

SPACE SAFARI  
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FADE IN:

EXT. SKYWAY OVER HOUSTON - DAY - 3142

A BOY, 14, is seated in the backseat of his parents hovercar.

He is a skinny, fair haired lad, with clear green eyes.

He is frowning.

The hovercar follows the anti-gravity signs on its way to the Spaceport.

MOM, 36, and DAD 40, are a good looking, physically fit couple.

In the distance, a complex of structures resembles a bee hive, surrounded by a cloud of zipping hovercars.

DAD

(driving)

Johnny, sulking isn't going to change anything. You're still going.

MOM

Johnny, You only live once, and going to the moon is a chance of a lifetime. Most people never get the chance to go.

JOHNNY

I won't like it. I'll have them  
send me right back.

DAD

Don't threaten us young man.  
Your mothers parents have been  
living on the moon for too long.  
They won't be coming back down  
here to visit, like they used  
to, because if they did their  
bones would break from Earth's  
stronger gravity. So, you have  
to go to them from now on. They  
are getting old, and who knows  
when you might get another  
chance to spend some time with  
them?

MOM

They're not that old, dear.

JOHNNY

Why can't I go next week? The  
Tricorps concert is Wednesday.

DAD

Next week we are going to Europe.  
This week you are going to the  
moon.

JOHNNY

Erik had great tickets, and Mary  
had the seat right next to mine.

MOM

If Mary likes you, she will  
still like you two weeks from  
now.

JOHNNY

Not with Erik around. That guy  
is ruthless.

DAD

Maybe you shouldn't hang out  
with him.

JOHNNY

But he gets great concert tickets.

DAD

Make up your mind.

JOHNNY

I am going to be so bored.

DAD

You won't be bored on the moon. Believe me, son, it isn't boring up there.

MOM

Johnny, it's only for a week, then, when you get back, the three of us will take the car to Europe and see the sights.

DAD

The week will go by fast. You won't even want to leave.

JOHNNY

How do you know?

DAD

I've been there. I've met your grandparents. They're full of entertaining stories. You'll have a great time.

The space port is designed for easy access with a hovercar. There are hundreds of docking ports for arrivals and departures.

There are many hovercars entering and exiting the ports in an endless ballet of flying cars.

Each dock is its own landing platform, large enough for a single hovercar, with room to unload luggage.

MOM

There's an open moon departure booth over there, dear. Johnny, are you sure you can find your way alone?

JOHNNY

Mom, I'm fourteen. Jeez.

DAD

You better not miss that flight. Don't smile at me, I'm serious.

JOHNNY

As much as I want to miss this flight, I think that it would be much worse if I stay, than if I go.

DAD

You got that right. If you miss that flight, you will wish that you were on the moon, because I will build a rocket and send you to the moon the hard way.

Dad steers the car onto one of the landing platforms, hundreds of feet above the ground.

EXT. PASSENGER UNLOADING DOCK - DAY

The small family exits the car and Johnny hugs and kisses them good-bye.

There is a REDCAP waiting. Dad slips him a money chip.

DAD

See that he makes his flight...  
(reading name tag)  
Ray.

RAY

Yes, Sir. No problem.

MOM

Be careful, honey. We love you.

JOHNNY

If you really loved me...

DAD

That's enough of that. We'll see you in a week.

JOHNNY

Bye.

Mom and Dad enter hovercar and fly away.

JOHNNY

Lead on, my good man.

RAY

Yes, Sir. Let me carry your bag.

INT. SPACEPORT - DAY

The Spaceport is a gigantic crescent shaped structure. The inside of this vast area is interlaced with transparent transport tubes.

Johnny is led into one of the tubes, and the redcap types a code on the panel. The accelerating bullet of an elevator fires off into the distance.

The elevator arrives at the gate, and Johnny tips the redcap. Two flight assistants are standing nearby.

Johnny pulls a card from his shirt pocket as he approaches the attendant.

JOHNNY

Is this the correct card for the moon flight?

The attendant inspects the card.

ATTENDANT

Yes, Sir. If you like, please leave your bags with us, and we will have them stowed for you.

JOHNNY

That's okay, I just have this one bag.

ATTENDANT

Very well, Sir. Just swipe the card, and the door will open. Have a nice trip.

JOHNNY

Thank you.

Johnny makes his way down the ramp.

FADE OUT:

FADE IN:

INT. - SPACE SHUTTLE - OUTER SPACE

The view of a slowly spinning and dwindling earth fills the window. Johnny is peering out of the window at the glorious sight. He sits back in his seat and we see that he is on board a passenger space shuttle.

INTERCOM VOICE

Ladies and gentlemen, we hope that you have enjoyed the ride. We will be landing on the moon in fifteen minutes.

EXT. SPACE SHUTTLE - OUTER SPACE

Domed space stations rise over the close horizon as the shuttle swoops in for a landing.

INT. SPACEPORT - MOON BASE SUNNYSIDE - DAY

Johnny is immersed in the hustle and bustle of a the space terminal. Ships can be seen arriving and departing through the vast clear dome of the Spaceport. Throngs of people stream past Johnny as he looks around in awe.

VOICES  
(calling)  
Johnny! Johnny Lane!

Johnny hears his name and walks awkwardly, because of the low gravity, towards the voices. An ELDERLY COUPLE are standing in the midst of the crowd, calling his name.

JOHNNY  
Grandma! Grandpa!

The three hug and kiss their greetings.

GRANDMA, 62, is a slender, attractive, gray haired woman. GRANDPA, 62, is a vigorous man with a youthful gleam in his eyes.

They wear the typical moon garb. Colorful one piece body suits.

GRANDMA  
How was your trip young man?

JOHNNY  
Okay, I can't believe that the Earth is so small.

All three glance up through the dome at the slowly spinning earth.

GRANDPA  
Hell, it's a hard fact to get used to.

GRANDMA  
Now, don't swear Sam.

Grandpa gazes back up at the Earth.

GRANDPA  
When I look at it, and think that all my childhood memories took place up there, on such a small planet, I can't seem to make the visual connection between the two. Do you know what I mean?

JOHNNY

I guess so.

GRANDPA

We waited too long to return.  
We can't ever go back.

GRANDMA

It's not that bad. We are very  
happy here, Johnny. Don't listen  
to him. You know, they say the  
moon is the best place that  
orbits the earth to retire on.  
The low gravity alone makes me  
feel young again. Like I could --

GRANDPA

Easy honey. Okay, Johnny, let's  
go to our place. Watch your  
step, this low gravity is tricky,  
you've got to get the hang of it.  
Watch me.

Suddenly Grandpa bounds off through the crowd. He uses a novel method of walking. Long strides, accompanied by swinging arms. Johnny dashes off after his Grandpa. The boy is a natural born moon walker. Grandma follows them as they melt into a sea of bounding people.

EXT. MOON BASE SUNNYSIDE - APARTMENT COMPLEX- DAY

ANGLE FROM ABOVE

MOON BASE SUNNYSIDE is a sprawling complex of various sized domes. The domes create a habitable environment for buildings of various sizes.

ANGLE ON

A cluster of buildings with circular gardens on top.

INT. GRANDPARENTS APARTMENT - DAY

Johnny and his Grandparents enter the apartment. The apartment has a panoramic picture window at the wide end of the pie shaped living quarters.

GRANDMA

Johnny, would you like something to eat?

JOHNNY

Yes, please. This place is really nice. It looks different over the vidiphone. I didn't realize that you had such a great view.

The panoramic vista outside the window is of a flat gray lake of moon dust surrounded by gigantic craggy peaks.

GRANDPA

Maybe we should put the vidiphone over by the window. That is Lacus Temporis. The Lake of Time. Home sweet home. Why don't you give your parents a call? Let them know you made it in one piece.

JOHNNY

Might as well.

Johnny sits at the video-phone and slips in a card. Moments later his Mother appears on screen.

MOTHER

Johnny! How was your trip?

JOHNNY

Okay. California got real small, real fast.

MOTHER

I can imagine. Now, I want you to listen to your Grandparents. They can be pretty tough if you don't.

GRANDPA

Now Mary. We're not so tough anymore.

MOM

I doubt that, Dad. Sorry that Dave and I couldn't make it out there this week. You know how it is.

GRANDPA

Sure. Sure. After all...it is the moon. How is David?

MARY

Dave is fine. You're still his hero you know.

GRANDPA

He's a great kid.

JOHNNY

Mom. Can I still come home early?

GRANDMA

Johnny, Didn't you want to visit us?

MOM

Now, Johnny. We talked about this already. That was extremely rude. I want you to apologize right now.

JOHNNY

I'm sorry.

GRANDPA

That's all right. I never wanted to visit my grandparents when I was your age. To you we must seem old and boring.

JOHNNY

That's not what I think. There was a Tricorps concert this week, and I really wanted to go.

GRANDMA

I think that I read somewhere that that group is playing at the Moon Arena next week.

JOHNNY

I know. But I'll be in Europe next week. So I'll miss them twice.

GRANDPA

Hell, stay an extra week.

MOM

I don't know about that Dad. I will talk it over with Dave and we'll let you know.

JOHNNY

I can do that. We can always go to Europe. How often does someone get a chance to come to the moon?

MOM

A minute ago you wanted to come home.

JOHNNY

It's not about where I go, and who I see, Mom. The important thing is that I get to see Tricorps on the moon!

MOM

I said we'll see. I want you to call every night.

JOHNNY

Aw, Mom.

GRANDPA

We'll call. Take care dear.

MARY

You too. Bye now. Bye Johnny, be good.

JOHNNY

Bye.

The video-phone screen goes blank as Johnny returns the card to his shirt pocket.

GRANDMA

I'm sorry that you can't see your concert.

JOHNNY

That's okay, it's not your fault, it theirs.

GRANDMA

Now, Johnny. They know that there will be plenty of chances to see your band.

JOHNNY

You don't understand. Mary was going to be there, and now Erik is going to steal her away.

Grandpa put his arm around Johnny.

GRANDPA

I understand, son, but things have a way of working out in the end.

JOHNNY

I'll believe it when I see it.

GRANDMA

Well, the best way to find out, is to keep doing things until next week, then we'll know what's going to happen.

GRANDPA

That's brilliant, dear.

GRANDMA

Let's get some supper for my  
two handsome men.

They bounce into the kitchen.

INT. KITCHEN - LATER

Grandma is clearing the dishes. Grandpa looks at Johnny.

GRANDPA

Let's go in the den for an after  
dinner Cognac.

JOHNNY

What's a Cognac?

GRANDMA

Now Sam. He's only a boy.

GRANDPA

I'm not going to give him any.  
Jeez.

INT. DEN

The den walls are lined with books. The dark and dusty  
room doesn't match the high-tech sheen of everything else  
on the moon.

On the wall is mounted the head of a fearsome looking  
beast. The head is one foot wide and three feet long. The  
mouth bristles, every tooth a fang. A small horn graces  
the forehead. The dead beasts eyes evoke a subconscious  
feeling of dread.

Johnny gasps.

JOHNNY

What is that!?

GRANDPA

That, my boy, is a Spengler. Or,  
what's left of one, from the  
planet Pantasia.

JOHNNY

(in wonder and fear)

Did you kill it?

GRANDPA

No, son. Your dear old Grandmama did.

JOHNNY

Grandma? But how?

GRANDPA

I think you're old enough to hear this story. It's pretty scary though.

JOHNNY

I'm old enough. You can tell me. Hell, I came all the way to the moon to hear your stories, Grandpa.

Grandpa takes a bottle of Cognac off the shelf, pours himself a stiff one, and settles back into his chair.

GRANDPA

Well then, if that's the case, I guess I'm obliged to tell you everything I know.

JOHNNY

I guess so.

GRANDPA

Let's see, it all started way back in 3100. I was only twenty then, all alone in the world. My parents had recently passed away in a car accident.

JOHNNY

I didn't know that.

GRANDPA

It was a sad time. I wanted to see the galaxy, kind of as a way to get over it.

EXT. SPACEPORT - SAN DIEGO - 3100 - DAY

A twenty year old version of Grandpa is walking down the spaceport corridor, a bag slung over his shoulder.

GRANDPA

(V.O.)

I had a ticket for one of the Space Cruises, but the Safari seemed like a better idea at the time. At least the travel posters made it look better.

Young Grandpa turns into a lounge.

GRANDPA

(V.O. cont.)

I met Jake O'Connor, the safari guide, and Paul Burnacello another hunter, in a lounge at the Spaceport, and that was that.

Young Grandpa exchanges tickets at a counter. Jake gives him a congratulatory slap on the back.

GRANDPA

(V.O. cont.)

I exchanged tickets, pocketed the extra money chips, and was on my way to the first true adventure of my life.

INT. SPACE SAFARI LOUNGE

Bags are stacked up near the entry door. A small group of people are standing near Jake. He is a big man. Handsome. Like some hero out of an old science fiction serial.

GRANDPA

(V.O. cont.)

There was Big Jake, the mighty hunter. He was a business man who had inherited the business. It was how he made his living, and customer satisfaction was not his top priority. Money and women were his reward. Then, there was the newly-wed couple, Randy and Lisa Jensen.

RANDY and LISA are seated at a table by the bar. Lisa, 27, is a pale beauty with auburn hair. Randy, 30, is a lanky, unkempt, bushy haired individual.

GRANDPA

(V.O. cont.)

Why they decided to have their honeymoon on a safari is still a mystery to me. They should've taken a cruise.

A MAN, with a bushy white beard, is leaning against the bar, smoking a cigar.

GRANDPA

(V.O. cont.)

Krillian. A tough guy, who ended up being very famous in hunting circles, looked like Earnest Hemingway. Weathered.

KRILLIAN, 57, is a bear of a man. He carries himself like a knight of the Round Table.

GRANDPA

(V.O. cont.)

Then there was a real quiet guy, who turned out to be a big surprise to everybody. Let's see, I think his name was Sanders, or Johnson. Yeah. A strange guy.

JOHNSON, mid-40's, is a short, dark haired, muscular man, dressed in black.

GRANDPA

(V.O. cont.)

And last, but not least, Paul Burnacello. Sitting alone at the bar watching everyone interact. The writer. The watcher. He had done just about all a man could want to do in this galaxy, and written great books about his travels and adventures.

PAUL, mid-40's, is so utterly average, in height, weight, complexion, and wardrobe, that he virtually disappears in a crowded room.

Young Grandpa takes a seat beside Paul at the bar.

JAKE

Folks? We'll be taking off in fifteen minutes. The trip out should only take about fifteen or sixteen hours. We will accelerate until we get clear of the solar system, then we will make the jump through hyperspace. Thank you, and I'll see you all on board.

JAKE walks through the entry door, and is gone.

INT. MOON BASE - GRANDPARENTS APT - 3142

Grandpa stares at a picture of Grandma across the room.

CU of photo. Grandma, 40, is standing in front of a window. A Martian landscape is the backdrop.

GRANDPA

I'll never forget the next fifteen minutes.

JOHNNY

Why is that?

GRANDPA

Because that was when I first  
saw your Grandma.

INT. SPACEPORT SPACE SAFARI LOUNGE -3100

Young Grandma, 23, enters the safari lounge. She is wearing the latest Chameleon lightweight body armor. In it's deactivated state, the digital display matrix is a dull gray.

GRANDPA

(V.O.)

She was beautiful. Still is.  
When she walked into that room,  
everything stopped. I was  
sitting down when she came in,  
and I immediately stood up.  
Some form of natural respect, I  
think. She had short light brown  
hair. The nicest figure you've  
ever seen. Her clothes were  
functional, not flashy. Anyway,  
she went over and signed in. I  
didn't speak to her then, but I  
knew that I would get a chance on  
the trip.

On DESK CLERK as she says

DESK CLERK

Ladies and gentlemen, boarding  
will now commence.

The passengers make their way into the access corridor towards the ship. Several redcaps begin to move the luggage.

INT. WALKWAY - SAFARI GATE ACCESS - DAY

The 150 foot Safari space craft is docked to the clear tube that is the walkway. The ship is scared and pot-marked, and appears to be very old. Krillian takes one look and barks out a laugh.

KRILLIAN

(to no one in particular)  
Doesn't quite look like the  
brochure, does it?

INT. DEN - MOON BASE SUNNYSIDE - EVENING - 3142

Johnny is focused on his Grandfather. He glances at the trophy. The dead eyes glance back. Grandfather pours himself another drink.

GRANDPA

Nothing much happened on the way out. It only took twelve hours to get to the Pantasia system. We all kind of got to know each other in the ships lounge. Your grandmother pretty much kept to herself. She was on a mission.

JOHNNY

What kind of mission.

GRANDPA

Well, you see, her father was killed on a safari, on the very same planet, when she was only ten. He was killed by the same kind of beast that you see here. A Spengler. She swore at his funeral that she would avenge his death by killing one of them someday.

JOHNNY

Wow. Way to go Grandma.

GRANDPA

You betcha. Anyway, we came through hyperspace just outside the Pantasia solar system.

JOHNNY

What was hyperspace like?

GRANDPA

Nothing. Absolutely nothing.  
I was ready for warped vision  
and dizziness, but apparently  
when you travel through  
hyperspace, it's like walking  
threw a doorway. Just that fast.  
The Ships hyper drive puckers  
space time, you pass through the  
doorway, then pace unpuckers,  
and there you are.

JOHNNY

You would think something that  
unbelievable would be a little  
more dramatic.

GRANDPA

That's what I thought, too.  
Anyway, we came through  
hyperspace just outside the  
Pantasia solar system.

INT. SPACE SAFARI INTERPLANETARY CRAFT - LOUNGE - 3100

There is a full length picture window taking up the  
entire outside wall of the lounge, with seats facing out  
like an auditorium. All of the passengers are present.

GRANDPA

(V.O. cont.)

It was a beautiful System. We  
flew by a huge planet, bigger  
than Jupiter, and came into  
orbit around the third planet  
from the Sun.

Randy and Lisa stand beside the picture window.

LISA

Isn't it beautiful, Randy?

RANDY

Fantastic. Aren't you glad were  
decided to come here for our  
honeymoon?

LISA

I would rather have gone to the Athenian system, but this should be memorable.

Young Grandpa is standing near the window looking down on Pantasia. The planet is ninety percent water, with a continental ridge around the equator. Young Grandma is suddenly beside him.

YOUNG GRANDPA

Well, hello.

YOUNG GRANDMA

Hello.

YOUNG GRANDPA

My name is Sam Lane.

YOUNG GRANDMA

I am Kay Delrey. This is it, huh?

They gaze at the planet below.

KAY

The animal that I want to kill is the Spengler. What are you after?

SAM

Anything, really. I'm not that into hunting. It seemed like a good way to see the galaxy.

KAY

If you want to see the backwater systems of the Galaxy.

SAM

That's exactly what I want to see. Totally natural planets, without sentient life forms.

KAY

Well, you've come to the right place.

Jake enters and calls for everyone's attention.

JAKE

Folks? Can I have your attention, please? Thank you. Here we are. In orbit around Pantasia. One of the few systems left where hunters are allowed to hunt. As you may know, there aren't any intelligent life forms on any of the planets in this system. At least by our standards. Many of the animals that we will hunt are pretty smart. Some hunt in packs, others hunt alone. As far as they are concerned, we are just another meal to them. So, we are hunting the hunters, and they are hunting us. I would like to go over one more time, some of the safety precautions that we must follow. I will play he vidi for this planet, and then answer any questions that you might have.

The large picture window becomes opaque, the room darkens, and one of the other walls fills with an image of an alien jungle landscape. The occupied chairs swivel towards the video-wall display.

Images follow narration with stock footage and graphics.

NARRATOR

This is the planet Pantasia. It harbors a wide variety of life. It's atmosphere is comparable to Earth's. With only a few shots, and miniature nose filters, you can breath easy here. Sixty percent of the planets surface is water. There is a single continent 800 miles wide, and 6000 miles long. It is a massive ridge that spans the

NARRATOR (cont)

globe and allows life to flourish. The weather is mild all year, and if not for the deadly inhabitants, this would be a tourists heaven. You are all licensed to hunt several type of prey, including the Narista Bagovoni, named after the man who discovered them, just before his untimely death by a pack of Narista.

A photo of Narista Bagovoni, while alive, standing beside a dead Narista.

The view now shows a small plateau surrounded by knee high yellow grass.

NARRATOR

This is the base camp. As you can see, the shuttles will land on the small plateau at the center of a large caldera. This circular clearing was once the site of a volcano. It exploded millions of years ago, leaving us with the perfect location for a fortified base of operations.

The view changes to show a Narista drinking from a river. It is twice the size of a large elephant. It has three pairs of legs, and its skin is leathery.

From out of the woods come a pack of Spenglers. The Spengler moves like a giant feline, only with six legs. Their fur is yellow-orange.

NARRATOR

The Spenglers are one of the most vicious animals known to man. Here, we see a pack of them stalking their favorite prey, a Narista. Note the viciousness of the attack.

The image now shows the landing/picnic area.

NARRATOR

Never leave food unattended.  
Never eat food that has been  
left unattended. There have  
been instances of the Emerald  
Winged Beetle being swallowed  
alive, laying eggs inside  
their new host, resulting in  
certain death.

An Emerald Beetle is shown in a glass bottle.

NARRATOR (CONT.)

Please read the Extraterrestrial  
Survival booklet available in  
your sleeping quarters. We hope  
that you will enjoy your stay on  
Pantasia. Good hunting.

The video ends, and the lights come up.

JAKE

So, that's it. It can be very  
dangerous down there, so stick  
together, and be careful. Are  
there any questions?

KRILLIAN

When do we go?

JAKE

If you all will grab your away bags,  
we can board the shuttles now.

The passengers disperse to retrieve their equipment.

INT. SHUTTLE BAY - SPACE SAFARI SHIP - DAY

There are three shuttles squeezed into the shuttle bay.  
Each shuttle has the customary front pilot cockpit, but  
these look more like Winabago's than any kind of  
conventional craft.

JAKE

Steve, our pilot, will guide the ships automatically from up here. He will remain in orbit as a rescue precaution. Looks like Johnson will remain on board as well. He is feeling ill. We will set up base near Lake Pantasia, the largest body of fresh water on the planet. We, of course, have our own water supply. Please remember not to eat any of the indigenous plants, or drink the water. It may not kill you, but your body will get sick trying to deal with the alien biology.

Kay, Lisa, and Randy board shuttle one.

INT. SHUTTLE ONE

Inside, there is a main galley with large windows on each side.

RANDY

This isn't so bad, honey.

Lisa is silent.

KAY

Which room do you two like?

LISA

It doesn't matter.

Kay makes her way back towards the sleeping quarters. Four bedrooms with private bathrooms comprise the tail section of the shuttle. She chooses a room at random.

INT. SHUTTLE TWO

Jake, Sam, Krillian, and Paul enter shuttle two.

Shuttle two is identical to shuttle one.

PAUL

Not bad.

JAKE

Best safari shuttles in the quadrant.

KRILLIAN

This is a Zedco Swift, isn't it?

JAKE

Yeah, we got three of them six or seven years ago.

SAM

Does it matter which room we take?

JAKE

No. Just don't take the back one on the left, that's mine.

Sam heads towards the sleeping quarters.

INT. SHUTTLE BAY

After a moment, the shuttle-bay doors open to reveal an amazing star field. The shuttles fly out into space, over the planet, and down towards the surface.

The passengers peer out of the bay windows, they see below them a scene similar to the one seen on the orientation video. The entire stage is set, lit, and waiting for their entrance.

EXT. PANTASIA SURFACE - CAMPSITE - SUNSET

The shuttles land side by side on metal landing plates atop the small plateau. Various connectors snake out and into the plate. The entire area is now powered by the shuttles. Drinking fountains, electric lights, security fence.

The doors open and the hunters slowly disembark.

Blue Sky. By virtue of their location atop the plateau, they are above the surrounding tree tops. The trees display various colors of leaves, ranging from pastel orange, to shiny purple.

JAKE

Welcome to Pantasia. Up there, beyond the trees, to the northwest, are the red cliffs. To the northeast, you can just make out the river through the trees. Beyond the river, the hills extend up to rocky cliffs. To the southeast, past the grove of Fetti trees, is Lake Tasia. Finally, to the southwest, is the black forest.

Jake points to the Forest.

JAKE

That's where we'll find some Spenglers.

Kay drops her duffel bag, activates her Laser-Stream hunting rifle.

KAY

I'm ready, let's go.

JAKE

I thought we could get a little situated first.

Kay raises the gun site to her eye.

KAY

I can wait.

The others gather around one of the permanent picnic tables. Kay walks down the path and into the forest. Sam is watching her. Jake sees her too, and approaches Sam.

JAKE

I thought she just said that she could wait. Your little girlfriend is a little nutty.

SAM

She's not my girlfriend. She might just be a little too head strong for me.

JAKE

Well, she signed the waiver. She can do whatever the hell she wants. Want a beer?

Sam is staring into the forest.

SAM

No thanks. Maybe I should follow her.

JAKE

Have you ever tracked someone into a forest before?

SAM

No.

JAKE

Then this is not the place to start. If I thought she couldn't handle herself, I never would've allowed her to come. I had my doubts about asking you.

SAM

I had my doubts about you asking me, too. But here I am.

Paul approaches, stands beside them for a moment.

PAUL

Brave girl you've got there.

SAM

She's not my girl. I just met her.

PAUL

Well you two seemed to hit it off, that's all.

SAM

I talked to her a little, that's all. She is beautiful though, isn't she?

Kay emerges from the trees. Taking her time, strolling.

SAM

There she is.

PAUL

What were you so worried about?

SAM

I wasn't worried.

Kay ascends the few steps. She is smiling.

KAY

Whew.... That doesn't seem like a very friendly forest.

PAUL

Sam here was just about to mount a rescue.

Sam begins to protest.

KAY

It's okay, Sam. I know he's only pulling your leg.

She grabs a beer, and sits on the table.

JAKE

See anything?

KAY

A couple of stray Batista birds, and a little squirrel/dog thing.

JAKE

We call 'em Ratdogs. Good for target practice.

LISA

Wasn't that a little dangerous? Going in there like that?

KAY

I wanted to see how much fear I would feel.

SAM

And...

KAY

I think I'll make it.

RANDY

That was real story.

Krillian, sitting on his own personal camp chair, smoking a cigar, soaking in the atmosphere, glances over at Randy.

KRILLIAN

Story? What do you mean by that?

RANDY

What? Oh, it means, you know, that someone said or did something that would be worth telling. Story. It's story. Get it?

KRILLIAN

I get it. You're story.

Randy shrugs.

RANDY

That's right, old timer. I'm story. You got it.

The sun begins to set behind the high cliffs, and a faint orange glow can now be seen through the trees at their base.

KRILLIAN  
Are there other safari's  
scheduled to be on this planet?

JAKE  
No. Just us.

Krillian points to the fire in the woods.

JAKE.  
Let's check it out.

Jake heads towards shuttle two.

JAKE  
Fly by. Who's coming?

INT. SHUTTLE TWO - DUSK

They all board the shuttle. Jake flips the radio control.

JAKE  
Steve.

INT. SPACESHIP - ORBIT

Steve and Johnson are in the middle of a chess game.

STEVE  
Jake. What can I do for you?

JAKE  
(on view screen)  
We are all going to check out a  
fire.

STEVE  
I'll take a look too.

Steve scoots his hoverchair over to the main console. He peers at the view screen as he adjusts some knobs. As the image zooms in on the planet's surface, he can see the lights of the camp, and off to the northwest, a faint glow. He zooms into the fire for a closer look.

ANGLE ON STEVE

STEVE

I see it. It's in a clearing by  
the cliffs. Holy shit!

INT. SHUTTLE - DUSK

The shuttle arks over the purple treetops. Suddenly, the trees give way to a clearing. In the center of the clearing is a giant BONFIRE. Surrounding this blaze, are dozens of evil looking CREATURES. They are shadows with shadows, dancing in a frenzy around the flames.

LISA

My God. What are they?

JAKE

Spenglers. What the fuck are they  
doing?

Everyone is peering out of the side picture window at the ghoulish sight.

KRILLIAN

That is not normal for Spenglers.

JAKE

Not that I've ever seen, and I've  
been coming here for twenty-two  
years. This is crazy.

KRILLIAN

Story.

The Spenglers spot the hovering shuttle craft and scatter into the night.

INT. SPACESHIP - ORBIT

Steve is staring at the screen in disbelief.

STEVE

Jake. What did I just see?

INT. SHUTTLE - DUSK

JAKE  
Spenglers, dancing around a bonfire.

INT. SPACESHIP - ORBIT

STEVE  
Can't be. Where did they get the  
fire from?

Johnson is looking over Steve's shoulder onto the view  
screen.

JOHNSON  
Maybe they rubbed two sticks  
together.

STEVE  
I am going to sweep for another  
ship.

Steve pushes many buttons.

STEVE  
There are no signs of any humans  
in this whole system. You know,  
those Spenglers were always  
pretty crafty. Maybe they found  
a way to keep the fire going.

INT. SHUTTLE

The shuttle continues to hover. The clearing is empty  
except for the waning fire.

JAKE  
Watch this.

Jake maneuvers the shuttle down and hovers above the  
fire. He clicks switches, and a spray of water from the  
underside of the shuttle extinguishes the flames.

LISA  
What are you doing that for?

JAKE  
Maybe the fire was confusing them.  
Now it's out.

PAUL  
Won't that just piss them off?

JAKE  
Spenglers are always pissed off.  
Let's head back.

INT. SPACESHIP - ORBIT

The view screen shows only the flashing lights of the shuttle as it flies back towards camp.

STEVE  
What happened?

JAKE  
(on view screen)  
Put out the fire. Get some sleep.

INT. GRANDPARENTS APARTMENT - 3142

Grandma enters with a tray.

GRANDMA  
Here is a nice cool drink for you Johnny. And here is one for you, my dear. Now, it has been very quiet in here. What are you two up to?

JOHNNY  
Grandpa is telling me about your safari.

GRANDMA  
Are you sure that is a very good idea?

GRANDPA  
Don't be silly, he's your grandson isn't he? Do you think that he can't take it?

Grandma sits down. She holds Grandpa's steady look.  
Stalemate.

JOHNNY

But, Grandma, it's story!

GRANDMA

I haven't heard that one for a  
long time. Okay, dear...bring me  
back. How far did you get?

GRANDPA

The first night.

Grandma looks at the Spengler head mounted on the wall.

GRANDMA

Go on...

EXT. PANTASIA - CAMP - MORNING - 3100

The sun is rising over the round lake. Strange birds  
flutter to and fro.

GRANDPA

(V.O.)

The next morning started off  
normal enough. your Grandma was  
itching to get going...

Kay is sitting on the picnic table cupping some coffee.  
Sam exits shuttle two, and takes in the new day.

SAM

Good morning, Kay.

KAY

Mornin'. Are you ready to get  
going?

SAM

Don't you want to follow Jake?

Kay picks up the rifle beside her. She aims at a distant  
bird on a tree branch, and fires. The branch splits with  
a crack, and the bird takes flight.

SAM

Great shot. But you missed the bird.

Kay smiles.

The others, startled by the shot, pour out of the shuttles.

RANDY

Did you get something?

SAM

Target practice.

LISA

Why don't I make some breakfast?

JAKE

That would be great, honey.

Jake slaps Randy on the back.

JAKE

Just kiddin' kid.

PAUL

So, Kay. You seem to be in a hurry to bag one.

KAY

I've been waiting a long time to kill a Spengler.

LISA

Why is that?

KAY

One killed my father on this planet thirteen years ago.

LISA

My God, you are a brave one.

JAKE

Was your father Frank Delrey?

KAY

Yes.

JAKE

I remember him. Hell of a hunter. He went off on his own, like you did yesterday, and we couldn't find him, he wouldn't answer our calls. He got surrounded.

Jake hangs his head for a moment.

JAKE

He was a hell of a guy, your father. Hell of a man. So, I guess you want to get some revenge?

KAY

That's right. Revenge. I want to kill one of these fucking monsters, and hang it's head on the wall.

JAKE

And I want to help you sister.

Jake goes into his shuttle to get his weapons.

All eyes are on Kay.

KAY

I guess you all got reasons to be here.

RANDY

Honeymoon.

PAUL

You came here for your honeymoon?

RANDY

Story.

LISA

It was to do something different. The brochure said that you didn't have to hunt, and it was cheaper than the luxury planets.

PAUL

Gotcha.

LISA

What about you, Paul?

PAUL

I've been to all of the luxury planets. Like you, I am looking for a change of pace.

KRILLIAN

I believe that you have found it. I have been on many a safari, and I never saw anything like what we saw last night. I think that the Spengler species is breaking out into Intelligence. I, for one, won't be killing any of them for sport.

PAUL

They are rated Sub-Sentient with a negative bio-scheme.

KRILLIAN

Maybe the experts need to make another visit to reassess the situation.

PAUL

What will you hunt?

KRILLIAN

Narista. Much bigger. A worthy adversary.

PAUL

I thought that Narista were off limits these days.

KRILLIAN

Not so, self defense is a valid reason, but they weren't protected for sentient reasons. I wanted to hunt the Spengler, but how would it have been if aliens had come to earth and

KRILLIAN (cont)

hunted cavemen for sport? They might have killed one of my ancestors. Where would I be now? Besides, unlike the girl, I don't plan to bring back a head to hang on my wall.

KAY

Suit yourself.

Jake exits shuttle two.

JAKE

Let's go.

LISA

Jake, there's been some talk that maybe the Spenglers are sentient.

JAKE

That would be bad for business. Come on.

He leads the way down the path into the forest. The others follow.

Krillian stays behind, watching, smoking a cigar, as they disappear into the multicolored foliage.

EXT. PATH - MORNING

The small group follows Jake as he leads them along the dark path.

JAKE

These trails were made by the wild life in the area. Over the years they have expanded due to all of the Safari's we've had here over the years. If you follow any of the trails out far enough, they disappear. That's a good way to get lost.

LISA

Jake, will we see any game today?

JAKE

I hope so. We want your honeymoon to be memorable, don't we? Look here. See how the undergrowth is ripped and torn? The Narista likes to follow the path, but not walk on it.

KAY

What about the Spenglers?

JAKE

They stay about as far away from humans as they can. That's why they're so hard to catch.

KAY

Where would be the best place to find them?

JAKE

Straight ahead, up there. That's where the fire was, in the woods, beneath the red cliffs.

Beyond the treetops, a waterfall can be seen pouring from a crevice at the top of a craggy ridge. It looks cold, wet, and inaccessible.

JAKE

But they hunt at the edge of the forest to The south. That is a good place to pick them off.

KAY

How far away is that?

JAKE

That's about three miles, as the Barista fly's.

SAM

How close have you gotten to their nest?

JAKE

Not too close. We've learned to stay back, and just pick off the strays. They hunt in packs. Sorry, Kay.

KAY

That's okay, but I'd love to get right in there and let them see how they like my new X-11 sub quantum, multi-phase, variant pulse, LaserPro LiteGun from Adaptomatic.

JAKE

That's a nice gun. You could burn through just about anything with that thing, but you have to hit something first, and those Spenglers are damn fast.

KAY

That's what it's all about, isn't it?

From the trees ahead, and to the right of the hunters, there is a sudden CRACK from a snapped branch.

The leaves shake as a powerful force slinks its way between the tree trunks.

They shoulder their guns. The leaves quiet, and twenty yards ahead, a large yellow-orange Spengler stands before them on the path.

Time seems to slow as the aliens face each other for a moment.

The Spengler stands four feet at the shoulder. Its body looks similar to that of a big tiger, except that it has three sets of legs.

As they watch, the Spengler bares its terrible rack of fangs, raises up its front paws, makes a pair of fists, and roars. It looks like the mythological centaur. Half man, half beast, with the head of a killing machine.

The Spengler is a terrifying sight. Standing on four legs, its front legs have now, for all intents and purposes, become its arms. It howls again, its alien eyes daring them to shoot.

Kay fires once, but the Spengler blurs, and is gone.

She then lays down a solid laser stream of death, tearing away through the foliage after the monster.

KAY

Damn! I had him. Damn it.

Jake is laughing. Sam has his weapon drawn, ready. Randy and Lisa are stunned.

PAUL

Holy Shit, Kay. That was close.  
Man it was fast.

KAY

I was so surprised. I've never seen an alien before, so I hesitated. Damn, that was a perfect opportunity.

PAUL

Then you would not have had anything to do for the rest of the time.

KAY

What'daya mean? I could kill more of them. Sam, why didn't you shoot?

SAM

Ladies first.

PAUL

Good one.

They slowly continue on their way under the trees canopy of darkness, eyes alert, guns ready.

They see an occasional small creature here and there, but nothing worth shooting.

They arrive at a fork in the road.

JAKE

The path to the left leads southwest, into the black forest. The path ahead goes up to the Spengler nest at the base of the cliff. We'll just take the one to the right, and circle back to camp.

KAY

I want to go up there.

JAKE

First you get the lay of the land. Don't worry. We've got seven days to do whatever you like.

KAY

I can wait.

MONTAGE:

They take the path on the right, past the lake, and through a small grove of spindly birch-like trees. The air is filled with tiny colorful leaves that swirl around their heads.

SAM

Kay, you've got leaves in your hair.

KAY

So do you.

Kay brushes the leaves from Sam's head.

SAM

Thanks.

KAY

You're welcome.

EXT. CAMP - LATE AFTERNOON.

The hunters return to camp.

Jake activates the perimeter beams, and the group removes their equipment.

RANDY

Well, that was pointless.

JAKE

What are you talking about? We saw a Spengler the first day. That's a record.

LISA

Jake said we had to get the lay  
of the land. Randy, please, it  
was a nice walk.

RANDY

Walk? I didn't pay to go for a walk.

JAKE

What did you pay for?

RANDY

Wild Alien Game.

JAKE

You saw some, for crying out loud.

LISA

Jake? Can I help set things up  
for dinner?

JAKE

Yeah, thanks.

Jake and Lisa enter shuttle one to prepare the food. They  
can be heard laughing.

Randy paces back and forth.

Randy enters shuttle one.

INT. SHUTTLE ONE - LATE AFTERNOON

Jake is reaching around Lisa to get at some meal trays.

JAKE

Excuse me.

LISA

No problem.

RANDY

I think there's a problem, Lisa.  
You don't have to help this guy.  
It's his job.

Jake and Lisa are startled.

LISA

I don't mind, dear. There is nothing else to do.

RANDY

We could go for a walk.

JAKE

I don't recommend it. It's getting dark out there. The perimeter is pretty generous, but I wouldn't go beyond the markers.

RANDY

Aye, aye, Captain. Lisa, I would like to talk to you.

LISA

Randy, I'm helping with everyone's dinner.

RANDY

I'm just going to have this apple.

Randy takes an apple, wrapped in plastic, from a basket. He unwraps the fruit, and takes a bite. Lisa and Randy exchange a glance as he leaves the shuttle.

JAKE

Nice guy.

LISA

He means well.

EXT. SECURE CAMP AREA - DUSK

The sun sets with an orange glow. The camp lights come on slowly.

All conversation ends as Randy sits at the picnic table across from Sam and Kay.

KAY

Maybe I should help them in there.

Kay gets up and enters shuttle one.

Sam moves over to the other table with Paul.

Krillian is sitting in his personal chair, watching the graceful birds fly across the golden sky. He lights a cigar.

Randy takes a few more bites of his apple. Kay and Lisa emerge from the shuttle carrying steaming trays to one of the picnic tables. Randy puts down the apple and enters shuttle one.

INT. SHUTTLE ONE

Randy blocks Jake's exit, so Jake casually leans against the table.

JAKE

What can I do for you?

RANDY

You can stop talking to my wife.

JAKE

Stop talking to your wife? Why should I do that?

RANDY

Because I told you to.

JAKE

No one tells me what to do on my safari.

Randy takes a swing at Jake. Jake blocks the punch, and pushes Randy away.

JAKE

Lisa isn't going to be happy with you.

RANDY

Shut up.

JAKE

Take it easy. It's going to be tough enough without you pouting the whole time.

Randy takes another swing at Jake and misses. Jake punches Randy, who stumbles back into a chair.

Jake exits the shuttle.

EXT. CAMP PICNIC AREA

Randy stumbles out of the shuttle.

JAKE

He tried to hit me.

Lisa goes to Randy's aid.

LISA

Randy, why did you do that?

RANDY

Give me a break.

Lisa looks at Jake, then at Randy.

LISA

...I was not.

JAKE

Just keep him off me. I don't like having to defend myself against paying customers.

Lisa stands.

LISA  
I apologize, for my husband...

RANDY  
No she doesn't.

CLOSE ON APPLE

A bright green bug lands on the apple and quickly burrows inside.

CONTINUOUS

Randy sits at the table and picks up the apple. Jake is about to say something, when Randy stands up and gets within inches of Jake's face.

RANDY  
You just stay away from my wife.  
I know it's just as much her  
fault as yours, but I don't need  
it, and I won't stand for it.  
Understand? I don't care how  
tough you think you are. I'm not  
kidding.

JAKE  
I wouldn't eat that apple. It's  
been left out.

Randy inspects the apple.

RANDY  
There is nothing wrong with this  
apple.

JAKE  
It's a rule.

RANDY  
To hell with your rules.

Randy takes a big defiant bite out of the apple.

Lisa takes Randy's arm, and as they sit at the table, Randy takes another bite.

Jake watches silently, shaking his head.

EXT. CAMP - MORNING

Sam is the first to greet the new dawn.

The view from atop their small plateau is vast. He can see the multicolored leaves floating around the small grove by the lake.

Kay exits shuttle one carrying a satchel. She deposits it on the table and breaks the magnetic seal. She removes a holster with a serious looking Uzi laser handgun inside. She continues to remove various deadly items from the bag, and straps them on.

The last gun is her main weapon, the side of the weapon is emblazoned with the words LaserPro, and Adaptomatic.

She is ready.

SAM

Is that all?

KAY

Funny. Want to come with me?

SAM

What about Jake.

KAY

He's a Dim.

SAM

Yeah, but he's also the guide.

KAY

I'm not waiting. I could use a backup, but I'm going. Coming?

SAM

I would love to watch your back.

Sam dashes into shuttle two.

INT. SHUTTLE TWO - SAMS BERTH

Sam retrieves his lightweight camouflage jacket, grabs one of Jake's rental laser guns, pockets two small water and food packs, and hurriedly exits the craft.

OUTSIDE

The two begin down the path.

SAM  
Shouldn't we tell someone where  
we are going?

LISA  
We're going hunting. Don't worry,  
Sammy, I left a note on the table  
inside.

SAM  
What about me?

LISA  
You're name is mentioned in the  
note, silly.

SAM  
Oh.... I see. That's great. Let's  
get you a Spengler.

The two head down towards the lake.

Paul is the next hunter to exit the shuttle. He sees Sam and Kay walking down the path towards the lake. He activates his wrist communicator.

PAUL  
Hey, where are you kids going  
without a chaperone?

ON PATH

Sam and Kay stop and turn back to camp. Sam activates his radio.

SAM

Just a little early morning  
recognizance, we won't be going  
too far. Down by the lake, maybe.

PAUL

That's a very romantic area.  
Check in often so we know that  
you're all right.

SAM

See ya.

The two wave, and Paul waves back.

KAY

I don't know what he's so  
worried about.

SAM

He is probably more worried  
about me than you.

KAY

Why do you say that?

Sam looks over all of her equipment and smiles. Kay  
laughs.

KAY

I guess you might have a point  
there.

EXT. CAMP - LATER

Paul is seated at the table eating a food bar. Krillian  
exits shuttle two.

He lights a cigar, inhales, and looks over at Paul.

KRILLIAN

Good morning, sir.

PAUL

Hello. You wouldn't happen to  
have another one of those...?

KRILLIAN

More than enough, son. Here.

Krillian produces another cigar and hands it to Paul.

They smoke in silence. The forest is coming to life. Birds are flying, and leaves are rustling.

PAUL

It's funny how on just about every planet I've been on, there have been birds of some kind.

KRILLIAN

Why is that funny?

PAUL

Seems strange. Flying must be a natural occurrence throughout the galaxy.

KRILLIAN

No kidding.

PAUL

I know, it's obvious, but I still think it's strange.

KRILLIAN

It's strange all right. What's the big deal? You flew here.

PAUL

No kidding. So, tell me, how long have you been hunting?

KRILLIAN

Long time. I was raised on Colony 12. We called it Earth. Funny, the first twelve Colonies all called their new planet Earth. Caused a lot of trouble at first. Anyway, my father was a frontiersman. We hunted the game that had been brought from earth for food.

PAUL

What kind of animals?

KRILLIAN

Deer, rabbit, coyote, and  
mountain lion.

PAUL

Nothing like Spenglers, and  
Narista.

KRILLIAN

True. But it taught me a lot  
about prey.

PAUL

What did you learn?

KRILLIAN

You sure ask a lot of questions.

PAUL

I'm a writer. Forgive me. I am  
interested.

KRILLIAN

Well, I'll tell you. I learned  
how prey thinks. Although the  
mountain lion isn't natural prey,  
it still has certain habits. It's  
really about learning their habits.  
To us humans, everything is prey.

PAUL

These Spenglers don't strike me  
as being prey.

KRILLIAN

They are to us. Everything is  
prey to a human. But, they're  
hunters of the first order, none  
the less. They have built quite  
a village up in the cliffs.  
During my research, Pendalton's  
Anthropology, I learned quite a  
bit about the Spenglers habits.

PAUL

You read books on Anthropology?

KRILLIAN

Best source of alien species information in the galaxy. Pandalton's sends robot probes to survey life on all the known planets. They have vidi's too.

PAUL

I've seen some of their stuff. I just never thought to apply it to hunting.

KRILLIAN

That's because you are not a hunter.

PAUL

You've got me there.

KRILLIAN

Are you writing a book?

PAUL

It depends on what happens.

KRILLIAN

Just make it up as you go, that's what I do.

PAUL

That's good advice. The important thing is to get the feel of a place. The characters will always be humans, doing human things. It is the place that makes the difference. When a story can bring its audience to a new world, a different time and place, and can take them away from their mundane existence, then you have the beginnings of a good story.

KRILLIAN

You certainly have the gift for gab.

Jake exits the shuttle.

JAKE

Gentlemen.

KRILLIAN

Jake.

PAUL

Jake.

Jake is drinking coffee. He spies Kay and Sam on the path.

JAKE

What the hell are they doing?

KRILLIAN

Hunting, I expect.

JAKE

They really shouldn't --

PAUL

I spoke to them. I think they are just walking the path down towards the lake. Romance.

JAKE

She's not interested in romance. There are some pretty nasty suckers that crawl out of that lake.

KRILLIAN

The girl is heavily armed. She has the latest Chameleon body armor. Like mine. She has hunted before. She doesn't need a guide.

JAKE

So you say. But I'm responsible.

Paul chuckles.

JAKE  
You think that's funny?

PAUL  
Don't mind me. I think everything  
is funny.

JAKE  
What does that mean?

PAUL  
It just means that I laugh easily.

JAKE  
Me too. Except when I have  
two mutilated clients.

KRILLIAN  
You better go get them.

Jake rubs his stomach.

JAKE  
Right after breakfast.

Jake chuckles, and points.

JAKE (CONT.)  
Got you guys. They signed a  
waiver, like you. You can take  
any risk you want. If those two  
want to roam around this planet,  
on their own, that's okay by me.

Jake enters shuttle two chuckling.

KRILLIAN  
That boy's not put together right.

PAUL  
Story.

KRILLIAN  
Got the makings of a story,  
anyway.

EXT. PATH

Kay and Sam are strolling alongside the path, through a field of knee high grass. They are facing the lake, and behind them is the plateau with the shuttles.

Lisa is alert for prey.

SAM

Pretty nice here, wouldn't you say?

KAY

No small talk.

Sam nods. They walk on in silence for a few moments.

KAY

Sorry. I doubt we'll see any Spenglers in this area.

SAM

That's okay, Kay. I can keep my mouth shut.

KAY

You know, I was ten when my father came here. I can remember how my parents would fight about him leaving us to go hunting.

SAM

I can see how something like that could make such a lasting impression.

KAY

I never found out why he insisted on going. I guess, in a way, I'm a little like he was. I was intent on coming here. No one could stop me.

SAM

It's good to have a quest of some kind. A purpose.

KAY

Yeah. I would have preferred a different purpose in life. Normally I wouldn't kill a fly. It's some kind of psychological obsession that I need to get over, I guess.

SAM

I guess. You seem to know what you need to do to get over it. That's a good start. My folks died recently in a car crash.

KAY

I'm sorry. You must feel terrible.

Kay puts her hand on Sam's shoulder.

SAM

I really miss them. I am an only child. I was scheduled to go on a luxury space cruise, to help me get over it, but I switched flights at the last minute, after I met Jake and Paul at the bar. They bought me some drinks, and explained the superior benefits of a Space Safari over an intergalactic planetary cruise.

KAY

Jake's a real smooth talker. You know he hit on me on the way out? He doesn't understand that I am too busy here for any kind of romance.

SAM

The dim. I understand, and when you're ready for romance, I'll be there for you.

KAY

Now that's romantic. You just might be on the right planet at the right time.

There is a slight rustle in the grass, then a SNARL, directly behind them. Kay aims her weapon and fires instantly. Sam glances around in time to see a ratdog hit the ground, wisps of smoke curling up from its hide.

KAY

Got'em!

SAM

Nice shoot'en. That was story!  
I never saw it.

KAY

Thanks. Feels good to test the  
reflexes.

Kay nudges the ratdog with her toe. It is still smoking from the laser burst. It is quite dead.

SAM

What should we do with it?

KAY

Leave it here as a warning to  
other ratdogs.

SAM

Good idea.

EXT. CAMP

Krillian stamps out his cigar and enters shuttle two.

Paul sips his coffee.

Moments later, Krillian returns wearing lightweight Chameleon body armor, and carrying his Laser rifle. Paul glances up. Krillian side steps to stand in front of the shuttle. He touches a patch on his forearm that activates his body armor. The dull gray material flashes momentarily.

The suits digital matrix mimics the pattern of the shuttle so closely, that his body seems to vanish, leaving his head and hands floating in the air.

PAUL

That's a neat trick, but I can still see your head and hands.

KRILLIAN

There are accessories, like the hood and gloves. I won't need them. It's enough to erase my outline in the foliage.

PAUL

Care for any company?

KRILLIAN

Not today, friend. I like to hunt alone.

As Krillian steps away from the shuttle, the digital matrix of his body armor begins to fade.

PAUL

Hey, why doesn't it still reflect the background?

KRILLIAN

It doesn't actually reflect anything. It gathers imaging data into a processor from a five foot radius around my body.

PAUL

What will they think of next?  
Good Luck.

KRILLIAN

Luck? I make my own luck.

PAUL

Of course you do.

Krillian grunts and walks down the path. Paul watches as Krillian disappears into the woods, cigar smoke trailing from his head.

Sam and Kay return a moment later.

SAM

Hey, Paul, Lisa shot a ratdog.

PAUL

None for me thanks, I already had breakfast.

KAY

It's fully cooked.

PAUL

If ratdog isn't properly aged, it just doesn't have that certain something.

SAM

You should have seen her, very story like, it was dead before I even saw it.

PAUL

It's a good thing that she was there to protect you.

SAM

I don't mind, she's quick.

KAY

Where's Jake?

PAUL

Two.

Jake exits shuttle two.

JAKE

Did I hear my name?

KAY

Yeah, I'd like the basic tour now, maybe up on Spengler Ridge.

JAKE

Sure. Just the two of us?

KAY

Save it, caveman. You're the  
guide, I am the mighty hunter.

JAKE

Yes, Bwana.

SAM

Count me in.

JAKE

No kidding. How 'bout you, Paul?

PAUL

That's what I'm here for.

Randy and Lisa exit shuttle one. Randy glares at Jake.  
Jake is oblivious.

LISA

Good morning, everyone.

KAY

Morning. Did you sleep well?

RANDY

We slept just fine.

LISA

Randy. It's a beautiful morning.  
This is a beautiful planet.

KAY

Have you seen the big birds?

LISA

No, are you hunting the birds too?

PAUL

No. They're just part of the  
landscape.

LISA

Thank God. Spenglers are one  
thing, but birds?

RANDY

Can I get some food here?

Randy is seated at the table drinking coffee. Lisa retrieves several food bars from shuttle one. She gives one to Randy.

LISA

You don't look too well honey.

Jake glances over at Randy. Paul observes Jake's unspoken interest.

RANDY

I'm fine. What's everybody looking at?  
Let's go hunting.

Everyone collects their hunting clothes and equipment.

JAKE

OK. Let's not bunch up too close on the path. Don't turn while shooting. You may catch one of us in the beam by mistake. I don't want my head to be hanging on one of your walls like a trophy.

RANDY

Can we get going? No one here is going to shoot anyone.

Jake looks at Randy for a moment, shakes his head and shrugs.

JAKE

Let's go.

EXT. PATH

The small group walks along the trail. Jake is in front. Kay and Sam are several paces back, then Lisa and Randy, with Paul watching their backs.

They are extremely alert, with weapons drawn.

They notice a pack of ratdogs chasing a bizarre frog type creature. The big six legged frog hops so effectively, that some of the ratdogs slam into each other. Randy takes a couple of pot shots at the melee and misses.

LISA

Why are you shooting at them?

RANDY

Just warming up, sweetheart.

They walk on, and at the fork in the path head north, towards the waterfall and Spengler ridge.

EXT. SOUTH WOODS

Krillian is on the path approaching the black forest. He pauses by a pond, stamps out his cigar, sniffs the air, and continues on.

INT. SPACESHIP - ORBIT

Steve and Johnson are playing chess. Steve has two white pieces left. Johnson, seven black.

STEVE

You're good.

JOHNSON

Do you think so?

STEVE

You're kicking my ass.

JOHNSON

Everything's relative.

STEVE

So, what kind of work do you do?

JOHNSON

I'm a businessman.

STEVE

What type of business?

JOHNSON  
I'm a middleman.

STEVE  
I know what that's like. Do you  
like you're work?

Johnson moves a piece.

JOHNSON  
Check. Your move.

STEVE  
Damn. See? You're good.

Steve moves the white King.

JOHNSON  
Glad you think so, and yes, I  
like my work.

STEVE  
What's it like?

JOHNSON  
It's like chess. You have an  
objective. You create strategies  
to obtain your objective. You  
are ruthless while obtaining the  
objective. And you are humble in  
victory.

STEVE  
Did you just make that up?

JOHNSON  
Yes I did.

STEVE  
That's a great comparison.  
You want another beer?

JOHNSON  
Sure, thanks.

Steve gets up and leaves the bridge. Johnson gets up and stretches. He walks over to the cockpit window and peers out at the water planet below.

Johnson notices a flashing light on the console. Beneath the blinking button are the words "Proximity Alert".

Johnson sits at the controls and quickly dials up a monitor screen that displays the icon of a Galactic Police Cruiser.

A small information box indicates that the Cruiser has an E.T.A. at Pantasia, of 1 hour and 12 minutes.

Johnson snaps a few relays, and the light stops flashing. He closes the screen, and returns to his seat, just as Steve enters with the beers.

Johnson moves the black queen.

JOHNSON  
Checkmate.

EXT. NORTH WOODS - DAY

The terrain has been getting steeper, so the group stops to rest in a clearing over looking the caldera. The shuttles can be seen off in the distance atop the plateau.

What they can't see, or hear, are the legions of Spenglers that surround them in the forest.

ANGLE FROM ABOVE as many Spenglers creep throughout the woods around the hunting party.

EXT. SOUTH WOODS, POND

Krillian is smoking again.

The trees across the pond begin to rustle, and he instantly aims his Laser rifle towards the telling sound. He slowly backs up into the brush. His Chameleon body-armor blends automatically with the surrounding foliage.

Suddenly, a Narista parts the trees at a height of thirty feet, with its massive paws.

Krillian fires immediately. A bloody green gash tears deep into the aliens skin.

The beast screams out in pain, whirls around, and retreats through the woods, leaving a trail of torn and broken tree trunks. Krillian smiles, stamps out his cigar, and casually follows the sound of the receding monster.

EXT. NORTH WOODS - DAY

The group continues along the path. Jake stops. They all stop.

JAKE

The Spengler nest is up to the left. If we stay to the right we will come to the rock cliffs, where we might get a shot off from above.

KAY

Yeah, a long shot.

Thirty yards down the path, three Spenglers block the way. Kay raises her weapon and fires. The Spenglers dart into the bush unscathed.

JAKE

Wait. Look... We're surrounded.

Through the trees, the cold alien eyes of the Spenglers are watching them.

PAUL

Well? What are we waiting for?  
Let's cut a path.

JAKE

(voice raised)

We'll head for the rocks. There are some caves up there. When I give the word, we make a tight circle and I want continuous fire. Got that? We'll crab walk up into the caves and radio for help. Go! Now!

The hunters put their backs together and begin firing. Laser pulses burst out in all directions. The forest comes alive with the sound of furious pain, and death dealing destruction.

The Spenglers attack, but the steady stream of laser light cuts through their ranks with a merciless intensity.

After a few moments of this chaos, the staggering group of humans clears the tree line, and follows the path as it winds up through the rocks.

The Spenglers continue their pursuit.

JAKE

(yelling)

Stay together. Good, don't stop shooting. The sound alone may keep them back....Look, up there...

Above them is a cave entrance. They can only ascend one at time.

PAUL

Get going.

Jake, Paul, Sam, and Kay turn to face the Spenglers. Randy and Lisa scramble up into the cave. Two Spenglers round the edge of a boulder, only to be greeted by a fiery blast of killer heat.

Jake is the last to turn towards the rustic stairs that lead up to the cave. A Spengler makes a heroic dive after him. It manages to tear into Jake's right calf muscle with a claw, as Kay simultaneously rips the beast in two with a crimson burst of light.

Sam pulls Jake into the relative safety of the small cave.

Kay whips out her med-kit and sprays Jake's leg with a Sealer/Antiseptic.

KAY

All right everybody. We were ambushed. They hunted us. I am not going to die here, so listen up. We will post ourselves at the opening of this cave. If you see a Spengler kill it. The fewer there are the better, and they might even make the connection that we can be dangerous.

JAKE

Call Steve on the ship. Arghhh...

Jake winces in pain.

KAY

You call Steve, I'm busy.

Kay sets up behind a rock and begins to fire at Spenglers.

Jake uses his wrist radio to call the orbiting ship.

INT. SPACESHIP - ORBIT

The emergency call signal interrupts a fresh chess game.

STEVE

Yes boss.

JAKE

(voice from radio)  
Steve.. we were ambushed.

Random gunfire in the background.

STEVE

Holy shit. By who? Is everybody all right?

JAKE

By Spenglers! I'm wounded. I am going to need you to bring the extra shuttle down to get us out of here.

Steve is working feverishly at the console. On the main view screen, a red light representing Jake's location is superimposed over an Arial view of the cave.

STEVE

I have your position. I'm on my way, over.

Steve turns to Johnson.

JOHNSON

Let me go. We need you up here.

STEVE

Better not. This is what I'm here for.

JOHNSON

Yeah, but you usually don't have me on hand.

Steve stares at Johnson for a moment.

JOHNSON

I am a pilot. I was in the Asteroid Wars. Earthside.

STEVE

I thought that you said that you were a businessman.

JOHNSON

I was a pilot. Now I am a  
businessman. Don't argue with  
me. I don't like it when people  
argue with me.

STEVE

I'm not arguing with you.

Johnson stares at Steve for a moment.

STEVE

Okay, you go.

MONTAGE.

Johnson leaves the bridge, makes his way down a ladder  
and along a hall to the shuttle bay, enters shuttle  
three, sits in the cockpit, checks the internal systems,  
closes the door, the big bay doors open, and the ship  
sets out towards the planet, just as a Galactic Police  
Cruiser arrives in orbit.

EXT. PANTASIA - SOUTH WOODS - DAY

Krillian stops to listen. Silence. He creeps forward  
through the underbrush and enters a small clearing.

A slimy trail of green blood leads across the small  
expanse of short yellow grass. Krillian is alert, gun  
ready, as he advances.

When he arrives at the center of the clearing, the  
wounded Narista charges from behind.

Krillian spins around. A laser beam slices off the  
distant tree tops as he grips the trigger. The Narista  
slaps him down to the ground.

Hard.

Krillian is stunned. He struggles to come to, and manages  
to raise himself up on his right knee.

The Narista is out of sight. Krillian winces as he attempts to stand up. His left leg is unable to support his weight, and he falls back to his knee. Slowly, he scoots back up against a tree, breathing hard.

He hears groaning, growling, and howling.

The Narista crashes into the clearing with two Spenglers on its back, biting and clawing at its flesh. Several other Spenglers are running around the wounded monster in a frenzy.

Krillian is not going to let these red devils steal his prize. He begins to fire on the Spenglers. He kills the two that are riding the beast, but more are streaming out of the woods.

There is Spengler carnage as the Narista loses strength and crumples to earth.

INT. SPACESHIP - ORBIT

The com line signals an incoming call.

STEVE

Safari 1137. Pilot Steve Lassiter.

A face appears on the main view screen. It is a POLICEMAN in uniform.

SPACE POLICEMAN

This is Star Cruiser 0550. We have reason to believe that you have one Franklin Sanders in your party.

STEVE

No one by that name on this Safari.

The screen fills with a mug shot of Johnson.

SPACE POLICEMAN

This person is wanted in three sectors. He is an extremely dangerous individual.

STEVE

That's Johnson. He just went planetside. We had a little trouble down there, and he volunteered to bail them out. Why are you after him?

SPACE POLICEMAN

What did he do? Let's just say he's killed a few people that didn't need killing. He is a ruthless murderer. Listen, don't mention our presence here to anyone planetside. We will go down and pick him up. Over and out.

Steve slumps back in the pilots chair in disbelief. The Police signal ends, and the screen goes blank.

STEVE

Story.

EXT. PANTASIA - CAVE - AFTERNOON

The path is strewn with pieces of burning Spenglers. There is not a live Spengler to be seen.

Kay lets a burst fly every few moments to keep it that way.

Lisa is tending to Jake's wounded leg.

LISA

Is this what you people want? This isn't hunting. You are just cutting these poor creatures to pieces.

JAKE

Poor creatures? THEY are trying to kill US. It isn't usually like this, you know. We usually hunt them. This is completely nuts. They played us, don't you see?

RANDY

All I can see is a lawsuit when we get out of here.

JAKE

Not likely, pal.

LISA

So why not just kill them all? Get the shuttles and wipe them off the face of the planet.

JAKE

That would be bad for business.

LISA

It's your business to get us out of here.

JAKE

Help is on the way.

Randy fumes, sitting with his back against the shallow cave wall, staring at Jake and his wife.

PAUL

Well, Kay, you've got your revenge.

KAY

Because of this? This isn't hunting. This is self defense. I'll get my revenge when I can take one by surprise. Like they took my father by surprise. Anyone can fire into a herd of animals and make a kill.

PAUL

My mistake. I am not familiar with the particulars of revenge.

KAY

I'll let you know when I am satisfied.

A large rock falls from above, nearly crushing Kay, who jumps back in a delayed reaction.

KAY

Get back, everyone. They're dropping boulders.

JAKE

Can't be. They're not smart enough.

KAY

I'm beginning to think that maybe you're the one who is not too bright.

As they stand within the cave, a hail of rocks rains down before them, partially blocking the entrance, accompanied by the sound of Spenglers screeching from above.

From the path comes a rush of two dozen Spenglers.

INT. POLICE STAR CRUISER - BRIDGE - ORBIT

The bridge is filled with personnel in dark blue uniforms. Everyone is busy at various tasks.

The Captains chair sits above all, on a dais, facing a wrap around view screen. Two OFFICERS stand at his side.

POLICE CAPTAIN

Sanders was on that ship. Now he is on the planet. We have to get down there before Sanders causes another incident. Franks, I want you and Smith to take a team and have Mr. Young assemble a team, and bring that space scum to me without delay. Kill him if you have to.

OFFICER FRANKS

Yes, Sir. Smith.

Franks, 40, has the bearing of military man through and through. He sports the regulation, but not mandatory, crew cut.

Smith, 30, is tall and alert. His appearance is not exactly regulation, but it's close.

The two officers make an about face and leave the bridge.

INT. SHUTTLE THREE - COCKPIT

Johnson is at the controls. The craft swoops down as he checks Jake's location on the view screen.

Johnson analyzes the scene. There are five Spenglers over the cave, throwing rocks, creating rockslides. Two dozen Spenglers are attacking from the front, but scores of laser beams are cutting them down in droves.

Johnson fires at the Spenglers on the path, they scatter into the rocks for cover.

He then spins the craft around in a neat move, and hovers above the cave entrance. The Spenglers are sitting ducks outside the cockpit window, at pointblank range. Johnson gives them the finger, and grins an evil grin.

He fires, tearing them apart.

JOHNSON

Woo Hoo! Yeah! Die, die die...

We can see now how Johnson could be a wanted killer after all.

Johnson may be causing more harm than good in his zeal, because the rocks begin to break loose in chunks.

JAKE

(voice from radio)

Steve, what the hell are you doing up there? Stop it!

INT. CAVE

Everyone is huddled into a niche at the back of the cave. The rocks rain down for a few more moments, then stop.

The shuttle hovers lower and shines its headlights into their eyes.

JOHNSON

(voice from radio)

It's not Steve. It's Johnson.  
I can't put it down here.  
Follow me.

JAKE

Wait.

KAY

Where the hell is he going?

They watch as the shuttle hovers over the path where the rocks end, and opens fire on the trees. The leaves explode into a fiery blaze. Flaming Spenglers can be seen running deeper into the woods, leaving trails of fire in their wake.

The shuttle lands, the door opens, and Johnson is standing there proudly with a laser rifle and a smile.

INT. POLICE SHUTTLE - COCKPIT

As the police shuttle descends from space, a large swath of fire can be seen across the landscape.

OFFICER FRANKS

Sanders. Everywhere that guy goes it's death and destruction.

OFFICER SMITH

Story.

EXT. PANTASIA - NEAR CAVE

The group makes its way down the rocks towards the shuttle.

Johnson/Sanders looks up and sees the Police shuttle hovering closer, it's searching for him, and he fires up at them.

Johnson/Sanders runs down the path, between the flaming trees, and disappears into the smoke.

The group of hunters scramble aboard shuttle three.

PAUL

What about Johnson, where the hell is he going?

SAM

He didn't go after the Spenglers, did he?

KAY

He fired at that shuttle. Who are they?

JAKE

Let's find out.

Jake calls the Police shuttle.

JAKE

This is Jake O'Connor. I am the safari guide.

RANDY

Some safari... Some guide.

OFFICER FRANKS

(on view screen)

This is Space Patrol officer 7789. We are in pursuit of a fugitive, Franklin Sanders, AKA Johnson, apparently.

JAKE

He just saved our asses.

OFFICER FRANKS

We just catch 'em, mister. It's up to someone else to sort it all out. If you're all safe, we will locate him by air.

JAKE

He is probably dead by now. The woods are crawling with Spenglers.

OFFICER FRANKS

We'll see, Sir. Get those people to a safe location.

The Police shuttle lifts up, sweeps across the treetops, and is gone.

PAUL

What about Krillian?

They peer out the side windows as Jake guides the shuttle over the burning woods.

KAY

He's out there somewhere, all alone.

EXT. SOUTH WOODS - CLEARING

Krillian is still seated with his back against the tree. The clearing is strewn with mangled Spenglers body parts. The Narista is down on its side, licking its wounds.

The two watch each other. Krillian smiles, and lights a cigar.

EXT. CAMPSITE

Shuttle three lands beside the other two shuttles.

JAKE  
Get your stuff everybody, we're  
getting out of here.

KAY  
What about Krillian?

Jake activates his wrist radio.

JAKE  
Krillian? Krillian, we are  
leaving. We'll pick you up.

Silence.

JAKE  
No answer. We'll look for him.

PAUL  
You bet we will.

JAKE  
We'll do a fly over on the way  
up to my ship.

PAUL  
How the hell are you going to  
track someone from the air?

JAKE  
You may not of noticed, but  
this hunt is over. We lost.  
Something's not right with the  
Spenglers.

KAY  
Let's go Paul, the great hunter  
is afraid.

SAM  
Count me in.

RANDY

Me too.

LISA

Randy. They'll find him.

RANDY

I'm not afraid. But O'Connor is.

LISA

Can I talk to you in private?

Randy and Lisa enter shuttle one.

KAY

Let's go.

Paul, Sam, and Kay strap on more weapons. After a moment Jake does too.

KAY

Change your mind?

JAKE

Yes, I changed my mind.

They head off down the path.

EXT. NORTH WOODS

Johnson/Sanders is on the lam. The fire is behind him, and there is not a Spengler in sight.

He hides as the Police shuttle veers away from his location.

He continues his escape. He hears a noise behind him.

He spins around in time to catch a glimpse of a Spengler through the trees.

He fires a few blasts towards the elusive shape.

INT. POLICE SHUTTLE

OFFICER SMITH  
We have weapons fire.

OFFICER FRANKS  
Where?

OFFICER SMITH  
Back the way we came.

OFFICER FRANKS  
Let's go.

EXT. NORTH WOODS

Johnson/Sanders starts running between the trees. He can see orange shapes pacing him through the flutter of the tree trunks.

He stops, puts his back to a tree, and fires at random as he shuffles around the trunk.

He looks up. The police shuttle is circling.

He takes off again, following a stream.

INT. POLICE SHUTTLE

OFFICER SMITH  
I got him.

OFFICER FRANKS  
Put it on screen.

The display screen on the control panel fills with the image of Johnson/Sanders running down the streambed.

OFFICER SMITH  
Should I nail him?

OFFICER FRANKS  
Standard procedure.

Officer Smith flips a switch.

OFFICER SMITH  
Sanders. Stop or we'll shoot.

CONTINUOUS

Johnson/Sanders looks up at the shuttle.

It is talking to him.

OFFICER SMITH  
(loudspeaker)  
Give it up dirtbag.

Johnson/Sanders crosses the stream and enters the woods.

INT. POLICE SHUTTLE

Moments after the fugitive is lost to view on the screen,  
two Spenglers cross the stream in close pursuit.

OFFICER SMITH  
Hey Sanders, you picked up two  
bogies. They're gonna get you.  
Why don't you let us pick you up?

The two policemen share a laugh.

CONTINUOUS

Johnson/Sanders is climbing, scrambling, up a hill. At  
the top he stops to look around, and is tackled from  
behind. He drops his laser rifle as the vicious Spengler  
stands over him snarling in his face.

The Spengler rolls him over and grabs his belt with its  
claws. It begins to drag him, kicking and screaming,  
deeper into the woods. Another Spengler picks up the  
laser rifle by the strap, and drags it along as well.

INT. POLICE SHUTTLE

OFFICER SMITH  
Sanders, where are you? Go back  
to the stream Sanders, so we can  
help you. Sanders?

INT. SHUTTLE ONE

RANDY

I want you to stop flirting with that bum.

LISA

I haven't been flirting.

RANDY

Yeah, right. Why did I think anything would change?

LISA

That's right, I married you didn't I? Why would I do that?

RANDY

To torture me.

LISA

Randy. I do not want to torture you, I love you. What's eating you?

RANDY

Nothing is eating me. Everywhere we go, it's always the same thing. You've got to flirt with them.

LISA

Randy.

RANDY

Don't Randy me. You do it. You can't not do it. I thought it would change if we got married, but it hasn't.

LISA

Randy, it has always been your imagination. Even if I do flirt, a little, I always go home with you.

RANDY

But who are you thinking about?  
How bout that?

LISA

You are unreasonably jealous.

RANDY

Why can't you take that into  
account? Why don't you try and  
help me, instead of proving  
that you can do what ever you  
want. I know you can do whatever  
you want. You don't have to  
prove it to me.

LISA

I'm not proving anything. I am  
just a friendly person. I like  
to joke around. It doesn't mean  
anything. They don't mean  
anything to me. I love you. I  
will try, I swear, but you have  
to get a grip, because everything  
could swing the other way, and  
then you would be happy, but I  
wouldn't even be myself anymore.

The two appraise each other in silence.

RANDY

I better catch up with the  
others.

LISA

You look pale honey. And you're  
hot. You have a fever. We  
should check with Jake. Maybe  
this place has made you sick.

RANDY

It's not this place. I'm okay.  
I'll be back in a while. Stay  
inside and keep the door shut.

LISA

I will.

Randy exits the shuttle and heads down the path. Lisa watches him, biting her lip.

EXT. NORTH WOODS - FORK IN THE ROAD

Jake's limping has slowed the group considerably. Sam and Kay pause to wait for him. Paul continues on down the path, peering intently at the ground.

KAY

Jake. You're injured. Maybe you should go back to base camp.

JAKE

Maybe you're right. I wouldn't be much help in a fight.

KAY

Maybe even a hindrance.

SAM

We'll call you when we find him.

JAKE

If you find him.

SAM

We'll find him. Won't we Kay?

KAY

Let's go. Don't stop to smell the flowers.

JAKE

Don't worry about me.

Jake turns and limps back towards the base. Paul returns.

PAUL

Where's he going?

SAM

Back to base. His leg was a liability.

PAUL

Should we let him go alone?

KAY

He's a mighty hunter, he'll be all right.

PAUL

I think Krillian took the southern route.

SAM

Why?

Paul holds up a cigar butt and smiles.

PAUL

A little bread crumb for us to follow.

EXT. PANTASIA - SPENGLER VILLAGE

Between the cliffs and the trees is an earth packed clearing. Caves riddle the rock face, with Spenglers lounging throughout.

Two Spenglers enter the clearing.

One is dragging a laser rifle, the other is dragging Johnson/Sanders.

They are quickly surrounded by curious onlookers.

From a cave above comes an exceptionally large Spengler with patches of burnt fur. The big feline slowly advances towards Johnson/Sanders, who is cowering.

The Spenglers make way for the large beast. Those who do not prostrate themselves enough, get a snarl.

The beast acts like a King.

The King Spengler picks up the laser rifle and inspects it closely. It cocks its head as if trying to remember something.

It takes a step back, raises its front legs up, and holds the rifle like a man.

After a little fiddling, it finds the trigger. A blast of light is released into the sky.

INT. POLICE SHUTTLE

A faint alarm sounds on the console.

OFFICER SMITH  
Weapons fire, north northwest.  
Let's go.

The shuttle veers off on its way.

EXT. SPENGLER VILLAGE

The Spengler King is now firing like a pro. It is learning to aim!

As the muzzle is slowly lowered, Spenglers begin to die in pieces. The rest scatter, and the Spengler King screams in triumph.

Johnson/Sanders is on his feet, backing away, when the Spengler King notices him, and points the gun directly at him.

Johnson/Sanders stops in his tracks. Their eyes meet, the Spengler King bares its teeth in an evil smile, and pulls the trigger.

EXT. PATH - NEAR CAMP

Randy hears the sound of something approaching. He hides in the underbrush.

Jake strolls down the path, with barely a limp. He is whistling.

Randy watches as he passes by, then discreetly follows him back towards base camp.

EXT. SOUTH WOODS - POND

Paul is following foot steps in the mud. He stoops to pick up another cigar butt.

KAY

What's that over there?

The three head towards the break in the trees where the Narista escaped Krillian's first attack. There is some alien blood.

SAM

Well, at least its not red blood.

PAUL

This trail should be easy to follow.

The three stumble over the wide swath of broken trees.

EXT. PATH - NEAR CAMP

Randy hangs back in the underbrush watching Jake as he makes his way back up to camp.

Randy aims his gun at Jake's back, using the scope to zoom in

RANDY'S POV.

On Jake, as he is greeted by Lisa. Lisa and Jake have a short discussion, and then Lisa stoops to look at Jake's leg. Jake puts his hand on her shoulder. The two enter shuttle one.

Randy lowers the gun and bows his head. He scratches his arms absentmindedly.

INT. POLICE SHUTTLE

The police shuttle is hovering over the Spengler village.

Officer Smith controls the front mounted camera, via a joystick, to get a close-up view of the carnage below.

ON VIEWSCREEN

The camera zooms in on the two halves of Johnson/Sanders body. The image zooms in close on the face, and the computer automatically scans the ships database of known faces.

The computer chirps to a halt, the screen splits, and a dossier of Franklin Sanders appears with a mug shot next to the image of his torn figure.

OFFICER FRANKS  
Positive ID on Sanders.

OFFICER SMITH  
Should we get the body? Parts?

OFFICER FRANKS  
For who?

EXT. SOUTH WOODS - CLEARING

Krillian pushes himself up against the tree using his one good leg. The Narista watches him closely. Krillian begins to drag his left leg back to camp, using the laser rifle as a crutch.

He pauses for another look at his prey. They look into each others eyes. Krillian bows.

As he stands upright, he is blindsided by a Spengler. The two roll over and over, locked in a deadly embrace.

Krillian draws a knife and begins stabbing at random. The Spengler straddles Krillian's body and plummets him with its forepaws, claws extended.

Krillian shields his face with his arms, his body armor's Chameleon like properties reflect the swiping orange paws of the mad beast.

One moment the Spengler is snarling in Krillian's face, beating him, and in the next, it is gone.

Krillian lies stunned. Slowly, painfully, he rolls to his stomach, his face cut and bleeding, in time to see the Narista kill the Spengler.

The Narista pauses for a moment to glance back at Krillian. It looks off to the side, turns away, and crashes through the trees.

It is gone.

CONTINUOUS

Paul, Sam, and Kay have arrived in the clearing. The Narista has just left the area, and its novel method of trailblazing, by walking over trees, can be heard fading into the distance.

They notice Krillian's body lying off to one side.

SAM

There he is.

They run over to Krillian, and roll him over to his back. He groans loudly.

KRILLIAN

(through the pain)

It saved me... We...saved each other...

KAY

He's delirious.

Kay administers an hypo.

The Police shuttle clears the treetops and begins to land.

EXT. CAMP

Jake and Lisa exit shuttle one, and are startled to find Randy sitting on the picnic table.

LISA

Randy. What are you doing back?

RANDY

Didn't expect me to come back, did you?

JAKE

Take it easy, Randy. She was only fixing my leg.

RANDY

Fixing your leg, huh? I told you to stay away from my wife.

Randy is clearly sick now. He is pale, his hair is wet with sweat, and his hands tremble as he lifts the rifle towards Jake.

JAKE

Take it easy, you're not well.

RANDY

Well enough.

JAKE

You are showing signs of bugegg sickness. I think that apple...

LISA

What the hell is bugegg sickness?

JAKE

He must have eaten one of the bugs. The Emerald Winged Beetle. They infect the body, use it as a host to...to...

LISA  
How could this happen?

JAKE  
I told him not to eat the apple.

LISA  
The apple?

JAKE  
Didn't you read the survival  
guide? It's in the guide. I  
told him.

RANDY  
That's enough. Times up. Go away,  
go away.

Jake makes a half hearted move to disarm Randy, but Randy  
raises the gun in time.

RANDY  
I told you to go. You bastard.

Jake backs up down the path, watching the gun.

RANDY  
Run... Run! Some hunter, ay honey?

Lisa grips Randy's arm, he shrugs her off.

LISA  
Randy please. I was helping with  
his leg, honest.

Jake turns and runs.

RANDY  
Big hunter.

LISA  
Randy. What are you going to do?  
Randy?

Jake has almost made it to the tree line. Randy takes aim, fires, and Jake collapses into a heap, out of sight.

LISA

Oh my God! Randy, are you insane? You shot him!

Randy staggers back against the picnic table and drops the weapon.

RANDY

Great hunter... I don't feel too well.

Lisa helps him into the shuttle, and turns to a cabinet.

LISA

I'll find the survival guide.

Randy sits on the table and looks down at his arms. They are seething with tiny ripples. Suddenly the skin breaks away, and a little bright green bug exits, and immediately takes flight.

RANDY

Did you see that?

Lisa turns to look at Randy and begins to scream uncontrollably.

Little flies are exiting his body and swarming around the inside of the shuttle.

RANDY

Kill me..please..Kill me..It's okay... It's okay....

Lisa picks up a laser handgun and abruptly puts Randy out of his misery. He slumps into a chair.

The bugs are still flying around and around. A hideous reminder of what has transpired.

Lisa takes several deep sobbing breaths.

LISA

I'm sorry. Forgive me...

She frantically begins slapping at the little bugs. She wants to kill them all, but some are escaping out the door.

LISA

Oh no you don't, you little fuckers. You are mine.

Lisa pushes the button that closes the shuttle door.

Lisa sits in the pilots chair and looks out the windshield, dazed. On the control panel is a large blue button with the words "Emergency Takeoff" inscribed on top.

She notices the bugs flying around her head, she swipes at them, then she straps Randy's body in the co-pilot's chair, returns to the pilots chair, and pushes the blue button.

The shuttle rises into the evening sky.

INT. POLICE SHUTTLE - SOUTH WOODS - CLEARING

Krillian is sitting on a med-chair with an I.V. attached to his left arm. Paul, Sam, and Kay are seated behind the pilots chair.

OFFICER FRANKS

Everyone please strap into your seats. We will return you to your camp, and then take this man up to our med. unit.

KAY

What happened to Johnson?

OFFICER FRANKS

He's departed. A Spengler shot him.

SAM

A Spengler? How is that possible?

OFFICER FRANKS

We're not sure, but we found him up at the nest, cut in two by a laser.

KAY

Who was he?

OFFICER SMITH

His name was Sanders. A thief and a killer. Before losing us, temporarily, he robbed a bank the old fashion way. He actually took chips.

SAM

All the security is on Credits, not the chips.

OFFICER SMITH

Yeah, we know. Anyway, he killed three people and blew up a building.

KAY

I had no idea. He didn't talk to anyone on the way out. I did think it was strange that he didn't come down with us. But they said he was sick.

OFFICER SMITH

He was sick all right. We've been after him for three years, since he escaped from an asteroid prison. He left a trail of death.

KAY

I guess that we were lucky.

OFFICER FRANKS

He was on the run. Keeping a low profile.

OFFICER SMITH

We've got an Ex. PL.

SAM  
What's an XPL?

OFFICER FRANKS  
Someone has left the planet in  
one of your shuttles. Extra  
Planetary. XPL.

KAY  
Why would anyone leave us here?

PAUL  
There are still two shuttles.

KAY  
Still. I don't like it.

INT. SAFARI SPACESHIP - ORBIT

Steve is watching shuttle one ascend towards the ship. He opens a channel.

STEVE  
Jake, is that you? Jake?

Steve flicks a switch on the console, and the image of Lisa at the controls appears on the viewscreen. She is casually swiping at a cloud of bright green flying bugs.

STEVE  
Holy shit! Lisa. You have  
switched off the automatic pilot.  
Let me take control.

Lisa can be seen turning the shuttle away from the ship towards the Sun.

INT. SHUTTLE ONE

Lisa ignores Steve's voice over the com-link. She undoes the seat strap around her dead husband and sits beside him. She straps them together.

She points the laser handgun at the cockpit windshield.

STEVE

(from radio.)

Lisa. What are you doing with  
that gun? Lisa, don't fire that  
weapon. That's an order. Lisa...  
Lisa...

Lisa fires an extended blast through the cockpit  
windshield.

The entire window bursts out into space, and everything  
in the shuttle freezes immediately.

Their bodies shrivel up, like mummies.

The shuttle tumbles through space.

Lisa and Randy are covered with tiny snow crystals, and  
the little bright green bugs maintain their relative  
orbit within the spinning ship, as it drifts away into  
darkness.

INT. SAFARI SPACESHIP - ORBIT

Steve falls back into the pilots chair. The image of the  
frozen couple is replaced by the Police Captain.

POLICE CAPTAIN

(on viewscreen)

What is going on over there?

STEVE

She killed them.

POLICE CAPTAIN

Who is She? And who is them?

STEVE

Lisa and Randy. She took manual  
control of the shuttle and shot  
out the windshield. They froze.  
I never saw that happen before.

POLICE CAPTAIN

We will send a ship to pick them up. We have some of your party, they will be returning shortly. The safari is over.

STEVE

See if you can find Jake. I didn't see him on the shuttle.

OFFICER FRANKS

We'll let you know when we find him. Over and out.

EXT. PANTASIA - CAMP

The Police shuttle lands beside the two remaining safari craft.

Officer Franks, Sam, Kay, and Paul exit and look around.

KAY

I don't see Jake.  
(calling)  
Jake... Jake?

PAUL

We should get Krillian up to the ship for repairs.

OFFICER FRANKS

Hey, Smith.

Officer Smith exits the Police shuttle.

OFFICER SMITH

Yes Sir?

OFFICER FRANKS

Stay with these people. Try and find the guide. Help them pack, and get the hell out of here.

OFFICER SMITH

Yes Sir. Come on folks, let's get this stuff together.

Paul and Officer Franks return to the shuttle.

INT. POLICE SHUTTLE

Paul is whispering to Officer Franks, who nods. Paul walks over to Krillian.

KRILLIAN  
Where are we going?

PAUL  
We have to make a stop.

EXT. CAMP

The Police shuttle heads off towards the cave.

KAY  
Where are they going?

OFFICER SMITH  
Don't know, ma'am.

The three are stowing gear.

OFFICER SMITH  
What's that over there?

The long grass is moving. Something is crawling towards them.

SAM  
It's Jake... come on.

The three run over to Jake, who has a small hole through his shoulder. Kay administers a pain killer/antiseptic from a small hypo. Jake winces, and relaxes.

JAKE  
Thanks.

KAY  
What happened?

JAKE  
Randy shot me. I guess he was jealous.

KAY

Maybe you learned a lesson.

JAKE

Hey, I didn't do anything.

KAY

Do you think I'm blind?

JAKE

I didn't say that.

KAY

Well they're dead.

JAKE

What? Both of them?

KAY

That's right. Did you think it would only be Randy? They said that there were insects on the shuttle. The Emerald Beetle.

JAKE

I told him not to eat the fucking apple. Well, what happened?

OFFICER SMITH

It looks like she hit the blue button, then she blasted out the windshield with a laser, and that was it.

KAY

I can't believe this. Johnson is Sanders, a criminal, who gets shot by a Spengler. Now Lisa and Randy are dead, and I still haven't got my kill.

SAM

Kay, forget about it. You've already killed a lot of them. You did it, Kay.

KAY

Then why don't I feel like I did it?

SAM

I don't know. But you did. You did to them what they did to you.

KAY

Not exactly, Sam. They don't feel pain the way that we do. They haven't felt as if their life ended, like the way I felt when one of them killed my father.

JAKE

I'm sorry you didn't get what you came for, Kay. You can come back anytime you want, free of charge.

KAY

We'll see.

SAM

Let's get the hell off this God forsaken planet.

Officer Smith and Sam carry Jake towards the ship. Kay walks backwards, laser rifle at the ready.

INT. POLICE SHUTTLE - LATER

Paul is up front looking down on the threesome as they carry Jake back to the ship.

Paul turns back towards the cabin. Krillian is sitting on the med-chair smoking a cigar.

PAUL

Looks like they found Jake.

KRILLIAN

Is that so?

The Police shuttle rises above the camp into orbit.

NEAR CAMP

As Sam and Officer Smith carry Jake back to the camp, Kay turns, and sneaks off into the woods.

She immediately activates her body armor.

Sam and Smith deposit Jake on the picnic table.

SAM

Well, Kay, this is it.

Sam turns to find that Kay has disappeared.

SAM

Where did she go?

OFFICER SMITH

I thought that she was right behind us.

Sam grabs a laser rifle and runs towards the woods.

OFFICER SMITH

Hey! Come back here!

But Sam has entered the forest. Smith helps Jake into the shuttle.

JAKE

Those people signed a waiver.

EXT. WOODS

Kay is hoofing it down the path, eyes alert. She catches sight of something at the edge of the path. She stops to inspect the detail, a bent twig beside a white barked tree. She leaves the trail and pushes her way into the tangled jungle.

INT. SHUTTLE TWO

Officer Smith calls the ship. Jake is in the co-pilots seat.

OFFICER SMITH

Captain, the young woman went into the woods alone. Then the kid, Sam, followed. I have a wounded man down here. He's got a peep hole through his shoulder.

POLICE CAPTAIN

(on viewscreen)

Send him up. Those laser holes can be tricky. Hit the blue button, and we'll grab him with a T beam. You wait there, a shuttle is on the way. Find those people, and get out of there, before someone else gets killed.

OFFICER SMITH

Roger. Out.

ON PATH

Sam is warily making his way down the path.

Several birds flutter up from the underbrush, chased by a ratdog. Sam stumbles back a step. The birds fly away, and the ratdog slinks back into the foliage.

Sam takes a moment.

He shakes his head, grips his rifle, and heads back up the trail, passing the white trunk tree along the way.

ON GAME TRAIL PATH

Kay stops beside a stream, kneels on one knee. She gathers a fist of mud, and smears it onto her face and hands.

She notices a waterfall through the trees. She stands and wraps a camouflage bandana around her hair.

She continues, into the trees.

INT. POLICE STAR CRUISER - ORBIT

Jake is wheeled out of the shuttle bay and a team of doctors take him away.

Paul and Officer Franks take the elevator up to the bridge.

ON BRIDGE

Officer Franks and Paul enter the bridge and stand before the Captain.

POLICE CAPTAIN  
Franks, good job. Smith is  
searching for the couple.

PAUL  
She won't leave until she bags  
a Spengler.

POLICE CAPTAIN  
We'll find her. She'll leave.  
That's what we do.

EXT. PANTASIA - RIDGE ABOVE SPENGLER VILLAGE

Kay sees two Spenglers dragging a dead Spengler through the woods.

She stalks them, silent stepping, always alert.

ON PATH

Sam is still walking along the path.

RIDGE ABOVE SPENGLER VILLAGE

Kay sneaks up on a ridge above the Spengler village. She watches them as they burn their dead.

ON PATH

Sam activates his wrist radio.

SAM

Kay, where are you? Kay.

RIDGE ABOVE SPENGLER VILLAGE

Kay flicks off her radio. She sees the King Spengler. Kay raises her gun site and zooms in for a close-up of

SPENGLER VILLAGE

The King Spengler makes his way through the crowd of quiet Spenglers. All but one Spengler cowers before him. It gets a vicious slap for its disrespect.

He takes notice of a dead Spengler being loaded onto the bonfire.

Suddenly, he howls, and every eye is on him. He grabs at the dead body. The startled Spengler drops the body and runs away.

The King Spengler touches the dead Spengler. He shakes himself in disbelief. As Kay looks on, it touches the dead Spengler again, with great feeling.

The King Spengler wails, and the sounds of anguish and grief assail Kay's ears.

She blinks away a tear, then she gets the beast back in her telescopic site.

KAY

(muttering)

You killed my father...

You killed my father...

After a few moments, the King Spengler cradles the lifeless form, carries it towards the fire, gently tosses it into the flames, and bows its head.

Kay breaks out in tears.

PATH NEAR SPENGLER VILLAGE

Sam is at the edge of the Spengler camp. He observes the cremation. Suddenly he is grabbed by a hairy orange arm.

He is dragged across the clay clearing towards the Spengler King.

RIDGE ABOVE SPENGLER VILLAGE

Kay sees the Spengler dragging Sam.

KAY

Oh my God.

Kay runs along the ridge keeping Sam in sight the whole way down.

She is screaming.

KAY

Hey! Hey! Get away from him!

All Spenglers turn towards her. None move as she runs into their midst.

She stops beside Sam as he lies on the ground. The King Spengler eyes her, baring his fangs.

There is a silent stand-off.

Kay slowly puts down her rifle, and holds up her hands, palms out. Sam peeks up at her.

SAM

Kay, what are you doing?

Kay ignores Sam, her blue eyes hold the Kings even stare. The King steps towards her and growls.

Kay stands still. Eyes fierce.

The King picks up the gun, takes a step back, and rears up like a centaur. He points the gun up at the cliffs, and fires an extended blast, resulting in a minor rockslide.

Sam covers his head.

The King turns back to face Kay and steps forward again. Close.

After a moment, he extends his arms, and hands the gun back to Kay!

KAY

Come on, Sam. They're letting us go.

SAM

Letting us go?

Sam gets to his feet. The Spenglers make a path. All eyes are on the two as they back away towards the trees.

INT. POLICE SHUTTLE

The shuttle clears the tree tops over looking the Spengler village.

POLICE PILOT

Holy shit! There they are.

OFFICER SMITH

Get in range, so I can blast the ugly things.

POLICE PILOT

Wait. Look. The Spenglers are backing off. They aren't attacking. We're going in.

OFFICER SMITH

You know, they really asked for it. They were safe and sound with us, but they had to go back in, and waste our time.

POLICE PILOT

We got Sanders. We did our job. This is just mopping up.

OFFICER SMITH

Well, I'm not a janitor.

POLICE PILOT

Wanna bet? Besides, they're hunters.  
Trying to drag one of them home  
without a catch, is like trying to  
get a moondog to fetch.

OFFICER SMITH

I still think they're damn lucky.

The shuttle dives down to the edge of the village.

EXT. SPENGLER VILLAGE

Kay and Sam are backing away from the orange hoard. The Spenglers watch them quietly.

The shuttle lands beside them and the doors open. Officer Smith exits, laser gun in hand.

OFFICER SMITH

Do you feel better now?

KAY

Yes. Much better.

INT. POLICE SHUTTLE OVER PANTASIA

Kay and Sam are standing beside the picture window looking down as the Spenglers resume their toil.

SAM

Did you do it?

KAY

I got my chance. But I didn't  
take it.

SAM

Didn't take it?

KAY

I couldn't do it, Sam. The way that they were treating their dead was too much. They were sad about it. I saw myself in them. It was so sad. It was actually sad. That's how I felt when my father was killed. I know it was the same feeling. They were only defending themselves. And I came all this way...

SAM

You did the right thing.

KAY

Did I? Virtually my whole life has been spent training for this day. I knew it would be dangerous. It would have to be. So I worked and I worked and I worked. I trained with guns so I could kill them. I killed my share of them, though. Too many. They care for each other like we do. I had no idea. Can you believe that? Why couldn't they just be animals? Why do they have to care?

SAM

In a way you did get your revenge.

KAY

How's that? I didn't hunt them.

SAM

They didn't hunt your father. They defended themselves. You made them feel like they made you feel.

KAY

I did do that, didn't I? I did do that. Nothing to be proud of.

SAM

It's not about pride, Kay. If you hadn't come here at all, you would have always been tormented. Now you're free to get on with your life. It's over. We're going home.

Kay turns to Sam, who hugs her, as she begins to sob.

GRANDPA

(V.O.)

So that was how I met your Grandma, and how she got revenge for her fathers death.

INT. MOON BASE - APARTMENT - DEN - 3142

JOHNNY

But she didn't shoot the Spengler?

GRANDPA

Don't forget, she killed her share at the cave. Twenty at least.

JOHNNY

Oh, yeah. But grandma, where did this come from?

Johnny indicates the Spengler head on the wall.

GRANDMA

That's what Paul went back to the cave for. He thought that I might want it, and when he came to our wedding, five months later, he gave it to us as a gift.

JOHNNY

What happened to Krillian?

GRANDMA

Krillian fully recovered. He actually led the fight that stopped Space Safari's altogether. The hunting of indigenous life form's was banned throughout the Milky-Way due in part to his efforts. Ours was the last legal Space Safari ever. Needless to say, he wasn't very well liked by hunters after that.

JOHNNY

Then he was one of the last great hunters. What happened to Jake? It was kind of his fault that Randy and Lisa died.

GRANDPA

We could never prove it, but by looking back, and comparing notes, we pretty much put it together that Jake suspected that Randy was infected. And even though Jake should have recognized the symptoms, and said something, there still, to this day, is no cure for what Randy had.

JOHNNY

But he should've paid.

GRANDMA

It wasn't a movie, dear, it was real life.

JOHNNY

It's just not right, that's all.

GRANDPA

In a way, he did get what was coming to him. About a year later we heard that he had lost his business, been caught poaching Spenglers on Pantasia, and spent many years in an Asteroid Prison.

JOHNNY

What about Paul?

GRANDPA

He wrote a book.

Grandpa gets up and retrieves a battered, red hardcover, from a shelf.

CU on book title: "Space Safari".

GRANDPA

It's pretty good. You can read it if you want. It's a little more dramatic than the real story, but he's a writer, after all. He lives in New Mexico, now.

GRANDMA

Look at the time you two. It's morning.

GRANDPA

Better get some rest son.

JOHNNY

Isn't it daytime in California right now.

GRANDMA

Let me check. We can't always see the earth from here.

Grandma checks the Earth Time Conversion Calculator.

GRANDMA

Yes, It's eleven in the morning.

JOHNNY

Can I call them?

GRANDPA

On your way to bed, yes, you can call them.

Johnny takes his card out of his pocket, sits at the videophone, and makes the call.

A moment later his mothers image is on screen.

MOM

Johnny, isn't it late up there?

She checks her own Earth Moon Time Conversion Calculator.

MOM

It's one o'clock in the morning.  
Where's Dad? Is everything  
all right?

JOHNNY

Take it easy Mom. Jeez. I just wanted to call to say that I'm glad I came up here after all.

MOM

Is that so? I thought that you planned to have a terrible time and then come home and take it out on you poor old mom and dad.

JOHNNY

That was the initial plan, but they just told me how they first met, and...

MOM

Mom, Dad? Are you there?  
Let me see you.

Grandma and Grandpa step into view.

GRANDMA

Hello dear.

MOM

Did you have to tell him THAT story?

GRANDPA

Of course we did. He's family.

MOM

That's a pretty scary story, dad.

JOHNNY

It was like a movie story, Mom. It doesn't scare me. It happened on another planet anyway.

MOM

Let me hear you say that after you wake up. I had nightmares for a week.

JOHNNY

Well, I just wanted you to know that I don't mind staying up here for a while. Maybe for an extra week?

MOM

Is that so? You know that we plan to go to Europe next week.

JOHNNY

So? Why don't you and dad come up too. Next week?

MOM

It's funny you ask. It just so happens that I found these.

Mom holds up two tickets.

JOHNNY

Tricorps tickets! Wow. How did you get those?

MOM

Your father came up with them somehow. The only problem is that these are down here, and you're up there.

JOHNNY

Are they for the concert here?

MOM

Let me see. Why yes, they are.

JOHNNY

Mom, you have to bring them up.

MOM

We've already booked a flight. These tickets are for you and whoever you can find to go with you.

JOHNNY

Thanks, Mom. This is great. Really great.

MOM

Okay, you better get some sleep. Call us when you wake up.

GRANDPA

This is great news. It's been so long since we've seen you. We are so happy, we'd like to pay for the shuttle flight.

MOM

You don't have to do that, Dad. "You only live once and going to the Moon is a chance of a lifetime."

JOHNNY

That's what you said, and you were right. Good night, and thanks.

MOM

Thank you, son. Talk to you soon. I Love you.

JOHNNY

I love you too, Mom.

The connection is closed, and Johnny removes his card.

GRANDMA

That was very nice of you to tell your mother that you changed your mind.

JOHNNY

I guess she raised me well. She must've had good parents.

GRANDPA

You got that right my boy.

Grandpa and Grandma embrace and kiss romantically. Johnny winces.

JOHNNY

Will you tell me some more stories tomorrow?

GRANDPA

Sure, maybe the one where your Grandma and I single handedly stop intergalactic smugglers from delivering their interplanetary shipments of contraband to an unsavory band of militant extremists. But, now, it's time to hit the sack. We all have a big day tomorrow.

JOHNNY

What are we going to do?

GRANDMA

We've got special passes, for  
all three of us to go outside,  
on the surface, in spacesuits!

JOHNNY

Spacesuits?

GRANDMA

We're going for a walk on the  
moon.

JOHNNY

Isn't that dangerous?

GRANDPA

Don't worry, son, you're one of us.

From high above MOON BASE SUNNYSIDE, the CAMERA PULLS UP  
AND OUT, to ANGLE ON a TWO SHOT of the EARTH and MOON.

FADE OUT: