their lunches, give Curt a hug, kiss and head out to the car.

SARAH

Are you coming to my game?

CURT

I said I would, Honey.

Mary hands Curt his coffee and gives him a kiss.

MARY

Don't forget. It's at 5:30. You missed her last three games.

CURT

I'll be there.

She gives him a look as she goes out the door.

MARY

For a man who has a photographic memory - you sure forget a lot of things.

CURT

I'll be there. I love you.

MARY

I love you too

Curt walks deliberately to the kitchen sink and pours the coffee down the drain.

CURT

This is not possible?

Coming down the street he can see the two black SUV's.

EXT. DRIVEWAY

CURT

Mary! Mary!

MARY

What?

(CONTINUED)

CONTINUED:

CURT
Get in the house now!

The sound of SCREECHING TIRES behind her takes her attention away from Curt.

CURT
Get the kids into the house! Now!

As the car's doors burst open Curt has only one thought. Protect his family at all costs.

The men start shooting at him, but it doesn't bring him down. In the chaos, his wife is able to get William and Sarah into the house.

Curt is flaying around with no set purpose, but he's having an effect. He should be down, but he refuses to go down. Something doesn't add up.

ASTONISHINGLY, the gun fire stops, Curt is still standing and all 8 guys are down.

INT. HOUSE

Mary has dialed 911 and is watching with her equally amazed kids, her husbands heroics in disbelief.

MARY
Yes, 1645 Hillcrest Avenue. Yes we are being attacked by gunmen.

WILLIAM
When did Dad learn martial art?

MARY
He hasn't.

SARAH
I think he's keeping secrets from you Mom.

EXT. DRIVEWAY

SUNGLASSES gets out of the car. He is the only one left alive. Curt is still trying to figure out how he's still alive and doesn't see SUNGLASSES until it is too late.

INT. HOUSE KITCHEN

Curt is looking at all the bodies strewn around him and then he looks back at his family, who are coming out of the house. He is astonished, but feeling very proud. Mary points in horror, but she is too late.

MARY

Curt, behind you!

SUNGLASSES grabs Curt by the neck and slowly picks him up off the floor. Curt tries to work his magic again, but he can't. At the same time, SUNGLASSES pulls out a gun and shoots curt's family one by one with precision.

CURT

No!

He breaks Curt's neck.

He drops Curt's dead body to the ground and calmly gets back into the SUV and drives off.

INT. SUV

Sunglasses is making a call.

SUNGLASSES

It's done. I'm afraid I had to intervene.

PHONE GUY

Weren't the men I sent with you enough?

SUNGLASSES

No.

PHONE GUY

Did he awake?

SUNGLASSES

Not completely

PHONE GUY

We play a dangerous game.

SUNGLASSES

I know. It doesn't matter now.

(CONTINUED)

CONTINUED:

PHONE GUY

True. Come back to base.

SUNGLASSES

I'm on my way.

EXT. ANOTHER PLACE - PLANET

There is a huge fire engulfing a property. We see Curt, but it's not Curt. His clothes are strange, not human and we can see in the sky two suns.

He is holding his dead wife. It is Mary, but it's not. He is lost in his grief. SUNGLASSES steps up behind him and puts a weapon against his head. Curt doesn't fight. BAM!

INT. WHITE ROOM

There is a body covered by a white blanket. The body springs up. It is Curt this time grasping his neck.

As he gets off the table, the RUNNER goes flashing past the room's open doorway. Curt heads out after him.

Again they are running through a maze. At the same place as before the RUNNER waits to ambush Curt.

Anticipating it this time, Curt starts slowing down, but this time Runner jumps out at him, surprising him.

RUNNING MAN

Boo! Ha! It is all the same, but it can be changed. It can be changed. Solve the puzzle.

CURT

Where are your friends? Come on out. I've just been killed again and I'm not happy about it.

OLD MAN

Why are you back so quickly?

CURT

Me?

OLD MAN

Yes, you. Weren't you listening.

BEAUTIFUL WOMAN appears.

(CONTINUED)

CONTINUED:

RUNNING MAN

Yes we told him - solve the puzzle.
Why didn't you solve the puzzle?

CURT

I'm dead again, right?

OLD MAN

Yes and if you want to live more
than five minutes next time, you
will have to listen more closely.

CURT

Hey, I'm not having a good day
here.

OLD MAN

They expect you to try to save your
family and they will kill you as
you attempt this.

CURT

You expect me to leave my family?
No way.

RUNNER

People think I'm stupid?

BEAUTIFUL WOMAN

Does your family have to die a
third time to prove your way
doesn't work? Leave and your family
lives. Stay and they die.

OLD MAN

Solve the Puzzle, and you might
save your family.

CURT

What the hell is the puzzle?

OLD MAN

If we knew that, we wouldn't need
you.

RUNNER starts laughing.

BEAUTIFUL WOMAN

Yes, have faith. Curt, you must
find the 'Wolf.' Finding him is the
beginning of the end.

(CONTINUED)

CONTINUED: (2)

CURT

I'm going to need more than that.

OLD MAN

It is time to go. We put ourselves at great risk, if they discover we are helping you.

INT. HOME OFFICE

Curt has just pressed the print key on his computer. The time on the computer screen says 7:00.

The printer jams. He doesn't bother to un-jam it. He turns and walks deliberately into the kitchen.

INT. KITCHEN

MARY

Sarah get the Milk please...William did you finish your homework?

WILLIAM

I'm just finishing the last question now.

Curt walks into the kitchen.

SARAH

Dad are you going to make...

CURT

William pick up your book.

Sarah loses control of the jug of milk and it goes all over the table, but this time William's homework is not ruined.

WILLIAM

Good call Dad.

CURT

I love you. I love you all.

Curt runs to door, he pauses agonized about leaving his family, but then he sees the SUV's coming down the street. Decision made, he runs across his yard and jumps over the fence.

MARY

Curt!!!

(CONTINUED)

CONTINUED:

Curt keeps on running.

END OF ACT I

(CONTINUED)

CONTINUED: (2)

Act II

EXT. OUTSIDE CURT'S HOUSE

As Mary watches Curt run away through the neighbors yard her attention is brought to the front of her house as the SUV's pull up.

The men quickly take Mary and the children hostage.

The men check the house for Curt. Within moments they report back to SUNGLASSES.

SOLDIER ONE

Primary target is not in the house
sir.

SUNGLASSES

Where is he?

MARY

I don't know.

SUNGLASSES picks up William by the throat and starts to strangle him.

SUNGLASSES

Where is your husband.

MARY

I don't know. I don't know. He just
ran out of here moments before you
arrived. Please! Please!

SUNGLASSES drops the kid.

SUNGLASSES

Ran out?

SOLDIER ONE

What do you want to do with the
family?

SUNGLASSES

Take them back to base. Get a
tracker on his phone and call in
air support. We need eyes up there.
Now!

The men jump into action.

INT. SUV WITH CURT'S FAMILY

SOLDIER ONE

Base this is Lead Force Two ready
to come back to base.

OPERATOR

Roger that Lead Force Two.

INT. SUV - DRIVING

PHONE GUY

Is it done?

SUNGLASSES

No he's escaped.

PHONE GUY

What?!

SUNGLASSES

He didn't react the way we
expected. He made no attempt to
defend his family. He ran before we
arrived

PHONE GUY

Interesting. What have you done
with them?

We see cop cars speed by in the opposite direction, sirens
blaring.

SUNGLASSES

I've sent them back to base.

PHONE GUY

They might be of use.

SUNGLASSES

We can always kill them later.

PHONE GUY

And what of Wolf?

SUNGLASSES

Everything is still in play. He
will not be able to affect the
outcome of the day.

(CONTINUED)

CONTINUED:

PHONE GUY

Don't be so sure. He's getting help.

SUNGLASSES

We'll get him, before he remembers himself.

PHONE GUY

We'd better.

EXT. LOS FELIZ STREET

Curt runs by a number of stores and bookshops. He cuts down Franklin Avenue and comes to a stop in the parking lot of a dry cleaners.

He rests his back against the shop's wall. Out of breath, he scans the street. There is no one pursuing him.

A young woman steps out onto the street from her apartment building talking on her cell phone.

She turns and walks towards him.

CURT

Excuse me, I need to use your phone.

WOMAN

Get lost creep.

CURT

It's an emergency.

WOMAN

I don't care if your grandmother's on fire.

Desperate Curt grabs the phone from her. As he touches her he flashes:

MONTAGE - ANOTHER PLACE - ANOTHER TIME

We see the phone woman's life from birth to death, but it's not a life lived on Earth. Curt is part of her wedding party on the beach with two suns.

Curt is brought back to the present by the phone woman. Her reaction is not what we expect - this chick knows Karate!

(CONTINUED)

CONTINUED:

WOMAN

Son of a bitch!

She lands a number of good hits before Curt is able to get away with her phone.

CURT

Damn!

He makes it down to Hollywood Blvd. And ducks into a coffee shop.

INT. COFFEE SHOP

He dials 911 and gets a busy signal. He hangs up and tries again, still busy.

There is a radio playing in the coffee shop. The D.J. puts out a request that gets Curt's attention.

D.J.

This is a shout out to Curt to Solve the Puzzle. I'm told to tell him he should follow the street. Very cryptic folks. If you're out there Curt I hope you get it all worked out. Next up...the "Angels of Deception" with their latest release "A Sheep in Wolf's Clothing"...

Curt looks out at the street. At first he sees nothing, but then he notices something strange about the crosswalk lights. The flashing white pedestrian, the signal it is safe to cross, is flashing...but it is not the image of a person, but that of a WOLF'S HEAD.

Jumping from his seat he runs out of the coffee shop and across the crosswalk before the lights change. At the next corner he waits for the next light change. Again a WHITE WOLF'S HEAD shows him the direction he must go.

INT. SUV

One of the soldier's is on a computer listening to the police airwaves. He picks up the angry voice of the woman, whose phone Curt stole, reporting the theft.

(CONTINUED)

CONTINUED:

WOMAN

(audio only)
...that's right, he just snatched
it right out of my hand.

DISPATCHER

(audio only)
What did he look like, Mam?

SOLDIER ONE

I think I've got something sir. A
woman on Franklin and Vermont just
got her cell phone stolen. It
sounds like our man.

SUNGLASSES

Get the woman's information and
start tracking that phone.

SOLDIER ONE

Yes sir.

EXT. FOX AND HOUND BAR ON VENTURA

Curt is still following the crosswalk signals. He ends up
outside the bar. He waits for another sign, but doesn't get
one. He looks up at the bar sign, an image of a fox being
pursued by a pack of hounds, and decides to go in.

INT. FOX AND HOUND BAR ON VENTURA

TOM, brawny, buzz cut, past his prime, but still looking like
the ex-military he is, sitting having breakfast. He looks
like he's been in the bar all night. He has a tattoo of a
wolf on his arm. Curt looks at the bar's clock it is 8:02
A.M.

CURT

Are you the Wolf?

Tom looks up and sees Curt.

TOM

You know I could paralyze you
without getting out of this chair?

CURT

I need your help.

(CONTINUED)

CONTINUED:

TOM
I gave at the office.

CURT
Please. My family has been
kidnapped.

TOM
Not listening.

There are TV's all around the barroom. A football player is giving an interview with all the usual answers.

FOOTBALL PLAYER
Without the good blocking there
wouldn't have been any holes, but
Curt and Tom really should get out
of the bar, before it's too LATE!

REPORTER
Excuse me?

This gets Tom and Curt's attention

FOOTBALL PLAYER
I said, it was that last touch
down, put us over the top.

TOM
How'd you do that? How'd you know
my name?

CURT
You heard that?

TOM
Yeah.

CURT
I've gotta go.

We see the black SUV pull up outside the bar. Tom makes a quick decision.

TOM
Truck's out back.

As they come through the bar's back-door they are met by two goons. Tom takes care of business.

TOM
Who the hell are those guys?

(CONTINUED)

CONTINUED: (2)

They jump into Tom's truck as more goons come bursting through the back-door guns blazing.

CURT

Don't know. They just showed up at my house. I've got to find somebody called Wolf. Are you him?

TOM

Nope?

CURT

They want somebody called Wolf and I've got to stop them if...if I'm to get my family back.

TOM

You're not making any sense.

CURT

Look all I know is that...

SUNGLASSES' black SUV suddenly screeches up along side them and rams Tom's truck. The men with Sunglasses start firing at them through the window. Bystanders are hit on the sidewalk.

TOM

These guys are REALLY starting to piss me off. Do you have a gun?

CURT

No.

TOM

Glove compartment.

Curt pulls open the glove compartment. There's a Glock. He gingerly picks it up and tries to hand it too Tom

TOM

Shoot them!!

CURT

I've never shot a gun before.

TOM

Here's a clue - you point it at them and pull the trigger. Training over soldier.

Curt points the gun and fires. His eyes are closed, but he takes out the driver.

(CONTINUED)

CONTINUED: (3)

TOM
You're a natural.

The SUV is swerving out of control, SUNGLASSES kicks the driver's door off and then pushes the dead body out of the car. He grabs the steering wheel and steady's the SUV.

Once in the driving seat he rams his SUV into Tom's Truck and then grabs hold of the passengers door. With one pull, SUNGLASSES tears the door off its hinges.

TOM
That's one strong SOB.

Curt is now exposed. As the two vehicles come together again, SUNGLASSES tries to grab Curt. Curt avoids him once, twice, but on the third lunge SUNGLASSES gets him.

As he pulls Curt out of the car, Curt drops his gun in the struggle. SUNGLASSES is holding Curt one handed over the road. Tom pulls out a gun he has in a shoulder holster and tries to get a bead on SUNGLASSES.

CURT
You're pointing at me.

TOM
Shut up. I'm concentrating.

SUNGLASSES brings his gun up to Curt's head, but before he can pull the trigger, Tom gets him right between the eyes.

SUNGLASSES falls out of the car still holding Curt.

They hit the ground hard, the fall breaking them apart as both vehicles slam to a halt.

TOM
Get out of there!

Tom continues firing on the SUV

Curt is up and running.

SUNGLASSES is after him. We see the bullet hole wound in his head heal before our eyes.

TOM
What the...?

Curt bursts through the glass doors of a nearby office building with SUNGLASSES close behind him.

(CONTINUED)

CONTINUED: (4)

As we watch Curt run we notice he's moving faster than is humanly possible.

Unfortunately, so is SUNGLASSES. Lost Curt looks where to go. He sees a guy wearing a t-shirt with a WOLF'S HEAD on it go through a door to some stairs.

Curt heads for the stairwell and bursts through the door. He's moving so fast he doesn't realize that he's taken the steel door half off it's hinges. He bumps into the T-shirt guy.

T-SHIRT GUY

Hey!

As he touches the guy, again Curt flashes:

MONTAGE - ANOTHER PLACE

This time he's in the middle of an all out space battle. T-Shirt guy is in trouble. He's surrounded by enemies - he's done, but suddenly another craft comes in and saves his ass. Curt is the pilot of the craft that saves T-Shirt guy.

INT. STAIRWELL

As SUNGLASSES goes through, he notices the door torn off its hinges and redoubles his efforts.

About two flights up SUNGLASSES catches Curt and his tackle takes both of them out of the window. Lucky for Curt he lands on SUNGLASSES.

Tom's truck suddenly appears at one end of the alley and the black SUV appears at the other.

TOM

Get in!

Winded, Curt starts crawling towards Tom.

SUNGLASSES suddenly grabs Curt's shoe. He can't get away.

EXT. ANOTHER PLACE AND TIME

Curt is fighting a number of enemies including SUNGLASSES, but in this world he's the one kicking ass.

(CONTINUED)

CONTINUED:

CURT

Thoth, you cannot win.

THOTH/SUNGLASSES

I do not have to win. I just have
to kill you.

Curt with one particularly brilliant punch sends SUNGLASSES flying across the desert landscape.

EXT. ALLEY WAY

Curt is getting into Tom's car.

SUNGLASSES is on the floor next to the SUV, which is now badly crumpled by the impact of something hitting it very hard.

TOM

Jesus, you just threw that guy
about 30 yards!

SUNGLASSES gets up and climbs into the SUV.

CURT

And I fell...what the..?

The chase is back on.

They drive at high speed through the alley ways.

They break back out onto the street. A military Humvee careens past them in the opposite direction.

TOM

What the hell's going on? That's
the National Guard.

Curt doesn't have a chance to respond as the SUV is right on top of them.

Tom pulls his gun out again.

TOM

Get down.

Curt hits the lever that drops his seat down.

(CONTINUED)

CONTINUED:

Tom deliberately aims a volley into the SUV's tires, which instantly blow out, sending it swerving sideways into an oncoming vehicle, flipping over, airborne until it finally explodes upon impact.

TOM

Let's see that guy get up from that one.

CURT

I need a place to think.

TOM

I got a place. How'd they track you? Do you have a phone?

Curt pulls out the phone he took from the woman.

CURT

It's not mine.

Tom takes it from him and throws it out the window.

TOM

Let's not take any chances.

Curt looks at the car's clock it says 9:00 A.M.

EXT. STREET

The SUV is still burning. There is a crowd around it. The sounds of sirens are still in the distance.

Suddenly a flaming door flies away from the car.

Slowly, SUNGLASSES climbs out of the burning wreck. His clothes are in ruins, but as we look at him his body is healing.

He has lost his sunglasses and we can see that his eyes are completely silver.

The crowd moves back, but they are riveted by what's playing out before them. He touches his ear to make a call, but the BlueTooth is a melted piece of plastic stuck to his newly repaired ear.

Looking around he sees a teenager videoing the entire event with his phone. He walks over and grabs the phone from him.

(CONTINUED)

CONTINUED:

KID

Hey man you can't suppress it -
I've already uploaded most of it to
YouTube.

SUNGLASSES turns back. He grabs hold of the teenager and snaps his neck. The crowd is shocked enough to take action.

Four big guys go after SUNGLASSES. He takes them all out as he dials a number on the cell phone. He takes a pair of replacement sunglasses from one of his would-be assailants, as Phone Guy picks up the call.

The crowd has seen enough. They move away from SUNGLASSES in terror.

PHONE GUY

Hello.

SUNGLASSES

It's me.

PHONE GUY

You're on TV

SUNGLASSES looks around and spots the film crew. He pulls out a gun from his ruined clothes and shoots the camera guy.

SUNGLASSES

It no longer matters. By the end of
the day this pathetic planet will
be gone.

PHONE GUY

We agreed staying hidden was the
best way to execute our plan. He
must not remember who he is.

SUNGLASSES

Plans change.

End of Act II

(CONTINUED)

CONTINUED: (2)

Act III

EXT. BIG WAREHOUSE - DOWNTOWN

We see Tom's car pull up outside. The car's clock reads 9:20 A.M. He honks his horn and sticks his head outside the window, so a security camera can take a good look at him.

Tom smiles and gives the camera the finger. This must have been the right signal, because the metal gate opens for him.

INT. WAREHOUSE

Tom and Curt get out of the car. Toni, a woman who'd be considered good looking, if it wasn't for the fact she looked like she wanted to kick your ass is on one of the metal walk ways about thirty feet up in the air.

TONI

Why's the world's biggest douche bag showing up at my place?

TOM

I was having breakfast minding my own business when people started trying to kill me.

TONI

They have my sympathy. Is there anything I can do to help them?

TOM

You're all heart.

TONI

Who's this guy?

TOM

Don't know. Somebody grabbed his family and they're trying to kill him...bad.

TONI

Why you bring him here?

TOM

He said he needed a place to think.

(CONTINUED)

CONTINUED:

TONI

Take him to the library next time.
Get up here there's something I
need you to see.

Toni disappears without further explanation. Tom starts going
up the stairs after her.

CURT

Sweet girl.

TOM

Yeah. She's a big softy. Give us a
minute. Why don't you go wash up or
something. You look a real mess.
Washroom's on the right.

INT. BATHROOM

Curt is a mess. He opens his shirt to check the damage, but
is surprised to find he has no cuts or bruises. He pokes his
ribs and chest to check, but he's fine, not a mark on him,
just a bit of dirt.

He starts to clean himself up.

He dries his face with a towel, when he looks up, he is
startled to see BEAUTIFUL WOMAN in the mirror.

CURT

Shi...

BEAUTIFUL WOMAN

How goes your search?

CURT

How am I able to see you. Am I...am
I dead again?

BEAUTIFUL WOMAN

No. If we enter your realm
completely we would be noticed, but
we can enter partially.

Curt opens the mirror door, but there is just a wall behind
it.

CURT

Great.

(CONTINUED)

CONTINUED:

BEAUTIFUL WOMAN
I'm here, but also I'm not.

Old Man shows up. Now the mirror looks a bit crowded.

OLD MAN
Enough of this. We can explain
later how the intra-universe works.
Now what progress have you made?

CURT
None.

OLD MAN
None?

CURT
Well, I followed your signs to Tom,
who's military...

BEAUTIFUL WOMAN
What signs?

CURT
The street signs. You replaced the
crosswalk guy with a Wolf's head.

They look baffled.

CURT
You didn't do that?

OLD MAN
No. What happened?

CURT
It led me to Tom who helped me get
away from scary guy.

OLD MAN
There are other forces in play that
we are unaware of.

BEAUTIFUL WOMAN
Are you surprised?

OLD MAN
No, but it doesn't mean I have to
like it.

CURT
Did they...did they...my family?

(CONTINUED)

CONTINUED: (2)

BEAUTIFUL WOMAN
They're alive.

CURT
Where are they?

OLD MAN
They've taken them back to their
base.

CURT
Do you know its location?

OLD MAN
No, but I wouldn't tell you if I
did.

CURT
Why?

OLD MAN
Because you'd go and try to save
them and get yourself killed.

CURT
So what, you guys can bring me back
from the dead.

BEAUTIFUL WOMAN
There are limits.

CURT
Limits?

OLD MAN
Eventually, if you die enough,
you're going to run out of time. So
don't die, if you can help it.

BEAUTIFUL WOMAN
And if you do, don't die again
within your first hour back on
Earth.

CURT
Why?

OLD MAN
Because we can't bring you back to
a time that no longer exists.

(CONTINUED)

CONTINUED: (3)

CURT

Okay, what else do I need to know?

OLD MAN

About a million things, but nothing that will hinder your chances of success.

CURT

That's great.

OLD MAN

You'll have to trust me on this one.

CURT

Or?

OLD MAN

There is no or. Your family has got one chance and you're looking at it.

There is a knock on the bathroom door.

TOM

Hey buddy, I don't want to break up the party or nothing, but you need to stop talking to yourself and come on out.

CURT

Okay, I'll be right out.

He turns back to the mirror, but they've gone.

CURT

This conversation isn't over.

He turns and leaves the bathroom. Tom pops his head in to look around. There's no one there.

TOM

This day just gets better and better.

INT. TOP FLOOR OF WAREHOUSE

Toni has an amazing computer set up. State of the art high end equipment, with multiple video screens monitoring world events.

(CONTINUED)

CONTINUED:

Toni hacks away at the control console of this multi-media behemoth. Curt notices, she also has a wolf tattoo on her arm like Tom's.

CURT
What's with the wolf tattoos?

TONI
None of your business.

On the TV monitors there are scenes of chaos in some foreign city. There are bodies everywhere, smoke and devastation.

CURT
What's happening?

TONI
Listen for yourself.

Toni hits a button and the audio for the TV comes on.

INT. NEWSROOM

A reporter is trying to look calm and professional, but he is clearly shaken by the events unfolding.

REPORTER
We're trying to get further news,
but as you can imagine the region
is in chaos right now. The reports
we are getting is that three dirty
bombs have been exploded in Israel.

He listens to his ear piece.

REPORTER
I've just been told a tape has just
surfaced of the suicide bombers.

We cut to the tape. It is grainy and badly lit. It has three men sitting in front of a wall draped with a Palestinian flag.

SUCIDE BOMBER
We do this great deed to honor
Allah and to rid his chosen land of
all heretic Semite cockroaches who
have unlawfully infested it.

(MORE)

(CONTINUED)

CONTINUED:

SUCIDE BOMBER (cont'd)
We offer this, our final solution
to all godless infidels who would
steal our sacred land from us, even
as we take our place in heaven by
the one true God, Allah. God is
great. God is great. Allah Akbar.
Allah Akbar.

INT. WAREHOUSE

TOM
Get me a copy of the suicide
bombers tape?

TONI
Got it.

TOM
I want them identified.

Toni works on the TV image. After a few minutes we can
clearly see their faces.

TOM
Good now what time did each bomb
detonate?

TONI
6pm local time.

CURT
Do we have exact coordinates for
each bomb.

TONI
Let me look...yes we have satellite
images that give us their
detonation pattern.

TOM
Great. Cross reference and get an
address. See if there were any
surveillance cameras in the area.

CURT
Are you guys CIA?

TONI
I wouldn't be caught dead in that
pussy outfit.

(CONTINUED)

CONTINUED:

TOM

That's about the only pussy you'd
turn down.

She gives him the finger as she continues typing with the
other hand.

TOM

Get this information over to Ben in
Israel and tell him to get back to
us.

Curt sees Ben's information as Toni pulls it up.

TONI

Done.

Tom turns his attention to Curt

TOM

Now, who are you and how'd you find
me?

CURT

I followed some street signs that
led me to you.

Toni and Tom share a look.

TOM

Look if you want me to help you and
your family, you've got to tell me
the truth.

Toni is listening but working on her keyboard.

TONI

Do you live at 1635 Hillcrest Ave?

CURT

Yes.

TONI

I've got the police report.

TOM

So, what do you do that's so
important that people need to kill
you?

(CONTINUED)

CONTINUED: (2)

CURT

Nothing. I'm nobody. I work as an analyst.

TOM

For who?

CURT

A think-tank that puts together scenarios for the government and various quasi-governmental organizations and corporations.

TOM

What have you been working on?

CURT

I'm not allowed to talk about it.

Toni pulls up the document that Curt was working on that morning on his home computer.

TONI

He's working on the dangers of nuclear proliferation in the Middle East.

CURT

How did you get that?

TONI

You really should get a better home security system.

CURT

The NSA put that in for me.

TONI

As I said, you should get a better security system.

CURT

Breaking into it is a federal offence.

TONI

Breaking in? I build their security systems.

They are interrupted by another newsflash. It is the president of Israel

(CONTINUED)

CONTINUED: (3)

ISRAELI PRESIDENT

People of Israel, we have been attacked by the Muslim dogs for the last time. At all times have we tried to be respectful in the hopes our uncivilized neighbors would grow to enlightenment, but to no avail. Throughout our history we have been persecuted, our homes taken from us, our women, and children murdered. Today we cry, but we will not cry alone. If the people of Israel will return to their God this day, we will not go quietly. We will fight until our enemies lay vanquished or we lay dead. The Nations of the world call me and beg me to be calm to be rational, while the children of Israel die. I say no! NO! Death to our enemies.

The screen goes black.

INT. NEWSROOM

REPORTER

We've just got reports that Iran, Syria, Iraq, Kuwait and Jordan have all been hit by multiple nuclear missiles.

EXT. MUSLEM CITIES

We go through a number of different shots showing complete devastation.

INT. NEWSROOM

The reporter sits there helplessly looking at the screen with the audience speechless.

MONTAGE - NEWS AGENCIES/REPORTERS FROM AROUND THE WORLD

We see multiple reports coming in from all around the world. None of it is good news.

(CONTINUED)

CONTINUED:

The Pope has been shot. There will be shots of Italian people crying in the streets. A Italian reporter talks rapidly as we see an image of a Muslim man accused of the assassination being dragged off by the police.

The White House has been attacked. President Obama has been taken to a protected sight. There will be images of the burning White House, which has been attacked by Land to Air missiles.

Russia closes its borders. The Russian President comes on air to denounce America as a power hungry nation that is trying to destroy Russian security.

Hostilities between India and Pakistan heightens, until India fires its nuclear weapons. Pakistan retaliates.

There are calls for calm.

People have gathered to pray.

Scientists are worried that already with the weapons used that the Earth will never recover.

TOM

I've seen some shit, but I never thought we'd do it. So how about it Toni?

TONI

What? You and me?

TOM

Yeah. The worlds ending. Let's have some fun.

TONI

You know I love you...but you're not my type.

TOM

I'll put on a dress.

CURT

Millions of people are dying...and you are joking about it?

TOM

What else am I supposed to do about it? Don't you think it's a little bit funny how stupid we are as a race? Or I should say was.

(CONTINUED)

CONTINUED: (2)

CURT

No, I don't. I wish I was with my family.

TONI

What color dress do you have? I like red.

Tom smiles.

INT. NEWSROOM

REPORTER

We've received word that The President of the United States is about to address the people of America, and the rest of the world...

The power goes out.

TONI

I guess that's not going to happen.

EXT. SPACE - ORBITING EARTH

We see a massive ship taking out all of Earth's satellites.

INT. WAREHOUSE

Toni back-up generator kicks the power back on. All her video monitors are on, but there's only 'Static Snow.'

CURT

What's happening?

Toni pulls out a military radio from a cabinet.

TONI

No idea. All the channels are down.

She turns it on and starts scanning the channels. We hear a jumble of distress signals, panicked voices, and eventually the sound of a religious radio host signing off the air. In a cracking voice he reads the final verse of Revelations.

(CONTINUED)

CONTINUED:

RADIO EVANGELIST V.O.

"...And if any man shall take away from the words of the book of his prophecy, God shall take away his part out of the book of life, and out of the holy city and from the things which are written in this book. He which testifieth these things saith, 'Surely I come quickly. Amen. Even so, come, Lord Jesus. The Grace of Lord Jesus Christ be with you all. Amen.'" So at 4:55 A.M. on this Wednesday, August 28th 2010, this is reverend Elijah Brown saying goodbye and may God have mercy on our souls.

We hear the tone of dead air. Toni clicks through a few channels on the radio before throwing it onto the table. They all look at each other.

TOM

Got any whisky?

CURT

The end? You mean...?

TOM

Yep.

Toni has dug out a bottle and some glasses. She pours

TONI

What should we drink too?

TOM

To not having to worry about tomorrow.

Tom starts laughing and Toni joins him as they knock back their drinks.

CURT

My alarm clock in my house will be going off right about now, just as it did yesterday and the day before that, telling me that it's time to get up for my run. I'd lay in bed for a few moments thinking maybe I should give it a miss today and stay in bed with Mary, but everyday I'd get up and run.

(MORE)

(CONTINUED)

CONTINUED: (2)

CURT (cont'd)

I should have stayed in bed with my wife more often.

TOM

Here.

Tom hands him a whisky

TOM

To all the things we should have done.

They click glasses and drink the whisky. Tom and Toni get up and start waltzing. They are whopping it up, facing death as they faced life with an unflinching disrespectful middle finger. Tom is whistling the refrain from Bobby McFerrin's "Don't Worry...Be Happy."

EXT ORBITING THE EARTH

We pull back to see our beautiful blue planet turn grey. There are puffs of mushroom clouds exploding all over it and slowly the planet surface turns a dark ugly grey.

In the silence of space we see life wiped out. As this settles in, a phone ring is heard and answered.

PHONE GUY

Hello.

SUNGLASSES

Mission accomplished.

PHONE GUY

Well done. Come back to base.

The camera pulls back to show a ship floating above the now dead Earth.

EXT. ANOTHER PLACE AND TIME

From a ship Curt looks down at another devastated planet.

CURT

How did they get past our defenses?

OLD MAN

They came through the Z'longs territory.

(CONTINUED)

CONTINUED:

CURT

How many were evacuated

OLD MAN

A few, they gave us no warning.

End of Act III

(CONTINUED)

CONTINUED: (2)

Act IV

INT. WHITE ROOM

Running man goes past the door, but Curt does not get up to chase after him.

Curt is sitting deep in thought.

Beautiful Woman, Old Man and Runner enter in their own special way.

Nobody speaks.

OLD MAN

To watch your planet die could not be easy.

CURT

Why didn't you tell me?

BEAUTIFUL WOMAN

We didn't want you to give up hope.

CURT

Hope?

BEAUTIFUL WOMAN

You have information now that can change these events.

CURT

I don't know if you noticed, but these bastards hit every major political and religious leader in the world.

OLD MAN

But we also know that the Wolf is at the center of everything.

CURT

And we don't know who he, she is.

OLD MAN

We know that the Wolf will answer many of our questions. You must find the wolf, so you can stop this. The Wolf is the key.

(CONTINUED)

CONTINUED:

CURT

I can't do this. I'm not able, I don't know who you think I am, but you've chosen the wrong guy.

BEAUTIFUL WOMAN

We did not pick you.

OLD MAN

V'lee.

BEAUTIFUL WOMAN

Z'rys, we cannot expect him to succeed, if we don't tell him who he is.

OLD MAN

Who he is, is not as important as what he does.

RUNNING MAN

The power to save this planet lies in here.

He touches his hand to Curt's heart.

OLD MAN

You have certain powers and knowledge that must be awoken.

BEAUTIFUL WOMAN

That is why they targeted you.

CURT

I don't even know who they are.

BEAUTIFUL WOMAN

You will.

CURT

Why this elaborate game?

BEAUTIFUL WOMAN

As we have limits, so do they.

OLD MAN

This move is just one upon a chest board.

CURT

6 billion people?

(CONTINUED)

CONTINUED: (2)

BEAUTIFUL WOMAN
That still can be saved.

OLD MAN
Are you ready to go back?

CURT
What if I say no?

RUNNING MAN
You stay with us.

BEAUTIFUL WOMAN
And all you've ever known is gone
forever.

CURT
How can I stop them, when I can't
even bring down their agent. He's
been shot, blown up and he still
keeps coming.

OLD MAN
You can bring him down.

BEAUTIFUL WOMAN
The window of time is closing. Go
now or never.

Curt gets up off the table.

CURT
I'm ready.

A white light absorbs Curt's body and he vanishes.

The three remain deep in thought.

BEAUTIFUL WOMAN
He truly does not know who he is.

OLD MAN
He has lost all knowledge of
himself.

RUNNING MAN
His enemies will destroy this
reality.

(CONTINUED)

CONTINUED: (3)

BEAUTIFUL WOMAN

And he will be lost too us for all eternity, because he will never rediscover himself.

OLD MAN

His grief is too deep. He is not able to face the truth.

BEAUTIFUL WOMAN

My brother is stronger than you think. When the time is right, he will face the truth of his past.

EXT. FOX AND HOUND BAR ON VENTURA

Curt is back outside the bar. He looks at his watch it says 8:00 A.M. He sets a countdown on is watch to 21:00 hours. Satisfied he goes into the bar.

CURT

Tom, come with me.

As he walks over to Tom, he pulls out the stolen phone and starts taking it apart.

TOM

Who the hell do you think you're talking too?

CURT

We need to get to Toni's place.

TOM

Toni who?

Curt fixes Tom with a stare that has the confidence of knowing the future.

CURT

You don't know it yet, but everything you have trained for your entire life is about to be put to the test this day. Now get Ben in Israel on the phone.

TOM

Ben...Ben Goldstein?

(CONTINUED)

CONTINUED:

CURT

They have a situation unfolding there that requires our immediate involvement. So get Ben on the line and let's get out of this bar. Now!

TOM

Okay...I'm going to run with this, but if you're screwing with me...let's just say I could drop you where you stand without spilling my coffee.

CURT

You'd better do it fast, otherwise these guys are going to beat you too it.

Tom turns to see the Black SUV screeching to a halt outside the bar and armed goons leaping out. He gets up and dashes out of the back door after Curt, frenetically dialing his satellite phone as he goes.

A man answers.

BEN

Salem.

TOM

Salem Ben. This is Tom Reading. I need you to talk to someone...

END OF SHOW