

FADE IN:

EXT. OUTER SPACE - ESTABLISHING

We see PLANET EARTH from space. The SUN barely peeks from behind it. A WOMAN'S VOICE with a BRITISH ACCENT speaks.

JENNY SPARKS (V.O.)

They think there's no one left to
save the world.

SKYWATCH, a HUGE space station, orbits the Earth.

SUPER: Skywatch Space Platform. Earth's Orbit.

JENNY SPARKS (V.O.)(CONT'D)

It was once Stormwatch, the U.N.'s
Crisis Intervention Team, who held
this task.

INT. SKYWATCH - THE WATCH HALL - CONTINUOUS

A large circular hall with huge WINDOWS looking out into space. Stormwatch operatives work in front of computer screens, and pace about busily.

There's a BRIDGE of sorts above their heads, on top of which stands HENRY BENDIX, a bald man with a MECHANICAL HEADSET built into his head. He watches over all.

JENNY SPARKS (V.O.)(CONT'D)

Under the command of Henry Bendix,
the Weatherman, this team, made up
of both humans and superhumans,
was Earth's main line of defense.

EXT. A CITY RAVAGED BY WAR - AFTERNOON

An invading army, with high-tech machinery and weapons, faces off against Stormwatch Prime members: WINTER, who absorbs and rechannels energy; HELLSTRIKE, who flies and fires plasma blasts; and FUJI, who wears an enormous mecha battle suit.

JENNY SPARKS (V.O.)(CONT'D)

But it wasn't long before Bendix,
realizing the power he had been

given, decided it was his right to
run the world... his way.

INT. HENRY BENDIX'S PRIVATE QUARTERS - CONTINUOUS

Henry Bendix sits in the darkness, smiling and gazing at a large screen, displaying the scenes of battle. He smiles.

JENNY SPARKS (V.O.)(CONT'D)

In hindsight, it was stupid of us
not to notice something was wrong.
And those of us who suspected it
didn't act soon enough.

EXT. THE WOLFSHEAD PUB - NIGHT - ESTABLISHING

A run-down PUB in a hidden alley with a very small, wooden sign.

INT. THE WOLFSHEAD PUB - CONTINUOUS

The bar is populated by SUPERHUMANS. Some look like regular people, while others look particularly bizarre, beastly or mechanical. All seem to be having a very good time.

A blond woman SMOKES alone at a table, this is JENNY SPARKS. Several empty bottles of beer and an ashtray packed with cigarette butts sit on the table. She looks BORED, TIRED, and DRUNK.

A hand pulls a chair out. Jenny looks up at the visitor.

JENNY SPARKS (V.O.)(CONT'D)

It was in nineteen-ninety-six,
before losing his mind, that
Bendix approached me with promises
of changing the world. I had
repeatedly told him to sod off;
but when he talked about being
proactive, about going after the
causes, not the effects, he
convinced me... which doesn't
mean I trusted the bald git.

Henry Bendix is revealed to be the man who sat at the table. He hands Jenny a LIGHTNING-SHAPED COMMUNICATOR with an EYE engraved. She takes it and puts it in her pocket.

He puts his hand out to shake Jenny's. She looks at him with mistrust, puts out her cigarette on his gloved hand, stands up and leaves.

JENNY SPARKS (V.O.)(CONT'D)

"The moment you lose your spine over a problem, Henry, I will kill you" - that's what I said when I agreed to join.

INT. UNDERGROUND BASE - NIGHT

A group of superhumans are gathered here, PLOTTING. Among them is THE HIGH, a blond man, wearing a blue uniform and a red cape; THE DOCTOR, a black man, who wears a jacket of swirling shades of purple; and, THE ENGINEER, a man covered in a glowing armor of green, liquid nanomachinery.

JENNY SPARKS (V.O.)(CONT'D)

Then, came that day. A group of well-meaning idealists, who proposed change through anarchy, were making themselves known throughout the world.

Suddenly, the Engineer is struck by a MISSILE that CRASHES through the ceiling, making him EXPLODE into pieces. A strange gas spreads from the area where the missile struck. The Doctor and all the others - with the exception of The High - SCREAM as they grow BLISTERS and PUSTULES all over their bodies and drop dead.

JENNY SPARKS (V.O.)(CONT'D)

Bendix killed them in cold blood. So many ideals obliterated, so many possibilities wasted, simply for not fitting within Bendix' perfect world.

Observing the slaughter around him, The High becomes ENRAGED. His eyes water. He takes off in flight, through the hole in the ceiling.

INT. SKYWATCH - TELEPORT BAY

Fleeing and carrying a gun, Henry Bendix reaches the TELEPORTER: a circular platform with a control panel. He

DESPERATELY dials the buttons on the teleporter's control panel.

Jenny shows up. She is FURIOUS.

Henry raises his gun, ready to shoot her.

JENNY SPARKS (V.O.)(CONT'D)
That was when I finally made good
on my promise.

A BIG BURST of electricity flows from Jenny's body and into the teleporter's machinery, ELECTROCUTING Henry Bendix. The machinery EXPLODES, apparently killing him.

EXT. EARTH ORBIT - CONTINUOUS

The High is flying at incredible speeds toward Skywatch.

JENNY SPARKS (V.O.)(CONT'D)
Seeing his dream brutally
destroyed, The High, the leader of
the anarchist cell, attacked
Skywatch in a burst of blind rage.

INT. SKYWATCH - THE WATCH HALL - CONTINUOUS

Jenny watches the screens helplessly along with the Stormwatch staff, watching as The High continues his mad charge toward Skywatch.

JENNY SPARKS (V.O.)(CONT'D)
In the end, it was a simple
decision. Save the heartbroken man
about to destroy Skywatch... or
save the five-hundred people on
board from dying in space.

Jenny closes her eyes and lowers her head.

EXT. EARTH ORBIT - CONTINUOUS

The High is nearly upon Skywatch. A spherical FORCE FIELD is activated which envelops the space platform completely.

The High CRASHES into the force field.

INT. SKYWATCH - THE WATCH HALL - CONTINUOUS

Jenny Sparks and those around her watch in horror as The High's blood is SPLATTERED all over the force field in front of them.

Jenny still has her eyes closed and her head down, holding in the tears.

JENNY SPARKS (V.O.)(CONT'D)
Tough times call for tough
decisions.

INT. SKYWATCH - THE WATCH HALL

New Weatherman, JACKSON KING, an African-American man wearing the same mechanical headset as Bendix, watches over everything.

JENNY SPARKS (V.O.)(CONT'D)
The title of Weatherman was passed
to Jackson King, a considerably
powerful telekinetic, and for a
while, things seemed to go well.

INT. SKYWATCH - HALLWAY

CHAOS! EXPLOSIONS! Skywatch personnel run in terror from unseen invaders.

JENNY SPARKS (V.O.)(CONT'D)
But that ended when Skywatch was
invaded by an unidentified alien
race. Those poor bastards... they
never stood a chance.

The chest of a man is PIERCED from behind by a strange black appendage resembling a spear, and drops dead.

Another man is SNATCHED into a vent quickly by a concealed creature.

INT. U.N.'S SECRET MEDICAL FACILITY - NIGHT

Jackson King sits with his hands over his face, being comforted by CHRISTINE TRELANE, his girlfriend and second-in-command.

In front of them, sits FLINT, a tall, muscular Nigerian woman, exhausted and mournful.

Medical personnel HURRIEDLY take care of the wounded.

JENNY SPARKS (V.O.)(CONT'D)

Only ninety-seven Stormwatch operatives were teleported out when it was over. Not even half the crew. Of the superhuman operatives on board, only Jackson King, his second-in-command: Christine Trelane, and field operative Flint, were rescued.

EXT. OUTER SPACE

Skywatch flies through space at an unbelievable speed, heading towards the sun.

JENNY SPARKS (V.O.)(CONT'D)

To ensure the alien infestation did not reach Earth, Stormwatch Team Leader Nikolas Kamarov, Codename: Winter, piloted Skywatch into the sun.

INT. SKYWATCH - THE WATCH HALL - CONTINUOUS

The Watch Hall is deserted, save for one person: Winter. The FIERY GLOW of the sun illuminates his face through the large windows.

He closes his eyes.

The glow CONSUMES everything.

JENNY SPARKS (V.O.)(CONT'D)

There, he met a hero's end.

INT. JACKSON KING'S QUARTERS - NIGHT

Jackson King sits on his bed reading a MEMO. His hands tremble with rage.

JENNY SPARKS (V.O.)(CONT'D)

Counting their losses, the U.N. cut funding off Stormwatch. King and Trelane were given desk jobs

at the U.N.'s Superhuman
Intelligence. That was the end of
an era.

EXT. CEMETERY - NIGHT

Hundreds of tombstones under the moonlight. Three
silhouettes stand under a nearby tree. They are Jenny
Sparks, SHEN LI-MIN, and JACK HAWKSMOOR.

JENNY SPARKS (V.O.)(CONT'D)

As for myself, being part of
Stormwatch Black Ops meant I had
to keep a low profile, along with
my teammates: Jack Hawksmoor and
Shen Li-Min. It also meant we were
not in Skywatch during the
invasion. We wanted to think we
had gotten lucky...

We see Jenny's face, looking both mournful and angry. A
tear rolls from her eye. She inhales from her cigarette,
holds the smoke in for a few seconds, then exhales it.

JENNY SPARKS (V.O.)(CONT'D)

What it really meant was that the
torch had been passed on to us.

EXT. OUTER SPACE

SUPER: Voyager I Space Probe. Outer Solar System.

The Voyager I floats in space. Suddenly, SOMETHING, MANY
things, ORGANIC projectiles of some sort, SHOOT through the
space probe, BREAK it to pieces, and continue on their way
towards the center of the Solar System.

The only traces left of the culprits are small particles of
their mass that float among the wreckage.

JENNY SPARKS (V.O.)(CONT'D)

There has to be someone left to
save the world...

FADE TO BLACK

EXT. MOSCOW - SUNSET

SUPER: Moscow. December, 1999.

The city is covered in snow. The sun sets in the horizon.

In the distance, what look like missiles SILENTLY shoot upward, across the sky. When they reach a certain height, their trajectories curve DOWNWARD, toward the city.

EXT. MOSCOW - CITY STREETS - CONTINUOUS

People look up at the approaching menace. Some point up, some scream, and some run, terrified.

The projectiles CRASH into buildings, DEMOLISHING them completely. Pieces of RUBBLE fall from the struck buildings, CRUSHING the fleeing people beneath them.

Projectiles make impact on the street, and create EXPLOSIONS that send asphalt, cars and people, flying everywhere.

DESTRUCTION all around. DUST, SMOKE AND FIRE! Innocent people are crushed, burned, dismembered and thrown around lifelessly by HUNDREDS of explosions.

The LAST projectile hits. One last devastating explosion. Dust and smoke block the view... SILENCE.

EXT. MOSCOW - DEVASTATED STREET - MOMENTS LATER

The dust begins to settle, and allows a view of the destruction. Rubble, destroyed cars and corpses surround a crater formed by one of the projectiles' impacts.

An injured boy crawls out from underneath the rubble. He approaches the edge of the crater and looks into it.

Inside, at the center of the crater is a crouching man, dressed in black. The man stands up slowly. He's Asian. The black uniform has a symbol on its chest: a silver CIRCLE with THREE CIRCULAR KNOTS in its perimeter; two closer to each other and one separated.

He looks up at the boy, who stares back in terror.

The man's eyes light up, CHARGING UP ENERGY; then, energy beams SHOOT out of them in the boy's direction.

EXT. NEW YORK - U.N. BUILDING - DAY - ESTABLISHING

SUPER: The United Nations Building.

INT. JACKSON AND CHRISTINE'S OFFICE - CONTINUOUS

A cramped, messy office. Jackson King sits behind a cluttered desk. In front of him there are screens displaying newscasts of the disaster in Moscow.

JACKSON
(indifferently)
Hey, Christine? Moscow's been hit. Half the city's burning.

CHRISTINE (O.S.)
I haven't been under a rock, Jackson. I know.

JACKSON
Superhuman terrorists dropped down like bombs, then started killing survivors.

Christine comes up from behind Jackson holding two mugs of coffee, hands him one and sits down at her own desk, next to his, to watch the screens.

CHRISTINE
You don't sound too concerned.

JACKSON
Probably because of the same reason as you: we can't do shit. We're neutered desk peons, now.

CHRISTINE
There's the old resentment, right on cue.

JACKSON
Well, forgive me if I hate to accept that's how we live now: sitting back, watching some lunatic wipe out half a city.

CHRISTINE
Jackson, face it, we can't even trace the people who hit Moscow without Skywatch.

JACKSON

WE can't. But where are all the superpeople? Are you telling me there isn't ONE goddamn clown in a cape in all of Russia, who can shoot lasers out of his ass, that could've prevented this?

Jackson stands up and, using his TELEKINESIS, tosses a bunch of papers off his desk to vent the anger.

JACKSON (CONT'D)

Where's Jenny Sparks, and the rest of Stormwatch Black? We haven't heard a word from them in months!

A bright, yellow LIGHT shines from behind Jackson. Christine, who is facing him, gasps.

JENNY SPARKS (O.S.)

We were elsewhere when they hit Moscow...

Jackson turns to look back and sees Jenny Sparks stepping out of a BRIGHT YELLOW PORTAL, a "DOOR", which disappears once she is out of it.

CHRISTINE

Jenny?!

JENNY SPARKS

I'll have my people working on it soon. Trust me, this will not happen again.

CHRISTINE

Jenny, how did you get in here?

JENNY SPARKS

Through a Carrier Door, but that's irrelevant...

JACKSON

A what?!

CHRISTINE

Where have you been all this time?

JENNY SPARKS

Talking to people, making
preparations, but again, that's...

JACKSON

Preparations for what?

JENNY SPARKS

Irrelevant!... I'll explain
everything later, sunbeam. I need
all the intel you have on Moscow.
We must figure out who did this,
if we want to stop them.

Christine pulls a disc out of her computer and hands it to
Jenny.

CHRISTINE

This is the backup disc of all we
have.

JENNY SPARKS

Thanks. We'll be in touch.

Jenny turns around, ready to head out.

JACKSON

Wait a second! You are talking
about "your people" and stopping
the terrorists... who's going to
stop them? Who are your people?

JENNY SPARKS

A higher authority... Door.

The Door opens again. Jenny steps through it, and the Door
disappears, leaving Jackson and Christine alone.

JACKSON

What the hell is she up to?

CHRISTINE

Guess well just have to wait and
see.

(mockingly)

Right, sunbeam?

EXT. AMSTERDAM - STREET - DAY

SUPER: Amsterdam. September, 1999.

A spark of electricity travels across a power line, and into a building.

INT. AMSTERDAM - CAFE - CONTINUOUS

A radio sits on the counter at the café inside the building. The spark shoots out of the radio and into a light bulb. It goes from one bulb to the other, making each explode, startling everyone in the place.

EXT. AMSTERDAM - NEXT STREET - CONTINUOUS

Outside, the spark travels from an electric sign outside the café and into one of the tail lights of a passing car; from there to the pantograph atop a passing trolley, and into the power lines it touches.

EXT. AMSTERDAM - BRIDGE - CONTINUOUS

A man walks a dog near a lamp post. The dog sniffs the lamp post and raises its leg.

Suddenly, the lamp explodes and a bolt of electricity comes out of it, startling both the man and the dog. The electricity hits the street and immediately MATERIALIZES into a woman wearing a shirt with a UNION JACK on it. It's Jenny Sparks.

Jenny takes out a cigarette and lights it with a jolt of electricity from her finger, removes it from her lips and exhales the smoke.

JENNY SPARKS

Took you long enough.

A winged Asian woman descends in front of Jenny. She is Shen Li-Min, also known as SWIFT.

The man with the dog gawks at her, while the dog pees on his leg.

SWIFT

Man, we're pushy today! Is this potential recruit really THAT important?

JENNY SPARKS

Indispensable. Shen, how about we try inconspicuous for a change today?

Swift sighs. Her wings quickly BLACKEN and VAPORIZE off her back.

Both women walk toward the street at the other side of the bridge, towards the city.

JENNY SPARKS (CONT'D)

How'd it go with the computer geek in Brooklyn.

SWIFT

Her name is DOCTOR Angela Spica, Jenny... and, are you kidding me? She'd PAY to join a super-team.

JENNY SPARKS

Now why would anybody want to do that?

SWIFT

Well, she was born the youngest of six girls in a blue-collar family in Queens.

FLASHBACK TO:

INT. HUMBLE APARTMENT - ANGELA'S BEDROOM - NIGHT

A small room. The walls are covered in superhero posters. A ten-year-old Angela Spica is lying face down on her bed reading a GREEN LANTERN comic book. She wears thick glasses and braces that look like a bear trap.

SWIFT (V.O.)(CONT'D)

She was kind of a girl-genius, OBSESSED with comic books. All she wanted to be in life was a superhero. She'd settle for nothing else.

BACK TO PRESENT

JENNY SPARKS

See? Geek... told you.

SWIFT
(laughing)
Quiet, you horrible woman.
ANYWAY...

FLASHBACK TO:

INT. COMIC BOOK STORE - DAY

A fifteen-year-old Angela is sitting behind the store's counter. She looks painfully BORED. Nearby, a fat man in a Star Trek shirt browses through the magazines on a rack, unselfconsciously picking his nose.

SWIFT (V.O.)(CONT'D)
The closest she got to being a comic book hero was giving discounts on trade paper backs.

Angela looks at her customer and sighs frustratedly, resting her forehead on the counter.

SWIFT (V.O.)(CONT'D)
So, she realized the only way she'd ever have a shot at becoming a superhero was MAKING herself into one.

INT. COLLEGE DORMITORY - NIGHT

Angela is sitting at her desk, studying. All sorts of science books surround her. Her roommate, in the background, is happily having sex, not minding her at all.

SWIFT (V.O.)(CONT'D)
Student loans put her through college.

INT. CONFERENCE HALL - NIGHT

Angela is giving a speech on her research. A projection screen behind her shows a CG simulation of machinery fusing into human tissue. The title on it reads "HUMAN-MACHINE FUSION".

She finishes her speech and is rewarded with applause.

SWIFT (V.O.)(CONT'D)

And soon after graduating, her research on human-machine fusion got tons of recognition, but that was when she realized...

INT. ANGELA'S APARTMENT - NIGHT

Angela comes in from the conference. She puts her bag down, as well as some books she's carrying. Then, on a table, she places an honorary plaque.

She looks up at a wall and notices a poster of the Green Lantern hanging in a frame. She looks disappointed.

SWIFT (V.O.)(CONT'D)

...nothing she had done had gotten her any closer to becoming a superhero. She wasn't leaping any tall buildings in a single bound, you know what I mean?

BACK TO PRESENT

JENNY SPARKS

I assume that's when dear-old Bendix intervened?

FLASHBACK TO:

INT. UNDERGROUND BASE - NIGHT

We again witness the death of The Engineer, as a missile makes him explode.

SWIFT (V.O.)

You got it... Just a second before dying, the man they called the Engineer mailed her all his notes on nanotechnology.

A TINY GREEN DROP of liquid nanomachinery breaks out of his armor during the explosion. It transforms into a tiny hovering device, and flies away.

INT. ANGELA'S APARTMENT - DAY

Angela sits at her desk, checking some notes and having coffee. We see her COMPUTER nearby.

The green drop that flew out of the underground base flies in through her window and into her USB PORT. It transforms to fit the socket. Immediately, a MESSAGE is displayed on the screen and an ALERT TONE is heard.

Angela reacts to it and walks over to her computer. She clicks on the displayed message and all sorts of notes, graphics, and calculations quickly fill her screen.

SWIFT (V.O.)(CONT'D)

She combined it with her own research, and improved the nano-armor technology into what she calls the "nanoblood".

BACK TO PRESENT

JENNY SPARKS

So, basically: huge nerd wants to be a superhero so bad, she trades her blood for liquid machines. No wonder she gave the first reply.

SWIFT

What about Apollo and The Midnighter? Have they responded already?

JENNY SPARKS

Jack is in Chicago talking to them over breakfast right now.

SWIFT

Is it true what I've heard about those two?

JENNY SPARKS

What? Those two big, manly, strapping blokes? Don't be bloody stupid, Shen.

INT. HOUSE'S KITCHEN - MORNING

A man wearing boxers and a t-shirt cooks breakfast, his eyes are focused on the spatula and the frying pan he's holding. He's THE MIDNIGHTER, out of uniform.

Jack Hawksmoor, a somewhat balding man wearing no shoes, enters the kitchen. Midnighter doesn't look at him.

MIDNIGHTER

No...

JACK

Wow, good morning to you, too!

MIDNIGHTER

Answer's no, Hawksmoor.

JACK

Apollo said if I just talked to you, maybe...

MIDNIGHTER

Then Apollo's a bigger optimist than I'd like to think. Answer's still no... we're retired.

Midnighter moves the eggs from the pan to a plate.

JACK

Oh c'mon... retired? You can't be serious. Everybody knows what you and Apollo do at night!

Midnighter looks up from the plate, raising an eyebrow, not sure if he got his meaning right.

JACK (CONT'D)

Those arms dealers and drug pushers the police keep finding aren't dismembering themselves, if you know what I mean.

Midnighter sighs, breaks two more eggs and drops them in the frying pan.

MIDNIGHTER

Arms dealers and drug pushers are small game. Worldwide policing is out of our league.

JACK

When Henry Bendix gave both of you your powers, that's what he meant for you to do.

Midnighter looks up at Jack quickly irritated.

MIDNIGHTER

You know? Just this second I thought of a million ways in which I could filet you with this spatula, just for saying that name here.

JACK

I'd really love to see you try. But, of course... you're just a rusty retiree, aren't you?

We see Jack's smug smirk and notice the irises of his eyes are ruby red.

Suddenly, he's distracted by the SPATULA hitting his chest and bouncing off. He looks down at it. When he looks up, he notices Midnighter's already in the middle of a FLYING KICK coming right at him.

Reacting, Jack quickly SINKS INTO THE FLOOR, as if it were water to him, but before half his body has sunk, Midnighter catches him in a neck hold in mid-air and PULLS HIM out of the floor as he lands.

Then, he SWEEPS the spatula off the floor with his free hand, SLAMS Jack down and holds the spatula tight against Jack's neck.

MIDNIGHTER

How's this, city boy? I can predict every move you're going to make. Better do your homework before coming into MY house.

JACK

If you did YOUR homework, you'd know one more thing...

MIDNIGHTER

What's that?

JACK

Every house in this city is MY house...

The roof above Midnighter's head COLLAPSES. He rolls out of the way just in time, and Jack sinks into the floor just as the debris hits.

Midnighter stands up, with his back to a wall, staring at the rubble on the floor; the spatula is still in his hand. Jack COMES OUT of the wall behind him and easily puts him in a neck-hold.

JACK

See?... you're rusty...

Midnighter scoffs. He grabs the arm Jack has around his neck then does a BACKFLIP over Jack's head until he's upside down, with his feet on the wall behind Jack.

He pushes with his legs in one hard THRUST, causing Jack to FALL FORWARD.

Jack's chest hits the floor, Midnighter pulls his head back, and wedges the spatula in so its handle is against the floor and its edge is pressed just under Jack's Adam's apple.

Jack grunts in pain. Midnighter is sitting on his back, firmly pressing his head down against the spatula.

MIDNIGHTER

You can control the house, not the spatula. Try going into the floor now, smartass.

APOLLO (O.S.)

What the hell?!

Midnighter looks up toward the kitchen's entrance and sees APOLLO, a tall, blond, long-haired man, standing at the doorway.

APOLLO (CONT'D)

What are you doing?

MIDNIGHTER

Nothing. Just explaining to Mr. Jack Hawksmoor here that we politely decline his offer. Go ahead, you tell him.

Apollo doesn't say a word, he looks like he's keeping something to himself. Midnighter inspects his face, closes his eyes and sighs irritably.

MIDNIGHTER

You already said yes, didn't you?

Apollo smiles awkwardly.

Midnighter gets off Jack's back, stands up and helps him to his feet. He brushes off the dust from Jack's shirt, looks at him and fakes a smile.

MIDNIGHTER

So... how do you like your eggs?

EXT. AMSTERDAM - RED LIGHT DISTRICT - DAY

Jenny and Shen walk down the street toward the entrance of an old apartment building.

SWIFT

So what's this guy's story?

JENNY SPARKS

Multimedia millionaire by twelve.
Dot-com billionaire by twenty, and
staring into space in a
psychiatric home by his twenty-
first birthday.

SWIFT

Ain't that a bitch.

INT. APARTMENT BUILDING STAIRCASE - CONTINUOUS

Jenny and Shen go up the stairs of the unkempt building.

JENNY SPARKS

Anyway, he regained his marbles
eighteen months later, gave away
all the dosh to live a simple,
quiet life, then BAM! he gets
superpowers.

SWIFT

You're a really crappy
storyteller.

INT. APARTMENT BUILDING HALLWAY - CONTINUOUS

They continue to walk through a hallway, everything's dirty and a drunk man is passed out against a wall.

JENNY SPARKS

So, he's been holed up in here for weeks, shooting up heroin and playing Sonic the Hedgehog fifteen hours a day.

SWIFT

Heroin? Our star recruit is a junkie?

JENNY SPARKS

This wanker's got the kind of power that can level continents, Shen. I don't care if he eats babies for breakfast, I want him on the team.

They reach an apartment's door.

SWIFT

And how do you plan to convince him? You told me he refuses to admit he even has powers.

JENNY SPARKS

Let's just say I'm nearly a hundred years old, and I've yet to meet a bloke who didn't fit snugly around my little finger.

INT. JEROEN'S APARTMENT - CONTINUOUS

The inside of JEROEN THORNEDIKE's apartment is even more DISGUSTING than the hallway outside. All sorts of garbage litters the floor: soda cans, empty pizza boxes, dirty clothes, a bong, and junk food packages.

The living room has a TV with a videogame console plugged into it, a couch covered by a blanket, and a sink.

On the couch is Jeroen, dressed shabbily, lying on his back and smoking a joint.

The apartment's door CREAKS open.

JEROEN

No, Colonel Sparks, I don't want to save the world, shove off.

Jenny is standing at the doorway, holding the door open.
Swift is behind her.

JENNY SPARKS

Bloody charming, aren't you? At
least the previous Doctor was good
for coffee and biscuits, when you
paid him a visit.

Jenny walks all the way in, avoiding the garbage on the
floor. Jeroen takes a hit off his joint and exhales slowly.

JEROEN

Well, the previous Doctor's dead,
isn't he? Stormwatch killed him.
Sorry if I don't wanna end up that
way too.

Swift walks in and busies herself exploring the derelict
surroundings.

JENNY SPARKS

So... a terrible host and a
pissing coward to boot. Do you
realize how many people would kill
to luck into the kind of power you
were given?

Jeroen springs up to a sitting position.

JEROEN

Luck?! I was getting my life back
on track when that celestial
weirdo made me responsible for the
welfare of the entire planet!

FLASHBACK TO:

INT. JEROEN'S APARTMENT'S BATHROOM - DAY

Jeroen is sitting on the toilet reading an adult magazine.
Just as he reaches for the roll of toilet paper, the walls
of the bathroom disappear into...

EXT. - THE GARDEN OF ANCESTRAL MEMORY - CONTINUOUS

The toilet is now in the middle of an enormous garden that
defies reality, scale and color. Everything looks unreal,
as if it were a drug-induced hallucination.

In front of him there's a man whose ethnicity can only be told by the features of his face, which look African, but his color is purple in one blink of an eye, green the next, and continues to change from time to time. He is the PREVIOUS DOCTOR, the same one Henry Bendix killed.

Jeroen stands up from the toilet, still clutching the adult magazine and the roll of toilet paper, gaping in shock.

JEROEN

Who... are...?

Suddenly, Jeroen SCREAMS!, he drops the magazine and the toilet paper and falls to his knees, clutching his chest, GASPING for air.

PREVIOUS DOCTOR

Do not be afraid Little Doctor.

Jeroen rolls on the floor, screaming in pain as if something were crushing his chest.

PREVIOUS DOCTOR

The time has come for you to learn why you were put upon the Earth.

JEROEN

W-WHAT...? WHAT IS...?

He screams again. Even LOUDER than before.

PREVIOUS DOCTOR

The world now turns where your heart used to sit. A certain amount of pain is to be expected.

BACK TO PRESENT

SWIFT

If you didn't want the job, why didn't you tell them to shove it?

Jeroen glares at Swift.

JEROEN

I did. It was exactly what they wanted to hear: that I didn't crave the power. The more I

protested, the more they were
convinced they had the right guy.

He picks up the remote and turns the TV on, trying to
ignore his visitors.

SWIFT

Don't you think they might be
right?

JEROEN

Please! Put me in a combat
situation and my best defense
would be to soil myself. Now, get
out. I want to be alone.

JENNY SPARKS

We're not going anywhere until you
hear what we have to say, you
miserable little toe rag!

Jeroen's looks straight ahead at the TV.

JEROEN

I don't think you understand... I
said I want to be alone.

The next second, Jeroen sits alone in the apartment,
there's no sign of Jenny or Swift anywhere. They've
vanished into thin air.

EXT. AIRPORT RUNWAY - DAY - CONTINUOUS

A plane takes off the ground, its engines ROAR as it flies
over Jenny and Swift, who are standing on the runway.

They cover their ears as the plane flies over, then stand
there, looking up in shock.

JENNY SPARKS

Bloody hell!!!

Jenny looks at Swift in utter puzzlement, then nervously
reaches inside her jacket pocket for her cigarettes but
cannot find them.

SWIFT

What?

JENNY SPARKS

He nicked me fags, that sneaky,
hippie git! He teleported the
hankies and the loose change, but
he held on to the smokes I
carried!

Swift laughs.

SWIFT

So... what was that about never
meeting a man who didn't fit
snuggly around your little finger?

JENNY SPARKS

(smirking embarrassedly)
Shut up, you ugly, Buddhist cow.

INT. HOUSE'S KITCHEN - MORNING

Midnighter, Apollo and Jack are sitting at the kitchen
counter, after having breakfast.

APOLLO

You know, Jack, we're giving up
something very important to us by
accepting your offer.

JACK

What's that?

Apollo looks at Midnighter, then back at Jack.

APOLLO

You see, we paid a high price for
disappointing Henry Bendix.

FLASHBACK TO:

INT. UNDERGROUND BASE - NIGHT

A dark hallway in an underground base. Illumination is
minimal.

A large entrance at the end of the hallway becomes
gradually lit up with orange light that intensifies
quickly. Something beyond that entrance is BURNING, and
approaching FAST!

Suddenly, out of this entrance flies a tiny light, clearly not the source of the fiery glow. Up close we see this is Apollo, dressed in his WHITE UNIFORM. There's an energy aura that glows around his head as he flies. He is carrying Midnighter, MASKED and in BLACK UNIFORM, holding him by his wrists. They look terrified and are fleeing desperately.

Just seconds after they pass the entrance, out of it bursts the source of the light: LIQUID FIRE, like lava, but not quite. It clings to the walls as if it were alive.

APOLLO (V.O.)

On our first mission, we failed to obtain a device Bendix wanted. In return, he abandoned us to die.

Midnighter looks back at the approaching tide of burning death that keeps gaining on them.

MIDNIGHTER

Faster! Go faster! It's getting too close!

APOLLO

I can't go faster! Something's depleting my solar charge!

MIDNIGHTER

There's the exit!

A certain distance away there is MOONLIGHT coming in through a hole in the ceiling.

The liquid fire is already biting at Midnighter's feet.

MIDNIGHTER

Go higher! Higher!

Apollo flies upward and Midnighter raises his legs trying to avoid the liquid fire. The hem of his BLACK LEATHER COAT, which is hanging down, catches fire.

The hole in the ceiling is closer and closer every second but feels miles away.

APOLLO

I'm not gonna make it! I'm de-charging quickly!

MIDNIGHTER
Quit whining, Apollo! Just get us
the hell outta here!

The liquid fire has almost got them. The exit is closer.

APOLLO
I can't!

MIDNIGHTER
DON'T SAY THAT!

APOLLO
(straining visibly)
I CAN'T!!

MIDNIGHTER
DO IT, GODDAMN IT!!

APOLLO
(almost giving up)
I CAN'T!!!

Just a second before tragedy strikes, Apollo flies up into the exit. The liquid fire hits a wall just beyond the hole, then begins to go up into it.

EXT. DESERT - NIGHT

A vast desert with no sign of life at all.

In the distance, Apollo shoots out of a HOLE IN THE GROUND, up into the night sky, shining like a firefly.

The liquid fire bursts out of the hole like a geyser.

Finally, Apollo and Midnighter CRASHLAND on the sand at a safe distance. In the background, we still see the geyser of liquid fire bursting out of the ground.

Midnighter is the first to stand up. He quickly removes his coat and starts to slap it against the ground to put out the flames, as Apollo lies on the ground, panting in exhaustion.

Once he has put out the fire, Midnighter turns and helps Apollo to his feet. He's broken, defeated, and sobbing.

APOLLO

They're dead! They're all dead!

MIDNIGHTER

Calm down.

APOLLO

I failed them! I was in charge,
and I let them die!

Apollo buries his head in Midnighiter's chest and continues sobbing. Midnighiter puts his arms around him, very awkwardly, as if he weren't used to provide consolation to Apollo, or anybody for that matter, and yet with an odd sense of comfort in holding him close.

MIDNIGHTER

There's... there's nothing you
could've done.

He raises his eyes to look at the liquid fire that continues to flow from the hole, in the distance, as Apollo continues to cry.

APOLLO (V.O.)

We gave up our lives, our
memories, and our very names for
Bendix. And all we got from it...

EXT. A CITY'S DARK ALLEY - NIGHT

Apollo and the Midnighiter are huddled together, shivering, hiding behind a bunch of garbage cans, and under the rain.

APOLLO (V.O)(CONT'D)

...were five years in hiding,
eating out of the garbage. Bendix
had us declared hostile, and gave
orders to kill us on sight.

BACK TO PRESENT

Apollo's face looks grim, Midnighiter keeps his head down.

APOLLO (CONT'D)

When Jackson King found us and
told us Bendix was dead, he asked
us what we wanted as compensation.

JACK

I know that part of the tale.

APOLLO

Then you know what we're giving up to join you: the life we longed for during the five years we were homeless. The little things, like reading the newspaper in the morning, or going for a latte at the café in the corner. And we're more than willing to do it if you just answer one question.

JACK

Which is...?

APOLLO

How do we know this Jennifer Sparks means it when she says she wants to make a finer world?

Jack smiles, amused by the question.

JACK

Trust me, man, if Jenny Sparks says she can sing God Save the Queen in Swahili while juggling knives, she will either do it, or hit you until you say she did.

Apollo grins widely and puts out his hand towards Jack.

APOLLO

Then it's official...

INT. AMSTERDAM - ADULT STORE - AFTERNOON

Jeroen is standing in front of a shelf full of porn. He grabs one of the DVD cases and looks at the cover. He is STARTLED by a voice coming from behind him.

JENNY SPARKS (O.S.)

"Chicks Who Dig Horses"...

Jenny is standing behind Jeroen, reading the DVD cover over his shoulder. Jeroen gasps, startled.

JENNY SPARKS (CONT'D)
Why, Doctor, I would have never
figured you for the type!

EXT. AMSTERDAM - RED LIGHT DISTRICT - CONTINUOUS

Jeroen storms out of the store, fuming, followed by Jenny.

JEROEN
I have nothing else to say to you,
Sparks!

JENNY SPARKS
Oh yes, you have, you selfish
wanker! Do you have any idea who I
am?

Jeroen stops, and rolls his eyes annoyed. He turns around
to face Jenny.

JEROEN
Colonel Jennifer Sparks, Spirit of
the 20th Century. Yeah, I know.
You can't be who I am, without
knowing who you are.

JENNY SPARKS
Good, then...

Jenny reaches for the back of her pants and produces a gun.
Jeroen scoffs.

JEROEN
I was wondering when you'd resort
to waving a gun in my face. You
military types are all the same.

He turns around and begins to walk away.

JENNY SPARKS
(sighing to herself)
I could've put money on this
ending up the hard way.
(to Jeroen)
You know? I had this little theory
about what would happen if the
Spirit of the 20th Century were to
die before the century ends...
care to test it?

Jeroen stops cold.

JEROEN

What...?

He turns around to see Jenny pressing the gun against her temple. Before he's able to react, she pulls the trigger, and a loud BANG is followed by blood bursting out of the side of her head. She collapses on the floor. There's blood all over the place.

People all around scream horrified. Jeroen is in shock.

WOMAN

(in Dutch)

Somebody call the police!

MAN 1

(in Dutch)

To hell with the police! Get a doctor!

MAN 2

(in Dutch)

Will somebody please get a damn doctor down here!

Jeroen hesitates, then, almost as if driven by a will not his own, he reacts, and starts shoving people aside.

JEROEN

(in Dutch)

Let me through! I'm a doctor! Step aside! I'm a doctor!

When he finally reaches Jenny and kneels beside her, he groans noticing the hole in the side of her head.

MAN 1

(in Dutch)

She has a hole the size of a watermelon in her head! You'd better be Jesus Christ himself!

JEROEN

(in Dutch)

No... he was one of my predecessors.

MAN 1
(in Dutch)
What?

JEROEN
(in Dutch)
Nevermind...
(to Jenny)
Damn you for this, Sparks.

Jeroen places his hand on Jenny's head.

MONTAGE

- 1) A sunny day in Miami turns into a cloudy day with hard rain.
- 2) Windmills cease spinning in Holland when the wind suddenly stops.
- 3) People in Israel seek shelter from a snowstorm.
- 4) Snow quickly melts off the houses in a Canadian town as the sun shines brightly. Plants and flowers begin to bloom at an unnatural speed.

END MONTAGE

We see Jenny's face as she lays on the floor. The hole in her head is gone, as well as the blood. Her eyes open. She looks up at Jeroen and smiles.

JENNY SPARKS
Well, stone me... now there's
something you don't see everyday.

People all around gasp in awe as Jenny sits up.

JEROEN
You realize that crazy stunt just
took an entire year off the
ecosystem's life-span?

JENNY SPARKS
Got rid of your superhero
impotence, though, didn't it?

Jeroen doesn't answer, he looks confused and indecisive, but at least more open to listen.

JENNY SPARKS

C'mon, Sunshine, you've just single-handedly stopped the end of days I could've so irresponsibly brought about... think of the good you could do.

Jeroen considers for a second, then looks at Jenny.

JEROEN

Alright, Sparks... I'll give it a try.

Jeroen stands up and turns around, and immediately finds himself in...

EXT. THE GARDEN OF ANCESTRAL MEMORY - CONTINUOUS

There's no sign of Jenny or the crowd around him. Instead, before him stands the Previous Doctor, as well as all the other Doctors that came before him, including many famous prophets, scientists and leaders of world history.

PREVIOUS DOCTOR

Congratulations, Little Doctor.
You have just graduated.

INT. THE CARRIER - JUNCTION ROOM

SUPER: The Carrier. December, 1999.

A circular room with only one exit. The walls that surround the room are all glowing with yellow energy, exactly like the Door that Jenny used to teleport into Jackson's office.

Jenny is just stepping through one of the Doors. Jack and Swift are waiting for her.

JACK

How'd it go with Jackson and Christine?

JENNY SPARKS

Bloody fantastic. They think we actually need them, and in return we now have our connection to the powers-that-be.

She hands Swift the disk Christine gave her, and continues to talk as she walks past both of them.

JENNY SPARKS (CONT'D)
Here... stash this somewhere.
Where's the Engineer?

JACK
Fiddling around with the Carrier's innards.

JENNY SPARKS
Peachy... oh, Jack?

She stops and turns to look at him.

JACK
Yeah?

JENNY SPARKS
Moscow. Talk to the city. See what you can pick up. And, Shen...

SWIFT
What's up?

JENNY SPARKS
Scotch on the rocks, please.

SWIFT
Um... Jenny, I'm not you maid.

Jenny's already leaving the room. She puts her hand up, raises two fingers, and without turning her head says...

JENNY SPARKS
Two blocks of ice, thank you.

Jack snickers mockingly and turns toward one of the walls of the Junction Room.

JACK
Moscow. Incident Location. Door.

He steps through the Door and disappears, leaving Swift behind. Jenny is already out of the room.

EXT. MOSCOW - LONELY STREET - CONTINUOUS

An isolated area among the ruins. A Door opens. A bare foot comes through it, the sole of the foot is covered in a strange metallic groove that comes out of the skin.

This foot belongs to Jack Hawksmoor, who steps into the disaster zone.

As soon as he steps through, Jack feels intense PAIN. He clutches at his head and grunts. Blood flows out of his nose. He wipes it off with the back of his hand and struggles to overcome the pain.

JACK

Ok, I get it, Moscow, you're hurt.
Let's see what you can tell me
about these assholes.

Jack runs his hands softly across the debris. His eyes show horror and begin to water slightly. To Jack this is as if he were touching the charred skin of a burn victim.

JACK

Hundreds of them. Explosions on
impact. C'mon, girl, tell me
something I don't know.

He runs his fingers over a large shard of glass in what used to be a window.

JACK (CONT'D)

There... on the glass.

Jack sees something on it. A REFLECTION that was there, but which isn't there anymore: one of the city's attackers.

JACK (CONT'D)

Asian. Black uniform. Symbol on
the chest. Can't make it out
clearly.

He looks to the right, as if guided there. His red eyes notice something burned into a wall.

JACK (CONT'D)

There? Thank you.

He walks over towards the cracked wall that sticks out of the rubble. The circle with the three knots has been burned into it.

Jack places his hand on the wall.

JACK (CONT'D)

This is their mark, isn't it? What else do you have?

By running his hands over the wall he reaches a small pile of rubble. He crouches beside it and touches the floor. There's a strange hint of energy emanating from the ground he's touching.

JACK (CONT'D)

Residual radiation. Reminds me of Stormwatch's teleport bays... similar technology.

EXT. GAMORRA ISLAND - DAY - ESTABLISHING

SUPER: Gamorra Island

A small island in the middle of the ocean.

EXT. GAMORRA TOWER - COURTYARD - CONTINUOUS

A crowd of HUNDREDS, dressed in black, is gathered in an large courtyard before an entrance with stairs and a large balcony on the second floor above it.

The symbol of the Circle, made of gold, is on the wall above the balcony.

On the balcony stands an Asian man, old and gray, but nonetheless REGAL and COMMANDING; wearing red, black and golden robes like an emperor, and a tall brimless hat in the same colors. He is KAIZEN GAMORRA.

He speaks in a commanding voice, which BOOMS all over the hall.

KAIZEN GAMORRA

Seventy years ago, in the island of Parousia, the brothers Gamorra were born: Sum, Wai and Kaizen!

The crowd CHEERS at the sound of their names.

KAIZEN GAMORRA (CONT'D)

By the age of ten, the brothers
ran their village! By sixteen,
they ran the country! By eighteen,
they had remade Parousia into the
glorious island of Gamorra! A
great factory for terror!

More CHEERS come from the crowd.

KAIZEN GAMORRA (CONT'D)

By twenty, I had killed my
brothers, Sum and Wai, but I still
honor them by retaining our symbol
from the old days!

CHEERING from the crowd.

KAIZEN GAMORRA (CONT'D)

I am cutting this Circle upon the
Earth! Moscow was only the first
knot! Two more knots! Two more
cities! Then the Earth shall bear
the mark of the Clan Gamorra!

The crowd's cheers become THUNDEROUS.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

A large room surrounded by large windows, except for a
portion of it, which has a huge screen. There's a round
table at one side of the room, and a platform at the
center. Over this platform floats a holographic image of
planet Earth.

Angela Spica, THE ENGINEER, examines the holographic
projection, as well as graphics that appear over it.

The Engineer is a very attractive woman whose body would be
NAKED were it not completely covered by a thin coat of
SILVERY LIQUID MACHINERY that forms a sort of helmet over
her head and silvery cables that hang down like hair.

Jenny walks into the room, cigarette in hand.

JENNY SPARKS

Engineer. How's the worldwide
scanner coming along?

ENGINEER

Working like a charm, Jenny. And
call me Angie, don't be so formal.

Jenny stands next to the Engineer and examines the
holographic projection.

JENNY SPARKS

I have to get used to calling you
by your codename when we are out
on the field.

ENGINEER

Suit yourself. The Carrier is
being very cooperative, like it
actually WANTS to help us.

JENNY SPARKS

"Wants"?

ENGINEER

Well, the Doctor and I have this
theory.

The Engineer walks toward a long curved seat to one side of
the room. As she does, the liquid machinery around her head
recedes, revealing a beautiful face with Hispanic features
and a long, brown head of hair.

Jenny and the Engineer sit down.

ENGINEER

When he and I found it, we thought
it was dumb luck, but lately we're
entertaining the thought that
maybe the Carrier found US. Which,
coupled with the way it's making
everything so accessible, makes us
believe...

JENNY SPARKS

That it's alive.

ENGINEER

Or at the very least sentient.

JENNY SPARKS

Speaking of the Doctor, where is
he?

ENGINEER

In his room. Having a chat with
the previous Doctor.

EXT. THE GARDEN OF ANCESTRAL MEMORY - CONTINUOUS

Jeroen stands in the garden, donning his new uniform;
wearing a pair of glasses that seem to be glued to his eye
sockets and a vest with swirling shades of purple.

The previous Doctor stands before him, almost twice his own
height. The heads of all the earlier Doctors float in the
background listening in on the conversation.

JEROEN

I have less experience than any of
them.

PREVIOUS DOCTOR

"Experience" is not important in
the terms in which you frame it.

The previous Doctor reaches out to touch Jeroen's hand.
Jeroen stretches his hand toward his. The previous Doctor's
hand, which is far larger, phases through Jeroen's. The
background starts to change colors and revolve like liquid.

PREVIOUS DOCTOR (CONT'D)

You are The Doctor. Earth's
Shaman. Upon my death, you were
chosen, and then you knew
everything that all of us knew.

Jeroen begins to turn into some sort of liquid contained
within his own shape. He gasps, surprised.

PREVIOUS DOCTOR (CONT'D)

So you see, you have the
experience of all the Doctors
before you. It is your job, as it
was ours, to change the world.

Jeroen then begins to break into many drops of purple
liquid that begin to float away into the air.

PREVIOUS DOCTOR (CONT'D)

Because Magic is nothing BUT
change...

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Still sitting down, Jenny puts out her cigarette butt and lights up a new one.

JENNY SPARKS

We never wanted the earlier Doctor to die, nor the first Engineer. Stormwatch was being run by a lunatic. He did it.

ENGINEER

I know. I wouldn't have agreed to join otherwise. Besides, this is my dream come true. I wouldn't miss this for the world.

JENNY SPARKS

Glad to hear that. So... where's the Dynamic Duo?cv

The Engineer laughs suddenly, as if she weren't expecting such a question.

ENGINEER

They went for a walk. And if they heard you call them that...

Jenny also laughs until the smoke she just took in from her cigarette comes shooting out of her mouth and nose.

JENNY SPARKS

In this job, I have to steal my laughs where I can, no matter how sad, pathetic or snide.

INT. THE CARRIER - PIT - CONTINUOUS

An enormous pit within the gargantuan ship that is the Carrier. Huge machines and devices of all sorts can be seen everywhere. Several tubular bridges made of clear crystal cross the pit from one side to the other.

Inside one of those bridges, two tiny figures can be seen walking.

MIDNIGHTER (O.S.)

Jenny Sparks is laughing at us again. And she's still smoking

those cheap English cigarettes
that smell like the bottom of a
gas can. Look at this, we must be
crazy!

INT. THE CARRIER - TUBULAR BRIDGE - CONTINUOUS

Apollo and Midnighter walk across the crystal bridge,
dressed in full uniform. The Midnighter looks brooding and
angry, while Apollo has a big white smile on his face,
still fascinated by the surroundings.

MIDNIGHTER (CONT'D)

We can't deal with things on this
scale. For God's sake, we spent
five years working alleyways. We
go from that to this?

He huffs angrily.

MIDNIGHTER (CONT'D)

To hell with this AND Sparks, we
should've never come out of
retirement.

APOLLO

Retirement my ass. This is what we
were made for. So if this seems
big... well, then I guess we'll
just have to grow up.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Jenny is smoking, standing in front of a large window
beside the seat where she was earlier. The Engineer is
still sitting there, having a drink.

Outside the window there is a strange universe of lights
that solidify to form abstract shapes of many colors.

JENNY SPARKS

I'm never going to get used to
this view, you know?

The Engineer stands up and walks to Jenny's side.

ENGINEER

I'm still trying to catch my
breath. I never imagined I'd see a
place like the Carrier.

We move away slowly from the window where Jenny and the
Engineer stand, to see it as part of a larger structure.

ENGINEER (CONT'D)

Fifty miles long. Thirty-five
miles high.

As we continue to move away, the window becomes nothing
more than a spec in an enormous mechanical structure.

ENGINEER (O.S)(CONT'D)

Abandoned. Powered by a caged baby
universe.

We continue moving away, and the enormous mechanical
structure becomes but a wrinkle on the skin of a far larger
mechanical construct.

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

And sailing the higher dimensions.

We continue moving away, until the full structure is
revealed to be...

The Carrier. It soars through the dimension full of light
and strange shapes that Jenny had seen outside the window.

EXT. GAMORRA TOWER - COURTYARD - CONTINUOUS

Kaizen Gamorra continues to address the crowd in the
courtyard.

KAIZEN GAMORRA

The second knot of the circle must
be cut, immediately! Before the
blood dries in Moscow! Go now!
Bring terror to the Earth!

The crowd raises their arms and CHEER as they begin to take
off the ground in flight. These are all the same terrorists
that attacked Moscow.

Kaizen raises his hands in the air victoriously.

KAIZEN GAMORRA (CONT'D)
Go! Remind them of the meaning of
fear!

The terrorists in black fly up into the sky.

KAIZEN GAMORRA (CONT'D)
Go with my love... AND MY HATE!

EXT. LONDON - NIGHT - ESTABLISHING

Everything is normal in London. Cars cross the London
bridge back and forth. There's silence all around.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The Engineer is looking at the holographic projection of
Earth. Jack is standing right behind her. There is a red
light glowing over London, while an alarm RINGS loudly.

ENGINEER
We're in business!

Jenny comes into the room.

JENNY SPARKS
What?!

ENGINEER
Jack saw teleportation residue in
Moscow, so I had the Carrier's
sensors watch out for it. It just
picked up multiple teleportations,
same signal.

Swift, Apollo, Midnighter and the Doctor come in.

JENNY SPARKS
Where?

ENGINEER
From Gamorra Island.

JENNY SPARKS
Where TO, Angie?

ENGINEER
London.

JENNY SPARKS

BUGGER!

Jenny turns around and pushes angrily past everybody.

JENNY SPARKS (CONT'D)

We're most definitely in business!
Everybody to the Junction Room,
now!

She stops and looks at the others. She looks PISSED OFF.

JENNY SPARKS (CONT'D)

I was born in London.

EXT. ABOVE LONDON - CONTINUOUS

The human projectiles are already raining upon London.
EXPLOSIONS rage throughout the city as the Gamorran
terrorists crash into the ground.

EXT. LONDON - STREET - CONTINUOUS

People are running around SCREAMING in terror.

Two of the terrorists fly through Big Ben like bullets and
half the tower comes CRASHING DOWN on the victims below.

The Gamorrans rise to their feet and begin SHOOTING people
with their eye beams, the destruction continues everywhere.

A crowd of people is packed tightly in the streets, trying
to escape, followed by a group of about fifty terrorists,
who walk after them, killing them with their eyebeams.
Struck people drop IN FLAMES.

One of the terrorists stops, and looks up. He notices what
looks like one of their own: a human projectile, coming
down on the city, but from a different direction than the
rest.

He points up.

GAMORRAN TERRORIST 1

(in Gamorran dialect)

What is that?

His colleagues look up. The projectile is heading in their
direction.

EXT. ABOVE LONDON - CONTINUOUS

Apollo is coming down on the Gamorran terrorists at incalculable speed, his light aura glows around his head.

EXT. LONDON - STREET - CONTINUOUS

Apollo CRASHES into the pack of Gamorrans, with EXPLOSIVE FORCE. The impact wave causes large chunks of asphalt and cars to go FLYING UP, as well as several terrorists.

Amidst the commotion, the Midnighter silently drops in the middle of the terrorists that are left standing, and BREAKS THE NECK of two of them by twisting their heads.

The others notice him and a FIGHT BEGINS. The Midnighter fights effortlessly with a combination of punches and kicks, stopping his enemies' every move before they're able to make it.

In Midnighter's eyes, he sees time SLOW DOWN to a crawl as a terrorist attacks him. Then many SPECTRAL IMAGES of the terrorist show him every possible move he could make. One action suddenly MATERIALIZES and time returns to its normal pace, as Midnighter is already COUNTERING the attack.

A terrorist fires his eye beams at him. Midnighter dodges, GRABS HIS HEAD and points it at another terrorist whose head bursts into flames when hit by the beams.

Midnighter brings out a TELESCOPING STAFF which he extends and immediately begins to use to beat down his enemies.

He spins around and drives the staff THROUGH THE TORSO of one of the terrorists until it comes out of his back. Then LEAPS over his head and continues fighting the terrorists behind him.

Before the skewered terrorist falls, Midnighter KICKS the end of the staff that sticks out of his back, pushing him forward and DRIVING the other end into another terrorist in front of him. Then, he grabs one end of the staff and extracts it by SLIDING both terrorists off with his foot; then SWINGS IT BACKWARDS, without even looking, taking out another terrorist about to attack him from behind.

Midnighter stands looking at the other terrorists, who are frozen in fear. He wipes the blood of his staff with one gloved hand and grins at them.

MIDNIGHTER

Who's next?

Afraid, the terrorists turn around and run, but soon stop cold as they see the Engineer blocking their way.

ENGINEER

Going somewhere, boys?

They don't know what to make of the seemingly unarmed, silvery, nude woman in front of them.

GAMORRAN TERRORIST 2

(in Gamorran dialect)

Kill her!

Before they're able to attack, the liquid nanomachinery around the Engineer's arms begins to TAKE SHAPE forming two huge MACHINE GUNS, which she then uses to fire upon the terrorists, who get riddled by bullets and drop dead.

Swift flies overhead.

EXT. ABOVE LONDON - CONTINUOUS

Swift is followed by a group of five Gamorrans. She is chased at very high speeds through the air, moving between the buildings.

Suddenly, she stops, turns around, grabs the terrorist closest to her, and using his own momentum against him, SLAMS him into the wall of a building, CRUSHING his head into mulch.

The other four terrorists quickly surround her.

GAMORRAN TERRORIST 3

We'll teach you not to disrespect men.

Swift laughs.

SWIFT

Why? Did I disrespect any before you girls showed up?

The terrorists attack. A flying high-speed battle ensues. Swift uses martial arts to defend and attack, as they dip, rise and soar through the air.

At one point, she once again becomes surrounded by her four enemies. She is breathing hard.

GAMORRAN TERRORIST 3
Tired? You lack the BALLS to be a
true warrior.

Swift's foot MORPHS into a bird's claw with a long, SHARP TALON at the heel. She performs a roundhouse kick that easily DECAPITATES three of her foes. The one that was taunting her dodges and is only scratched in the cheek.

Before he reacts, Swift morphs her hand into another claw, flies straight at him, GRABS at his crotch, and mercilessly RIPS OFF his testicles.

The terrorist SCREAMS, and then agonizingly looks up at Swift, who's holding the bloody lumps in her hand, smiling, smugly.

SWIFT
Now, who's lacking the balls?

Swift PUNCHES the terrorist, and he drops from the air like a fly.

EXT. LONDON - STREET - CONTINUOUS

The terrorist Swift knocked down crash-lands near the place where the Doctor is currently surrounded by a large group of Gamorrans, with his back against a wall. He looks scared and is sweating from tension and fear.

JEROEN
Don't come any closer! I'm warning
you!

The terrorists advance, confident in their enemy being a complete coward.

JEROEN (CONT'D)
(to himself)
Calm down, Jeroen. You control
magic. Magic is change. Magic is
change. All magic is...

He gestures toward the surrounding enemies. Strange, luminous glyphs circle his hands.

JEROEN (CONT'D)

...is CHANGE!

He again gestures as he speaks the word "CHANGE" and all the terrorists around him suddenly BURST into flocks of BLACK CROWS that fly away in all directions.

Jeroen smiles and sighs in relief.

EXT. LONDON - NEARBY STREET - CONTINUOUS

A group of terrorists look around for any signs of danger. Unexpectedly, the street beneath them becomes like QUICKSAND and they SCREAM as they sink into it all the way up to their necks.

They look up to see Jack Hawksmoor PERCHED atop a street lamp as if he weighed nothing. He grins at them, his red eyes gleaming.

JACK

You sure look scared now. Wonder
how you'll look when I ask London
to solidify the street around you.

The terrorists GASP in unison. The street solidifies around them and the last sound out of their mouths is a wet CHOKING sound, followed by blood spilling out of their mouths, noses and bulging eyes.

Jack looks up to see one lone terrorist standing at the other side of the street. Afraid, the terrorist turns and runs into an alley.

Jack winks with one eye and the two buildings at either side of the alley CLOSE DOWN and SMASH into each other, crushing the unfortunate terrorist.

EXT. LONDON - STREET ACROSS THE ALLEY - CONTINUOUS

A terrorist SCREAMS. His body SMOKES and BURNS as he is electrocuted by a large bolt of electricity coursing through his body.

The electricity comes out of his body and into the next terrorist, electrocuting and killing him even before the body of the last one drops; then goes the next, and the next, and the next, until at least ten terrorists have been electrocuted to death.

The electricity then goes into a power line and runs through it down the street and comes out of traffic light, where it materializes into Jenny Sparks, on top of a mound of debris, where Apollo, Midnighter, the Doctor and the Engineer have already regrouped.

Jack emerges from the rubble to stand beside them, and Swift flies in to join them.

JENNY SPARKS

Game over.

Swift gasps, looks behind Jenny and points.

SWIFT

Not quite. Look!

Jenny turns around to see, just beyond the mound of rubble, a remaining battalion of nearly a hundred flying terrorists, who have gathered to take on them.

JENNY SPARKS

Bugger me gently.

Breaking the moment of shock, the Engineer raises her hands, and out fly tiny, almost microscopic MECHANICAL BUGS that attach to the temple of each of her teammates.

JENNY SPARKS

What did you just...?

The Engineer speaks using RADIOTELEPATHY, without the need to move her lips.

ENGINEER

(radiotelepathy)

We're all now in silent communication. Radiotelepathy.

JENNY SPARKS

(radiotelepathy)

Right, then! As we talked, people!
Apollo!

Apollo fires his eye beams in a WIDE ARC spread before them, towards the street. On impact the beams EXPLODE into a fiery wall between the terrorists and The Authority.

Jenny looks at Apollo and smiles as the fire burns on.

JENNY SPARKS

Smooth.

APOLLO

Thank you.

JENNY SPARKS

Alright! Take charge!

With that, Jenny turns into electricity and BOLTS UP into the gray clouds above.

Jack sinks into the ground, and the Doctor flies up into the sky.

Apollo, Midnighter, the Engineer and Swift quickly pass through the fire to surprise the terrorists behind it.

BATTLE ENSUES!

Apollo, the Engineer and Swift fight the enemies in the air, trying to keep them in the area, while the Midnighter fights the ones below or the ones his comrades drop down.

EXT. LONDON - EDGE OF RIVER THAMES - CONTINUOUS

The buildings begin to MOVE and REARRANGE, closing off the streets, creating a single impenetrable wall of buildings, a box of sorts, with an OPEN END facing the river.

JACK (V.O.)

The box is ready! We're closed in with them! Doctor!

EXT. HIGH ABOVE LONDON - CONTINUOUS

The Doctor is floating, looking at the battle below. He concentrates hard and gestures.

JEROEN

(muttering to himself)

Let's see. Take one thing, make another. Remix reality. Too heavy to fly, no feet to walk!

EXT. ABOVE LONDON - CONTINUOUS

The terrorists that Swift, Apollo and the Engineer are fighting DROP TO THE GROUND like anvils, unable to fly.

EXT. LONDON - EDGE OF RIVER THAMES - CONTINUOUS

The terrorists Midnighter is fighting SCREAM, and their ANKLES TWIST as if they had no bones in them, and drop to their knees.

MIDNIGHTER

Your move, Apollo!

Apollo descends right in front of Midnighter.

APOLLO

What, I'm so rusty after six months off the street that I need reminding?

MIDNIGHTER

Shut up, you whine like an old woman.

Apollo raises his hands together on top of his head, then SMASHES them down on the street. Two large cracks break from the point of impact around the terrorists on the ground, all the way to the river.

Then, Apollo lifts the entire area that broke off, tilting it, then tossing the entire chunk of street into the river.

APOLLO

(radiotelepathy)

They're in the river, Jenny!

A huge lightning bolt FALLS DOWN from the clouds and into the river, ELECTROCUTING all the terrorists in it. As they quiver and scream, Jenny's voice is heard ECHOING all around, BOOMING, TERRIFYING.

JENNY SPARKS (O.S.)(V.O.)

My name's Jenny Sparks. I am electricity. I am a hundred years old, and I've never hated anyone as much as you! This is MY bloody town you tried to kill. And you're getting exactly what you deserve!

After the terrorists are dead, the electricity materializes into Jenny at the edge of the river. Apollo, Midnighter and Jack stare in shock at her.

MIDNIGHTER

(whispering)

Is it wrong for me to find that woman utterly terrifying?

JACK

(whispering)

I think it just proves that you're still human.

JENNY SPARKS

Quit gawking at me and start looking for strays!

EXT. LONDON - DARK CITY STREET - MOMENTS LATER

A BLACKED OUT area of London, everything is destroyed. RAIN pours copiously.

We follow one of the surviving terrorists as he tries to slink his way through the debris, unseen.

There's a car stuck between large chunks of concrete. A MAN WITH GLASSES and his NINE-YEAR-OLD BOY are trapped inside. They try to open the doors but they're blocked by the debris.

The lone terrorist walks past the car, ignoring the man and his son's cries for help. He walks in front of the car's headlights, which are on, then stops. His eyes go wide open. He gasps and begins to walk backwards slowly.

Midnighter is standing before him, still, eyes fixed on him. Rain streaming down his leather outfit.

The terrorist runs towards the car's passenger seat, pushes a piece of concrete aside, breaks the passenger's window and pulls the young boy out.

The child SCREAMS as the terrorist puts him in a neck hold, threatening to break his neck.

MAN WITH GLASSES

No! Let my son go! Please!

MIDNIGHTER

Put the child down.

GAMORRAN TERRORIST 4

No! I leave alone or he dies!

MIDNIGHTER

Let me make this situation clear
to you...

The Midnighter takes a step towards the terrorist.

MIDNIGHTER (CONT'D)

I know what abilities you have. I
can see your enhancements.

He takes another step. The terrorist looks increasingly
agitated. FEAR grows inside him.

MIDNIGHTER (CONT'D)

I can read your brain activity. I
know what moves you're going to
make. I've played this fight in my
head a million times, from each
and every angle.

He continues to walk towards the terrorist, who begins to
walk backwards slowly, scared, holding the child.

MIDNIGHTER (CONT'D)

I've seen you die already in more
ways than you ever thought
possible; all I have to do is pick
one. 'Cause, you see, I am the
Midnighter. And I am going to
enjoy dismembering you limb by
limb. Now...

The Midnighter smiles wickedly at the terrorist.

MIDNIGHTER (CONT'D)

...put the child down.

The terrorist hesitates. He's nervous. His muscles FLEX, he
is going to break the child's neck! Then, suddenly...

The Midnighter RUSHES FORWARD in a QUICK BURST. Faster than
the human eye. The terrorist flies through the air as if
struck by a bus. The arm he was holding the child with is
detached from his body, blood and teeth fly out of his
mouth.

He hits the floor, dead with a broken neck, as the
Midnighter holds the child in his arms.

MIDNIGHTER (CONT'D)

Told you so.

He releases the child, goes down on one knee and looks into
his eyes, the boy is gaping in awe.

MIDNIGHTER (CONT'D)

Are you alright?

The boy nods.

MIDNIGHTER (CONT'D)

Good...

NINE-YEAR-OLD BOY

(star-struck)

Are... are you Batman?

The Midnighter looks at him, confused. The boy stretches
the front of his shirt and holds it up for him to see. He's
wearing a Batman t-shirt.

The Midnighter sighs and brings his hand to his temples, in
frustration.

MIDNIGHTER

(radiotelepathy)

Apollo, how're you doing?

EXT. ABOVE LONDON - CONTINUOUS

Apollo is in pursuit of a terrorist survivor flying at high
speeds over the city.

APOLLO

(radiotelepathy)

I'm chasing a soon-to-be-dead
terrorist... you?

MIDNIGHTER (O.S.)

(radiotelepathy)

Doing fine... just wondering, does
anything about me say "manic-
depressive millionaire playboy" to
you?

APOLLO
(radiotelepathy)
Got the Batman question again?

MIDNIGHTER (O.S.)
(radiotelepathy)
Nevermind...

Apollo closes in on the terrorist.

APOLLO
Got you now!

He hits the terrorist from behind, grabbing him by the waist. They fall to the ground like meteorites.

On the ground, the terrorist breaks free from Apollo's grip and attempts to fly away. Apollo turns around and catches him by the chest area of his uniform, where the circle symbol is, TEARING OFF a large piece of it.

GAMORRAN TERRORIST 5
No! You tore my teleport gear!

The terrorist fires his eye beams right at Apollo's face, not hurting him but disorienting him, and flies away.

Apollo recovers and looks up at the escaping terrorist.

APOLLO
That's not all I'm going to tear
off!

Apollo flies up right after him.

EXT. LONDON - EDGE OF RIVER THAMES - CONTINUOUS

All the dead and wounded terrorists that are scattered around begin to fade away before the eyes of Jenny, Jack, Swift, the Engineer and the Doctor.

JENNY SPARKS
Oh hell!

Midnighter joins the group.

MIDNIGHTER
What's going on?!

JENNY SPARKS
They're being teleported out!

In the background behind Jenny, we see the fleeing terrorist shoot up into the sky.

APOLLO (O.S.)
(radiotelepathy)
Jenny, this is Apollo! I wrecked the teleport gear on a live one. I think he's returning to base by air. I'm in pursuit!

JENNY SPARKS
(radiotelepathy)
No, Apollo, wait!

We see Apollo fly up after the terrorist.

JENNY SPARKS (CONT'D)
DAMN!... DOOR!

INT. GAMORRA TOWER - TELEPORT HANGAR - CONTINUOUS

A huge hangar with an OPEN GATE in the ceiling, through which the teleported terrorists drop like flies.

Medical personnel RUSH to the scene with HOVERING STRETCHERS, picking up the dead, and tending to the wounded.

A VOICE is HEARD from a speaker, ECHOING all around in a loop.

SPEAKER VOICE (V.O.)
All medical teams to teleport hangar. We have wounded teleporting in. No one is to be afraid. Gamorra is strong. Kaizen Gamorra loves us all.

INT. GAMORRA TOWER - SURVEILLANCE ROOM - CONTINUOUS

Kaizen Gamorra oversees all through an enormous screen, as his workers in the lower level perform several tasks before smaller computer screens.

He looks bitter and angry.

KAIZEN GAMORRA

(to himself)

I love no one... Stormwatch is dead. There should've been no one operating on my scale.

He points at one of the computer operators beneath him, and speaks in a commanding tone.

KAIZEN GAMORRA (CONT'D)

Draw the curtains over Gamorra Island! I must protect my people while I consider.

EXT. ABOVE GAMORRA ISLAND - CONTINUOUS

A large SPHERICAL energy field rises from the water and surrounds the entire island.

A Door opens in mid-air and out of it fly The Authority. Swift holds Jack hanging from her arms, the Engineer holds Jenny, and the Doctor holds the Midnighter.

ENGINEER

There's a force field around the island, Jenny. Nothing's getting in or out.

JENNY SPARKS

If Apollo hits that he'll turn into a two-mile wide stain!

MIDNIGHTER

Incoming!!!

Midnighter urgently points at the two human missiles coming at impossible speeds toward the island.

MIDNIGHTER (CONT'D)

It's Apollo! Way too fast to be stopped! Somebody do something!

JEROEN

Engineer, catch!

The Doctor tosses Midnighter towards the Engineer, she catches him with one hand.

Apollo is flying after the terrorist, determined to keep up with him, no matter what.

Suddenly, Apollo begins to disintegrate from the feet up. He acts baffled.

APOLLO

Oh my God!!!

Apollo disappears.

The terrorist looks up at the raised force field, and realizes he will not be able to stop in time. He sighs.

GAMORRAN TERRORIST 5

Shit...

A tiny red stain pops in the enormous force field as the terrorist hits.

EXT. BROKEN UNIVERSE - CONTINUOUS

A world with an olive-green sky and the ocean below is made of MERCURY in turbulence at very LOW GRAVITY. Silvery drops break off it and float briefly before slowly falling down.

All around there are SOUNDS resembling music without a tempo or harmony. Random, overlapped musical sounds.

Apollo is flying very slowly over this alien scenery. He looks confused beyond description.

JEROEN (O.S.)

We're in a broken universe, an alternate Earth.

Apollo looks to one side. The Doctor floats next to him.

JEROEN (CONT'D)

The kinetic energy of anything going over a hundred miles an hour here gets turned into music. Cool, huh?

APOLLO

(smiling confusedly)
More like really weird.

JEROEN

Well, it might be weird, but it saved you from going splat.

The Doctor brings out a water bottle from his belt and takes a long sip.

JEROEN (CONT'D)

You know? You all think of me as nothing but a cowardly hippie, just because I'm not good at hitting people. But you forget, half my mind is as old as life on this planet. You need ME, I don't need YOU. You should be thankful.

Apollo smiles bashfully.

APOLLO

Ok, thank you! So... do you know how to take us back?

JEROEN

Um... not really.

Apollo's smile fades. He looks worried.

JEROEN (CONT'D)

Ugh... I'm kidding, alright?

EXT. ABOVE GAMORRA ISLAND - CONTINUOUS

Apollo and the Doctor materialize out of thin air, and join the others.

JENNY SPARKS

Welcome back. Next time wait for the order, Apollo!

The Engineer hands Midnighter over to Apollo, who catches him with ease.

MIDNIGHTER

Halfway around the world in thirty seconds. You never cease to amaze me... or annoy me.

Apollo smiles embarrassedly.

JENNY SPARKS

That force field is the same type
Skywatch used. I once saw a
superhuman as invulnerable as you
hit one and vaporize... Door!

INT. THE CARRIER - JUNCTION ROOM - CONTINUOUS

The Authority walks in through the Door. They talk as they
head for the room's exit.

APOLLO

So what? We just wave at them from
behind the force field? They're
safe?

JENNY SPARKS

They're nowhere NEAR safe. But we
have other concerns right now. We
did bloody awful, many people died
before we even showed up!

She turns to Jeroen and Swift.

JENNY SPARKS (CONT'D)

Doctor, Shen, go help the rescue
efforts in London. I'll extend the
offer to Moscow, so, Apollo and
Midnighter, I'll need you handy.

Jenny turns to Jack and the Engineer.

JENNY SPARKS (CONT'D)

Jack, Angie: intel, find me a
pattern for the attacked cities.
And the moral of the day for
all... especially Blondie, here.

She glares straight at Apollo.

JENNY SPARKS (CONT'D)

We think before we act!

INT. THE CARRIER - HALLWAY - MOMENTS LATER

Jack and the Engineer walk together. Jack is holding his
jacket folded over one arm.

ENGINEER

Did Jenny always yell at everybody like that?

JACK

Pretty much. It's like the more responsibility she gets, the louder and more horrible she becomes. She's had a tough life, so I forgive her most of it.

Angela retracts the liquid machinery covering her face, acting refreshed by doing so. Then her neck and shoulders follow. Before her torso is bare, Jack puts his jacket over her shoulders, she acts surprised.

ENGINEER

Thank you.

JACK

Don't mention it.

The liquid machinery around her arms and legs retracts as well. She is now naked, save for the jacket covering the important parts.

JACK (CONT'D)

Was it a tough decision?

ENGINEER

Which one?

JACK

Replacing your blood with nine pints of liquid machinery.

ENGINEER

(introspectively)

You'd think so, huh?

FLASHBACK TO:

INT. LABORATORY - NIGHT

A laboratory's room with a metallic table, and TWO MACHINES at either side. One of them has a CONTAINER in which the liquid machinery is held. Angela is in her underwear, making some final adjustments to the machines.

ENGINEER (V.O.)(CONT'D)

Truth is, there was only one person I ever considered to test the nanoblood on.

Angela lies down on the table. Inserts a TUBE WITH A NEEDLE from one machine into her right arm, then another tube with a needle from the machine with the nanomachinery into her left arm. Without hesitation she enters some commands into a KEYBOARD to her side.

The machines start. The one to her right begins to DRAW BLOOD from her body, the other one begins to PUMP THE LIQUID MACHINERY into her.

After a few seconds, Angela's breathing becomes fast. She looks like she is in pain. She strains. She looks scared. She GASPS for air. She CONVULSES. Her eyes roll back into her eyelids and she FAINTS.

FADE TO BLACK

FADE IN:

Angela's eyes open suddenly and she takes in a deep gasp of air. She's pale and still lying on the metal table.

She sits up. Looks at the machine to her left. The nanoblood is no longer in the container. She looks at the machine to her right. The container in that one is full of the blood it drew from her.

She's nervous and doesn't know what to do next. She puts a hand in front of her face, examines it and concentrates.

The liquid machinery begins to COME OUT OF HER PORES and coats her entire hand, then retracts.

Angela smiles in disbelief. She concentrates again, and the nanoblood once again coats her hand. She keeps concentrating and it begins to come out of every pore, until her entire body is coated in it.

She laughs. She can't believe it. She gets off the table and stands up. She concentrates more and the machinery takes shape, forming the helmet and cables as well as the other small details of what is her "uniform" in the present.

BACK TO PRESENT

ENGINEER (CONT'D)

So... it wasn't a difficult decision. It was dangerous, stupid, it could've KILLED me, but it was my only chance to fulfill my dream, so I didn't hesitate.

Jack nods.

ENGINEER (CONT'D)

Why do you ask?

JACK

Just curious. You see, you CHOSE to alter yourself. In my case... choice and willingness weren't even a consideration.

FLASHBACK TO:

EXT. BASKETBALL COURT - DAY

A group of boys play basketball, including a 14-YEAR-OLD JACK HAWKSMOOR.

Jack jumps to catch a rebound. When he lands, he turns to continue playing, but notices nobody else is moving.

TIME HAS STOPPED... for all but himself.

He drops the ball. He begins to tremble. He starts to sweat.

14-YEAR-OLD JACK

No... please, not again.

Tears stream down his cheeks. He is TERRIFIED. His shorts become soaked with urine that runs down his legs.

14-YEAR-OLD JACK (CONT'D)

It's my birthday. Not today... please... please!

Suddenly, the entire environment changes and Jack finds himself in...

INT. ALIEN SPACESHIP - CONTINUOUS

Jack is floating in an entirely liquid environment. His screams are drowned out by the liquid he floats in.

Machinery rips off his clothes, and TUBES of all types enter every orifice and PIERCE his skin.

Obscured alien creatures manipulate Jack as he thrashes and tries to scream in agony. The entire process is INTRUSIVE, TERRIFYING, VIOLATING.

We see young Jack's face twist into horrifying screams as needles begin to enter his eyes. Then...

EXT. BASKETBALL COURT - CONTINUOUS

Time is still frozen just for a moment, then KICKS BACK INTO GEAR again.

A kid picks up the ball and everybody is ready to resume playing. Then, they stop and notice in puzzlement that young Jack is LYING NAKED in the middle of the court, in fetal position, shaking, covered in a green liquid.

BACK TO PRESENT

ENGINEER

I'm sorry to hear that.

JACK

Nah... it's in the past.

ENGINEER

What I don't understand is what was the purpose of modifying your body like that?

JACK

I'll tell you some other day, alright? It's kind of a weird story.

The Engineer nods. She's about to enter her room and Jack is about to walk away, when he turns around and asks...

JACK (CONT'D)

What's your fondest memory of the days after the procedure?

The Engineer smiles introspectively.

FLASHBACK TO:

EXT. THE SKY - AFTERNOON

The Engineer, covered in liquid machinery is flying under the clouds. It RAINS upon her face, but she is laughing like a little girl playing. She dips, rises and spins in the air. Then she flies up THROUGH THE CLOUDS and comes out on top, where it isn't raining. An orange, afternoon sun shines just over the clouds.

As she flies, the rain dries from her body, but her face is still wet from tears of absolute joy.

BACK TO PRESENT

ENGINEER

I'll tell you some other day,
alright? It's kind of a weird
story.

JACK

Fair enough.

She pushes a button next to the door and it opens.

ENGINEER

Again, thanks for the jacket. I'll
give it back to you later.

JACK

Take your time. I'm never washing
it again, anyway.

EXT. MOSCOW - MORNING

Rescue efforts by firemen and emergency services
everywhere.

A large stone statue is LIFTED in the air. Apollo is
revealed as the one lifting it. Underneath is a car. A man
is dead in the front seat. A boy and a girl are still alive
in the back.

Midnighter tears the door off and helps the frightened
children out and hands them to the firemen nearby.

Jenny oversees things. She looks very satisfied and lights up a cigarette to warm up.

EXT. LONDON - MORNING

A similar view as in Moscow. Firemen put out the flames all over the place, while rescue services tend to the wounded and gather the dead.

Swift and the Doctor walk among the busy crowd.

SWIFT

I'm so tired.

JEROEN

Well, if it's any consolation, so is everybody else around here. And they can't fly from one place to the next.

SWIFT

Good point.

Swift stops. She is HEARING something.

SWIFT (CONT'D)

Hold on...

She walks toward the remains of a building. Tuning her hearing. A sort of entrance with stairs going down is seen. She walks two steps down. The rest of the way is blocked by rubble.

SWIFT (CONT'D)

I can hear one... no... two...
two, together.

A nearby FIREMAN hears her and decides to interject.

FIREMAN

Sorry, Miss, we've run the thermal imagers there a dozen times. There's no one there.

The Doctor looks at the fireman, ignores him and turns to Swift.

JEROEN

How far down, Swift?

SWIFT

Thirty feet. Metal in the way...
and water. COLD water.

The Doctor walks up to the entrance, raises his hands, and
TONS of debris come flying out, as if carried by wind.

When he's done, there's a clean view of a couple, huddled
together in a basement far below. A BROKEN PIPE has filled
the place partially with water, up to their chest.

The fireman looks surprised.

FIREMAN

Well, bugger me.

SWIFT

No, thank you.

INT. THE CARRIER - JUNCTION ROOM - LATER

Jenny, Midnighter and Apollo come in through one Door.
Swift and the Doctor come in through another. Apollo is
walking behind Jenny, protesting, Midnighter is trying to
keep his distance.

APOLLO

Which brings me back to Gamorra
Island, what are we going to do
about that force field?

JENNY SPARKS

Oh, will you shut up about Gamorra
Island, you moaning ponce?

Swift catches up to Jenny just then.

SWIFT

Hasn't he stopped about that yet?

JENNY SPARKS

It's like working with me bleedin'
mum or something.

JACK (O.S.)

(radiotelepathy)

Jenny, could you meet me and Angie
at Mission Control? We think we
might have something.

JENNY SPARKS
(radiotelepathy)
Be right over.

INT. THE CARRIER - ADJOINING HALLWAY - CONTINUOUS

Jenny walks in front of the others as they head for the Mission Control room.

JENNY SPARKS
Alright, Apollo. Just to shut you up briefly. The Carrier exists outside of space and time and currently it occupies the same space as Earth... ALL of Earth.

APOLLO
Which means?

JENNY SPARKS
It means it's everywhere on Earth at once. That's how we can open a Door to anywhere we want...

Apollo grins wide.

APOLLO
Including behind the Gamorran force field. Now, that opens up a lot of possibilities!

JENNY SPARKS
Don't it just?

INT. THE CARRIER - MISSION CONTROL ROOM - MOMENTS LATER

Jack and the Engineer stand beside the holographic projection of planet Earth. The Circle symbol is SUPERIMPOSED over the Earth. The rest of the team observe.

JACK
We were sort of messing around with the symbol we found in Moscow and London, when Angie had this crazy idea.

ENGINEER
I put the first knot here over Moscow.

The first of the two knots that are close together is placed on Moscow on the holographic image of the Earth.

ENGINEER (CONT'D)

Then I arranged the curve so the second knot fell on London.

The second knot is placed on London on the map. Everybody gasps at the revelation. The third knot, the one separated from the other two, is clearly on...

ENGINEER (CONT'D)

The third knot falls dead on Los Angeles.

JACK

The bastard's cutting the mark of their clan on the face of the planet.

INT. GAMORRA TOWER - SURVEILLANCE ROOM - NIGHT

Kaizen Gamorra stands in front of screens that show footage of The Authority flying over Gamorra Island. A door opens and one of his servants walks in. He bows.

SERVANT

Video call from New York, sir.

KAIZEN GAMORRA

These American bureaucrats do prize their punctuality. Almost as if it mattered.

INT. GAMORRA TOWER - PENTHOUSE - MOMENTS LATER

An gigantic penthouse atop the tower. There's a big GLASS ROOF, and WINDOWS through which the city below can be seen. Statues decorate the area, particularly one depicting the Gamorra brothers: Kaizen holds the world in his hands, while Sum and Wai reach toward him.

Kaizen walks up from a set of WIDE STAIRS, next to which stands a maiden in make-up similar to that of a Geisha. She bows and walks behind him with her head down.

A very LARGE SCREEN rises from the floor and Kaizen stands before it. An image comes on. It's Jackson King and Christine Trelane.

JACKSON

I am Jackson King of the United Nations' Superhuman Intelligence Unit, this is my colleague Christine Trelane.

He pauses for a moment.

JACKSON (CONT'D)

What are your demands?

Kaizen LAUGHS loudly, amusedly, evilly. His laughter ECHOES across the large space.

KAIZEN GAMORRA

I am Kaizen Gamorra! Father and ruler of Gamorra Island! What could I POSSIBLY want?

He continues to laugh. Jackson frowns.

KAIZEN GAMORRA (CONT'D)

This is not about demands, Mr. King. Two years ago, Henry Bendix of Stormwatch murdered many of my people as retaliation for an act of BUSINESS!

JACKSON

Business? You killed hundreds of people in the British Isles. It was an act of terrorism. You were censured by the U.N.!

KAIZEN GAMORRA

And how scared I was by such a horrific wrist-slapping.

JACKSON

So that's what this is? Revenge for what you consider to be a terrorist act by Henry Bendix?

KAIZEN GAMORRA

No... that would be hypocritical of me, wouldn't it? Gamorra is built upon terrorism.

CHRISTINE

Then, why are you doing this?

KAIZEN GAMORRA

Because I can.

He gestures toward his maiden and she stands beside him. He puts his arm around her head, holding her chin with one hand, then runs one of his long sharp fingernails softly across her face.

KAIZEN GAMORRA (CONT'D)

I have no politics to espouse through my terror. No ideals or religious beliefs to force on others.

He begins to carve a deep, bleeding furrow upon his maiden's face, forming a circle all over it that passes over her chin and her eyelids. She doesn't scream.

He DRILLS his fingernail into the side of his maiden's chin, forming one of the circle's knots.

KAIZEN GAMORRA (CONT'D)

Terror is its own reward.

Quickly, he PUNCHES HIS FINGERNAIL through one of her eyes, then the other, forming the other two knots. The maiden trembles in pain and moans, but doesn't scream. Kaizen twists her head, breaking her neck. She drops dead.

Jackson and Christine observe in horror.

KAIZEN GAMORRA (CONT'D)

Respect is its consequence. When my mark is finally cut, you'll know that I own this planet.

INT. THE CARRIER - MISSION CONTROL ROOM - LATER

The Engineer looks at a holographic projection of the Solar System, a RED LIGHT pulsates on it.

Jack stands nearby.

ENGINEER

That's odd.

JACK

What?

ENGINEER

The Carrier caught an image of something that happened a week ago... a space probe was crushed to pieces by... meteorites? Never seen a meteorite move that fast.

EXT. THE GARDEN OF ANCESTRAL MEMORY - MOMENTS LATER

The Doctor is sitting on the ground, next to a lake. The water looks like OUTER SPACE. The Doctor runs his fingers through the water.

JEROEN

Something's different. It feels like something's coming.

PREVIOUS DOCTOR

We approach the end of the second millennium of your people.

JEROEN

It's not that. It's something... old. Something that hasn't been here in a long time. What is it?

EXT. EARTH ORBIT - CONTINUOUS

SUPER: Space Shuttle Endeavour. Earth's Orbit.

Two ASTRONAUTS perform maintenance duties on a satellite near the spacecraft. One of the astronauts looks up and, REFLECTED ON HIS VISOR, he sees his colleague, and something coming in his direction. FAST.

ASTRONAUT

Oh my God! Watch out!

The things, whatever they are, fly through his colleague, RIPPING him in half. Blood floats in space like bubbles.

The surviving astronaut tries to dodge and move out of the way. Wading in space with desperate swimming motions.

ASTRONAUT

No! No! Mission Control! Help!

He is TORN TO PIECES by the passing projectiles. Which also pierce the hull of the spacecraft in many places, causing it to EXPLODE.

Upon entering Earth's atmosphere, the projectiles catch on fire.

EXT. CENTRAL AFRICA - DAY - CONTINUOUS

SUPER: Central Africa.

An open field in which animals pasture. The things that killed the astronauts begin to rain upon the area, as FIERY PROJECTILES. Explosions fill the place, KILLING everything.

After the smoke and dirt settles, on the ground, coming out of the impact holes, the projectiles are revealed to be black and SLUG-LIKE CREATURES, which begin to move towards a single spot, and ACCUMULATE, forming a very tall mound, covered in slime.

EXT. THE MOON'S SURFACE - CONTINUOUS

SUPER: The Moon.

A small space vehicle rolls along the cratery surface of the Moon, obtaining samples of dirt.

OUT OF THE GROUND, burst thick, long and black alien TENTACLES.

The vehicle is OBLITERATED.

EXT. AUSTRALIAN OUTBACK - DAY - CONTINUOUS

SUPER: Australia.

Two ABORIGINE HUNTERS are walking under the sun. Not a cloud in the sky. One of them carries a spear and a six-pack of beer. The other one stops and points up.

HUNTER 1

Hey... what's that, mate?

The other one looks up.

HUNTER 2

What?

HUNTER 1

On the face of the sun.

The sun displays a small, black, PYRAMID-SHAPED SPECK on its face.

EXT. FINLAND - MOUNTAINS - NIGHT - CONTINUOUS

SUPER: Finland.

Three men on snowmobiles stop somewhere in the snowy mountains. One of them points up. The others look in the direction he's pointing.

The tentacles that grew out of the Moon make it look as if it were growing a BLACK CANCER all over it that's very slowly covering its entire surface.

EXT. THE GARDEN OF ANCESTRAL MEMORY - CONTINUOUS

The Doctor is on his knees in a field of orange grass. The previous Doctor stands in front of him. All the other doctors loom in the background like GIANTS.

TIBETAN MONK DOCTOR

There is a lesson we've yet to teach you, Little Doctor.

MEDIEVAL WIZARD DOCTOR

One we should've taught you first.

Jeroen looks up. He's scared. He SENSES the gravity of the situation.

PREVIOUS DOCTOR

We inherited this Earth. We do not own it.

Suddenly, the Doctors in the background diminish in size to be overcome in scale by large tentacles coming from the ground, and large piles of black slime that grow. Slug-like things rain from the sky, and everything becomes dark as an enormous jet-black pyramid BLOCKS THE SUN like an eclipse.

Jeroen panics. He sweats and starts to hyperventilate, still on his knees. The previous Doctor looks down at him and speaks calmly.

PREVIOUS DOCTOR

They've come back. The owners of
the Earth.

INT. THE CARRIER - JENNY'S QUARTERS - CONTINUOUS

Jenny is leaning against her window, looking out. She has a
cigarette in one hand and a glass of scotch in the other.

Outside we see another strange dimension, made of liquid
and in which the ethereal shapes of fish, that look like
watercolor strokes, swim around.

She sighs and smiles, marveling at the amazing sight.

JEROEN (O.S.)

(radiotelepathy)

JENNY!

JENNY SPARKS

(radiotelepathy)

Not now, Doctor.

JEROEN (O.S.)

(radiotelepathy)

WE HAVE A BIG PROBLEM!

JENNY SPARKS

(radiotelepathy)

If it has nothing to do with
Gamorra, it can wait.

JEROEN (O.S.)

(radiotelepathy)

THIS IS FAR MORE IMPORTANT THAN
GAMORRA!

JENNY SPARKS

(radiotelepathy)

If you're stoned again, I'm going
to yank out your...

ENGINEER (O.S.)

(radiotelepathy)

Jenny! You have to get here, NOW!

Jenny realizes something IS indeed happening.

JENNY SPARKS
(radiotelepathy)
Be right over!

EXT. THE MOON'S SURFACE - CONTINUOUS

The Moon is covered in SLUDGE. The tentacles are still waving all over the place. Out of the Moon's craters, LARGE PILLARS of hardened slime with blisters begin to grow, then SHOOT INTO SPACE, towards Earth.

INT. THE CARRIER - MISSION CONTROL ROOM - MOMENTS LATER

Jenny rushes in. The Engineer and Jack are waiting for her.

JENNY SPARKS
What's going on?

The Engineer points at the holographic image of Earth, there's an ALARM LIGHT pulsating over Central Africa.

ENGINEER
This is my fault, I didn't think
it was important when it happened.

JENNY SPARKS
Out with it, Angie!

ENGINEER
A space probe got wrecked a week
ago. Now, a space shuttle and its
crew got decimated, and whatever
did it crashed in Central Africa
and it's GROWING.

JEROEN (O.S.)
(radiotelepathy)
JENNY!!!

JENNY SPARKS
Dammit! Doctor's Location. DOOR!

A Door opens. Jenny steps through.

EXT. THE GARDEN OF ANCESTRAL MEMORY - CONTINUOUS

Jenny steps in from the Door to find the Doctor lying on the floor, trembling.

JENNY SPARKS
Doctor, talk to me!

JEROEN
I can see them in Central Africa
now... Tokyo, next.

JENNY SPARKS
(radiotelepathy)
Midnighter, Apollo, I want you two
in Tokyo, now!

APOLLO (O.S.)
(radiotelepathy)
Going!

Jenny goes down on one knee and cradles the Doctor in her arms. The surroundings fade away into...

INT. THE CARRIER - THE DOCTOR'S QUARTERS - CONTINUOUS

JEROEN
The heralds are upon us, Jenny. We
have to get ready for what's
coming afterwards.

JENNY SPARKS
What, Doctor? What's coming?

The Doctor seems to struggle with the word. He looks terrified. Then finally...

JEROEN
GOD!

EXT. TOKYO - STREET - DAY - MOMENTS LATER

Everything is currently at peace. A Door opens in a crowded street. Apollo and Midnighter step through.

APOLLO
(radiotelepathy)
Jenny, this is Apollo. Everything
seems normal here.

Apollo and Midnighter stand facing different directions.

APOLLO (CONT'D)
(radiotelepathy)
Tell the Doctor to take it easy.

Midnighter looks up.

APOLLO (CONT'D)
(radiotelepathy)
All that heroin's just messing
with his brain.

MIDNIGHTER
(radiotelepathy)
Jenny, we have a terminal
situation! Unknown missiles
incoming! We need backup!

Apollo looks back at him.

APOLLO
What? There's nothing wrong...

Midnighter simply points up; Apollo gasps and TAKES OFF
like a rocket.

EXT. ABOVE TOKYO - CONTINUOUS

In mid-air, Apollo looks up at the incoming menace.

APOLLO
My God!

Dozens of ORGANIC PROJECTILES are heading toward Tokyo.
Increasing his speed, Apollo begins to FLY THROUGH THEM,
making them EXPLODE into slimy messes.

One by one, Apollo destroys the projectiles before they hit
the ground, either by flying through them or firing beams
from his eyes or fists, setting them aflame.

APOLLO
One left!

Before Apollo reaches the projectile, the blisters in its
surface BURST, and out come flying dozens of long, insect-
like creatures with spear-like heads and sharp tails.

EXT. TOKYO - STREET - CONTINUOUS

The slimy projectiles that Apollo burned CRASH into the streets in flames and out come more of these creatures.

MIDNIGHTER

SHIT!

The sound of Apollo SCREAMING is heard by Midnighter on radiotelepathy. While on the ground, the creatures are already WREACKING HAVOC. Flying through the crowded streets, PIERCING people like spears and flying through cars causing them to EXPLODE.

MIDNIGHTER (CONT'D)

Apollo?!

EXT. ABOVE TOKYO - CONTINUOUS

In the air, Apollo is SWARMED by these creatures, there are too many for even him to hold.

EXT. TOKYO - STREET - CONTINUOUS

Standing in the middle of the running, screaming crowd, Midnighter looks at the ONSLAUGHT coming in his direction.

MIDNIGHTER

(radiotelepathy)

Jenny, forget what I said! No backup! Seal off Japan! I'll stay in touch as long as I can!

CHAOS! The street has become a SLAUGHTERHOUSE. People die, left and right. Midnighter tries to kill as many creatures as possible, but can't stop them all. The deaths continue.

JENNY SPARKS (O.S.)

(radiotelepathy)

We're not abandoning you, Midnighter!

MIDNIGHTER

(radiotelepathy)

Do as I say just once! If you don't hear back from me, sterilize the entire Japanese Archipelago!

A creature flies right through his shoulder, blood BURSTS OUT. Midnighter SCREAMS, but keeps on fighting.

MIDNIGHTER (CONT'D)
(radiotelepathy)
We can't let these things breed!

Midnighter is BOUND by two creatures. A Door opens, and Jack Hawksmoor leaps right out of it, kicking one of them off Midnighter.

Midnighter RIPS the other creature off his arm.

MIDNIGHTER
I thought I said...

JACK
You say a lot of stuff. Jenny decided you were wrong. Wanna argue with her?

Jack does a back-flip in mid-air and kicks two creatures away. His legs move as if they were double-jointed.

JACK (CONT'D)
Didn't think so... where's Apollo?

A scream cuts through the radiotelepathy. It's Apollo.

EXT. ABOVE TOKYO - CONTINUOUS

Apollo's flying STRAIGHT TO THE GROUND, with dozens of creatures wrapped all around his body. He crashes into a deserted portion of the street, and the impact wave rips the creatures off his body and tears them apart.

EXT. CENTRAL AFRICA - DAY - MOMENTS LATER

The area has changed dramatically. Everything has been transformed into an ALIEN LANDSCAPE, covered in mud and slime. The air looks saturated by TOXIC FUMES.

A Door opens, and through it come Jenny, Swift and the Engineer. Before the door closes, the three of them are COUGHING, unable to breathe.

The Engineer grabs Jenny and Swift and pushes them back toward the Door.

ENGINEER

(radiotelepathy)

Go back through! I'm growing
replacement lungs inside my own to
deal with the poisons. Go back!

Jenny struggles, unwilling to go through, but the Engineer
kicks her in the butt and she stumbles through.

INT. THE CARRIER - JUNCTION ROOM - CONTINUOUS

Jenny falls through the door on her knees, face down, ASS
UP, comically. Shen is standing right beside her.

JENNY SPARKS

I'm going to slap the life clean
out of her for that, if it's the
last thing I do.

SWIFT

(gagging)

You've deserved that for at least
three years now...

Shen throws up on the floor.

EXT. CENTRAL AFRICA - MOMENTS LATER

The Engineer is flying over the landscape. Through natural
vents on the ground, toxic gasses come HISSING OUT.
CREATURES crawl everywhere, not minding her at all.

ENGINEER

(radiotelepathy)

It's changing the environment.
That's it! Changing it to what it
needs to survive. It's just toxic
to us. What would that be called?
Un-terraforming? Monsterforming?
Turdsclaping?

She reaches the place where the TALL MOUND, formed in the
initial crash is. It has reached gargantuan proportions.

ENGINEER (CONT'D)

(radiotelepathy)

And I think I found who did it.

The top of the mound OPENS and out comes a HUGE ALIEN CREATURE, that resembles a cross between a worm and a spider, a long body with many SHARP LEGS and tentacles similar to the ones in the moon. Its head is covered in oozing holes from which LIGHT ISSUES.

ENGINEER (CONT'D)

Wow! My first beastie from outer space... this is SO cool!

The Engineer puts her arms forward, and the nanomachines shape into two LARGE GUNS with many cannons.

ENGINEER (CONT'D)

Here, sweetie. Auntie Angie brought presents.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Swift and Jenny stand in front of a screen that shows Christine Trelane.

CHRISTINE

We ran the flight trajectories of the things that hit Tokyo.

A graphic that appears on-screen shows a curved line that goes from the Moon to the Earth.

CHRISTINE (CONT'D)

We've determined it came from the Moon, Jenny. This is a satellite image that we obtained of the Moon's surface.

On the screen, a satellite image shows the horrible landscape the Moon has become.

CHRISTINE (CONT'D)

The Japanese Archipelago is keeping those things in one place. If they were to attack inland, like Middle-America, they would spread uncontrollably. We can't risk a second attack.

JENNY SPARKS

Understood, Christine. Thank you. We'll do something about this.

Christine nods and cuts communication.

SWIFT

Jenny, what CAN we do?

JENNY SPARKS

Improvise...

(radiotelepathy)

Midnighter! Situation report!

MIDNIGHTER (O.S.)

(radiotelepathy)

Things are under control now.

Terrible carnage, though.

JENNY SPARKS

(radiotelepathy)

Can you and Apollo survive in anaerobic environments?

MIDNIGHTER (O.S.)

(radiotelepathy)

For short periods, why?

JENNY SPARKS

(radiotelepathy)

Good, then. Midnighter, you and Jack organize the aid program there. Apollo...

EXT. TOKYO - CONTINUOUS

Apollo, Midnighter and Jack stand among the Tokyo disaster. They look dirty, tired and Apollo's uniform is torn-up from the monsters' attack.

JENNY SPARKS (CONT'D)

(radiotelepathy)

...sterilize the Moon.

The three men look unsure of what they've just heard, eyebrows raised, mouths hanging open. Jack looks at Apollo, confused.

JACK

Can you... can you actually DO that?

APOLLO

Beats the hell out of me. But I
honestly don't want to be the one
to tell her I can't.

MIDNIGHTER

(radiotelepathy)

Jenny, can't the Doctor do this?

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

JENNY SPARKS

(radiotelepathy)

He's... occupied.

Jenny looks over to one side and sees the Doctor, lying
back on a RECLINING CHAIR, staring into space.

EXT. THE GARDEN OF ANCESTRAL MEMORY - CONTINUOUS

The Doctor stands surrounded by the tall figures of all the
previous doctors in front of the "outer space" lake.

JEROEN

So, why do you keep calling it
"God"? If there's one thing
"Little Doctor" here has worked
out is that it can't be God.

APACHE DOCTOR

It was his mind that formed the
world from the proto-matter of the
young solar system.

The "outer space" lake OVERFLOWS quickly, everything is
dark. The scenery changes.

EXT. SOLAR SYSTEM - CONTINUOUS

Jeroen and the Apache Doctor are standing in the middle of
the solar system, Earth looks the SIZE OF A BASKETBALL
compared to them, its color is different: greener, more
alien; it doesn't look quite right.

APACHE DOCTOR (CONT'D)

Look at the nearby worlds... Mars,
Venus. Too small, too dense, too
close to Mother Sun, too far. Not
quite perfect. It took MIND to

create the Earth... so call it
God, why don't we?

Another Doctor interjects, an ASIAN CATHOLIC PRIEST.

CATHOLIC PRIEST DOCTOR
Except... Earth is not correct
anymore. Not to God and its
children, anyway.

The Catholic Priest Doctor puts out his hand and a grayish
sphere materializes in front of it: The Moon.

CATHOLIC PRIEST DOCTOR (CONT'D)
Earth was originally closer to the
Sun, hotter, tilted differently.
The air was thick, acid, and foul.
Then, pure luck intervened. It was
struck by a smaller mass.

The Moon shoots from the Priest Doctor's hand and STRIKES
the Earth violently.

JEROEN
The Moon...

CATHOLIC PRIEST DOCTOR
It hit right where God had left
its guardian spores, and took them
away with it. Pure dumb luck.

The Moon is now in its orbit around the Earth, which now
looks more like the one we know.

CATHOLIC PRIEST DOCTOR (CONT'D)
Our orbit was shifted, the axis
tipped, the atmosphere thinned and
reacted...

The Catholic Priest Doctor moves his head closer to the
Earth, as if looking into it, focusing on a specific spot.

EXT. PREHISTORIC EARTH'S SHORE - CONTINUOUS

A prehistoric sea creature begins to slither out of the
water and onto the sandy shore. In the sky above we can see
the enormous eye of the Catholic Priest Doctor observing.

CATHOLIC PRIEST DOCTOR (CONT'D)
...life sparked.

EXT. SOLAR SYSTEM - CONTINUOUS

The Catholic Priest Doctor looks away from Earth and towards the Sun. God, the enormous black pyramid is already near the orbit of Mercury.

CATHOLIC PRIEST DOCTOR (CONT'D)
Now, God has returned from its
tour of the universe to find its
retirement home looks like hell
and is infested by an annoying
six-billion-strong infection.

JEROEN
Humanity...

APACHE DOCTOR
It will seek to return the planet
to what it was. You must not let
it, Little Doctor.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The Doctor suddenly springs up from the reclining chair and yells out.

JEROEN
WE HAVE TO GET THE CARRIER TO MOVE
OUT OF EARTH'S ORBIT!!!

Jenny and Swift are startled.

JENNY SPARKS
You made me jump, you tosser! And
who died and made you boss?

EXT. THE MOON - MOMENTS LATER

Apollo is flying over the infested Moon surface. We see the Sun far away, Apollo is directly in its light.

He CHARGES UP energy at full strength and FIRES energy beams from his eyes and fists, taking out an entire patch of alien landscape, sterilizing it.

He moves on to another area and gives it the exact same treatment.

EXT. CENTRAL AFRICA - CONTINUOUS

The Engineer is flying, DODGING ATTACKS from the huge monster she met earlier.

She retracts the gun she created in one of her arms and forms a LARGE BOMB in the palm of her hand.

The monster RISES with its mouth open, trying to swallow her. She retracts the gun from her other arm, and out of her fingers come LONG METALLIC STRUCTURES that clamp on to the monster's upper and lower jaws and hold them open.

She drops the bomb into the monster's mouth and retracts the jaw clamps, then she flies up higher and looks down.

The monster explodes from within and the explosion spreads all around, destroying the landscape and the creatures.

ENGINEER

New York City, one; Beast that
fell out of Satan's Ass, zero.

EXT. THE MOON - MOMENTS LATER

Apollo flies over the Moon, inspecting it for remaining infection. Everything looks clean.

APOLLO

(radiotelepathy)

Jenny, The Moon is sterilized. Do
I get a day off, now?

JENNY SPARKS (O.S.)

(radiotelepathy)

Hardly... hurry home. More to do.

EXT. CENTRAL AFRICA - MOMENTS LATER

The landscape still looks covered in the remains of the alien muck. SMALL ROBOTS work all around cleaning up.

The Engineer stands nearby, liquid machinery is FLOWING from her hand to form another small robot.

ENGINEER

(radiotelepathy)

Jenny, threat level in Africa is zero. I'm making some robots to do clean-up and I'll make some more to purify and filter the air.

JENNY SPARKS (O.S.)

(radiotelepathy)

You make that sound so simple. I thought you only had nine pints of that stuff.

ENGINEER

(radiotelepathy)

It's self-replicating, to an extent... I'll leave these here and head home.

JENNY SPARKS (O.S.)

(radiotelepathy)

Sorted.

INT. THE CARRIER - MISSION CONTROL ROOM - LATER

The Authority sit around a ROUND TABLE as Jenny paces about with a cigarette in her hand.

JENNY SPARKS

Doctor... how long before that thing gets here?

JEROEN

I'd say twenty-four hours before it's close enough to block out the Sun. Another forty-eight to be in Earth's orbit. It's coming fast.

JENNY SPARKS

That would get it here by December 31st...

(she chuckles)

Who would've thought so? All those religious pissants were right: God IS coming to end the world at the turn of the millennium.

JEROEN

Jenny, I doubt this is a joking matter.

JENNY SPARKS

Oh alright, you humorless twat! Let's get on with it. The good thing is that the date of the Apocalypse gives us just enough time to take care of trouble at home. We need to be in L.A., but we also need to stop Gamorra for good.

Jenny walks over to Midnighter's side.

JENNY SPARKS (CONT'D)

Midnighter... we can't just charge into Gamorra not knowing what we're up against, so we'll drop you off past the force field, while we guard L.A. If you can stop the attack before it comes, good. If you can't, find a way to incapacitate any further attacks. By the way...

MIDNIGHTER

What?

JENNY SPARKS

I'm not calling you "Midnighter" the whole bloody time. Don't you and Apollo have proper names?

MIDNIGHTER

No.

JENNY SPARKS

(mockingly)

Alright then... who wants to be Bert and who wants to be Ernie?

The rest of the team try to hold their laughter. Midnighter and Apollo look away, acting clearly uncomfortable.

MIDNIGHTER

Can we just get on with this?

JENNY SPARKS

Alright. If you need help, call.
None of that "seal off Japan"
bollocks. The radiotelepathy
should go through the force field,
right, Angie?

ENGINEER

Absolutely.

Jenny leans over near Midnighter and speaks to him with a mischievous smile on her face.

JENNY SPARKS

See? Angie has a proper name.
(to everyone)
Alright, people, let's move!

Everyone stands up from the table and walks out.

EXT. THE CARRIER - WINDOWED HALLWAY - CONTINUOUS

The Authority walk through a long hallway with large windows to one side. The strange dimension outside, filled with watercolor-stroke fish suddenly fades into a SWIRLING RED ENVIRONMENT, as if they were cruising through a VEIN.

Midnighter turns to the Engineer, who's walking right beside him.

MIDNIGHTER

Engineer, what is that?

ENGINEER

That's the Bleed. The artery wall between dimensions. The Carrier's constantly sailing the different realities, while it's PHYSICALLY on Earth. We still haven't been able to get it to move, which we might have to do. You know, to deal with "God".

Further ahead, Jack walks alongside Jenny.

JACK

You see that? The Midnighter is socializing with someone other than you or Apollo.

JENNY SPARKS

This mess might turn into an
actual team yet, you know?

JACK

(chuckling)

Well I wouldn't go THAT far...

Jenny laughs and brings out her pack of cigarettes. Just as she's bringing one out, the Engineer catches up.

ENGINEER

Can I have a cigarette, Jenny?

JENNY SPARKS

I've only got one.

ENGINEER

I only want one.

JENNY SPARKS

Bitch.

EXT. GAMORRA ISLAND - ROAD UNDERPASS - DAWN

It's still relatively dark before dawn. A Door opens and the Midnighter steps out into a dark portion of a street that passes UNDERNEATH another one.

He carefully walks to the edge of the shadows and looks toward the city. Gamorra Tower LOOMS over all.

GAMORRAN GUARD 1 (O.S.)

You! Stop right there!

Midnighter quickly turns around to see a Gamorran guard standing behind him.

GAMORRAN GUARD 1 (CONT'D)

Identify yourself!

MIDNIGHTER

Listen, why don't you just turn
around and head home before
something bad happens to you?

The guard grins. His eyes light up and SHOOT BEAMS at the Midnighter, who does a flip in the air and dodges.

MIDNIGHTER (CONT'D)

Nice try. But you're wasting your time, buddy... I've played this fight in my head a million times, and I'm the only one who leaves this place with a pulse.

The guard holds his stance.

MIDNIGHTER (CONT'D)

I won this fight before you even showed up.

The guard suddenly FLIES towards Midnighter, who simply moves aside, catches the guard's arm in mid-air with one hand, spins him around, and lets go just as he thrusts his other hand INTO THE GUARD'S BACK.

The guard screams and crashes into the ground, HOWLING in pain.

Midnighter stands looking at him with a ripped piece of the guard's spine clutched in his bloodied hand, which he then drops to the ground.

MIDNIGHTER (CONT'D)

Told you so...

Midnighter turns around and looks at Gamorra Tower in the distance.

MIDNIGHTER (CONT'D)

Right. From here to there, then.

EXT. LOS ANGELES - STREET - SUNSET

A Door opens and the rest of the Authority step through onto the street.

JENNY SPARKS

Alright. Everybody ready. I'll call Jackson and Christine to have the U.N. keep any American fighter planes out of here. We don't want to give the Gamorrans more toys to play with.

Swift looks up at the sky.

SWIFT

Speak of the Devil... we're too
late for anything clever, Jenny!

Everybody turns around to look at the sky. Hundreds of
Gamorran terrorists are already flying towards the city.
People in the streets run in panic.

JENNY SPARKS

Oh God... I wish I had a cigarette
left. Flyers!

Apollo, Swift and the Engineer take off into the air.

JENNY SPARKS (CONT'D)

Jack, get weird for me, mate!

Jack sinks into the floor.

JENNY SPARKS (CONT'D)

Doctor!

The Doctor's frozen, staring into space.

JENNY SPARKS (CONT'D)

Doctor!

EXT. THE GARDEN OF ANCESTRAL MEMORY - CONTINUOUS

The Doctor stands in place, terrified. The previous Doctor
is next to him and the others observe.

JEROEN

I... can't do this... it's too
much, too quickly. I'm not ready!

PREVIOUS DOCTOR

You're the Doctor! You have the
means inside you!

EXT. LOS ANGELES - STREET - CONTINUOUS

JENNY SPARKS

DOCTOR!!!

EXT. THE GARDEN OF ANCESTRAL MEMORY - CONTINUOUS

PREVIOUS DOCTOR

Reach inside, and take it!

As he says "TAKE IT" the previous Doctor places his hand on Jeroen's chest. Jeroen reacts as if given a paddle shock of electricity in the heart.

EXT. LOS ANGELES - STREET - CONTINUOUS

Jeroen suddenly raises his hands and SHOUTS. A huge burst of LIGHT emanates from him.

Jenny covers her eyes, dazzled.

Hundreds of terrorists that fly into the light that is covering a large portion of the city, suddenly EXPLODE INTO MANY SHARDS OF BLACK GLASS.

Jenny screams and takes cover as the shards fall upon her.

JENNY SPARKS

Bloody hell! Do you want to stab
everybody to death?!

Suddenly, the streets break as dozens of trees sprout out of the ground. Jenny looks around, surprised.

JENNY SPARKS (CONT'D)

Trees? You turned them into trees?

The Doctor is no longer glowing, he looks dazed, and has a blissful smile on his face, as if he were drugged.

JEROEN

I had to do something with all
that mass... wow, I feel great.

With that, the Doctor tilts backwards and faints, spread-eagle on the street.

JENNY SPARKS

(radiotelepathy)
Well the Doctor's down...

SWIFT (O.S.)

(radiotelepathy)
He took out half the attacking
force. I'd say he did good.

JENNY SPARKS

Door.

A Door opens and Jenny drags the Doctor through it.

APOLLO (O.S.)
(radiotelepathy)
Guys... I could use a little
backup.

EXT. ABOVE LOS ANGELES - CONTINUOUS

Apollo is swarmed by Gamorran terrorists, grabbing at every part of his body they possibly can.

APOLLO (CONT'D)
Ah, the hell with it...

Apollo's entire body starts RADIATING HEAT, so quickly and strongly that the terrorists catch on fire and BURN TO ASHES AND BONES in mere seconds.

Before he's able to recuperate, Apollo is once again swarmed by them.

APOLLO (CONT'D)
Dammit!
(radiotelepathy)
HELP!

SWIFT (O.S.)
(radiotelepathy)
Heads up!

Through the tangle of terrorists Apollo sees Swift diving towards him at great speeds, hands and feet morphed into claws.

She SWINGS the claws in her hands as she passes, and at the same time PULLS two of the terrorists off Apollo with the talons on her feet.

The other terrorists lose their grip on Apollo suffering varying degrees of MUTILATION from Swift's attack, from gashes to MISSING LIMBS.

Apollo reacts quickly and using his eye beams INCINERATES them all in mid-air, their burning bodies plummet.

He is intercepted by YET ANOTHER group of terrorists, that grab him and cause him to fall, they use their strength and impulse to PUSH HIM towards the ground.

They CRASH THROUGH THE ROOF of a tall building. The windows explode from the SHOCKWAVE as Apollo and the terrorists go through each floor, finally coming to a stop somewhere in the middle.

INT. TALL BUILDING - MIDDLE FLOOR - CONTINUOUS

Apollo stands up and realizes the terrorists are no longer with him. He looks around, confused, and finds Jack leaning back against a column.

JACK
Called for backup?

APOLLO
Where the hell did you come from?

JACK
Daddy did a bad thing with mommy,
and nine months later...

APOLLO
Funny... where are the Gamorrans?

Jack points up.

INT. TALL BUILDING - THREE FLOORS ABOVE - CONTINUOUS

All the steel bars from the beams and columns have come out of the concrete and formed a tangled web of bars that have skewered and impaled the terrorists that had a grip on Apollo.

INT. TALL BUILDING - MIDDLE FLOOR - CONTINUOUS

Apollo looks at the window behind Jack and points.

APOLLO
Watch out!!!

Before Jack can react, terrorists fly into the building BREAKING THROUGH EVERY WINDOW, incredibly fast.

EXT. ABOVE LOS ANGELES - CONTINUOUS

The Engineer is floating above the buildings, watching a group of terrorists coming toward her. The city is already showing signs of damage where the few terrorists that have managed to get through are wreaking havoc.

She looks exhausted. Her hands are transformed into her typical machine guns. She shoots down the terrorists that come close to her location.

ENGINEER

(radiotelepathy)

Jenny, a lot are getting through!
I can't stop them all and more are
coming!

EXT. LOS ANGELES - STREET - CONTINUOUS

Jenny is standing near an electrical post. She's making electricity go up INTO THE POWER LINES. The electricity jumps from power lines one side of the street to the next and forms a LARGE NET above her, covering a large portion of the city, terrorists that fly into it are immediately electrocuted and fall to the floor in flames.

JENNY SPARKS

Well, I'm the one who has roasted
terrorists raining upon her. So
DEAL WITH IT!

EXT. ABOVE LOS ANGELES - CONTINUOUS

The Engineer looks from above at the bubble of electricity that is formed where Jenny is and the terrorists flying through it and dying.

ENGINEER

I got it!

She curls herself up into a ball and around her body grows and HUGE SPINNING SPHERE made of what looks like silvery dust.

All the terrorists that fly through it are DASHED to their very molecules, as if they had vaporized into mist in mid-air.

JENNY SPARKS (O.S.)

(radiotelepathy)

What did you do?

ENGINEER

(radiotelepathy)

Made a web of knives small enough
to cut through atoms.

JENNY SPARKS (O.S.)
(radiotelepathy)
Nerd.

INT. TALL BUILDING - MIDDLE FLOOR - NIGHT - MOMENTS LATER

Apollo and Jack fight dozens of terrorists.

Jack kicks, punches and jumps around, back-flipping and moving as if his joints bent in every possible direction.

Apollo fights with a mixture of physical attacks and using his eye beams.

SWIFT (O.S.)
(radiotelepathy)
Hang on! Help's coming!

Swift flies in through a window and joins the fight. She slashes and cuts at terrorists with her sharp claws and incredible speed, mowing dozens of them down.

JACK
(radiotelepathy)
Jenny, are we even close to containing this thing?!

EXT. LOS ANGELES - STREET - CONTINUOUS

Jenny is standing among the scattered charred corpses of terrorists. No more are currently falling on her.

JENNY SPARKS
(radiotelepathy)
I think so! The Engineer seems to have taken the last of them. How many do you have there?

INT. TALL BUILDING - MIDDLE FLOOR - CONTINUOUS

The battle continues. Jack, Apollo and Swift seem to be overrun with terrorists.

JACK
(radiotelepathy)
Too many in too small a space!

APOLLO
Jack, Swift, get out of here, now!

Swift notices Apollo's energy aura is GLOWING more intensely. His eyes are BLAZING like fire as well as his fists, yet he doesn't stop fighting. Slowly, his body begins to radiate energy.

Swift moves with one quick bat of her wings. SWEEPS Jack off the floor and flies out of the building.

Apollo opens his arms, hands curled into fists, eyes and mouth open wide. A shining burst of SOLAR ENERGY shoots in all directions.

The terrorists are overtaken by the solar energy. They burst into flames and are quickly reduced to ashes. Once they're all dead, the energy dies down. Apollo dwindles and falls unconscious.

INT. GAMORRA TOWER - CLONING LAB - CONTINUOUS

A row of fallen Gamorran guards lie dead all around. We see Midnighter's hand, dropping another one on the floor.

He walks into the laboratory, which is a deep and tall CYLINDRICAL AREA, with holes all over the walls and MACHINERY that reaches into these holes and pulls out LARGE TUBES filled with amniotic fluid and the naked bodies of CLONED MEN.

Midnighter is standing in a CIRCULAR PLATFORM built around the central pillar of machinery. THREE BRIDGES stretch from it leading to three doors: the one he came in from and two others, which are closed.

He gazes in awe at the enormous structure.

MIDNIGHTER
(radiotelepathy)
Jenny, this is the Midnighter. We
have problems.

EXT. LOS ANGELES - STREET - CONTINUOUS

JENNY SPARKS
(radiotelepathy)
No, really? Well, I knew it was
too easy what with nine hundred
flying bastards ripping apart L.A.

INT. GAMORRA TOWER - CLONING LAB - CONTINUOUS

MIDNIGHTER
(radiotelepathy)
Well, how do nine thousand sound?

JENNY SPARKS (O.S.)
(radiotelepathy)
Come again?

MIDNIGHTER
(radiotelepathy)
He has a bioreactor growing and
pumping out superhuman clones
faster than anything I've seen.

GAMORRAN GUARD 2 (O.S.)
Hold it right there!

MIDNIGHTER
(radiotelepathy)
More later, Jenny...

Midnighter turns around to see a Gamorran guard standing behind him with a large gun.

MIDNIGHTER (CONT'D)
C'mon, really.

GAMORRAN GUARD 2
Surrender, or I'll kill you!

MIDNIGHTER
Well, that's gonna be a problem...
You see, I've played this fight in
my head a million times...
(sighs)
Oh, screw this.

The Midnighter springs forward in a BURST OF SPEED, grabs the gun and SHOVES it into the guard's chest, all in a second. The guard drops dead.

MIDNIGHTER (CONT'D)
(uninterested)
Told you so, and whatnot...

Suddenly a CROSSBOW ARROW goes right into Midnighter's back. He screams and drops to his knees.

He pulls it out, screams again and turns around, RABIDLY ANGRY. Kaizen Gamorra is standing at the edge of an alcove, one floor above, behind him, holding a crossbow.

KAIZEN GAMORRA

An American superhuman in Gamorra
Tower... what hubris made you
think you'd get out alive?

The door behind Midnighter closes, and the two others open, and out begin to pour dozens of superhuman Gamorran guards.

Midnighter gets ready for battle.

EXT. LOS ANGELES - STREET - CONTINUOUS

Jenny, the Engineer and Jack stand around a large pile of dead terrorists. The Engineer creates a large gun with one of her arms.

JACK

What's that gonna do?

ENGINEER

In theory... emulate Apollo's
solar flare.

She fires a BIG ENERGY BEAM at the pile of corpses and begins to burn them to ashes and bones, groups at a time.

JENNY SPARKS

(radiotelepathy)

Shen, did you drop Apollo in the
Carrier?

SWIFT (O.S.)

(radiotelepathy)

He's there with the Doctor, Jenny,
so let's hope there's no more
terrorists coming.

JENNY SPARKS

(radiotelepathy)

Well, you're the one with the
night-vision. Do you see anything?

EXT. ABOVE LOS ANGELES - CONTINUOUS

Swift is flying in place, looking out into the night sky. With her eyes, she can not only see in the dark, but also FAR IN THE DISTANCE.

SWIFT

This can't be good!

She sees in the distance another battalion of Gamorran terrorists coming their way.

SWIFT (CONT'D)

(radiotelepathy)

Dammit! Jenny, we better wake up the Doctor, now!

EXT. LOS ANGELES - STREET - CONTINUOUS

JENNY SPARKS

(radiotelepathy)

Easier said than done. What's going on?

SWIFT (O.S.)

(radiotelepathy)

More coming... these ones didn't teleport in, I guess they were supposed to arrive later. An ambush... still too far, but too many for me alone.

Jenny turns around and sees Jack and the Engineer standing behind her, the pile of bones and ashes is gone.

JENNY SPARKS

Great. More incoming, and our two big guns are down.

She pauses for a moment, looking confused.

JENNY SPARKS (CONT'D)

What did you do with the pile of corpses?

JACK

I had L.A. swallow them into the sewer system. Can you think of a better way to dispose of shit?

INT. GAMORRA TOWER - CLONING LAB - CONTINUOUS

Midnighter is still fighting, finishing off the last few super-powered guards. The floor is carpeted with the bodies of all the previous ones he defeated.

Using his combination of punches, kicks, staff attacks and turning his enemies' own attacks against each other, he finally puts them all down.

He looks exhausted and is BLEEDING out of his nose and mouth. His clothes are ripped and torn. He looks up at Kaizen Gamorra, who observes amusedly.

MIDNIGHTER

Two-hundred and seventeen soldiers. That's a morning's workout for me, pops.

KAIZEN GAMORRA

Interesting. But meaningless. Look around you.

He gestures towards the tubes holding the sleeping clones.

KAIZEN GAMORRA (CONT'D)

These clones hold the genetic material of my dead brothers, and my beautiful and terrifying mother. They serve only one purpose, to uphold Gamorra as the most feared nation in the world. You're going to have to do more than kill a couple hundred soldiers to stop me.

Kaizen points the crossbow at Midnighter and fires two shots. Midnighter DODGES by doing flips in the air. Once he comes out of the last back-flip, he shoots out TWO NINJA STARS that knock the crossbow out of Kaizen's hand.

KAIZEN GAMORRA (CONT'D)

(furious)

You still don't get it! Kill me, and one of my clones will take my place, and carry on! It will never end! Gamorra is the BIGGEST TOOL for terrorism in the world!

Midnighter grins, like a bulb was lit in his head.

MIDNIGHTER

You just gave me a good idea, old man... Door.

A Door opens. Midnighter steps through it into...

INT. THE CARRIER - JUNCTION ROOM - CONTINUOUS

Midnighter comes in from the Door. The Doctor is lying right at his feet, half-conscious.

MIDNIGHTER

What happened to you?

JEROEN

I reforested Los Angeles.

Midnighter rolls his eyes.

MIDNIGHTER

Ask a stupid question...

The Doctor falls unconscious again. Midnighter looks a bit ahead and sees Apollo, also unconscious, lying on the floor. He gasps, clearly concerned.

MIDNIGHTER (CONT'D)

APOLLO!!

He runs to his side, goes down on one knee and cradles him in with one arm, checking his pulse with the other. He sighs, relieved.

Apollo wakes up weakly and looks up at Midnighter.

MIDNIGHTER (CONT'D)

Are you okay?

APOLLO

It was night... couldn't recharge.

Jenny comes in from one of the Doors in the Junction Room.

JENNY SPARKS

Midnighter?! What the hell are you doing here, you prancing sod? What about Gamorra Island?

MIDNIGHTER

It's taken care of. I wrecked their teleporter, and I have a plan... but, right now...

JENNY SPARKS

Apollo! You're awake. Good. I need you in the air, a.s.a.p.

MIDNIGHTER

What are you...?

JENNY SPARKS

No time to argue, Midnighter! There's a new wave of attackers, coming towards Los Angeles.

Jenny crouches next to Apollo.

JENNY SPARKS (CONT'D)

We contained the attack in L.A. but part of the city's a burning mess and there are still Gamorran strays we haven't caught that can do more damage. I have to get back down there with the others, we need to do something drastic, and you're the heavy artillery...

MIDNIGHTER

He's not charged-up, you're going to get him killed!

Jenny ignores Midnighter, she looks into Apollo's eyes and places her hand on his shoulder.

JENNY SPARKS

I know you're exhausted, but I'm running out of options here.

Apollo sits up, then looks at Jenny.

APOLLO

Get me to the Door.

Jenny smiles and nods, then runs off through a Door. Midnighter resignedly helps Apollo up to his feet and, with his arm over his shoulders, he helps him slowly walk toward the Junction Room's Doors.

MIDNIGHTER

I can't believe you're agreeing to this... you have no solar energy left.

APOLLO

It's day out at the other side of the Earth. I recharge quickly in direct sunlight.

Midnighter leaves Apollo resting against the metal that frames the Junction Room's Doors. Apollo is still looking very weak.

MIDNIGHTER

Still... you'll be in freefall for the first minute. You won't have enough power to fly.

Apollo looks at Midnighter meaningfully.

APOLLO

Listen, Midnighter, the Doctor's out, and all the others are busy, no one else can do this.

MIDNIGHTER

YOU can't do this!

APOLLO

Please, I know you're worried, but...

Midnighter interrupts him by GRABBING HIS SHOULDERS with both his hands, firmly. In Midnighter's eyes we can see for the first time he is TERRIFIED.

MIDNIGHTER

You'll die.

Apollo looks into his eyes and smiles, deeply moved. He leans over and kisses Midnighter lovingly in the lips. Then looks right at him.

APOLLO

I wouldn't dare.

He smiles at Midnighter.

APOLLO (CONT'D)

Besides, if I did, Jenny would just have me dug up and put back to work sterilizing Jupiter or something.

Apollo winks at Midnighter, turns around and leaps through the Door. Midnighter keeps looking at the yellow gleaming surface as if he could still see Apollo through it. He sighs, gathering his courage, turns around and shouts at the Carrier.

MIDNIGHTER

Carrier! Can you hear me? I need you to MOVE!

EXT. ABOVE THE OCEAN - DAY - CONTINUOUS

A Door opens in mid-air and Apollo falls through.

He continues in freefall, the ocean's surface approaches fast. He still doesn't fly, it's taking too long. He is almost about to make contact with the water, when, in one SUDDEN BURST, he takes off in flight in a straight line towards the horizon.

Apollo is flying so fast he looks like a shining meteor flying over the ocean, then suddenly...

APOLLO

DOOR!

A Door opens and Apollo flies into it.

EXT. ABOVE THE OCEAN - AFTERNOON - CONTINUOUS

Another door opens in mid-air and Apollo flies out of it, meeting the Gamorran battalion HEAD-ON.

Right out of the Door, he PUNCHES THE JAW-OFF one of the Gamorran soldiers, knocks down three others and continues to fly through them, taking them out one by one.

EXT. LOS ANGELES - BUILDING WRECKAGE SITE - NIGHT

Jenny observes as Jack lifts a broken concrete wall from a fallen building nearby, so that people trapped beneath it can come out.

JENNY SPARKS
(radiotelepathy)
Shen, any more Gamorran
stragglers?

EXT. ABOVE LOS ANGELES - CONTINUOUS

SWIFT
(radiotelepathy)
I've taken down four so far, but
I'm sure a lot more got past us.
I'll keep looking...

Swift pauses, she focuses on a crowd below.

SWIFT (CONT'D)
(radiotelepathy)
Hold on...

Below, among the crowd of people, Swift notices a Gamorran terrorist trying to pass unseen by donning a hat, pants and a jacket; neglecting to remove the PRICE-TAGS from the obviously stolen items. Swift zeroes-in on the tiny price-tag on the jacket, and gets a close look of the man's face unsuccessfully hidden by the hat.

SWIFT (CONT'D)
Now, that's severely pathetic.
(radiotelepathy)
Got one!

She swoops down.

EXT. LOS ANGELES - STREET BELOW - CONTINUOUS

The crowd that Swift saw gathered below, observe the rescue efforts of the firemen and paramedics nearby. The terrorist is among them.

Swift YANKS the terrorist out of the crowd so quickly, to the people there, it just feels like a sudden gust of wind. They look around in confusion.

EXT. LOS ANGELES - ADJOINING ALLEY - CONTINUOUS

We see Swift flying away, as the terrorist lies dead on the platform above an emergency ladder on the side of a building. His head has been CRUSHED against the railing.

EXT. LOS ANGELES - BUILDING WRECKAGE SITE - NIGHT

SWIFT (O.S.)
(radiotelepathy)
That's FIVE down.

JENNY SPARKS
(radiotelepathy)
Good, Shen, keep looking, I'll see
how Angie's...

ENGINEER (O.S.)
WATCH OUT!!!

A terrorist unexpectedly CRASHES into a nearby building. An explosion sends debris flying. Jenny and Jack duck.

JENNY SPARKS
JESUS!

The people Jack was helping run, terrified. The terrorist emerges from the wreckage of the building he just knocked down and starts firing his eye beams at the survivors. One person gets killed in the first attack.

JENNY SPARKS (CONT'D)
Jack, the people!

A second eyebeam attack towards the survivors is blocked by Jack making the asphalt on the street rise after them, shielding them from harm.

The Engineer flies down, the machinery in her arms are in the form of machine guns, and over her head it has formed a pair of strange-looking goggles.

Through those goggles, the people below look green, Jack and Jenny look yellow and the terrorist looks bright red.

Without wasting any time, she SHOOTS the terrorist down.

JENNY SPARKS (CONT'D)
What the HELL, Angie?

ENGINEER
I'm sorry, he got away from me,
I'm not as fast as Shen! There was
another one. Where'd he...?

Unexpectedly, the terrorist she was talking about comes and grabs the Engineer from behind, she struggles but isn't as strong as he.

JACK
Jenny, fry him!

JENNY SPARKS
She's covered in bloody METAL,
Jack, what do you think that'll do
to her?

The Engineer keeps struggling with the terrorist. She becomes fed up with him. Her body tenses up and long, sharp spikes COME OUT OF HER BACK, skewering the terrorist.

She retracts the spikes and the terrorist drops dead. Her back and her shoulders are covered in his blood.

ENGINEER
Now, that was really gross.

Jenny glares at her, then just walks to check on the terrified survivors, quite upset.

JENNY SPARKS
Keep looking for more, Jack and I
will tidy up here.

EXT. ABOVE GAMORRA ISLAND - DAY - CONTINUOUS

The force field still protects the island. An enormous SHADOW begins to move over it and cover it completely.

EXT. GAMORRA ISLAND - STREETS - CONTINUOUS

The Gamorran people notice the shadow that's moving above them. They begin to panic and run in all directions.

EXT. ABOVE GAMORRA ISLAND - CONTINUOUS

The Carrier, LOOMING ENORMOUS over Gamorra Island, moves across the sky.

A protruding structure just at the bottom of the Carrier, relatively tiny for the Carrier's gigantic body, but huge in human scale, RIPS THROUGH THE FORCEFIELD.

EXT. GAMORRA ISLAND - STREETS - CONTINUOUS

The protruding structure of the Carrier breaks a gash across the street's asphalt. People run left and right. Buildings are KNOCKED OVER as it passes.

EXT. GAMORRA ISLAND - ABOVE THE CITY - CONTINUOUS

From Gamorra Tower we see the Carrier's protruding structure approaching, destroying everything in its path.

INT. GAMORRA TOWER - PENTHOUSE - CONTINUOUS

Kaizen Gamorra stands in front of the large windows of the penthouse looking out at the coming menace. He looks SMALL, UNIMPORTANT, OLD, and PATHETIC, in front of it.

He presses his hands against the glass, trembling with rage, and slides them down SCRATCHING the glass with his long fingernails.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The Midnighter watches on the large screen, as the Carrier approaches Gamorra Tower.

MIDNIGHTER

Now, who's got the biggest tool?

EXT. GAMORRA ISLAND - ABOVE THE CITY - CONTINUOUS

The Carrier crashes into Gamorra Tower, making it explode into millions of pieces, obliterating it completely.

INT. THE CARRIER - JUNCTION ROOM - LATER

Jenny, Swift, Jack and the Engineer walk in from one of the Doors to find Midnighter standing at the center of the room, waiting, looking tense.

JENNY SPARKS

So, I assume Gamorra has been taken care of?

Midnighter nods. Jenny notices the Doctor is still lying on the floor, unconscious.

JENNY SPARKS (CONT'D)

Couldn't you pick him up at least?

MIDNIGHTER

I don't see him complaining.

JENNY SPARKS

Makes sense.

Midnighter looks at the group that just arrived. Then at the Doors.

MIDNIGHTER

Where's Apollo?

JENNY SPARKS

Isn't he back yet?

MIDNIGHTER

No. I assumed he'd joined you after taking care of the last wave.

ENGINEER

Jenny, I can't reach Apollo by radiotelepathy. The device is working, but there's no response from him.

Midnighter runs out of the Junction Room, hurriedly. The others follow.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Midnighter reaches the main screen, the rest of the team is behind him.

MIDNIGHTER

Carrier, show me the area where Apollo intercepted the Gamorrans.

The screen shows the ocean where the battle took place. The corpses of some Gamorran terrorists still float on the surface. There's no sign of Apollo.

MIDNIGHTER (CONT'D)

Where is he?

SWIFT

Apollo did intercept them, since they never made it to Los Angeles.

JACK

But, if he's alright, why didn't
he just call a Door to get back to
the Carrier?

Midnighter doesn't listen, he keeps scanning the area, but
finds no sign of Apollo. He is breathing hard. Anxious.
Uncommonly scared.

MIDNIGHTER

DAMMIT!

Midnighter rams his clenched fists against the control
board, and remains with his head down, his eyes shut tight.

Everybody else looks somber and worried, realizing what
might have happened.

Jenny walks over, feeling guilty, and stands right behind
Midnighter, she's about to put her hand on his shoulder and
say something, when an odd TAPPING NOISE is heard nearby.

Jenny looks in the direction of the noise. Her jaw drops.

JENNY SPARKS

What the bloody hell?!

Everybody looks in that direction.

Apollo is right outside one of the windows, floating in
space, smiling at Jenny, and waving hello.

JENNY SPARKS (CONT'D)

Door!

A Door opens outside, next to Apollo as well as inside the
room. Both Doors move in synch to one side, making Apollo
go through on one end and come out the other.

APOLLO

Thanks! But I could've called the
Door myself.

Jenny gets ready to yell at Apollo, then suddenly,
Midnighter PUSHES PAST HER, walking towards Apollo, PISSED
AS HELL. He stands in front of Apollo and looks into his
eyes, FUMING IN ANGER. He raises a finger to Apollo's face.

MIDNIGHTER

You stupid asshole! What the hell happened?

APOLLO

I'm... sorry, I was tired after the fight and unfiltered sunlight in space recharges me quicker, so I decided to fly here instead of teleporting.

JENNY SPARKS

Why couldn't we reach you through the comm-link?

APOLLO

Oh... one of those bastards must've knocked out my bug, 'cause after the fight, I was incommunicado. I need a new one.

Apollo looks at Midnighter, he still looks enraged. His lips quiver in anger, he still has his finger up in front of Apollo's face. He tries to say something more, he's trying to find one more reproach to make; then, suddenly he THROWS HIS ARMS AROUND APOLLO, and buries his face in his chest. Apollo puts his arms around the shorter man.

APOLLO

Hey... I'm alright.

MIDNIGHTER

Don't you EVER do that again!

The others observe silently, just a few feet away. Jenny is standing next to Swift.

JENNY SPARKS

(whispering)

Wow... Midnighter's such a bottom.

SWIFT

(whispering)

Yup... who would've thought so?

Swift pauses for a moment, then puts her hand up in front of Jenny's face.

SWIFT (CONT'D)

Pay up.

JENNY SPARKS

You opportunistic, greedy slut!
It's not like it's official!

INT. THE CARRIER - JENNY'S PRIVATE BATHROOM - LATER

SUPER: December 30th, 1999.

Jenny is standing in front of the bathroom mirror, holding a cigarette. Her eyes are bloodshot and she has bags under them. She has been crying.

She moves close to the mirror and, with one finger stretches the skin under her eyes to examine them.

JENNY SPARKS

Damn.

Through the bathroom's open door we see the mess of EMPTY BOTTLES and strewn-about VINYL RECORDS that is Jenny's room. Around the sink are the usual bottle of scotch, glass of whiskey on the rocks, and ashtray.

Jenny closes her eyes and sighs. Looks straight at the mirror and tries to smile. She brings up the glass of whiskey in a toasting fashion and says...

JENNY SPARKS

Twentieth Century Girl. It's been
a long strange ride.

EXT. OUTER SPACE - CONTINUOUS

The Engineer is flying through space at great speeds. The machinery around her head has formed a helmet that allows her to breathe in space, and on her back it has formed two large rocket boosters that propel her.

She is SHOUTING DELIGHTEDLY as she soars through space, looking at the planets far away. A burst of exhilarated laughter issues from her lips.

ENGINEER

WOO-HOO!!! I LOVE THIS! I
ABSOLUTELY LOVE THIS!

INTERCUT BETWEEN JENNY AND THE ENGINEER

Jenny has her hands on the edge of the sink and her head down. She looks a depressed. She can still HEAR the Engineer's screams of joy through radiotelepathy.

JENNY SPARKS

So did I, sweetheart. So did it.

The Engineer looks up and sees "God" looming ahead. An enormous pyramid, increasing in size as she comes closer.

ENGINEER

(radiotelepathy)

Jenny, I'm already approaching God. Have the Carrier zero-in on my location to open an emergency door, if it tries to attack me.

JENNY SPARKS

(radiotelepathy)

Shen is doing that as we speak. What's your assessment?

ENGINEER

(radiotelepathy)

My assessment is that we're in deep shit. Jenny, according to my sensors, this thing is slightly bigger than the Moon and it's a living creature.

Jenny becomes clearly more depressed. She covers her face with her hands.

JENNY SPARKS

(to herself)

Happy sodding birthday, Jenny.

The Engineer is a short distance away from God, floating in place. Before her is the surface of God's "skin": a slimy brown surface with enormous craters in it.

ENGINEER

(radiotelepathy)

I don't think it even knows I'm here, Jenny... its pores are the size of Staten Island.

Jenny straightens up from the sink. She looks like she has had an idea.

JENNY SPARKS
(radiotelepathy)
Engineer, get back to the Carrier.
I think I've figured out a way to
kill God.

EXT. SKY ABOVE NEW YORK - DAY

Though the Sun is high in the sky, everything is relatively dark, and getting increasingly darker, as God is now almost completely blocking the Sun.

EXT. NEW YORK CITY - STREETS - CONTINUOUS

People are RIOTING and LOOTING. Others are frozen in place, staring at the sky and pointing, TERRIFIED. Other people proclaim the end of the world, and the biblical apocalypse. Signs reading "THE END IS NIGH" and "REPENT!" abound among the screaming crowd.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The Authority sit around the round table near the main projection screen. Jenny is the only one standing, with a cigarette in her hand.

The screen shows the chaos in New York as well as in many other places in the world.

Jackson King comes on-screen, Christine stands behind him.

JACKSON
The Bible Belt's gone into
meltdown. People are kicking in
windows and staring at the Sun. I
hate to say it but, you people are
our only fighting chance.

JENNY SPARKS
We are working on it, Jackson. Was
the U.N. able to enter Gamorra?

JACKSON
That's another thing we need to
talk about.

CHRISTINE

The reception for the U.N. teams
was... hostile, to say the least.

On screen a U.N. ship at the Gamorran shore is in flames.
Several U.N. trucks are burning and personnel lie dead all
around.

JENNY SPARKS

I don't understand.

JACKSON

One of Kaizen Gamorra's clones
seized power. Him and others are
organizing a retaliatory attack.

JENNY SPARKS

That's not possible, we destroyed
the cloning lab.

CHRISTINE

I don't know what to tell you,
Jenny. There might have been many
surviving clones, or another lab
you didn't uncover. As it stands
right now, it's cut one head off
and another will take its place.

JENNY SPARKS

Then we'll just have to kill the
entire body, won't we?

EXT. GAMORRA ISLAND - CITY STREETS - AFTERNOON

Gamorran people walk the streets. There's an air of
uncertainty hanging in the air.

Then, Jenny's voice is heard ECHOING all over the city.

JENNY SPARKS (V.O.)

This is Jenny Sparks of The
Authority, breaking through all
known frequencies, being
translated into every known
Gamorran dialect.

People stop and look up, paying attention.

JENNY SPARKS (V.O.)(CONT'D)

By removing the regime of Kaizen Gamorra, we hoped to give a chance to the Gamorran people of changing their terrorism-oriented ways. Given recent events, it has become clear to us this will not happen.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The Authority sits at the round table, while Jenny stands before a screen showing many images of Gamorra Island.

JENNY SPARKS (V.O.)(CONT'D)

That is why we're giving EXACTLY two hours for every Gamorran citizen who opposes this regime to evacuate the island.

EXT. GAMORRA ISLAND - SHORES - CONTINUOUS

Huge Doors open at the shores of Gamorra Island.

JENNY SPARKS (V.O.)(CONT'D)

You may use the Doors we have opened at the Gamorran shoreline. They will take you to the Carrier, where you will be provided with asylum and proper sustenance, for as long as you require it, while you await relocation.

EXT. GAMORRA ISLAND - CITY STREETS - CONTINUOUS

People start to run towards the shores. CHAOS takes over the streets. People push each other aside, FLEEING DESPERATELY.

JENNY SPARKS (V.O.)(CONT'D)

You are to take no possessions with you but what you are currently wearing. Weapons of any kind will be filtered by the Door, so don't bother.

EXT. GAMORRA ISLAND - UNDERGROUND HEADQUARTERS - CONTINUOUS

The remaining superhuman clones, including the one who rose to power listen intently to Jenny's announcement.

JENNY SPARKS (V.O.)(CONT'D)

Superhumans of any kind won't be able to cross the Doors, either. Nor will we allow anything, or anyone, to leave by means other than the Doors.

EXT. GAMORRA ISLAND - SHORES - CONTINUOUS

Large crowds of people run toward the huge Doors that have been opened and pass through.

JENNY SPARKS (V.O.)(CONT'D)

After the two hours have passed. Those who choose to stay will be assumed to uphold and support the Gamorran regime. Don't take this warning lightly. That is all.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Jenny turns around, with a grave look on her face. She addresses the others as she walks out of the room.

JENNY SPARKS

Angie, Midnigher got the Carrier to move. Now you have to convince it to leave Earth-space, we leave in two hours, on the second.

The Engineer nods.

JENNY SPARKS (CONT'D)

Jack, Swift, Midnigher and Apollo, tend to the refugees we take in.

Jenny passes the Doctor last on her way out.

JENNY SPARKS (CONT'D)

Doctor...

She pauses and swallows with difficulty. Whatever is in her mind is serious and clearly was a difficult decision.

JENNY SPARKS (CONT'D)

Two hours... you know what to do.

JEROEN

Jenny, are you sure? I mean, isn't there another way?

JENNY SPARKS

(shouting)

WE HAVE NO BLOODY TIME!

(pauses)

And no, there's no other way.

She walks out of the room.

INT. THE CARRIER - CENTRAL NERVOUS SYSTEM - LATER

A large, deep, spherical space surrounded by cables, tubes and machinery that emits moving lights. At the center of the floor below there's a circular piece with a glowing white center, from which all the cables and tubes come out.

The Engineer descends from above, towards this center. As she does, CABLES come out of the walls and connect to specific sockets in her body. Entering her skin like hypodermic needles and connecting to her nostrils and ears.

The Engineer closes her eyes and lets the Carrier do as it may with her. The cables move around as she curls up into fetal position, leaving her floating upside down at the center of the room.

INT. THE CARRIER - MISSION CONTROL ROOM - LATER

The room is QUIET. Apollo and Midnighter stand to one side talking to each other. Jack and Shen stand near the entrance.

SWIFT

How long has it...?

JACK

Almost two hours.

The Doctor walks into the room, quietly and stands at the large window to one side of the room, the others watch him nervously, in expectation. Outside he can see the Earth.

On the large screen in the room, we see Gamorra Island from above.

JENNY SPARKS (O.S.)
(radiotelepathy)
Jack, how's the evacuation going?

JACK
(radiotelepathy)
We have a hundred thousand and no
more coming. We've taken in as
many as we're going to.

JENNY SPARKS (O.S.)
(radiotelepathy)
Doctor. You may proceed.

The Doctor gestures towards the Earth. Gamorra looks very
small from such a distance. He is trembling.

JEROEN
I can do this...

The Doctor raises his arms and is now in...

EXT. THE GARDEN OF ANCESTRAL MEMORY - CONTINUOUS

All the previous Doctors stand behind him, gigantic.

JEROEN (CONT'D)
WE can do this.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The rest of the Authority look at the image of Gamorra
Island on the large screen.

JEROEN (CONT'D)
The Earth continues to turn...
Gamorra and everything in it stays
in place.

SWIFT
Oh, God!

On the large screen, everybody watches as the ocean rushes
into Gamorra.

EXT. GAMORRA ISLAND - SHORES - CONTINUOUS

An HUGE TIDAL WAVE, like a tsunami, rushes into Gamorra and
into the portion of the city that lines the shore.

EXT. GAMORRA ISLAND - CITY STREETS - CONTINUOUS

A couple of Gamorran superhuman terrorists are standing in the street. They're FROZEN in place, they cannot move, but their faces look terrified.

The water RUSHES in, knocking down buildings and cars. Eventually, the enormous wave takes the terrorists with it.

EXT. ABOVE GAMORRA ISLAND - CONTINUOUS

We see fully how the water rushes inland, destroying and drowning everything in its path.

INT. THE CARRIER - REFUGEE AREA - CONTINUOUS

The refugees are pressed against the Carrier's windows, watching in awe as the water makes Gamorra Island disappear.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The Doctor lets his arms drop down. He is sweating profusely and falls to his knees, exhausted.

The rest of the team looks at the large screen which shows the blue patch of ocean that currently is where Gamorra Island used to be.

They look at each other in varying levels of doubt and apprehensiveness.

EXT. NEW YORK CITY - STREETS - AFTERNOON

Rioting and looting continues. It's suddenly interrupted by Jenny's voice, which, like previously in Gamorra is heard ECHOING throughout the city.

JENNY SPARKS (V.O.)

This is Jenny Sparks of The Authority, breaking through all known frequencies, in all known languages.

People stop on their tracks and look at the sky.

JENNY SPARKS (V.O.)(CONT'D)

By now, everybody knows that there is something eclipsing the Sun.

EXT. HONG KONG - STREETS - NIGHT - CONTINUOUS

A crowded street comes to a halt as people listen.

JENNY SPARKS (V.O.)(CONT'D)
It's an organism and will reach
Earth's orbit in less than a day.
When it gets here, it will try to
expunge all life from the planet.

EXT. LONDON - STREETS - AFTERNOON - CONTINUOUS

London is recuperating. People stop and listen intently.

JENNY SPARKS (V.O.)(CONT'D)
The Authority is heading out to
engage the creature trying to
ensure it never reaches you.

EXT. RIO DE JANEIRO - DAY - CONTINUOUS

People visiting the Christ the Redeemer statue listen.

JENNY SPARKS (V.O.)(CONT'D)
We will do what we have been doing
for you, whether you knew it or
not.

EXT. MOSCOW - STREETS - AFTERNOON - CONTINUOUS

People in the destroyed part of Moscow listen.

JENNY SPARKS (V.O.)(CONT'D)
We may not be back for a while, if
at all.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Jenny stands before the large screen, with the rest of the
team, minus the Engineer standing behind her.

JENNY SPARKS (CONT'D)
And while we're gone, you all
bloody better be good. This is
Jenny Sparks... behave.

INT. THE CARRIER - CENTRAL NERVOUS SYSTEM - MOMENTS LATER

The Engineer is still in fetal position, hanging upside down with all sorts of cables connected to her.

ENGINEER

Easy. Easy now. That's it.

EXT. EARTH ORBIT - CONTINUOUS

The Carrier is moving away from Earth, slowly at first, increasing speed as it goes, then suddenly shooting out quickly into space.

INT. THE CARRIER - CENTRAL NERVOUS SYSTEM - CONTINUOUS

The Engineer feels the SUDDEN BOOST in speed like a jolt of electricity to her body. She GASPS.

ENGINEER

Good girl!

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The rest of the Authority realize the sudden shift in speed. In front of Swift appear several transparent control boards that look like holographic images, but are quite solid.

SWIFT

She did it!

JENNY SPARKS

That's what I'm talking about.
We're really moving, now.

SWIFT

Not only that, she got me
everything I need to pilot it.
Controls, maps, tools, and all
connected to my mind for easier
use.

The room's floor opens and the Engineer floats partially out from it. Jack hurries to her side and helps her out until she steps onto the floor.

JACK

You okay? You've been down there for hours.

ENGINEER

Yes. The Carrier only needed some reassurance that we wouldn't abandon her in space.

JENNY SPARKS

Engineer, come with me.

Angie looks at Jenny already walking out of the room and follows her.

Jack walks over to Midnighter's side.

JACK

Where are they going?

MIDNIGHTER

The ship's power source. Jenny wants to know if it's possible to blow it up inside the creature as a last resource.

JACK

Do you really think she'd blow up the Carrier with all of us in it?

Midnighter gives Jack a not-so-reassuring look.

MIDNIGHTER

What do you think?

JACK

I think I should've made a will.

INT. THE CARRIER - POWER ROOM - CONTINUOUS

Like most important areas of the Carrier, this one is also gigantic. Two enormous POWER GENERATORS, one down below and one coming from the ceiling are joined together by a TUBE MADE OF LIGHT. Inside that tube is a red, GLOWING SPHERE, that floats in place. Several bridges lead to a platform that goes around the sphere.

Jenny and the Engineer walk toward the sphere, then stand in front of it.

JENNY SPARKS

So this is a caged baby universe.
What exactly does that mean?

ENGINEER

Someone, somewhere, somewhen,
found a way to create an entire
miniature universe and caged it
here. The Carrier is powered by
the energy output of every sun and
star in that universe.

JENNY SPARKS

If we were to blow it up inside
the creature...

ENGINEER

Mini big-bang. It would expand and
erase our own universe, imposing
itself over it.

Jenny sighs, then looks up at the baby universe.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Midnighter is standing, in front of one of the large
windows, looking very brooding. Apollo approaches him from
behind and puts his hand on his shoulder.

APOLLO

What's wrong?

MIDNIGHTER

We just sank an entire country in
the ocean.

Apollo sighs.

APOLLO

We did what we had to do.

MIDNIGHTER

Oh, really.

APOLLO

If we hadn't, Gamorra would've
been a worldwide threat forever.

Besides, we extracted two-thirds of their civilian population, saving them from living under an oppressive regime. I'd say we made a change for the better.

MIDNIGHTER

We drowned one third of their population.

APOLLO

The third that upheld a terror-bent government. And we gave them fair warning.

MIDNIGHTER

So that's what we do now? If we don't agree with them, we kill them? Do you know who you sound like? People who thought like that used to burn people like us.

APOLLO

That's not a fair comparison, and you know it.

Midnighter sighs and lowers his head.

MIDNIGHTER

I know it was the only choice at the time. I just had to vent. I'm worried we'll forget about collateral. Hell, I wasn't thinking about civilians when I crashed the Carrier into Gamorra's Tower. I'm just afraid we'll get so caught up in this... thing, that we'll forget who we're supposed to be helping.

Apollo smiles and embraces Midnighter from behind.

APOLLO

We won't. But we're not in this to uphold the status-quo. We are actually in this to change things. Sometimes, that means black and

white no longer apply, it's just shades of gray.

MIDNIGHTER

So, the end justifies the means, and all that?

APOLLO

Sometimes.

INT. THE CARRIER - POWER ROOM - CONTINUOUS

Jenny and the Engineer are still standing by the caged baby universe.

ENGINEER

Jenny... can I ask you something?

JENNY SPARKS

Go ahead.

ENGINEER

What are you? I mean, what does "the Spirit of the 20th Century" mean?

Jenny smiles, amused by the question.

JENNY SPARKS

"The Spirit of the 20th Century" was just a moniker given to me by an American poet I was shagging with back in 1955. One that described me so perfectly, it simply stuck.

FLASHBACK TO:

EXT. VIENNA, AUSTRIA - STREET CAFE - DAY

SUPER: Vienna, Austria. January 1st, 1913.

A poor street artist attempts to sell his paintings to people who pass by, he is SNUBBED and IGNORED by all.

Sitting at a table in a café are an old ATTORNEY and 13-YEAR-OLD JENNY SPARKS. She is holding an unlit cigarette in her hand and wears a boarding school uniform.

ATTORNEY

I must say you're taking this exceptionally well, Jenny. Having your parents die on the world's largest ship, just to find out you've been cheated out of your inheritance, is monstrous. If there's anything I can do, anything at all...

13-YEAR-OLD-JENNY

Well, a light wouldn't go amiss, Mr. Rumpole.

Rumpole lights her cigarette for her. She takes in some smoke and exhales it.

13-YEAR-OLD-JENNY (CONT'D)

Cheers, mate. So what now? Back to London for a glittering career as a teenage prostitute?

RUMPOLE

Well, with your money gone, school here in Vienna is no longer possible. But your godfather, Professor Einstein, has offered to complete your education in Zurich.

13-YEAR-OLD-JENNY

Good. Believe me, the only people worth talking to in this dump are the beggars. See that artist over there?

The artist continues to try to sell his small paintings to people. Nobody pays attention.

13-YEAR-OLD-JENNY (CONT'D)

He was the only person who gave me a birthday present today, and he hardly knows me.

RUMPOLE

What could he have possibly given you? Fleas?

Jenny brings out a small hand-painted postcard.

13-YEAR-OLD-JENNY

Well, he gave me this postcard he painted, and said I should hang on to it, because he's going to be famous someday.

She hands Rumpole the postcard. He looks at it, and doesn't look too impressed.

RUMPOLE

Adolf Hitler?

He hands Jenny the postcard back.

RUMPOLE (CONT'D)

What kind of a name is that for an artist?

EXT. VIENNA, AUSTRIA - STREET - MOMENTS LATER

Adolf Hitler, the street artist continues unsuccessfully to try to convince people to buy his paintings. He approaches two passing gentlemen.

HITLER

(in German)

A water-color of the Berlin Lustgarten, gentlemen. Only five schillings.

One of the men pushes him aside, making him drop the painting.

PASSING MAN

(in German)

Get a job, loser.

The painting falls INTO A PUDDLE and the water-color starts to fade. Adolf picks it up and groans disdainfully.

13-YEAR-OLD-JENNY (O.S.)

Living the high-life of the freelance artist, I see.

Adolf looks back to see Jenny standing behind him, with her suitcase in one hand and a cigarette in the other. He greets her with a smile.

HITLER

Jenny... I thought you'd be celebrating your birthday with your school friends.

13-YEAR-OLD-JENNY

That bunch of tossers? Please! I'm leaving for Zurich today and I thought I'd stop and say goodbye.

HITLER

You're leaving? Aww... then, I'm losing one of the few people who even acknowledges my art?

13-YEAR-OLD-JENNY

Actually... I wanted to have a quick word about that, mate. Have you considered the possibility that nobody wants them because they're not very good?

HITLER

What?! You're joking!

13-YEAR-OLD-JENNY

I've seen fingerless, two-year-old spastics with more talent than you, old son. These are drab, clichéd and hardly worth the paper they're piddled across.

HITLER

What do you suggest, then, that I inform the local hospital I'm their new resident brain surgeon?

13-YEAR-OLD-JENNY

There must be something you can do. You're patriotic, very well-read and an excellent communicator.

Jenny turns and begins to walk away.

13-YEAR-OLD-JENNY (CONT'D)

Have you considered a career in local government?

HITLER

Politics?

Jenny keeps on walking and waves goodbye without looking back. Adolf Hitler looks thoughtful.

HITLER (CONT'D)

Actually... that might not be such a bad idea.

BACK TO PRESENT

The Engineer is gaping in shock at Jenny's story.

ENGINEER

Oh my God... you managed to positively freak me out.

JENNY SPARKS

There isn't one megalomaniac, serial killer, or warmonger I haven't slept with, drank with or been linked to in one form or another.

ENGINEER

Well, it can't all be bad. I mean, what about the artists, the writers, the scientists and the peace protesters. There has to be something you're proud of.

JENNY SPARKS

Actually, there are a few stand-outs.

FLASHBACK TO:

EXT. CALCUTTA - STREETS - DAY

SUPER: Calcutta, 1948.

Jenny is walking through the streets of Calcutta. She sees people walking around, and notices the poverty around her.

She then notices a woman wearing a HABIL similar to a NUN's but like of no convent she had knowledge of. She is sitting on the floor, at the entrance of an alley, weeping.

Jenny stops and approaches her.

JENNY SPARKS

Are you alright? Can I help you?

NUN

You are the first person who asks.

JENNY SPARKS

Are you hungry?

NUN

Yes. Very much.

JENNY SPARKS

I could buy you something to eat,
if you want...

NUN

No.

JENNY SPARKS

Why that's pretty bloody
ungrateful of you.

The nun raises her head and looks at Jenny. She looks tired and famished.

NUN

You don't understand. I run a
shelter for poor people. Today I
have no food to give them. It
would be selfish of me to eat
before those I'm supposed to feed.
On a day like today, I'm wondering
if I should just close the shelter
and return to the convent.

Jenny looks moved by the poor woman. She grabs her by the hand and helps her up, then brings out of her bag a ROLL OF MONEY, and without counting it hands it to the nun.

JENNY SPARKS

Will that do for the week?

The nun's face LIGHTS UP. She hugs Jenny tightly, overcome with joy.

JENNY SPARKS (CONT'D)

Alright, already! You realize you
don't smell so good, don't you?

The nun lets go and looks at Jenny's face with a beaming
smile.

NUN

You are a godsend. A sign that
there are still people willing to
help. Thank you, God bless you!

The nun turns and begins to walk away, then stops and turns
back to look at Jenny again.

NUN (CONT'D)

My name's Teresa, by the way.

JENNY SPARKS

Jenny.

Teresa smiles again, nods, and walks away.

JENNY SPARKS (CONT'D)

Weird little woman, that one.

BACK TO PRESENT

ENGINEER

What haven't you done in your
life?

Jenny looks at the caged baby universe in front of her. It
looks so FASCINATING. Jenny reaches out to touch it,
entranced by it, but then stops her hand short.

ENGINEER (CONT'D)

Oh... go ahead. Its casing keeps
it cool.

Jenny runs her hand over the surface of the baby universe
and smiles with fascination.

JENNY SPARKS

I never had a chance to look at
this until now. I can't believe
I'm holding a whole universe in my
hand.

She looks at the Engineer with an excited grin.

JENNY SPARKS (CONT'D)

Thanks, Angie.

Jenny turns around and begins to walk out of the room. The Engineer looks at her walk away.

ENGINEER

Don't mention it.

INT. THE CARRIER - WINDOWED HALLWAY - MOMENTS LATER

Jenny stands in front of one of the large windows, smoking, thinking to herself while she looks out into space.

The Doctor comes in from one end of the hallway and stands beside Jenny.

JEROEN

It's midnight Zulu time. It's
December 31st.

JENNY SPARKS

(sighs)

You know, don't you?

JEROEN

Yeah... I also know there's
nothing I can do about it.

JENNY SPARKS

Then, you keep *schtum*, alright?
Not a bloody word to anybody.

JEROEN

Jenny, shouldn't we teleport the
refugees somewhere safe?

JENNY SPARKS

The world is in chaos, governments
are too busy dealing with
Apocalypse nuts rampaging to
relocate a hundred thousand
people.

JEROEN

But, Jenny, if we fail...

JENNY SPARKS

If we fail, they will die anyway
as soon as God reaches Earth.

The Doctor swallows hard, knowing how right she is.

JENNY SPARKS (CONT'D)

Move them to the deepest part of
the ship. That way they'll only be
harmd if the Carrier is
completely destroyed.

SWIFT (O.S.)

(radiotelepathy)

Jenny, we're in the thing's
gravity field.

INT. THE CARRIER - MISSION CONTROL ROOM - MOMENTS LATER

Jenny walks in. Everybody in the room is staring in awe at
the COLOSSAL creature before them.

JENNY SPARKS

Shen, find me a pore, or any other
orifice big enough for the Carrier
to fit in. And hurry, I don't want
to hang around in front of it too
long.

EXT. OUTER SPACE - CONTINUOUS

We see the seemingly infinite surface of God. One GIGANTIC
CRATER in particular, one of it's pores.

The Carrier very slowly approaches the hole and fits into
it just enough.

INT. GOD'S INSIDES - VEIN - MOMENTS LATER

The Carrier is now moving a moderate speed through the
liquid environment of God's veins.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Everybody is busy monitoring everything about the journey, using holographic control panels like the one Swift is using. Midnighter is looking at a holographic scaled rendering of God.

JENNY SPARKS

Alright, people. Internal organs, heart, brain, things that'll make it die if I burst them! I need to know them now!

SWIFT

Wait... just give me a minute to adjust to it.

Shen closes her eyes. She concentrates and breathes deeply, we can actually HEAR the air going in and out.

SWIFT (CONT'D)

Its blood flow... its biorhythm... its heartbeat.

Shen opens her eyes, surprised, and looks at Jenny.

SWIFT (CONT'D)

If I'm right, this thing has over four thousand hearts, Jenny.

JENNY SPARKS

Bugger! No time! Somebody point me out to its brain then!

She reaches for a cigarette and proceeds to light it.

MIDNIGHTER

In the meantime... I have a question.

JENNY SPARKS

Shoot.

MIDNIGHTER

Precisely. Does the Carrier even have any weapons?

JENNY SPARKS

Why?

MIDNIGHTER

This is an organism. A body. We're
an alien in its bloodstream, a
strange germ...

Jenny looks troubled with realization of what he means.

JENNY SPARKS

Antibodies.

MIDNIGHTER

Exactly. Can you imagine the
immune system on a thing this big?

Jenny sighs and leaves Midnighter's side, on her way
towards the Engineer, who's at the other side of the room,
she passes Apollo.

JENNY SPARKS

You really are a miserable little
man, aren't you? I don't know what
you see in him. I really don't.

Apollo laughs, amusedly.

Jenny stands next to the Engineer, who is already several
steps ahead of her, finding the information she needs. A
holographic image of the Carrier shows highlighted the
locations of many turrets.

JENNY SPARKS (CONT'D)

Angie, we need guns. What have you
got for us?

ENGINEER

More than you'd think. The Carrier
was an inter-dimensional trading
ship, after all.

JENNY SPARKS

And, that means?

ENGINEER

Think back to history, Jenny.
Trading ships always had cannons.

Jenny, turns to Jack, rolling her eyes.

JENNY SPARKS

Think back to history, she says. I was swilling absinthe in Paris with no knickers on before her father was born, the cheeky moo.

EXT. GOD'S INSIDES - CAVERNOUS AREA - LATER

The Carrier reaches a wide open region of God's body, like a tall and wide cavern.

A BREATHTAKING sight. What looks like an AQUATIC CITY has been built in this area. Huge spheres, filled with building-like forms and light, interconnected by curved structures. Creatures that resemble stingrays swim from one place to the next.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Jack and Midnighter stare out the window.

JACK

Would you look at that?

MIDNIGHTER

What is that?

The Doctor joins them, looking out the window as well.

JEROEN

Best guess? Ugly here is so big and old that its parasites have evolved into intelligent, colonizing organisms. This, essentially, is tapeworm city.

EXT. GOD'S INSIDES - CAVERNOUS AREA - CONTINUOUS

The swimming creatures are immediately put on alert, and begin to swim rapidly towards the Carrier. Out of the spheres come more of them, all of them attack at once.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

JEROEN (CONT'D)

And here comes King Tapeworm and his gut-bug fleet!

JACK
(at Midnighter)
And you were worried about
antibodies.

MIDNIGHTER
SWIFT! Weapons! We need you to use
them, now!

SWIFT
(apprehensively)
No. I can't.

The others look at her in bafflement.

SWIFT (CONT'D)
I gave up a lot of beliefs when I
joined the Authority. I have
killed and will do it again if I
must. But I will NOT wipe these
people out for defending their
home!

(radiotelepathy)
This is Shen Li-Min for the
Authority. This message is being
transmitted via radiotelepathy
into your minds in conceptual
form.

EXT. GOD'S INSIDES - CAVERNOUS AREA - CONTINUOUS

The creatures are still heading STRAIGHT for the Carrier.

SWIFT (O.S.)(CONT'D)
(radiotelepathy)
We are here to destroy the higher
functions of the organism you
currently exist in. We pose no
threat to you or your colonies.
Let us pass!

Apparently without hearing her or without understanding,
the parasites begin to CRASH into the Carrier's hull,
EXPLODING ON IMPACT.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The entire room shakes from the impacts. Everybody tries to
hang on to something.

APOLLO

I don't think they got the message!

SWIFT

Translation into conceptual messages takes about a minute!

Explosions continue to shake the Carrier.

JENNY SPARKS

Are we taking serious damage?!

ENGINEER

No! It's mostly the impact shaking us, they're like small birds hitting a windshield. But if this goes on it just might break!

The explosions stop and the Carrier stops shaking.

APOLLO

They... stopped?

EXT. GOD'S INSIDES - CAVERNOUS AREA - CONTINUOUS

The parasites start DODGING the Carrier, then SPIN AROUND, avoiding contact with even the smallest part of the Carrier as they make their way back to their city.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

SWIFT

(smiling)

Response from the nice parasitic thingy people acknowledged.

APOLLO

I can't believe that worked. What was their response?

SWIFT

They said we'd actually be doing them a favor, since killing it would stop the antibodies from continuously trying to kill THEM.

MIDNIGHTER (O.S.)

Speaking of which!

Everybody turns to look at the window.

EXT. GOD'S INSIDES - CAVERNOUS AREA - CONTINUOUS

Out of an orifice in one of the cavern's walls come swimming as a single flock, thousands of large organic spheres the diameter of three human beings, covered in spikes: GOD'S IMMUNE SYSTEM.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Midnighter looks at Jack with a sarcastic smile.

MIDNIGHTER

Antibodies. Told you so.

JENNY SPARKS

Dammit! We need to find the direction to its brain! Doctor!

The Doctor is looking at the holographic rendering of God, it now shows all ELECTRICAL IMPULSES that course through its nervous system. An AVATAR indicating the location of the Carrier blinks somewhere on it. He fidgets nervously indecisively, then finally turns around and points up.

JEROEN

I don't know, um... up?

SWIFT

Is that a guess?!

JEROEN

Yes!

SWIFT

Alright, hang on!

Swift moves her hands up. The holographic control panels follow her hands as if attached to them.

EXT. GOD'S INSIDES - CAVERNOUS AREA - CONTINUOUS

The Carrier starts swimming upward within the cavernous area, but there is no orifice in that direction for it to go through.

The antibodies continue on their trajectory towards the Carrier as if they were heat-seeking missiles.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

SWIFT

Damn! We're gonna need to cut through! Angie!

ENGINEER

I got it!

SWIFT

We won't be able to outrun the antibodies! Brace for impact!

Midnighter looks around.

MIDNIGHTER

Where's Apollo?

EXT. GOD'S INSIDES - CAVERNOUS AREA - CONTINUOUS

A Door opens. Apollo flies out of it and begins to attack the antibodies, making them burst into LIQUID EXPLOSIONS of orange sludge.

APOLLO

(radiotelepathy)

I'll hold them off! You take care of clearing the way.

Every cannon and turret on the Carrier starts SHOOTING at the wall above the cavern. The explosions begin to open the way, but it's too slow and the Carrier is still in motion, heading in that direction.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

SWIFT

We're not going to make it! The opening is still too small!

JENNY SPARKS

Put it on reverse, Shen!

SWIFT

Full reverse, now! We're still going to crash! The momentum is too strong!

Behind them, Jack observes; muttering to himself, thinking he might know what to do.

JACK

Fifty miles long, thirty miles high. Fifty miles long, thirty miles high. It's a city. It's just like a city. I can do this!

Jack sinks into the floor. Jenny looks back at him.

JENNY SPARKS

Jack! What the hell?

INT. THE CARRIER - INTERSTICE - CONTINUOUS

Jack is sheltered within the very fabric of the Carrier, surrounded by the material the Carrier's floor is made of, as if her were in a WOMB. At certain surrounding areas, moving machinery and lights can be seen. Cables and pipes all over the place. Jack is now a part of the Carrier.

JACK

(radiotelepathy)

C'mon, Carrier, I know this will seem strange to you, but trust me.

EXT. GOD'S INSIDES - CAVERNOUS AREA - CONTINUOUS

Behind the Carrier, Apollo continues to hold off the antibodies.

Ahead, the Carrier begins to change. Parts of it begin to MOVE ASIDE and REARRANGE, making its shape narrower.

Apollo looks back at it and witnesses as it begins to pass through the gap that was opened on the upper wall. This brief moment of distraction causes several of the spiked antibodies to make it past him and make a beeline towards the Carrier.

APOLLO

(radiotelepathy)

No!!!

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Shen, Jenny, the Engineer, Midnighter and the Doctor watch as the Carrier enters an artery through the opened gap.

SWIFT

How did he do that?

Jack emerges from the floor of the room. He looks exhausted and remains on all fours. The Engineer runs to his side and helps him stand up.

ENGINEER

Are you ok?

JACK

My body recognizes it as a city,
but it's not. It took way too much
effort to do that.

While everybody is focused on Jack, Jenny starts COUGHING, covering her mouth with her hands. When she stops, she looks at the palms of her hands to see BLOOD on them. She looks worried, but inconspicuously wipes them on the inside of her jacket.

JENNY SPARKS

Shen, we have to hurry.

APOLLO (O.S.)

(radiotelepathy)

Guys! Some got past me! More on
the way! That's about all the room
I can buy you!

JENNY SPARKS

Doctor!

JEROEN

Door!

EXT. GOD'S INSIDES - ARTERY - CONTINUOUS

The Doctor emerges from the Door, wrapped up in a COCOON OF AIR that allows him to breathe in the liquid environment outside.

He can see Apollo far behind still fighting the other antibodies. The ones that slipped past him are almost upon the Carrier.

The Doctor begins to gesture with his hands, causing some of the antibodies to veer to one side, CRASHING INTO OTHERS and exploding into liquid orange messes. Others he causes

to transform into FUNNY-COLORED BUBBLES that float up and burst into millions of smaller ones.

He begins to become agitated, they are TOO MANY and TOO LARGE. He can't hold them all.

JEROEN

Where are you? I need your help!
What do I do? Where the hell are
you?!

He HEARS the voice of the previous Doctor in his mind, very FAINTLY.

PREVIOUS DOCTOR (V.O.)

You're too far away from the
Earth, Little Doctor, your powers
here are weaker.

JEROEN

Oh, thanks, Obi-Wan! That's just
fucking fantastic!

He continues fighting the antibodies, but eventually one SLIPS THROUGH. The Doctor screams.

JEROEN (CONT'D)

DOOR!

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

A Door opens and the Doctor falls through.

JEROEN (CONT'D)

BRACE YOURSELVES!!!

Before he's even done saying the word "YOURSELVES" the Carrier shakes with the impact of the first antibody.

Everybody finds something to hold on to. Jenny ends up falling down right next to one of the large windows. She looks WEAK.

JENNY SPARKS

(radiotelepathy)

Apollo! Get back to the Carrier,
now!

EXT. GOD'S INSIDES - ARTERY - CONTINUOUS

The Antibodies are now crashing freely into the Carrier and becoming STUCK to it, causing serious damage.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

One of the antibodies crashes through the ceiling. One of its LARGE SPIKES breaks through like a huge pillar and the liquid from outside begins to POUR into the room.

The spike SHATTERS and out come DOZENS OF TENTACLES that begin to attack both the ship and the Authority.

Another antibody crashes through the ceiling, TWO spikes break through the hull this time. They also burst into many tentacles. Liquid pours inside from the hole.

It's ABSOLUTE CHAOS inside the Mission Control room. Everybody fights the attacks as EXPLOSIONS continue to RATTLE the Carrier.

The Engineer creates a large machine gun in one arm and a long blade in the other. She both shoots at and slices through the tentacles.

Jack rips the tentacles off their sockets with his bare hands.

The Midnighter uses punches, kicks, attacks with his staff and throwing stars to induce as much damage as possible, but is not making much progress.

ENGINEER

Midnighter, catch!

The Engineer tosses him the blade she formed with her arm, and forms another one for herself. Midnighter catches it.

MIDNIGHTER

Now, that's more like it!

Midnighter begins to cut and slice through the tentacles with more ease.

The Doctor makes some tentacles transform into thousands of rose petals.

Apollo rips the tentacles off and burns them with his solar beams.

Swift continues to try to pilot the Carrier in this mess.

Jenny does NOTHING. She is conserving energy, she looks weak and tired.

JENNY SPARKS

(to herself)

Neural electricity, biological electricity, a couple hundred volts in a human... millions in this thing. Please... let us get there in time.

(to Jack)

Jack! The hull, we're taking in too much liquid! We're gonna drown in God's blood! Do something!

Another spike breaks through one of the windows. More liquid pours in.

JACK

Jenny, I don't know if I can!

JENNY SPARKS

We just need to hang on until we reach the brain! Bloody do it!

Jack BREAKS FREE from the grip of one more tentacle and places his hands on the Carrier's walls. The cracks begin to MEND. The tentacles are still in the way, but the flow of liquid is reduced considerably.

Suddenly Jack is SNATCHED by one of the tentacles which grabs him by his bare foot and pulls him away. Another tentacle grabs him around the waist and squeezes tightly. Jack SCREAMS.

Around him, his teammates suffer a similar plight. They are OVERWHELMED by the tentacles. One by one they are immobilized and rendered unable to fight.

Angie is trapped in tentacles, one of her arms, no longer a weapon, is free. Jack is nearby and he REACHES FOR HER, she reaches back. Their fingers just barely touch.

Their hands separate, they look into each other's eyes.

ENGINEER

(weakly)

I'm scared.

JACK

We'll get out of this... we'll
make it out alive!

Nearby, several tentacles are literally squeezing the life out of Midnighter. He grunts in pain. Apollo burns through the tentacles that are holding him captive and flies toward Midnighter, with his hand stretched toward him.

Before his hand reaches Midnighter, MANY TENTACLES grab Apollo and WRAP AROUND HIM so quickly he's not even able to react. Even in his pain, Midnighter tries to reach for him, but is unable to.

The Doctor is also trapped by tentacles, near a window. He looks out and notices THE SCENERY HAS CHANGED, there are many BRAIN-LIKE MASSES held by veiny-black tendrils, that make them look like branches in a HUGE TREE.

JEROEN

We're there!!! We passed the
cranial blood barrier!!! If
anyone's got anything even
remotely like a friggin' plan,
don't keep it to yourselves!!!

A tentacle wraps around his head, shutting him up.

EXT. GOD'S INSIDES - BRAIN CAVITY - CONTINUOUS

The Carrier looks tiny next to one of the many brains.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

Shen continues to try to pilot the Carrier. Jenny stands up next to her and places her hand on the round window in front of them, looking at the many brains outside. Jenny looks VERY WEAK now.

Shen looks back at the rest of the team trapped in the TANGLE OF TENTACLES. She is about to fly to help her teammates, when Jenny grabs her by the arm.

JENNY SPARKS

Stand down, Shen. It's ok.

She doesn't understand, she is watching helplessly as her teammates are being SUFFOCATED and SQUEEZED to death.

JENNY SPARKS

You out there. I'm talking to you.
I don't know if you can hear me. I
don't know if you even have a
language. But here's the deal.

EXT. GOD'S INSIDES - BRAIN CAVITY - CONTINUOUS

The Carrier flies slowly around the many brains. Explosions appear all over its hull from time to time. Jenny's voice ECHOES through the large cavernous space.

JENNY SPARKS (V.O.)(CONT'D)

It took me a long time to work out
what I was here for, and now, at
the end of the century, I finally
sorted it out.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The rest of the team continue to struggle with the tentacles, clearly losing the fight.

Disobeying Jenny, Swift is trying to help her teammates, but is trapped as well.

JENNY SPARKS (CONT'D)

I'm here to save the world.

Jenny is standing in front of the window.

JENNY SPARKS (CONT'D)

You might think the planet behind
us is yours to use, but here's the
news: Earth is under new
management.

We see Jenny's DETERMINED EYES. They glow with INTENSE electricity.

JENNY SPARKS (CONT'D)

This world is MINE!

EXT. GOD'S INSIDES - BRAIN CAVITY - CONTINUOUS

A HUGE bolt of electricity shoots out from the Carrier, traveling all over the place, ELECTROCUTING all the brains in the area. Sparks fly and electricity bursts out of areas of the brains. Electric explosions everywhere.

INT. THE CARRIER - MISSION CONTROL ROOM - CONTINUOUS

The tentacles go limp ALL AT THE SAME TIME, dropping all their captives, who stand up, confused.

JACK

What happened?

JEROEN

Jenny... She just executed God,
U.S.-prison-style. But where's...?

The Doctor stops as he notices along with everyone else, that Jenny is lying on the floor.

JACK

Oh God! Jenny!

Everybody runs to Jenny's side. Jack crouches next to her and cradles her in his arms as everybody watches in bafflement.

JENNY SPARKS

(weakly)

Midnight... that's it for me.

JACK

What? I don't understand.

JENNY SPARKS

(weakly)

I'm the... Spirit of the 20th
Century... the 20th century over.

Shen is crying, kneeling next to Jenny.

SWIFT

No! You're wrong! The century
doesn't end until 2001, everybody
knows that!

JENNY SPARKS

(smiling, still weakly)

Don't blame me... blame the planet
that counts it. Consensus reality.
Century's decided by the stupid
majority...

(coughs)

It's okay. Tired. Wasted a lot of
time, used up a lot of energy
making up for it.

She looks around at the sad faces surrounding her. Every
one of the people in the team she created. She smiles
proudly as her VISION BLURS. Her eyes close.

JENNY SPARKS

(weakly)

Good start. Down to you, now. Save
the world. They deserve it...

(coughs and wheezes)

Be better, or I'll come back and
kick your heads in.

Everybody stands around Jenny with saddened faces. Shen and
Jack cry over her as well and the Engineer.

JENNY SPARKS

(radiotelepathy)

Be seeing you...

SUPER: January 1st, 200. 00:00

FADE OUT

FADE IN:

EXT. LONDON - MORNING - ESTABLISHING

The Sun rises over the Parliament building. This entire
area of London, including Big Ben is under reconstruction.
Flags are at HALF-MAST.

INT. SAINT PAUL'S CATHEDRAL - CONTINUOUS

A lavish honorary funeral service is being held for Jenny
Sparks.

Before the altar, the coffin lies COVERED WITH THE BRITISH
FLAG. The remaining members of the Authority sit in the

first row. Jackson King and Christine Trelane are also present. The place is PACKED with people.

JENNY SPARKS (V.O.)

To whom it may concern. If you turned the last page of this diary with one of ten fingers and are reading these words via two eyes, I'm happy to report that humanity is still Earth's dominant life-form.

EXT. SAINT PAUL'S CATHEDRAL - CONTINUOUS

An honorary MILITARY RECEPTION awaits at the steps of the cathedral. Two lines of soldiers in their finest uniform are at either side, from the entrance to the bottom step.

Thousands of people and media are gathered outside, as the coffin is brought out by the Authority, carrying it on their shoulders.

JENNY SPARKS (V.O.)(CONT'D)

Unfortunately, this also means that yours truly is decomposing in a grave somewhere and providing a nutritious three-course meal for all nearby worm-life.

The Authority slide the coffin into a hearse.

JENNY SPARKS (V.O.)(CONT'D)

It's weird knowing the precise second you're going to die, but having no idea what's actually going to kill you.

Jack closes the back door of the hearse.

JENNY SPARKS (V.O.)(CONT'D)

The only certainty in our line of work is that it's going to be something big, strange and appropriately stupid.

The hearse begins to move and the crowd APPLAUDS.

JENNY SPARKS (V.O.)(CONT'D)

People like us never die of
anything nice, like breast cancer
or an egg-sized brain tumor.

EXT. THE VATICAN - CONTINUOUS

An huge crowd is also gathered at the Vatican's courtyard,
in a memorial service in honor of Jenny Sparks.

SEVERAL SCREENS that were put around the courtyard show the
images from London, as the hearse, followed by several
limousines slowly drives across a crowded London.

JENNY SPARKS (V.O.)(CONT'D)

You must be wondering why you
inherited this tattered, old
manuscript. And perhaps a little
curious why someone with my
reputation is updating her diary
in her twilight hours, when there
are still so many substances to
consume and people to do.

EXT. BEIJING - TIAN'ANMEN SQUARE - CONTINUOUS

As everywhere else, crowds of thousands are gathered to
honor Jenny Sparks. A large picture of her hangs over one
of the walls, and screens show scenes of the hearse and its
following. All the flags are at half-mast.

JENNY SPARKS (V.O.)(CONT'D)

Well, everything I've ever
accomplished over these happy,
tragic, blood-soaked, booze-
filled, crazy hundred years is
written in these pages.

EXT. LONDON BRIDGE - CONTINUOUS

The hearse and the following limousines and crowd cross the
London Bridge very slowly. There are still signs of the
destruction that came just days before, but it's currently
being repaired.

JENNY SPARKS (V.O.)(CONT'D)

Leaving these pages to you was
just a thank you; a crazy thought
from an old woman as she gets

ready to pack up her thoughts and
leave her life behind.

INT. THE CARRIER - JENNY'S QUARTERS - DAYS EARLIER.

Jenny sits at her desk, in her messy room, writing on her diary. Wearing the clothes she wore on the day she headed out to meet God head-on.

JENNY SPARKS (V.O.)(CONT'D)
It might have had its rough spots,
but the twentieth century was a
lot more fun than most people gave
it credit for, you know.

She looks out the window and sees Earth, knowing it might be the last time she sees it. She smiles.

EXT. CEMETERY - DAY

The Authority stand around with a huge crowd behind them as Jenny's coffin is being lowered into the ground, slowly.

JENNY SPARKS (V.O.)(CONT'D)
We're living in an age when gods
walk the Earth, and get knee drunk
with us on Friday nights.

INT. THE CARRIER - MISSION CONTROL ROOM - DAY

The Authority, including Jenny Sparks, stand around the room, looking out the windows as the Carrier cruises through the Bleed.

JENNY SPARKS (V.O.)(CONT'D)
A time of winged women, global
shamans and men who know how
you're going to die just by
looking at you. Enjoy it while you
still have the ability to suck
air, my friend.

EXT. CEMETERY - JENNY'S GRAVE - NIGHT

The Engineer stands in front of Jenny's great tombstone. A large concrete shape, flanked by two STONE LIONS at either side. All over, GRAFFITI and SIGNATURES are scribbled, as well as messages of appreciation for Jenny Sparks in many languages from people who have visited her grave.

The Engineer is holding JENNY'S DIARY in her hands. She goes down on one knee and puts a hand on the floor. The machinery begins to pour from her hand forming a SILVERY ROSE WITH A THORNY STEM, which she leaves in front of the grave.

She looks up at the silver plaque on the gravestone, which reads: "JENNY SPARKS. 1900-1999." Below it, there is a PICTURE OF JENNY, encased in glass.

JENNY SPARK (V.O)(CONT'D)

This is Colonel Jennifer Sparks,
on her last packet of ciggies,
pissed as all hell and desperate
for a shag, saying...

We get a closer look of the picture and it shows Jenny looking up at the camera with a lit cigarette in her lips, and holding up a glass of whiskey on the rocks in a toasting fashion. Under the picture is an inscription that reads "BUGGER THIS, I WANT A BETTER WORLD".

JENNY SPARKS (V.O.)(CONT'D)

I wish it could have gone on
forever.

FADE OUT

ROLL CREDITS

FADE IN:

EXT. SINGAPORE - HOSPITAL - ESTABLISHING

SUPER: Singapore. January 1st, 2000, 00:00

INT. HOSPITAL - DELIVERY ROOM - CONTINUOUS

A BABY'S CRIES break the silence. We see a NEWBORN BABY GIRL being held in the gloved hands of a doctor. Another gloved hand holding a pair of surgical scissors cut through the umbilical cord.

The baby continues to cry.

THE END