

ALIEN NATION
"THE ENEMY WITHIN"

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PROLOGUE

INT. UNDERGROUND LABYRINTH - DAY.

The dark bowels of an abandoned subway. Two Newcomer females in their late teens, wearing pale blue work jumpsuits and headbands with Tenctonese script, run desperately through the tunnels. GAYLE WARNINGS, urges on her friend, CARRIE ONBAG, whose resolve is giving way to fear.

NOTE: Dialogue bracketed by {} indicates it is in the Newcomer language Tenctonese.

GAYLE

{Come on - it's just a little further.}
Nemonk - eto ten maya theruf.

Carrie, terrified, sees flashlight beams approaching from another tunnel.

CARRIE

{If they catch us - } Fe o goj su -

But Gayle grabs her arm and pulls her down another passage.

ANGLE - TWO NEWCOMER MALES

in the same blue jumpsuits, but with arm bands instead of headbands, appear with flashlights in hand at the mouth of the tunnel. Scanning the area, they decide which way to pursue. Cocking an ear to listen, one points tentatively in the wrong direction. The other stays him, then sniffs. His keen Newcomer sense of smell keeps him on the scent. Pointing to the passage through which the females fled, he and his partner follow.

INT. ANOTHER TUNNEL - DAY

Gayle and Carrie arrive beneath a street grate that is too high to reach. Carrie looks desperately at Gayle.

CARRIE

(parched whisper)
{We'll never get out!} Keel's reeva flet
tus!

Gayle rolls a drum beneath the grate to stand on.

GAYLE

{Come on!} Nemonk!

From down the tunnel, they hear the RUNNING FOOTSTEPS of their pursuers.

CARRIE

{I can't!} Na nakt!

GAYLE

{You've got to! They'll do it to you next!}
Vots't fa ot! Om ut to ot vots zen!

CARRIE

{But we're the "Unclean" we can't live out there!} Sto kee-p see "Sheehan" - kee nakt enin tus owa!

The FOOTSTEPS grow louder.

GAYLE

(re: drum)

{Go! Hurry!} Va! Rooha!

CARRIE

{You go...I can't.}

The FOOTSTEPS are louder still. There's no time to argue. Gayle leaps onto the drum.

GAYLE

{I'll bring help.} Nal's klop plask.

As Carrie backs into the shadows, Gayle pushes aside the grate and hoists herself up into:

EXT. LITTLE TENCTON - DAY.

The heart of the Newcomer ghetto. Street vendors, boom boxes, youngsters running zig-zag through the heavy foot traffic - a typical day in "Slagtown." Gayle blinks, adjusting to the bright light outside, and starts hurriedly down the street.

ANGLE - OTHER NEWCOMERS

recoil at the sight of Gayle. Young male Newcomers sneer and point.

DOWN IN THE TUNNEL - THE TWO PURSUERS

come upon the open grate.

PURSUER ONE
(cursing)
Celine!

Carrie, holding her breath, watches from the shadows as they pull out tranquilliser guns, leap onto the drum and hoist themselves up onto the street. Ashamed, miserable, Carrie covers her face with her hands.

ON THE STREET
The two pursuers spot their prey.

PURSUER ONE
{Stop!} Pots!

Turning back, Gayle sees them. she runs to a NEWCOMER MOTHER and child.

GAYLE
{Help me! Please!} Flask ros! Seela!

NEWCOMER MOTHER
(clutching her child to her)
Get away from me!

As her pursuers rush toward her, Gayle turns frantically to a NEWCOMER MAN.

GAYLE
{Please help me!} Seela plask ros!

NEWCOMER MAN
(raising his hand to slap
her)
Filthy Eeno.

Gayle runs. The Second Pursuer fires his tranquilliser gun, hitting Gayle in the back. Wincing, grabbing at the dart she can't reach, Gayle begins to stagger.

PURSUER ONE
(to his partner)
{Got to bring her back.
(MORE)

PURSUER ONE (CONT'D)
} Fa ot klop rees fari.

They continue toward Gayle who lurches into the street where SCREECH - a car can't stop in time. Gayle is struck, thrown over the hood and onto the pavement.

THE TWO PURSUERS stop in their tracks as:

THE FEMALE HUMAN DRIVER

leaps out of her car.

DRIVER
Oh my God!
(to onlookers)
Call 911! Call 911!

But the other Newcomers do nothing.

DRIVER
Get help for God's sakes! Do something!

Rushing to Gayle's body, the Driver cradles her.

DRIVER
...It'll be all right. Don't try to move.

The First Pursuer tugs at his partner's arm. The two of them retreat.

DRIVER
...It'll be all right.

But...

CLOSE - GAYLE

her eyes roll back into her head as she goes limp and dies.

THE DRIVER

GASPS. She looks up in horror at the Newcomers who haven't moved.

DRIVER

What's the matter with you people?! She's dead...she's dead! Why didn't you help her!?

Expressionless, they stare at her a moment before turning their backs.

MAIN TITLE SEQUENCE

Starting with the giant Tenctonese slave ship landing on earth.

NARRATOR

That was the scene in California's Mojave Desert eight years ago - our historic first view of the Newcomer ship. Theirs was a slave ship, carrying a quarter million beings, bred to adapt, evolve and labor in any environment. Physically stronger than human beings, with keener senses and two hearts, these aliens have been welcomed by some and feared by other so-called Purists. With no way to get back to where they came from, the Tenctonese Newcomers have become the latest addition to the population of Los Angeles...

Various shots show the PRINCIPAL PLAYERS and their relationships: the police partnership of Newcomer GEORGE FRANCISCO and human SIKES; the budding love relationship of Sikes and Newcomer CATHY; the dynamics of the Newcomer Francisco family - independent SUSAN, rebellious Buck, sociable Emily - The rich tapestry of ALIEN NATION.

ACT ONE

INT. COP SHOP - DAY - TWO SHOT - GEORGE AND PATROLMAN

George is having his hand bandaged by, MORRIS CODE, a Newcomer patrolman.

MORRIS

It's not bad. You're lucky that salt water didn't get in your eyes.

GEORGE

If we weren't so under-funded and understaffed, I could've called for human back-up.

(beat; smile)

So, tell me, Morris, is she starting to kick yet?

CAMERA WIDENS to reveal that Morris has the protruding abdomen of a pregnant Newcomer male. Smiling contentedly, Morris touches his belly.

MORRIS

I think she's doing hand springs.

GEORGE

How long has it been since the pod transfer? Five weeks?

MORRIS

Just three.

GEORGE

(impressed)

Really? You're so big.

SIKES

pushes through the swinging doors. He carries a small, bedraggled house plant in a plastic container.

SIKES

Hey, Morris. George.

(re: hand)

What happened?

MORRIS

George interrupted a 594. Perp pulled a squirt gun - shot him with salt water.

SIKES

Ow.

GEORGE

(to Morris)

You know what I miss most about being pregnant? - the special appreciation you suddenly have for your body.

(as Sikes rolls his eyes)

You can't look at your genitalia in the same way.

SIKES

George, I really don't want to think about it.

GEORGE

What once was just an object of sexual gratification, now supports and nourishes new life.

MORRIS

(starry-eyed)

Yeah...

SIKES

can we get to work?

GEORGE

(stands; to Morris)

I've got a few maternity shirts left over from my last pregnancy - I'll bring them in tomorrow.

MORRIS

Thanks.

CAMERA TRACKS Sikes and George as they walk toward the snack area.

SIKES

Beats me, George. You guys got all this advanced technology and you can't even figure out a way around pregnancy.

GEORGE

What do you mean?

SIKES

Well, after the woman pops the pod out, why don't you cook the kid in a test tube the rest of the way?

GEORGE

And deprive ourselves of life's greatest pleasure? - I just don't understand you sometimes.

(re: Matt's plant)

Decorating your desk?

SIKES

It's a present for Cathy. She's moving in today.

GEORGE

(doubtful)

She's moving in to your apartment?

SIKES

Yeah. So what?

GEORGE

Well, normally the male moves into the female's "chooklak" - what's the English word? - nest.

SIKES

Welcome to Earth, George. It's either my chooklak or no chooklak.

GEORGE

Hmmm.

(re: plant)

You couldn't find her one with a few more leaves?

SIKES

It had plenty of leaves. I just forgot it in my trunk for a couple days. He holds the plant under the water cooler and douses it.

SIKES

This oughtta fix it up.

Newcomer janitor ALBERT, embarrassed, is led up to George by his wife MAY, the precinct's sandwich girl.

MAY

George, Albert and I need to talk to you - we've decided to have a child.

GEORGE

That's wonderful!

ALBERT

(sheepish)

Seeing patrolman Morris pregnant...

MAY

It made him realise how much he wanted to have a baby.

Sikes rolls his eyes.

ALBERT

I know Binnaums don't usually choose to parent, but I feel...

(his arm around May)

...it would make our life so much more complete.

GEORGE

Of course!

ALBERT

We want you to serve as Gannaum and fertilise May.

GEORGE

(touched)

Me? Oh, Albert... May.

SIKES

Whoa, whoa, whoa.

GEORGE

What?

SIKES

You? Fertilise May?

GEORGE

(as if to a child)

As a Binnaum, Albert is physiologically incapable of fertilising May - he can only Catalyse her. she can't conceive without a Gannaum.

MAY

Albert was Binnaum for your children - you'll be Gannaum for ours - it's so beautiful.

GEORGE

(misty-eyed)

Albert...May...it's a great honor. Thank you.

The three exchange warm temple touches.

SIKES

Oh, boy... three to tango.

Sikes heads for his desk. Dabbing his eyes with a handkerchief, George catches up to him.

GEORGE

I'll need a new robe for the ceremony.

SIKES

(sitting)

You know, Studly, maybe you oughta run this by the missus.

GEORGE

Why?

SIKES

Most wives, my ex for example, aren't particularly thrilled when their hubbies have sex with other women.

GEORGE

Wait. Are you implying Susan might be jealous?

SIKES

Bingo.

GEORGE

Matt, we may be on Earth, but we are Tenctonese - we are not given to petty human jealousy. Susan will be elated. And as proud as a teapot.

SIKES

Peacock. And I doubt it.

Captain GRAZER, carrying a file, interrupts.

GRAZER

Sikes, Francisco, sorry to intrude on your morning reverie, but this 245 just came in.

SIKES

Hey, Bry, what's going on with the new computers? We put in the requisitions six months ago.

GRAZER

Sikes, in case you haven't noticed, this department is broke. Besides, little boys have to earn their toys.

(hands George the file)

Get to work.

EXT. LITTLE TENCTON - DAY

Getting out of their car, Sikes and George head toward the taped-off crime scene. George reads from the file.

GEORGE

...Human witnesses state that the victim's pleas for help were ignored by Newcomer bystanders.

(beat)

Strange.

SIKES

Sounds like L.A. to me.

GEORGE

I meant that Tenctonese, by and large, tend to be Good Sumerians.

SIKES

Samaritans.

GEORGE

That, too.

Flashing their shields to a uniformed cop, Sikes and George approach the body. The human CORONER turns to them.

CORONER

She looks about sixteen - no I.D.

The Coroner moves off as Sikes and George look down at Gayle Warnings' lifeless body. George stiffens.

GEORGE

(disgusted)

An Eeno.

SIKES

A what?

George's demeanour suddenly hardens.

GEORGE

I don't want to have anything to do with this case.

SIKES

What're you talking about?

GEORGE

It's a waste of time. Eenos - they have no respect for life. They're "Deekta \"...savages.

SIKES

"Eenos"? What's an Eeno?

GEORGE

Just take it from me, these are not worth a second of our time.

SIKES

"Creatures"? Is this my partner - the defender of the oppressed? If I said something like that, you'd be stomping me with your righteous boots.

GEORGE

I don't want to get into this, Matt.

(re: corpse)

She shouldn't even have been out on the street. No Tenctonese should have to look at an Eeno.

SIKES

George, she is Tenctonese.

GEORGE

Hardly. Look at those spots - they're practically grey - and so ill-defined.

SIKES

You're kidding, right?

GEORGE

I don't expect you to understand. To humans, we all look alike. But we're not. He turns to walk away. Sikes grabs his arm.

SIKES

Hey! I don't know what bug flew up your ass, but we're cops, George, and this girl - no matter what you call her -- is dead. We're going to find out why.

INT. AD AGENCY - DAY

SUSAN FRANCISCO is showing her human bossy JESSICA PARTRIDGE, a series of story boards.

SUSAN

We want to show how the Guardian Chip gives parents control over what their children

(MORE)

SUSAN (CONT'D)

can access on the Internet...

(re: storyboard)

Here we see a young mother censoring for sexual content, violence and sacrilege....

JESSICA

Susan... I hate it.

(as Susan looks over)

We're off on the wrong track, gal. This has no soul - no emotion. It's suppose to be about protecting children. Where are they?

SUSAN

(considers)

Yeah...

JESSICA

Okay, so let's conceptualise - let's get a catch phrase... I mean, kids... what are they? What do they mean?

SUSAN

...They're young, they're curious... innocent.

JESSICA

Innocent!

SUSAN

Wait... wait. How about..."What is your child's most precious possession? Innocence. Protect it - with the Guardian Chip."

JESSICA

Yesss!

There's a KNOCK at the door. Without waiting for an answer, sophisticated Newcomer ROGER THAT enters.

ROGER

(noticing)

Hi, Susan.

(back to Jessica)

I didn't get a chance to congratulate you

(MORE)

ROGER (CONT'D)
on getting the Guardian account.
(smiles)
Congratulations.

JESSICA
Thanks, Roger.

ROGER
I know how important the account is to Mr.
Holcomb - the whole moral renewal thing. If
you need help from me or anybody in my
division, please...

JESSICA
I appreciate it.

ROGER
(to Susan)
Sorry to interrupt.

He exits.

JESSICA
That was very sweet of him.
(off Susan's look)
I know Roger was hoping to get the Guardian
account.

SUSAN
Oh.
(admiringly)
Roger's such an integrated person.
Everything about him just works - the
manners... the clothes.

JESSICA
The man's got a good tailor.

SUSAN
I wish I could do something with George.
(sighs)
His idea of fashion is matching socks.

INT. MORGUE - DAY

Gayle Warnings' body lies on an autopsy table. Sikes and an

impatient George wait nearby. They turn as CATHY enters with her human male assistant, DANIEL. They wear lab coats.

SIKES

Cathy, thanks for coming.

They exchange temple touches.

CATHY

This is going to put me behind. I don't know if we can get everything moved into your place tonight.

SIKES

That's okay.

CATHY

Matt, George, this is my assistant, Daniel.

DANIEL

Hi.

SIKES

(nods, then to Cathy)

The regular M.E. booked - gave me some crap about a personal emergency.

(glancing at George)

Seems my Newcomer colleagues are a little hinky about this case.

GEORGE

The victim's an Eeno.

CATHY

(understands)

Oh.

GEORGE

I'm sorry you have to be subjected to this.

CATHY

(pulling on surgical gloves)

It's all right.

SIKES

You know, George, I'm starting to believe that under your alien skin, there beats the

(MORE)

SIKES (CONT'D)
two hearts of a bigot.

GEORGE
That's ridiculous.

SIKES
(imitating George)
"Eeno's are savages. No one should have to
look at an Eeno."
(to Cathy)
Doesn't that sound like bigotry to you?

GEORGE
Matt, bigotry is an irrational, unfounded
bias. Any negative feeling I have toward
Eenos has come from direct experience.

SIKES
Oh, yeah? What kind of direct experience?

George pauses. This is something he clearly doesn't want to elaborate on. Cathy is increasingly uncomfortable.

CATHY
Maybe we should get on with the autopsy.

SIKES
No, no - I wanna hear about this direct
experience. What - one of those Eenos came
over to clean the pool and left some leaves
in the drain?

GEORGE
(turning)
You're right, Cathy, we're wasting time -
let's get this over with.

SIKES
Like I said - bigot.

Cathy gives Sikes an apologetic look then turns with Daniel to examine the body.

GEORGE

The deceased was shot with what we suspect was a tranquillising dart, but the cause of death was most likely trauma from the impact of the car.

CATHY

I'll need to run tissue samples.
(pauses; looks up)
Did you know she was pregnant?

SIKES

No.

DANIEL

About eighteen weeks.

CATHY

(nods)
She was very close to "vydak."
(translating for Sikes)
Transference of the pod to the male.
(to Daniel)
Let's set up. I'll do the internal exam.

INT. UNDERGROUND CHAMBER - DAY

The cavernous room is dark, save for spotlights that illuminate and warm cylindrical incubators. Although items impossible to make out the vague shapes within the incubators, there is a sense of something unnatural...even loathsome. The two Newcomers Pursuers who failed to capture Gayle Warnings are dragged in by a group of other Newcomers, including their leader, TERRY FIRMA, and his second-in-command, SOREN KIERKEGAARD. Everyone wears the pale blue jumpsuits with arm bands except Terry who's in a business suit. The Pursuers, their feet and hands bound, are terrified.

PURSUER ONE

(pleading to Terry)
{We couldn't bring her back - not with so many humans there} Kee nenuk klop ris fari
- eev tu nok farsis neemas owa.

Terry ignores him. Soren, however, is troubled.

PURSUER TWO

{You would've done the same thing.} Vots
te'lu antend see mem gnit.

PURSUER ONE

{Don't do this!} Nateego ut tees!

But Terry signals and the two bound Newcomers are thrown in front of the dark, gaping mouth of a tunnel.

PURSUER TWO

{No!} Eeh!

Interceding, Soren touches Terry's arm.

SOREN

They really didn't have a choice.

TERRY

Their failure put us all at risk.

SOREN

But do we have to do this?

TERRY

As an example to the others.

Beat. Unwilling to participate, Soren turns and walks out. Terry looks at the others for signs of rebellion - there are none. Suddenly, from deep within the tunnel comes a ominous HIGH WHISTLING SOUND. The Pursuers react with mounting terror.

TERRY

{She's coming.} Arosi meganeemo.

Turning away, he walks swiftly from the chamber. The others follow, shutting the door behind them.

PURSUER ONE

{No! Don't leave us!} Eeh! Nateega cosus
su!

PURSUER TWO

{Please! No!} Nateega! Eeh!

But their cries go unanswered as the WHISTLING grows louder. From inside the dark tunnel, the form of something

large, something horrific, begins to emerge.

INT. MORGUE - DAY

Assisted by Daniel, Cathy performs the autopsy on Gayle Warnings. They both wear surgical masks and protective eyewear. A hanging mic picks up Cathy's dictation.

CATHY

...Following the standard post-mortem procedure for a pregnant Newcomer female, I'm going to make a Bonhoffer modified y-shaped incision.

(to Daniel)

Let me have a number fifteen blade.

He hands her the scalpel. She begins to cut.

CATHY

Beginning the incision at the base of the left pectoral plate...

DANIEL

Agghh...

CATHY

Daniel!

He collapses. Rushing to him, Cathy scoops Daniel up in a fireman's carry, and rushes out of the room.

IN THE CORRIDOR

Cathy sets Daniel on the floor as Sikes and George rush up.

CATHY

Matt, stay back. George, seal off that room!

SIKES

What happened?

Cathy checks Daniel's vital signs. Beat.

CATHY

(stunned)

He's dead.

ACT TWO

INT. MORGUE CORRIDOR - DAY

Sikes, Cathy and George watch as Daniel's corpse, in a body bag, is wheeled away on a gurney.

CATHY

The fumes - clearly lethal to humans - whatever they are, they came from her amniotic fluid.

SIKES

You ever seen anything like this

CATHY

Never.

GEORGE

Eenos - doesn't surprise me.

CATHY

George, it couldn't have anything to do with that.

SIKES

Do with what?

Cathy and George, reluctant to say, exchange a look.

SIKES

Hey, guys, come on, let me in on this.

(still no response)

Look, this is a police investigation.

What's the story with these Eenos? Cathy?

CATHY

...On the ship, they performed the lowest tasks - they were responsible for disposing of all refuse - garbage, bodily wastes, biological hazards...corpses

SIKES

Yeah, so?

CATHY

They had to feed themselves from that waste... Sometimes, when there was nothing else...they were forced to eat the dead.

GEORGE

They were cannibals, Matt. Cannibals. That's why you've never heard of the Eenos. They're our shame.

SIKES

Okay, well, they were slaves, right? They didn't have a lot choice.

GEORGE

There are times when death is the preferable choice.

SIKES

I'll be sure to remember that, Your Holiness.

(to Cathy)

I don't care what she had for breakfast, she still shouldn't be lethal, should she?

CATHY

No.

(beat)

I'll need to arrange special precautions to continue the autopsy.

EXT. FRANCISCO HOUSE - NIGHT

To ESTABLISH the suburban home.

INT. FRANCISCO DINING ROOM - NIGHT

Susan, George and Emily take their seats at the dinner table. George pours sour milk from a decanter into wine glasses for him and Susan. Susan calls upstairs.

SUSAN

Buck! Dinner!

EMILY

Can I have a glass of sour milk?

GEORGE

You're too young for milk.

SUSAN

Have a beer.

EMILY

Beer's for little kids.

SUSAN

Buck!

GEORGE

Emily, we need to get you excused from school next week for Father/Daughter Day. Remind me to write a note.

SUSAN

(tastes the sour milk;
frowns)

George, what is this?

GEORGE

California Guernsey.

SUSAN

Why didn't you open that Wisconsin Jersey. The out-of-state dairies are so much better.

GEORGE

I think this tastes fine.

SUSAN

That's the problem. You know we had a milk tasting at the office after work. Roger That - the other division head - he could tell the dairy and the month. You need to develop a palate, George.

GEORGE

(too familiar with the name)
...Roger That...

Buck skulks in to join his family at the table.

SUSAN

How'd the job interview go?

BUCK

About five hundred guys showed up. I didn't even fill out an application.

SUSAN

If you don't fill out an application, you won't even have a chance.

BUCK

Mom, you think I really want to stuff tacos for living?

GEORGE

What do you want to do?

BUCK

I don't know. Maybe I wanna be an architect... or a record producer.

SUSAN

An architect or a record producer?

BUCK

Can we talk about something else?

GEORGE

(proudly)

Well, actually, I have an announcement to make. Albert and May have decided to have a baby, and guess who they want to father the child?

(hand to his breast)

Me.

SUSAN

What do you mean?

GEORGE

I'm going to serve as Gannaum.

EMILY

That's great!

SUSAN

George, you're going to have sex with May?

EMILY

No duh, Mom. How else?

BUCK

Why didn't they ask me? I'm young. My Akla fluid's got a much higher count.

GEORGE

Your Akla fluid hasn't helped you get a job.

SUSAN

George, I'm against this.

GEORGE

What?

SUSAN

(covering)

Albert's a Binnaum. He's not supposed to have children. He's supposed to be a monk.

GEORGE

Don't be so old-fashioned. A lot of Binnaums today are getting married and raising families.

SUSAN

The whole business - it's just so unseemly.

GEORGE

It's very seemly.

SUSAN

These primitive Tenctonese procreation rituals! Do you know how they look to humans? I happen to work for a very conservative human-owned company. I have to think of my image. Let me tell you, Roger That wouldn't be caught dead fertilising some Binnaum's wife!

GEORGE

I thought you'd be delighted.

SUSAN

Well, I'm not.

Suddenly feeling an itch, she begins to scratch the top of her left hand.

INT. SIKES' APARTMENT - NIGHT

Cathy unpacks a box of dishes as Sikes carries another in through the front door. He sets it down next to pile of Cathy's clothes still on their hangers.

SIKES

That's the last of 'em.

CATHY

Thanks.

Cathy's a little nervous with this new arrangement.

CATHY

I put your coffee cups at the back of the cupboard - mine weren't as chipped. That okay?

SIKES

Sure. Good idea.

CATHY

(picking up a blender)

You've already got one of these - maybe I should give mine to the Salvation Navy.

Sikes lets her malapropism go by without comment.

SIKES

...Okay.

CATHY

(regards the blender)

You know, this was the first thing I bought when I got my own apartment.

(covering her fears)

(MORE)

CATHY (CONT'D)

So! Look at us! living together!

SIKES

Yeah.

(nuzzles her; kisses her)

Living together...

(beat)

Why don't we celebrate?

(reaching for the fridge)

The perfect drink for the mixed species couple...

(opening the door)

A little sparkling cider.

Pausing, he pulls out what looks like a bottle brush.

SIKES

What's this?

CATHY

(self-conscious)

Oh. My droonal flange brush. They work better when they're cold.

SIKES

(a little put off)

Ah.

Putting the brush back, he takes out a bottle of sparkling cider and pours two flutes. Sensing Sikes' discomfort over the brush, Cathy tries to steer the conversation away.

CATHY

...About that Eeno girl...I've ordered an analysis of her amniotic fluid. Also, the Bureau of Newcomer Affairs is running a tissue I.D. We should be able to finish the autopsy tomorrow.

SIKES

(pouring cider)

Good.

Handing her a glass of cider he pauses.

SIKES

Cathy...

(as she meets his gaze)

...Droonal flange brush - no big deal. I
can get used to that.

Cathy hopes that's the case. They CLINK glasses and drink.

INT. MORGUE LOCKER ROOM - DAY

George dresses in surgeon's scrubs, while Sikes dons a full
bio-hazard suit. As they talk, George automatically helps
Sikes on with his gear.

SIKES

So...?

GEORGE

So what?

SIKES

How'd the news go over?

GEORGE

You'll have to be a little more specific.

SIKES

C'mon. Surrogate George - the sex machine.

(putting on a glove)

What'd Susan say?

GEORGE

(helping him with the other
glove)

I'm sorry to disappoint you, Matt, but she
was very pleased.

SIKES

(eyeing him)

That so?

GEORGE

Yes.

SIKES

Very pleased?

Preventing further discussion, George pulls the hooded mask

down over Sikes' head.

INT. MORGUE AIR-LOCK CHAMBER - DAY

Complete isolation procedures. Cathy now assisted by two Newcomers, performs the autopsy.

CATHY

...The pelvic cavity is now fully exposed,
and I'm removing the foetal pod.

(to assistant)

Janice, let me have a tray.

The assistant holds one for her as Cathy lifts the wet pod out of the uterus. Behind her Sikes and George, in their respective garb, enter through the air-lock. Sikes reacts uncomfortably to the sight of the autopsy.

SIKES

I love this...

CATHY

I'm now making an incision into the
anterior sheath of the foetal pod...

(to her assistant)

Retractors.

The assistant helps Cathy apply retractors to the pod which oozes a dark viscous fluid as it's forced opened.

CATHY

...Separating the pod walls...the foetus is
now visible.

SIKES

(queasy)

Oh boy.

George and Cathy peer down at the foetus, an insect-like thing with a ridge back and a bulbous Newcomer head.

CATHY

It's deformed.

George nods. Sikes can't help looking over.

SIKES

Oh, yeah! Look at that thing down its back.

Cathy and George turn to him.

CATHY

The exo-skeleton. That's normal for this stage of development.

SIKES

What?! The thing looks like a big bug.

CATHY

The Tenctonese foetus progresses through evolutionary stages as it develops.

GEORGE

Not unlike the human foetus which at five weeks resembles a salamander.

Sikes shoots him a look.

CATHY

Here's the deformity...

(pointing)

The abdomen...it's three times the size it should be...

Puzzled, she looks at George.

INT. ROGER THAT'S OFFICE - DAY

The perfect extension of Roger's perfect taste. Roger types on a lap-top. There's a KNOCK at the door.

ROGER

Yeah.

The door opens and Susan enters.

SUSAN

Hi, Roger, you wanted to see me?

She periodically scratches the backs of her hands.

ROGER

(nods; stands)

I heard about the concept for the Guardian Chip campaign. I think it's phenomenal, and I know Mr. Holcomb is very excited about it.

SUSAN

Thanks. Jessica had a lot to do with it.

ROGER

I wanted to show you something.

(opening a drawer)

Didn't you say you were thinking of remodelling your master bath?

SUSAN

Yeah. I'd really like to move to the westside, but I can't budge George out of the Valley.

ROGER

(pulling out an 8x10)

This is a photo from my wedding party. Look at the tile - that iridescent glaze. This little company in Santa Fe makes them by hand.

SUSAN

(studying the photo)

You had a "Vadamichi."

ROGER

It's my wife. She's a traditionalist. Actually, I felt pretty silly.

(re: photo)

Show it to George - see likens the tile. I might get you a deal.

INT. THE CORRIDOR OUTSIDE - SUSAN

comes out of Roger's office with the photo. Sees Jessica.

SUSAN

Hi.

JESSICA
(noticing the photo)
Whatcha got?

SUSAN
Oh, Roger wanted me to see some tile.

She shows Jessica the photo. Jessica's eyes widen.

JESSICA
What's he doing in a hot tub with two naked girls?

SUSAN
Oh, it's nothing. It's his wedding day.
That's a "Vadimichi." Ritual bath.

JESSICA
They look like minors.

SUSAN
They are, but nothing happens. They just wash him.

JESSICA
(studying the photo)
Huh...

INT. COP SHOP - DAY

Sikes and George enter. Sikes makes a bee-line for May's sandwich cart.

SIKES
C'mon, George, I'll buy you doughnut.
Autopsies make me hungry.

GEORGE
I thought they made you sick.

SIKES
They do. But after I get sick, I get hungry.

As they approach, they see May talking to Albert. George, a little uncomfortable, hangs back.

SIKES

Hey, Alberto. May, a danish for me, and a donut for my partner.

(to George)

Jelly weasel? Glazed marmot?

ALBERT

(eager)

Hi, George.

GEORGE

Albert.

(to May)

Just coffee. With dijon.

MAY

Coming up...

ALBERT

(to George)

I'll bet Susan was surprised when you told her about us.

GEORGE

Yes. She was. Very surprised.

MAY

(giving George his coffee)

I wish I could've seen the look on her face.

GEORGE

Mmmmmmm.

Sikes pays for the food.

ALBERT

Did you and Susan decide on a date?

GEORGE

Uh, well, we're still looking at our calendar...

Luckily, Grazer approaches with a file.

GRAZER

Sikes. This came from the BNA. Tissue I.D.
on that dead Nuke girl.

(gives him the file)

Her name was Gayle Warnings - age sixteen -
no next of kin.

ALBERT

Captain, I hope you'll be there when George
impregnates May.

GRAZER

What?

MAY

It wouldn't be the same without you.

SIKES

My sentiments exactly.

GRAZER

...Right.

As Grazer flees, Sikes and George head for their desk.

SIKES

(suspicious)

Still looking at the calendar, huh? That a
complicated deal over at your house?

GEORGE

(ignores him; re: coffee)

This could use some more mustard...

Sikes grins, knowing George is avoiding. As they reach
their desks, Cathy intercepts them. she holds a lab report.

CATHY

We got the analysis of that Eeno's amniotic
fluid.

SIKES

Her name was Gayle Warnings.

CATHY

All right. Ms. Warnings' amniotic fluid
contained an extremely high concentration

(MORE)

CATHY (CONT'D)
of hydrofluoric acid - a by-product of
gasoline production. Hydrofluoric acid
would account for the fumes - it gives off
fluorine gas which is highly toxic to
humans.

SIKES
How could she have been exposed to
hydrofluoric acid?

GEORGE
(reluctant)
Well, it is known, that Eenos have found
employment on Earth, doing jobs that aren't
particularly desirable...toxic waste clean-
up, for instance.

SIKES
You mean the only jobs they can get are the
one nobody else will take?

George doesn't reply. Sikes turns to Cathy.

SIKES
You think she could've gotten this
contaminated just from mopping up spills?

CATHY
No. At these levels, she would have to have
been purposefully injected.

Sikes raises his eyebrows in surprise.

INT. UNDERGROUND CHAMBER - NIGHT

An anxious Soren tentatively makes his way past the
incubators to the mouth of the dark tunnel. He freezes.

HIS POV - THE TWO PURSUERS

lie dead at the mouth of the tunnel. Still bound, they are
hideously desiccated - sucked dry of all bodily fluids.

SOREN

conscious-stricken stares at the bodies in horror. Finally
turning away, he starts. Terry Firma stands before him.

TERRY

{What are you doing here?} Kak ip vots
gnoid zu?

SOREN

(re: bodies)

{Does it have to be like this?} Teegas to
nad ot ke it tees?

TERRY

{Do you want to live like an Eeno all your
life?}

(re: tunnel)

{She is our salvation. We won't be outcasts
anymore. Those who oppressed us - who
continue to oppress us, will fall on their
knees before us.} Ut vots bon ot evin ik
Eeno tam vots ranked? Ut vots bon ot evin
ik Eeno tam vots rankel? Rosi te vai jed.
Kee ,eels ke satstus eromee. Sen en seirpo
su ten nikan ot seirpo su, lis laff lee nat
seenk rofelo su.

Beat. Terry points to the door.

TERRY

{Go.} Va.

His head lowered, Soren exits. Terry turns to look at the
bodies. A moment of doubt, of remorse, clouds his face.
From inside the tunnel, he hears the ominous WHISTLING.
Steeling himself, Terry turns and strides from the chamber.

ACT THREE

INT. SIKES ' APARTMENT - NIGHT

Cathy's belongings have been wedded to Sikes'. It's a peculiar mix. - Lots of plants, and Cathy's favourite art motif, clowns. A large oil painting of a crying Emmet Kelly-type hangs on Sikes' once-bare brick wall. Sikes enters.

SIKES

Cathy, I'm -

He's silenced by the sight of his apartment.

SIKES

...home.

CATHY(O.S.)

(from the bedroom)

Be right there!

With mounting dismay, Sikes studies his former digs. Cathy, fresh out of the shower, enters in a robe.

SIKES

(eyeing a ceramic clown)

Yeah, I think you did mention that.

(turning)

You did a real...nice job. Just one thing... my, uh, recliner. I don't see it.

CATHY

Oh, don't worry, it's fine. I put it in storage.

SIKES

You put my recliner in storage?

CATHY

(not anticipating a problem)

There wasn't room for it.

SIKES

I see...no room.

(beat)

Funny, plenty of room for the clowns. Yep!

(MORE)

SIKES (CONT'D)

No dearth of space under the big top.

CATHY

(surprised)

Matt, are you angry?

SIKES

Yeah. I'm kinda p.o.'d. I love that recliner. We've been together since Super Bowl '92.

CATHY

(innocent)

But where was I supposed to put the love seat?

SIKES

Hey, the recliner was here first.

CATHY

I don't understand. You said to me, "This is your home now. Make yourself comfortable."

SIKES

That didn't mean make me uncomfortable. You could've at least asked.

CATHY

(upset)

Well, I'm sorry! But since you insisted we move into your chooklak, I thought if nothing else, you'd allow me to nest like a Tenctonese female!

Hurt, she retreats into the bedroom. Sikes feels bad.

SIKES

Cathy...

But there's no response. He SIGHS. This isn't easy.

INT. FRANCISCO LIVING ROOM - NIGHT

Helping Buck fill out a form, Emily reads him a question.

EMILY

"What would you rather do at the beach? - play volleyball, lie in the sun or go snorkelling?"

BUCK

"Go snorkelling" - right. In salt water - like I want to fry myself to death.

EMILY

Okay, so the form's written for humans. The agency just needs your profile to find you a job.

BUCK

...Volleyball, I guess... no, maybe lie in the sun - at least I'd get some UW...

(frustrated)

Look, I wouldn't go to the beach, anyway.

EMILY

(impatient; writes)

Volleyball.

BUCK

I'm really destined for great things, aren't I? - I can't even fill out a stupid profile.

Emily looks sympathetically at her brother.

IN THE FAMILY ROOM - SUSAN

working at her drafting table, is cool to George who hovers.

GEORGE

What do you mean your corporation is retreating? Who's attacking?

SUSAN

Retreat. Corporate retreat.

(scratching her hands)

It's a way for the company to evaluate performance, plan strategies and build

(MORE)

SUSAN (CONT'D)

morale.

GEORGE

You can't do that at the office?

Susan starts looking through her briefcase.

SUSAN

The whole point is to get out of the everyday environment - to have a fresh perspective.

GEORGE

But, Neemu, we've never spent a night apart the whole time we've been on earth.

SUSAN

(still searching through her briefcase)

Now it's "Neemu". It wasn't "Neemu" last night when you wanted to fertilise May.

(beat)

Roger gave me a picture to show you. What did I do with it?

GEORGE

Susan, I don't understand. You've always been so proud of our Tenctonese heritage - why are you suddenly against my having sex with May? - something that should fill you with pride.

SUSAN

Look, I have no problem celebrating the holidays. I love stuffing the Shoe of Andarko or burning The Celinite Cones. But it's a question of degree.

GEORGE

Degree?

SUSAN

Odd as you might find it, Americans frown at three-way sex.

(MORE)

SUSAN (CONT'D)

It's considered distasteful.

GEORGE

How do they expect us to procreate?

SUSAN

Discreetly. Not at a milk bash with everybody and their uncle hooting it up.

Susan scratches her hands which are now red and chapped.

SUSAN

George, I'll never have a career, if I'm looked on as some kind of Tenctonese hillbilly.

GEORGE

What's the matter with your hands? Is that Rookplateh?

SUSAN

(covering her hands)

No.

GEORGE

Susan, doctors say Rookplateh dermatitis is stress-related.

SUSAN

If I am under stress, it's because of you. I'm trying to build a decent life for our family, and you're doing everything you can to undermine me.

GEORGE

(beat)

So you want me to tell Albert and May "no"?

SUSAN

I'm not the kind of Tenctonese woman who tells her husband what to do. You'll have to make that decision.

(beat)

Think about it this weekend while I'm gone.

INT. COP SHOP - DAY

George enters. Seeing May and her snack cart in his path, he sneaks around her to get to his desk. Sikes is already at his desk, going over a file.

GEORGE

Morning.

Bummed from his fight with Cathy, Sikes GRUNTS a reply.

GEORGE

Problem?

SIKES

Cathy eighty-sixed my recliner, and brought in the clowns.

GEORGE

(brightly)

Ah, clowns. Did YOU know they're not indigenous to our culture?

Sikes rolls his eyes. Albert appears, popping up from the side of George's desk. HE holds a computer cable.

ALBERT

George!

GEORGE

(starts)

Albert.

ALBERT

(re: cable)

These old computers. I got you a new surge protector.

(big smile)

Least I could do for my Gannaum.

GEORGE

(uncomfortable)

Well, yes, thank you.

Sikes notes George's discomfort.

ALBERT

(searching his pockets)

We realised it was very inconsiderate to ask you to set a date for the ceremony without knowing May's cycle...

From amidst a sea of scraps of paper, Albert finds the one he's looking for and gives it to George.

ALBERT

We made a list of times when she'll be the most fertile.

(indicating)

This one's a Monday - it might not be so convenient for people.

GEORGE

Thank you, Albert. I'll talk to Susan.

With a nod, Albert moves off.

SIKES

You know, George, being a long-time observer of criminal behaviour, I'd say you're trying to hide something.

Before George can respond, Grazer strides up with a computer print-out.

GRAZER

Sikes. You said I authorised a priority search on a...

(checking the print-out)

...Gayle Warnings?

Sikes grabs the print-out from him.

SIKES

Thanks, cap.

GRAZER

I didn't order a priority search on anybody. You forged my signature again.

SIKES

Tends to speed up the process.

GRAZER
(walking off)
Next time, you're on report.

SIKES
(to Georgia re: print-out)
She was employed at a toxic waste disposal
plant - "Nu-Life."
(stands)
Catchy.

INT. NU-LIFE WASTE DISPOSAL PLANT - DAY

Spotless; hi-tech. The Eeno technicians wear the familiar pale blue jumpsuits. And, as previously noted, the females all wear headbands similar to the male arm bands. Terry Firma, in a business suit, greets Sikes and George.

TERRY
(shaking hands with Sikes)
I'm Terry Firma - I'm the owner of Nu-Life.

SIKES
I'm Detective Sikes.
(re: George)
This is Detective Francisco.

Instead of shaking hands, George takes two steps back.

SIKES
(puzzled)
George?

TERRY
It's all right. your partner is observing traditional Tenctonese custom when meeting an Eeno. We are considered unclean.

GEORGE
(brusque, businesslike)
We're investigating the death of one of your employees, Gayle Warnings.

TERRY
Gayle? Dead?

SIKES

Witnesses say she was attacked by two Eeno males.

TERRY

More likely Tenctonese. We're often the victims of hate crimes.

GEORGE

From the description of their clothes...
(looking around)
I'd say they worked here as well.

TERRY

(to Sikes)

I certainly hope not. We consider ourselves kind of a family.

SIKES

Speaking of family, did you know Ms. Warnings was pregnant?

TERRY

No.

(turning)

Soren, did you know Gayle Warnings was pregnant?

Sikes and George are startled by Soren's sudden silent appearance.

SOREN

...No ...I didn't.

GEORGE

She was contaminated with hydrofluoric acid. Do you process that here?

TERRY

Yes. Among other industrial wastes.

SIKES

(concerned)

I guess you know, hydrofluoric acid is bad news for us humans.

TERRY

You don't have anything to worry about, Detective. This room is the end point of our process.

(indicating)

Nothing running through these pipes can harm you.

(motioning them to follow)

Please.

As they follow him:

TERRY

We neutralise the waste on the elemental level. Using a cold fusion technique we perfected on the ship, we're able to manipulate the strong-force within an atom. In the case of hydrofluoric acid, we transmute the fluorine into neon - create a harmless, inert compound and flush it into the ocean.

Opening a hatch on a stainless-steel pipe, Terry sticks a scoop inside and produces an oatmeal-like substance. He holds it in front of Sikes' face. -

TERRY

Can't hurt you - can't hurt the fish.

Sikes raises his eyebrows.

GEORGE

Very impressive, but it doesn't explain how Ms. Warnings could have become so contaminated.

TERRY

I don't understand it myself. At no point in the process, do our technicians come in direct contact with the waste. We're constantly monitored by OSHA and the EPA.

(beat)

The only thing I can think - she must've disregarded our safety guidelines.

SIKES

Well, if you learn anything that might help us...

(handing Terry his card)

...Please give me a call.

TERRY

I'll do that.

Sikes and George turn. They react, seeing a group of Eeno females who seem to have materialised out of thin air. Among them is Carrie Onbag.

SIKES

Jeeze.

TERRY

Eenos try not to attract attention to themselves.

(pointed to George)

Living in a society, in which we're treated as invisible, has taught us to be just that.

Without replying, George leaves. Sikes follows. Glancing at Sikes' card, Terry tosses it in a waste basket and walks off.

CLOSE - CARRIE ONBAG

waits until he's gone, then quickly retrieves the card.

INT. SIKES' APARTMENT - NIGHT

On the stove top. a skillet, empty save for oil, sizzles. Sikes, frustrated, searches through the refrigerator. He slams the fridge door as Cathy comes home from work.

SIKES

Hi.

They touch temples.

CATHY

Hi.

SIKES

I had a pound of hamburger meat in the fridge - did you see it?

CATHY

Oh.

SIKES

Oh, what?

CATHY

...Were you going to eat that?

SIKES

(re: skillet)

Sure, I was going to eat it. why wouldn't I want to eat it?

CATHY

...Well, it smelled so bad.

SIKES

It smelled fine. It smelled like hamburger meat's supposed to smell.

(beat)

Where is it?

CATHY

In the bedroom closet... second shelf... in the back.

SIKES

What?

CATHY

I couldn't imagine anyone would want that meat...so I used it to grow a bacterial culture.

SIKES

(beat)

A bacterial culture. Right. What's the matter with me? Why didn't I guess that?

CATHY

Matt, I'm sorry. I'll, go to the store.

SIKES

No, no. It's okay.

CATHY

Matt -

SIKES

(opening a cabinet)

Really. I eat too much red meat anyway. All that cholesterol. I'll have some vegetables.

Grabbing a bag of potato chips, he Walks to the TV.

CATHY

I ruined your dinner.

SIKES

(opening the chip bag, with his teeth)

Naw, this is great. Really.

(checking the guide)

Hey, that program you wanted to watch on PBS is on tonight - Tenctonese Barrel Dancing.

(looks up)

They dance on the barrels, or in the barrels?

CATHY

(beat)

Matt, I have to go back to the hospital tonight. I just came home to change.

(off his look)

They were short-handed in paediatrics. I volunteered to cover nights this week.

SIKES

All week?

(off her nod)

I'll hardly get to see you.

CATHY

(subdued)

I know.

SIKES

What's the point of living together if you're never around?

CATHY

Well, considering the mess I've made of things so far, maybe it's for the best.

SIKES

Cathy -

CATHY

No, Matt, please don't. I'm just not very good at this.

She exits into the bedroom. Sikes wants to follow, but he doesn't know what to say.

INT. FRANCISCO BEDROOM - NIGHT

Susan, wearing dress gloves to hide her rash, packs for the corporate retreat. George, displeased, watches.

GEORGE

Gloves?

SUSAN

My hands were a little cold.

GEORGE

(knows she's lying)

Really. Well, not that you need it, but I understand brake fluid is helpful in relieving Rookplatch.

George is puzzled, seeing her fold a black cocktail dress.

GEORGE

Where did that come from?

SUSAN

I bought it. And, believe me, it wasn't cheap.

GEORGE

But it's black. You hate black. You like magenta.

SUSAN

George, advertising is a business of appearances. MY appearance is important. I'm not going to instil confidence in my employer by wearing a magenta cocktail dress.

(beat; noticing)

Where did you get that tie?

George looks down at the garish tie around his neck.

GEORGE

(pleased)

A man was selling them on the street. Three for ten dollars. Bright, isn't it?

SUSAN

George, this is what I'm talking about - people don't buy ties because they're bright. You know, Roger That was wearing this beautiful grey foulard yesterday. You should wear ties like that.

GEORGE

All I ever hear these days, Roger this, Roger That.

He leaves the room.

STAIRCASE

George, descending into the living room, sees Buck sitting on the sofa, his head encased in a "virtual reality" game helmet. In each hand, Buck holds a joystick that is attached by wire to the helmet. Coloured lights flash across the helmet's visor.

GEORGE

Buck.

(louder)

Buck!

Buck whips off the helmet.

BUCK

What?

GEORGE

(taking out his
frustrations)

You don't have a job, and you're sitting
here playing virtual games.

BUCK

It's ten o'clock, Dad. There's not a lot of
job interviews this time of night.

GEORGE

You lie around like some lazy Eeno. You
should be thinking about your life.

BUCK

All I do is think about my life!

GEORGE

The problem is, you have no focus. By the
time I got out of quarantine, I knew what I
wanted to do. And I went out and did it.

BUCK

Come on. The only reason you did squat was
'cause of affirmative action. Well, that's
gone. So good for you and diddie-wipe me.

Emily passes through on her way upstairs as:

GEORGE

Maybe things are a little tougher now than
when I started out - that's all the more
reason you need a driving purpose - a goal!

GEORGE

(to Buck)

Your sister has focus. She's always known
exactly what she wants to be.

EMILY

Cut him some slack, Dad, not everybody
wants to be Secretary of the Interior.

She continues out.

GEORGE

It's the principal I'm talking about.

(calling after her)

And, Emily, don't forget - tomorrow -
Father/Daughter Day!

EMILY(O.S.)

I know.

GEORGE

(turning back to Buck)

I just don't want you to throw away your
future.

He exits. Buck, miserable, frustrated, starts to put on his virtual reality helmet. Realises this won't bring him any comfort - throws the helmet back down on the sofa.

INT. UNDERGROUND CHAMBER - NIGHT

Terry Firma, covering his fear, stands before the mouth of the tunnel. Listens to the RASPY, WHISTLING VOICE within.

QUEEN MOTHER(O.S.)

{Do these police suspect anything?} Ut
hasem militzia rutira retraman?

TERRY

{No. They were just following procedure.}
Eeh. O saka unt niwolf rudec

QUEEN MOTHER(O.S.)

{I don't want them back here.} Na nateega
bon mis fari zu.

TERRY

{They won't be back. We're Eenos. Nobody
cares about us.} O eel's ke fari kee-ip
Eenos. Dawi erok esh su.

Terry takes a step back as:

THE CREATURE - THE QUEEN MOTHER

emerges from the darkness of the tunnel...huge, pale, with a ridge back. Under her wet muslin garment, something obscene undulates. From out of her misshapen Newcomer head, two yellow pin-hole eyes fix on him.

QUEEN MOTHER

{No one must disturb us...} Eeh eean
stumbrutsib su.

Raising a hand with grotesquely elongated index and middle fingers, she indicates the incubators.

QUEEN MOTHER

{..Until all the children are born.} Litun
tam see kateir ip nee.

Terry nods, swallows.

ACT FOUR

INT. COP SHOP - DAY

A banner reads: "WELCOME DAUGHTERS". Male cops and support personnel, both human and Newcomer, have their daughters with them for this special day. Emily sits in George's chair while George leans over her, typing at his computer keyboard. Sikes watches from his desk.

GEORGE

Type 187...

(does so)

And all the homicide arrests within the last forty-eight hours, come up on your monitor.

(beat)

These old computers are a little slow.

As the monitor scrolls:

GEORGE

(an expression of approval)

Nihilistic.

EMILY

When you have a suspect and you want to check for priors -

CARRIE(O.S.)

Excuse me.

Turning, Emily and George see Carrie Onbag, still in her working uniform, approach Sikes. Emily stares in fascination at the Eeno.

CARRIE

You're Detective Sikes?

SIKES

(stands)

Yeah.

CARRIE

My name is Carrie Onbag. I worked with
Gayle Warnings. She was my friend.

SIKES

(getting her a chair)
Please, have a seat.

CARRIE

(sitting)
She tried to get away, so they wouldn't
take her baby. It's because of them she's
dead. If they knew I was here, they'd kill
me, too.

GEORGE

Emily, why don't you wait for me outside.

EMILY

No.

Holding up a hand to silence them, Sikes turns back to
Carrie.

SIKES

Who's they?

CARRIE

At the plant. We're always asleep when it
happens. they catalyse and impregnate us.
Then later, when it's time to transfer the
pod, they take it away we never see our
babies.

GEORGE

You're saying Eeno women are being
artificially fertilised, and their
offspring stolen from them?

CARRIE

(nods)
And Terry lied to you about the Chemicals.
They don't process the waste - they just
store it.

GEORGE
(doubts the story)
Hmmmph.
(cool)
Well, thank you for coming down.

SIKES
Hold on.
(to Carrie)
Can you prove any of this?

Beat. Carrie shakes her head. George starts writing on a slip of paper.

CARRIE
But the chemicals are there - you can find them. In the tunnels.

SIKES
Tunnels?

CARRIE
They're everywhere.

As Sikes considers this strange story, George, cool, hands Carrie the slip of paper.

GEORGE
This is the address of the Bureau of Newcomer Affairs. They'll help you get settled if you're afraid to go back to the plant.

Emily frowns at him. Carrie reluctantly takes the slip.

CARRIE
Aren't you going to do anything?

SIKES
(stands)
We'll do whatever we can.

Beat. Carrie stands. Looking in each of their faces, she's left with a sense of hopelessness. Turning, she leaves.

EMILY

(to her father)

How could you treat her like that? You were horrible!

GEORGE

You heard her - artificially impregnated, stolen pods, tunnels everywhere - we're supposed to take that seriously?

EMILY

It's just because she's an Eeno!

Heads turn. embarrassed by Emily's outburst, George tries to jolly her out of it.

GEORGE

Well, Eeno's are certainly known to stretch the truth.

EMILY

(stands)

I think you're a bigot!

GEORGE

(defensive; to Emily)

Do I have to remind you who the Eenos are - what they did?! They ate the flesh of other Tenctonese!

EMILY

Like they had a choice! If you'd been in their situation, how do you know you wouldn't have done the same thing?!

The truth of this stings George, but before he can answer, Emily turns and storms out.

GEORGE

Emily...

(stands)

Emily.

But she's gone. Feeling a sudden shame over his intolerance, George weathers his colleagues' gaze.

EXT. GOLF COURSE - DAY - CLOSE ON GOLF BALL

as a club WHACKS it. PULL BACK to show Roger, in his perfect golf togs, teeing off.

Company president, ROBERT HOLCOMB - tall, thin, early sixties - watches. Susan and Jessica, standing together, round out the foursome. Susan wears gloves to cover the rash on her hands.

ROGER

Damn, I'm in the trees.

Holcomb CHUCKLES at Roger's mishap.

HOLCOMB

Tough luck, Rog.

As he picks a driver, Susan turns to Jessica.

SUSAN

(sotto)

He did that on purpose. He's throwing the game to Mr. Holcomb.

JESSICA

How do you know?

SUSAN

The ball only went a hundred yards. Any Newcomer could hit the sixth hole from here.

Holcomb swings. The others track his shot.

ROGER

Nice drive, Bob.

HOLCOMB

("modest")

Not bad.

Susan whispers to Jessica.

SUSAN

Roger's no fool. Never hurts to let the boss win.

(MORE)

(CONT'D)

(beat)

Watch this...

Grabbing a driver, Susan tees off. Her form is good, but:

SUSAN

Shoot. I hooked it.

(smiles brightly at Holcomb)

'Fraid I'm not in your league, Bob.

HOLCOMB

Oh, I'm sure you just need to warm up,
Susan.

Jessica smiles slyly at her - well done. Putting the golf club back in her bag, Susan, not feeling great, scratches her hands through her gloves.

INT. COP SHOP - DAY

George is carrying a cup of coffee away from the snack area when he's intercepted by Albert and May.

ALBERT

George...

GEORGE

(uncomfortable)

Albert... May.

ALBERT

Did you check those dates with Susan?

GEORGE

Oh, the dates....

MAY

I'm getting close to my first fertility spike. If we don't make a decision soon, I'll have to wait until my next cycle.

GEORGE

Well, you know..., I've been thinking... maybe I'm not the best Gannaum for you.

ALBERT

What do you mean?

GEORGE

Maybe you should find someone younger - someone with a higher Akla count. And genetically speaking, I have to tell you, premature spot fading does run in my family.

ALBERT

George, you're our friend. We don't want anyone else.

MAY

If you weren't the father, I don't think I'd want a child.

GEORGE

May, you don't mean that.

ALBERT

(hurt, worried)

Don't you want to be our Gannaum?

GEORGE

...Yes, of course, I want to be your Gannaum...

MAY

Then what is it? Is it your family? Susan? Does she have a problem with this?

GEORGE

No... yes... I mean, well, she does see the delicacy of the situation... the complexity

-

(eager to escape; pleading)

Please, just think about what I've said.

He hurries away to his desk, leaving Albert and May bewildered and crestfallen.

ANGLE - SIKES

entering, makes a beeline for his partner.

SIKES

Listen to this, George - according to a Doctor...

(checks his pad)

...Frances Tacker - environmental engineer at UCLA, no one's found a way to transmute fluorine - with cold fusion or anything.

GEORGE

She's a human, right?

SIKES

Yeah, so?

GEORGE

What does she know about Tenctonese technology?

SIKES

She knows that whenever she's tried to get Nu-Life to demonstrate the process, they always make some excuse. Dr. Tacker thinks Nu-Life is a scam operation.

GEORGE

What about the OSHA and EPA inspectors?

SIKES

Come on, George, they're both way understaffed. Some yo-yo goes in every ten years and signs 'em off.

(as George considers)

Big question IS, if they're not processing the waste, where are they hiding it?

(beat)

In some tunnels maybe?

A look of genuine concern flashes across George's face.

EXT. LITTLE TENCTON - DAY

Emily, carrying a shopping bag, walks purposefully.

HER POV - THE BNA OFFICE

Outside, Carrie Onbag, holding a cardboard sign with Tenctonese lettering, panhandles. She's either ignored or

scorned by passing Tenctonese.

EMILY
walks up to Carrie.

EMILY
Hi.

Recognising Emily, Carrie is guarded.

EMILY
I brought you some things....
(pulling items from the bag)
A sweater...some warm socks - there's food,
too.
(extending the bag)
Here...

Still wary, the young Eeno takes the bag. As she starts to look through it - SMACK - an empty soda bottle hits Carrie on the side of the head. GROANING, she staggers. Emily wheels to see:

BOTTLE THROWER
{Get out of here, you stinking Eeno!} Flet
tus la zu, vots whoopee Eeno!

TENCTONESE TEEN
Eeno! Eeno!

Emily pulls Carrie away.

EMILY
Come on!

They start to walk quickly away.

BOTTLE THROWER
Hey, look! The Eeno's got a friend! Eeno
lover, Eeno lover!

TENCTONESE TEEN
Maybe she's not a friend - maybe she's
dinner.

Taunting, the gang follows Emily and Carrie who walk faster.

BOTTLE THROWER

Watch out, Eeno lover, you'll wind up on a plate.

TENCTONESE TEEN

{Let's get the Eeno lover! Let's get 'em both!} Stelak flet su Eeno svana! Stelak flet mis du!

BOTTLE THROWER

You don't taste too good, Eeno lover -
(pulling out a squirt gun)
- you need a little salt.

He squirts water - SALT WATER - at Emily. Like acid, the salt water burns her skin. SHRIEKING, Emily breaks into a run.

BOTTLE THROWER

Get 'em!

Emily pulls Carrie along, but the latter, still disoriented, stumbles. The gang overtakes them. Emily tries to fight the attackers off, but she and Carrie are overcome.

INT. GRAZER'S OFFICE - DAY

George and Sikes face Grazer across his desk.

INT. GRAZER'S OFFICE - DAY

George and Sikes face Grazer across his desk.

SIKES

The judge denied our request for a warrant to search Nu-Life.

GRAZER

So what do you want me to do?

SIKES

Call him up and scream! Get us that warrant!

GRAZER

(shakes his head)

You obviously didn't get the message. The city isn't enthusiastic about any investigation of Nu-Life.

GEORGE

What do you mean?

GRAZER

Money. How do YOU think Congress balanced the federal budget? They shafted the cities. We can't afford light bulbs and you want to investigate one of the few businesses that's bringing some revenue into town.

GEORGE

What? Taxes?

GRAZER

That's just the beginning. Every time a load of waste is delivered to Nu-Life, the city collects a fee. Remember those third-world countries we use to ship our toxic crap to? Well they're shipping to us now - them and everybody else.

The three react as the office begins to RATTLE.

GRAZER

(worried)

Earthquake....

There's a moment where the three wait to see if it's the Big One. It isn't. The shaking stops.

SIKES

Four point one.

GEORGE

Four three.

SIKES

(to Grazer)

Look, Bry, all the fees in the world aren't
(MORE)

SIKES (CONT'D)
going to do this city any good if it's
sitting on a cesspool.

GRAZER
(irritated)
Sikes

But he's interrupted by a KNOCK on the door.

GRAZER
Yeah?

Pregnant Patrolman Morris Code sticks his head in.

MORRIS
George, we just got a call - you're
daughter was involved in a street
disturbance in Little Tencton. They're
taking her to County Hospital.

INT. EMERGENCY ROOM - DAY

George rushes in, Sikes follows. George starts for the
receptionist, but stops, seeing Buck down the hallway.

GEORGE
(hurrying to him)
Buck! Where's Emily?

BUCK
(cool; points to curtained
cubicle)
The doctor's with her.

GEORGE
How...how is she?

BUCK
They beat her up pretty bad - Carrie, too,
but you probably don't care about some
"lazy Eeno"...

Ignoring him, George pushes aside the curtain. Emily, her
face battered and stitched, is still dazed as the doctor
bandages her hand.

GEORGE

Emily.

EMILY

Dad...

DOCTOR

She's very lucky. Another inch and she could've lost the eye.

EMILY

Carrie? How's Carrie?

DOCTOR

She's in X-ray. We think it's just the arm that's broken.

GEORGE

(to Emily)

What were you doing in Little Tencton with that Eeno girl?

EMILY

I just wanted to help her.

(starts to cry)

They hit her for no reason... She didn't do anything... They just hit her and hit her.

GEORGE

(tries to soothe)

Emily...

DOCTOR

(to George)

Why don't you let me finish up here? She'll be out in a few minutes.

A devastated George leaves. Emily wipes her tears with the heel of her free hand.

INT. HOTEL ROOM - DAY

Susan, cradling a phone on her shoulder, rubs her badly chapped hands with brake fluid as she talks.

SUSAN

...I think I should come home.

INT. HOSPITAL HALLWAY - DAY - INTERCUT

George, at a pay phone, is on the other end of the line. Sikes waits nearby. Buck is gone.

GEORGE

Susan, the doctor says she's going to be fine. you don't have to leave your retreat.

SUSAN

Are you sure? I just don't feel right.

GEORGE

I'm sure. I'll call you immediately if there's any problem. I promise.

SUSAN

(beat)

All right. Give her my love.

GEORGE

I will. Good-bye.

Hanging up, an anguished George turns to Sikes.

GEORGE

This was my fault... It was my hatred that did this.

SIKES

What? George, it was six punks with dick for brains.

GEORGE

(shakes his head)

It was hatred. Their hatred - mine. There's no difference. It poisoned me... it could've gotten my daughter killed.

SIKES

Yeah, well, it didn't.

George looks Sikes in the eye.

GEORGE

On the slave ship, alone in my cell, I'd be seized with terror, asking myself how far

(MORE)

GEORGE (CONT'D)

I'd go to survive. Would I betray a friend or deny my family? Every day I did things I was ashamed of. Where would I draw the line?

(beat; difficult)

Emily was right...Any of us might have done what the Eenos did. That's why we make them our billy goats.

SIKES

(gently)

Scapegoats?

GEORGE

Yes. Scapegoats. We hate them because they make us confront ourselves.

Sikes, sympathetic, nods. George notices something.

GEORGE

Matt....

Sikes turns to see Carrie Onbag, battered like Emily, her arm in a cast, being wheeled toward them in a wheelchair. Emily's gift bag rests on her lap. George approaches her.

GEORGE

I'd like to help you if you'll let me.
There's this place I've heard of...

EXT. DESERT CANYON - DAY

George's car kicks up dust as it moves along a dirt road. Entering a deserted, rocky canyon, the car comes to a stop. Out step George, Sikes, Carrie and Emily. Carrie has a duffel bag.

EMILY

Eenos live here?

GEORGE

That's what I'm told.

They start walking deeper into the canyon.

SIKES
(calling out)
Hello! Anybody home?
(beat)
Nope. Nobody home.

CARRIE
(sensing)
They're near.

SIKES
(sceptical)
Oh, yeah?

GEORGE
We'll wait.

Sikes, George, Emily and Carrie sit huddled around a campfire. Carrie, as if listening, stares into the middle distance. A bored Sikes tosses pebbles into the flames.

EMILY
(to Carrie)
Are you cold?

CARRIE
No.

SIKES
(tosses a pebble)
Sitting in the middle of the desert,
nothing to eat, no beer - why not? Cathy's
out saving all the little tots from
ringworm. I don't have anything better to
do.
(glancing up; suddenly
fearful)
Oh, boy...

George follows his gaze.

A GROUP OF EENOS

lit by the flames, stand in a silent circle around them.
Emily gasps.

SIKES

...Hiya.

Carrie, the first to stand, moves to an Eeno female she recognises as the LEADER. The Leader meets Carrie halfway and touches her temple. The Leader then turns to Sikes and George.

LEADER

{Thank you for bringing her.} Naki vot rof klopee ris.

SIKES

(to George)

What'd she say? We in trouble?

LEADER

No. We're grateful you brought her.

(beat)

Come.

The Eenos move off. Sikes, George and Emily follow.

SIKES

(to George)

Where we going?

GEORGE

I haven't the faintest idea.

ANOTHER PART OF THE CANYON - NIGHT

The Eenos lead Sikes, George and Emily through large rock formations. Sikes stumbles in the darkness.

SIKES

We could've brought some flashlights.

GEORGE

I can see fine.

Suddenly, the Eenos come to a stop. The Leader hits a switch, and a jury-rigged light system illuminates the face of a giant rock. Sikes blinks at the suddenly bright light.

THEIR POV - THE ROCK FACE

EMILY

Wow.

THEIR POV - THE ROCK FACE

is covered with Tenctonese hieroglyphics.

ON SIKES AND GEORGE

awed by the drawings.

LEADER

We watched you and listened. We talked among ourselves - we decided we Could trust you - that maybe you could do something.

(re: hieroglyphics)

These are pictures of a dream that many of us have had.

SIKES

(to the Leader; trying to be polite)

It's nice... very nice.

LEADER

You don't understand. We showed you this to warn you. We don't think it's just a dream. We believe there are Eenos who already serve the Queen Mother, and if she isn't stopped, she will destroy your civilisation...she will destroy all Civilisation.

ACT FIVE

INT. UNDERGROUND CHAMBER - NIGHT

Terry Firma, his heart in his throat, faces the opening to the dark tunnel.

TERRY

{She escaped through a sewer pipe... we've blocked it off...} Arosi epacs trog rewes epip ...kee'k knob to lap.

The Queen Mother moves forward, partially visible in the dim light.

QUEEN MOTHER

{What if she tells... about me?} Kak te arosi tinel...esh ros?

TERRY

{Even if she does, I'm sure no one would believe her.} Uv fe arosi teegas, n'ak rus eeh ean lu link rees.

The Queen Mother comes a closer.

QUEEN MOTHER

{Bring her back.} Klop rees fari.

TERRY

{But she's in the city now. There's no way to do that.} Sto arosi on see y'tic vaka. Bowate na yan ot ut masa.

Almost quicker than the eye can see, a sharp, tubular tongue darts from the Queen Mother's mouth and pierces Terry's cheek! He recoils with a SCREAM. Terry holds the side of his face, pink Newcomer blood flowing between his fingers.

TERRY

{Please...It won't happen again...I promise.} Seela...to eel's pana feka...na mari.

The Queen Mother says nothing. Beat. Terry backs slowly out of the chamber - alive...for now.

INT. SIKES' APARTMENT - NIGHT

Sikes enters, back from his desert trek. He calls out.

SIKES
It's me. Anybody home?

No response.

SIKES
Fat chance.

Opening the fridge, he pulls out a beer. Popping the top, he addresses the can.

SIKES
Ah, my old friend. What shall we do tonight?
(as if responding)
Have a drink? Don't mind if I do.
(takes a swig)
TV? Good idea.

Turning on the tube, he takes another swig and settles down in Cathy's love seat. He pats the empty space next to him.

SIKES
Yeah, we sure needed this love seat.

Drinking, he watches:

HIS POV - THE TV - AN AFRICAN-AMERICAN ANCHOR

delivers the evening news in that jokey/friendly local TV tone.

ANCHOR
...If you felt a bit shaky today, no, you're not becoming un-glued. We had a little trembler - 4.3 on the Richter scale.

SIKES
Attaboy, George.

ANCHOR
..There were no reports of damage or injuries.

(MORE)

(CONT'D)

(beat)

In other news, a downtown apartment building had to be evacuated today when tenants were overcome by noxious fumes. Our own Gina Rutenberg has the story.

Sikes' interest grows as GINA RUTENBERG gives her story from in front of a taped-off older apartment building. Behind her, a gas-masked fire crew inspects the premises.

GINA

Derek, the gas has been identified as fluorine, which is given off by certain types of industrial waste.

Sikes is really interested now.

GINA

There were no serious injuries today, but fluorine, in heavy concentrations is fatal to human beings.

(beat)

The source of the gas remains a mystery - no plants in the area use hydrofluoric acid. Luckily, the fumes appear to have subsided.

Getting up, Sikes heads for the TV.

GINA

Still, some tenants are understandably reluctant to move back in -

Sikes kills the TV, grabs his jacket, and exits.

INT. PALM SPRINGS HOTEL SUITE - NIGHT

Roger, in elegant, casual clothes, puts down his copy of BUZZ MAGAZINE to answer a KNOCK at the door. It's Susan, now with her hands bandaged in gauze.

SUSAN

Hi.

ROGER

Susan, thanks for dropping by. How's your daughter?

SUSAN

She's going to be fine.

ROGER

Good.

(noticing)

What happened to your hands?

SUSAN

It's nothing. Just a little allergic reaction. Must be the soap here.

ROGER

Oh. Well, let's see what's in the mini-bar.

(opening the door;

searching)

Hey...

(pulls out two little bottles)

Bailey's Irish Sour cream.

SUSAN

All right.

As he pours the drinks, Susan tries to keep things on a professional level.

SUSAN

What was it you wanted to discuss?

Handing her a drink, he indicates the couch.

ROGER

Please.

She hesitantly sits. He sits next to her, closer than she'd like.

ROGER

campaign of Jessica's you've working on - the Guardian - Mr. Holcomb likes it a lot.

(quoting)

(MORE)

ROGER (CONT'D)

"What is your child's most precious possession? Innocence."

(beat)

That's very good.

SUSAN

Thank you.

Wary that Roger's about to make a pass, Susan's surprised when:

ROGER

At our evaluations meeting tomorrow, I'm going to tell Bob the campaign was your idea, not Jessica's.

SUSAN

What?

ROGER

I'd like you to back me up.

SUSAN

...But Jessica orchestrated the campaign - I can't take credit - why would you - ?

(then realising)

Oh. The senior vice-presidency - I heard the position was opening up.

ROGER

Uh huh. It's either going to me or Jessica.

(beat)

I think it's going to me. You prove you're on my team and it'll mean a promotion for you, too.

SUSAN

(stands)

Well, I'm definitely not on your team. Jessica gets full credit for the campaign, and I hope she gets the senior vice-presidency as well.

She strides to the door. Roger is un-fazed.

ROGER

Susan.

(as she pauses)

That position's coming to me - one way or another. If it's without your help - a word of advice? - get your resume together.

Beat. Susan exits. Roger finishes his drink.

INT. COP SHOP - NIGHT

George enters to find Sikes, one of the few people there, at his computer.

GEORGE

It's been a rather long day already - this couldn't wait until tomorrow?

SIKES

George, those chemical fumes in that apartment building today - it's not the first time.

(re: screen)

In the last year and a half, there've been three other leaks. All fluorine - all from unknown sources. The first was when the Bonaventure was demolished. The second was after another quake. The third, when a natural gas line blew up.

GEORGE

All ground disturbances.

SIKES

Check this out...

Sikes punches his keyboard.

SIKES

I've plotted the location of the four leaks...

THE COMPUTER SCREEN

shows a map of downtown L.A. with four blinking dots.

RESUME SIKES AND GEORGE

SIKES

Now look at this...

He types some more. The computer is slow to respond. Sikes slaps the monitor

SIKES

Come on, come on.

THE COMPUTER SCREEN

now superimposes a rail-system map over the city map. The snaking route lines intersect with the gassing sites.

SIKES(V.O.)

...The old street car system - the Red Car.
This part of it was underground.

RESUME SIKES AND GEORGE

SIKES

And above, where the old terminal was...
the Nu-Life plant.

GEORGE

(putting it all together)
Carriers tunnels...

SIKES

They are storing the waste and that's
where. When there's an earthquake or an
explosion - some ground disturbance - it
leaks.

GEORGE

Matt...
(indicating screen)
The tunnel pattern... it's the same.

SIKES

Same as what?

GEORGE

The Eeno drawing.

They both realise the Eenos' wild tale might just be true.

SIKES

No judge is gonna give us a warrant, George
- we gotta go down there on our own.

GEORGE

(nods)

You'll need protective gear.

SIKES

I'll wrangle a suit from Cathy.

He stands.

INT. FRANCISCO FAMILY ROOM - NIGHT

Buck listens as Emily finishes her story.

EMILY

The Eenos showed us the drawings, because
they wanted to warn us.

BUCK

What's Dad gonna do about it?

EMILY

He wasn't sure.

BUCK

(scornful)

wasn't sure.

(paces)

He rags on me, says I'm not focused. And
he's just gonna sit back and do nothing.
That's real focused.

EMILY

Come on, Buck, Dad's a policeman - he can't
just do whatever he wants.

BUCK

So what happens to the Eenos in that plant?

Emily can't answer that. Beat. Buck gets an idea.

BUCK

Okay...okay - you know, we'll see who's focused. Where is that Nu-Life plant?

EMILY

Why? What are you going to do?

BUCK

Nevermind. I'll find it myself.

He starts to go upstairs.

EMILY

(worried)

Buck?!

Ignoring her, he continues out.

EXT. HOSPITAL - NIGHT

Sikes' car pulls into the lot. Getting out, Sikes goes inside.

INT. PAEDIATRICS FLOOR - NIGHT

Sikes walks to the nurses' station where a young male human NURSE is on duty.

SIKES

I need to see Dr. Cathy Frankel.

NURSE

I'm sorry. She's not here.

SIKES

(puzzled; checks his watch)

What time did she get off?

NURSE

She wasn't on duty tonight.

SIKES

Yes, she was. She's been working extra shifts all week long.

NURSE

Dr. Frankel was off all day today.
(checks a roster)
She didn't work last night either.

SIKES

(beat)
Did she leave a contact number in case of
emergencies?

NURSE

Yeah... but I'm not supposed to give it
out.

SIKES

(whips out his shield)
This is police business.

NURSE

(tentative)
...Okay...

The Nurse is about to hand Sikes a slip of paper, then:

NURSE

I better ask my supervisor.

Sikes snatches it out of his hand.

NURSE

Hey!

SIKES

Thanks for your assistance.

Turning, Sikes walks quickly away.

INT. SIKES' CAR - NIGHT

Sitting in the hospital parking lot, Sikes talks on his
cellular phone while referring to the slip of paper.

SIKES

It's one of the new eight-digit numbers -
looks like a Little Tencton prefix -
5481-9974.

Holding, Sikes drums his fingers. After a beat:

SIKES

Yeah.

(writing on his pad)

3319 West Hill... The Galaxy Tower Hotel.

(beat)

Thanks, Phil, I owe you.

Hanging up, Sikes starts the ear. He is angry but focused.

HOSPITAL PARKING LOT - SIKES

burns rubber as he takes off to find Cathy.

ACT SIX

EXT. LITTLE TENCTON - NIGHT

Sikes pulls up in front of The Galaxy Tower, an old brick hotel. Getting out of his car, he checks the address, then heads inside.

INT. HOTEL CORRIDOR - NIGHT

Clean but worn. Going to a door, Sikes KNOCKS.

CATHY(O.S.)

Who is it?

In response, Sikes just KNOCKS again. The door opens on its chain. Cathy peers out.

CATHY

Matt...

SIKES

(icy)

Can I come in?

Unlatching the chain, she opens the door. Sikes enters:

CATHY'S HOTEL ROOM

Small, neat, standard hotel decor. Sikes scans the room.

CATHY

I guess I knew you'd find out sooner or later - you're too good a detective.

SIKES

(heading for a door)

This the bathroom? He in here?

(pounds on the door)

Come on out! Out!

CATHY

Matt -

He yanks open the door. The bathroom is empty. Sikes wheels.

SIKES

Where is he?

CATHY

He?

SIKES

The guy you're shacking with.

CATHY

Guy? There's no guy.

SIKES

Oh, yeah, right. You come here every night to play solitaire.

CATHY

I don't play cards - I just sit.

SIKES

Cathy, be straight with me.

CATHY

I come here to be alone.

Studying her, Sikes realises she's telling the truth.

SIKES

...Alone...I don't get it.

CATHY

I don't have my apartment anymore. I don't have any place to go.

SIKES

What do you mean? You've got a place. With me.

CATHY

...I grew up as a slave. I've never had a mate before - Tenctonese or human...I don't know how. I love you, but I don't know how to be your mate. Every time I walk through the door of your apartment, I'm so afraid I'll do the wrong thing - say the wrong thing.

(MORE)

CATHY (CONT'D)

I'm so afraid you won't want me anymore.

SIKES

(pained for her)

Cathy...

CATHY

After a while, it just gets to be too much for me. I have to get away. Some place where I can hide - where I don't have to be anything.

(anguished)

Oh, Matt, I want us to work, but I just can't help myself.

SIKES

It's okay...it's okay - we'll figure this out.

He takes her in his arms.

EXT. DOWNTOWN - DAY

To ESTABLISH. The next day.

INT. HALL OF RECORDS - DAY

Buck walks down the corridor. Stopping at a door marked PLANS AND PERMITS, he enters.

IN THE PLANS-AND-PERMITS ROOM - BUCK

approaches a CLERK.

BUCK

Excuse me, I'm an architecture student at USC. I'm doing a report on historical buildings in Los Angeles. I wonder if I could get the plans for the old Red Car terminal.

The clerk nods.

EXT. ALLEY - DAY

Sikes finishes putting on his protective suit as George pulls the grate off an old subway air vent. He's surprised

to find the opening blocked.

GEORGE
It's been sealed from the inside.

Sikes tests the jury-rigged cover with his foot.

SIKES
Steel.

GEORGE
(considers)
Hmmm....

Going over to a pile of trash, George picks up a discarded air conditioner.

GEORGE
Move aside...

As Sikes does so, George, using his Newcomer strength, raises the air conditioner above his head and hurls it down onto the steel plate. CRASH! - the plate is torn off its bolts and falls into the tunnel, opening an entrance.

SIKES
Suave, George. Very suave.

Grabbing flashlights, they lower themselves into:

THE TUNNEL

long abandoned. Sikes and George shine their lights onto the tracks that disappear into the menacing darkness.

SIKES
Inviting.

He and George start off down the tunnel.

INT. PALM SPRINGS HOTEL ROOM - DAY

Susan is packing to leave. She is pale. The bandages on her hands are stained by the suppurating rash they cover. There's a KNOCK at the door. Opening it, Susan funds

JESSICA

Susan, you weren't at breakfast.

SUSAN

I wanted to pack. I'm going home.

JESSICA

But you'll miss the banquet tonight.

SUSAN

(back at her packing)

I shouldn't have stayed anyway. I should've gone home when Emily was hurt.

Feeling dizzy, she steadies herself.

JESSICA

You look pale. Are you all right?

SUSAN

Rookplatch... thrown golf games... black cocktail dresses - no, I'd say I'm not all right.

JESSICA

(puzzled)

I'm sorry?

SUSAN

It doesn't matter. Listen, Jessica, I think your job's in trouble. Roger told me he's going to get that vice-presidency.

JESSICA

(laughs)

No way. Bob Holcomb wouldn't hire Roger to wax the floors.

(off Susan's puzzled look)

Roger's out on his ear, gal.

SUSAN

Roger?

JESSICA

Bob hit the roof when he saw that photo of Roger in the hot tub with those pubescent

(MORE)

JESSICA (CONT'D)

Newcomer babes.

SUSAN

What? How did he -

(beat; realises)

That's where it went. You stole that picture from me.

JESSICA

(grins)

I thought Bob deserved to see Roger's true side.

SUSAN

But I told you it was nothing sexual - the Vadimichi is a sacred Tenctonese ritual. How could you do this?

JESSICA

(shrugs)

Situational ethics. I screwed Roger before he screwed me. Hey, look at it this way - I get promoted, so do you.

Susan just stares at her in horror.

JESSICA

What say we grab a drink before you go? - celebrate.

SUSAN

(beat)

...I think I need to get home.

JESSICA

Okay. Drive carefully. I'll see you Monday.

Jessica waltzes out, leaving a stunned Susan.

INT. TUNNEL - DAY

Sikes and George enter an area where occasional work lights afford some illumination.

SIKES
(re: lights)
Something going on here...

GEORGE
Matt...

He points to some steel drums stencilled in English and with the corresponding chemical symbol.

SIKES
(reading)
Hydrofluoric acid.

GEORGE
Carrie was right.

SIKES
Just four drums... this can't be all of
it...

Turning, Matt does not see his partner.

SIKES
George?
(no reply)
George?

GEORGE(O.S.)
Over here.

Sikes moves around a corner to join George.

GEORGE
Look...

Sikes' jaw drops, seeing:

THEIR POV - A HUGE TUNNEL

Its sides. ceiling and floor, encased with a giant
honeycomb-like structure of hexagonal cells.

RESUME - SIKES AND GEORGE

SIKES

What the hell is this?

George shakes his head. Entering the tunnel, the two detectives walk gingerly across the "honeycombs". Sikes raises a gloved hand to touch a cell.

HIS POV - THE CELL

Covered with a translucent bees-wax like substance. Behind it, a viscous liquid is stored like honey.

RESUME SIKES AND GEORGE

With his Newcomer sense of smell, George sniffs.

GEORGE

Fluorine.

(re: cell)

...The hydrofluoric acid. This is how they store it.

SIKES

Why?

(re: honeycombs)

And how'd they make this? It looks, like a giant hive.

GEORGE

Not how... who. If this is giant hive, there must be -

SIKES

(finishing his thought)

A queen. A queen mother.

George, picking up something with his Newcomer hearing, signals Matt to be quiet, taps his ear.

GEORGE

Footsteps.

They retreat out of the honeycomb. Now Sikes can hear the FOOTSTEPS.

SIKES
(sotto)
Running.

Pulling their guns, they press themselves into the shadows.
As a figure bolts out of a side-tunnel:

GEORGE
Freeze!

The figure SCREAMS, raises it's hands. It's Buck! He's terrified.

SIKES
Buck?

BUCK
Dad! Matt!

GEORGE
(holstering his gun)
What are you doing here?!

BUCK
I wanted to help... I wanted to do something.
(shuddering)
It's horrible, Dad... horrible.

GEORGE
What?

BUCK
(can't describe it)
What I found...

SIKES
Can you show us?

BUCK
We shouldn't go there.

George grips his son's shoulders.

GEORGE
Show us, Buck.

Beat. Steeling himself, Buck nods.

INT. UNDERGROUND LABYRINTH - DAY

Buck leads Sikes and George through a winding smaller tunnel that snakes off the main rail line.

BUCK

I was looking for the chemicals - to prove Carrie was right...

They reach a section of the tunnel where most of one wall has collapsed.

BUCK

I got here and I thought I'd have to go back.

GEORGE

(examines the rubble)

This probably happened in yesterday's quake.

BUCK

(nods)

Anyway... I looked up and I saw that light...

He indicates a eerie light emanating from a large fissure near the top of the rubble.

SIKES

There's something on the other side of the wall.

BUCK

(terrified)

Yeah.

Sikes and George climb up the mound of rubble toward the light. Buck follows.

SEALED CAVERN - ON THE FISSURE

as Sikes, George and Buck crawl into the cavern.

SIKES
(floored)
Oh, man...

THEIR POV - THE MASSIVE CAVERN

has been recently excavated. It undulates with hundreds of gelatinous, INSECT-LIKE EGGS.

CLOSE - SOME EGGS

are hatching. Wet, sticky hands with grotesquely elongated fingers poke through the shell membranes.

SIKES AND GEORGE

react with shock and horror - the hideous creatures are an unholy hybrid of Newcomers and insects!

SIKES
Let's get out of here.

Turning, the three scramble through the fissure.

BACK IN THE TUNNEL

Fleeing, the three stumble down the rubble. Reaching the tunnel floor they start off in the direction they came.

GEORGE
Horrible...horrible.

BUCK
I told you.

SIKES
That's not the worst, guys - Mom's still out there.

GEORGE
This is the "new order" from the Eenos' drawing - some kind of mutant Newcomer species.

BUCK

How were they created, Dad? How did it happen?

GEORGE

Matt, remember that Eeno foetus - how it was deformed - it fed on hydrofluoric acid in the womb.

SIKES

Hydrofluoric acid was in those "honeycombs". They must eat the stuff.

George suddenly raises his hand to stop them. They hear WHISTLING - not the same as the Queen Mother - higher-pitched, faster. Matt, Sikes and Buck look

THE RAFTERS

where myriad pin-hole yellow eyes peer out at them from the darkness.

SIKES AND GEORGE

pull their guns.

SIKES

Like I said, let's get out of here.

Picking up their speed, they hurry down:

ANOTHER TUNNEL

They pause, hearing TENCTONESE VOICES, RUNNING FOOTSTEPS...coming toward them.

GEORGE

Buck, wait here.

BUCK

(protesting)

Dad, no -

GEORGE

(hissing whisper)

Wait. Here.

Buck reluctantly does so as Sikes and George ready their

weapons and move toward the advancing VOICES. They turn into a:

SIDE PASSAGE

down which several Eeno males are running toward them, carrying makeshift weapons.

SIKES

Freeze -

But it's a trap! Terry rushes out of the darkness from the side, and brings a plank down on Sikes' arm. His gun clatters to the ground and George is grabbed from behind by Soren who presses a metal bar across his throat. Another Eeno points a steel spear at Sikes' chest.

TERRY

Don't move.

Sikes and George have no other option.

ACT SEVEN

INT. UNDERGROUND CHAMBER - DAY

Lit only by the eerie light of the incubators. Sikes and George, their hands tied behind their backs, are led in by Terry, Soren and several other Eenos. Sikes, his protective suit off, is in street clothes. As he and George are marched toward the mouth of the dark tunnel, they see:

CLOSE - THE INCUBATORS

in which monstrous Newcomer mutants, like the ones they saw in the egg cavern, gestate in a murky "amniotic" fluid.

SIKES AND GEORGE

shudder at the horrifying sight. George turns to Terry.

GEORGE

These are the foetuses, aren't they? - the ones you take from Eeno females?

TERRY

So - she went to the police.

SIKES

You contaminate those females with hydrofluoric acid.

GEORGE

And deform their offspring to create these monsters!

TERRY

They're not monsters. They're the future. The earth is choking in waste - we can tolerate it.

(re: incubators)

They thrive on it.

SOREN

Something had to be done. Humans are destroying this planet.

(re: Incubators)

They will save it - they will consume the

(MORE)

SOREN (CONT'D)

waste.

TERRY

Sooner or later, natural selection would've produced a species that could survive here. All we've done is speed up evolution.

SIKES

Oh, thanks. We appreciate that.

GEORGE

(to Terry)

The one they call "Queen Mother" - was she your first?

SOREN

You know about the Queen Mother?

TERRY

We didn't create her. A pregnant Eeno female was accidentally exposed to hydrofluoric acid. She aborted just before the transfer-to-male stage. The foetus lived.

From deep inside the tunnel, they hear the Queen Mother's ominous WHISTLING.

TERRY

She's waiting for you.

SIKES

She can wait a little longer. So you guys really think, with the Queen in your back pocket, you're gonna rule the world?

SOREN

All we want is to live with dignity.

TERRY

For generations, the Eenos have been outcasts. No more. We will control our destiny.

SIKES

Yeah? Hate to tell you, but you ain't driving this bus.

(re: tunnel)

She is.

SOREN

What do you mean?

(re: fetuses)

We create them. They can't exist without us.

The WHISTLING grows closer.

GEORGE

How can you say that with all those eggs hatching?

SOREN

Eggs?

TERRY

She can't lay eggs.

SIKES

Like hell. We just saw about a thousand of them.

TERRY

You're lying.

GEORGE

You really don't know.

SIKES

(to George)

Because the cavern was sealed until that earthquake.

SOREN

What cavern? Where?

TERRY

Don't listen to them.

GEORGE

Obviously one of your "creations" has been able to impregnate her.

SIKES

(to Terry)

She doesn't need you, Mr. Evolution - sooner or later you get extinct.

The Queen Mother's WHISTLING is now very near.

TERRY

Enough!

Grabbing Sikes, Terry throws him face down at the mouth of the tunnel. The others do the same to George.

SOREN

looks reluctantly back at the detectives as he and the other Eenos retreat, locking the door behind them.

SIKES

rolls back to back with George.

SIKES

George, untie me!

As George starts to work on Sikes' ropes, they hear the Queen Mother at the mouth of the tunnel.

THEIR POV - IN THE DARKNESS

they glimpse the Queen Mother's hideous form. Her pin-hole yellow eyes stare at them.

GEORGE

unties Sikes.

SIKES

Turn around!

Sikes goes to work on George's ropes as the Queen Mother advances. Just as Sikes frees George's hands, she bats Sikes away. He goes flying. George tries to fight her, but he is no match for her size and strength. Clutching George,

she immobilises him.

SIKES

gets to his feet, just in time to see:

THE QUEEN MOTHER

shoot her insect-like tongue down George's throat. He stiffens, arches, as she begins to feed on him.

SIKES

horrified, springs to action.

SIKES

HEYYY!

He shoves one of the incubators which topples domino-like into another, then a third. The glass SHATTERS - the hideous fetuses tumble out.

THE QUEEN MOTHER

with a FURIOUS HIGH-PITCHED ROAR, releases George and turns toward Sikes. He backs up...backs up - there's no where to go. Then, CRASH - an air vent grate explodes into the chamber, and Buck appears.

BUCK

Dad, Matt! Over here!

Sikes, ducking past the Queen Mother, dashes for the open vent. He and Buck help George in as the Queen Mother comes after them.

BUCK

Hurry!

Following George, Sikes jumps up and into the air shaft.

THE QUEEN MOTHER'S GROTESQUE HAND

grabs Sikes' leg, tearing his flesh.

SIKES

Agghhh!

George and Buck yank Sikes into the shaft, freeing him from the Queen Mother's grasp.

IN THE SHAFT

Sikes, Buck and George scramble away. The Queen Mother's misshapen head appears at the vent's opening, but it's too small for her huge frame. She lets out a PIERCING SHRIEK that echoes down the shaft.

ON SIKES, GEORGE AND BUCK

as they crawl past another grate. Answering their Mother's cry, mutant creatures, obscured by the mesh, BANG against the grate, trying to get at them.

SIKES

She's got the kids after us.

They scoot on as the creatures WHISTLE and BANG against the grate.

INT. SEALED CAVERN - DAY

Soren crawls through the fissure to join Terry in the egg cavern. They are devastated by the sight of all the eggs.

SOREN

They were right... she doesn't need us.

INT. AIR SHAFT - DAY

Sikes, Buck and George come to another vent. There's no sign of the creatures.

SIKES

Looks clear...

He pushes open the grate which opens into a sealed pump room. It is empty of Eenos and mutants.

SIKES

Come on.

INSIDE THE PUMP ROOM

Sikes, George and Buck crawl out of the air shaft.

SIKES

Buck, anything bad I ever said about
you...I take it all back.

He pounds the grate back into place. George turns to Buck.

GEORGE

You should've gotten out while you could -
gone for help.

SIKES

No, he shouldn't have.
(to Buck)
How'd you find us?

Buck pulls a folded set of plans from his pocket.

BUCK

...The building plans.

Suddenly, above them, they hear the THUDS and SCRAPING of
the mutants, who, having found them, are trying to get in
through the ceiling. Sikes looks upward.

SIKES

Now all we gotta do is find a way to slip
past a million angry slugs.

As the THUDS intensify:

BUCK

...and fast.

GEORGE

(surveying the room; his
mind working)

These are the pumps... the ones that are
supposed to flush the treated waste into
the sea.

SIKES

You want us to surf out of here?

GEORGE

If we could reverse the pumps - flood the tunnels with salt water....

SIKES

I'm with you, George. Those things are part Newcomer - salt water should fry 'em.

(realises)

But, George, those honeycombs - we can't flush them out - it'll poison the city.

GEORGE

(to Buck)

Those plans...

Unfolding the plans, George studies them. He points.

GEORGE

Here...There's a steel fire door. If we can just close it -

BUCK

Dad...

GEORGE

Just a second, Buck. The water won't reach -

BUCK

(insistent)

Dad.

Sikes and George look up. They are surrounded by Terry, Soren and the other Eenos.

SIKES

...perfect end to a perfect day.

He picks up a length of pipe to defend himself. Beat.

TERRY

We've seen the eggs.

Sikes and George stare at the Eenos - what are they going to do? Above them, the creatures tear at the ceiling.

TERRY

You were talking about flooding the tunnels with salt water...?

Still wary, George nods. A piece of ceiling pane; falls down under the relentless assault by the mutants.

TERRY

We don't have much time. We're surrounded.

He nods to Soren who goes to work on the pumps.

SIKES

What about the other Eenos in the plant?

BUCK

Can't they get us out of here?

TERRY

We're cut off. We have no way to contact them.

GEORGE

(staying Soren)

You've got to wait until we close the fire door.

Another piece of ceiling falls. A HAND with elongated fingers thrusts through.

SIKES

No time. I'll go close that fire door. you get yourselves and these guys out of here before that sea water comes in.

There's a CHUGGING SOUND as the pumps go into reverse.

SOREN

They're reversed.

Pulling off the vent grate, Sikes turns to George.

SIKES

See you up top. Don't get your toes wet.

The partners share a look, then Sikes disappears into the air shaft. More MUTANT HANDS thrust through the ceiling.

TERRY
(to George)
The Queen Mother's afraid of fire - maybe
they are, too.

INT. UNDERGROUND LABYRINTH - DAY

George, Buck and the Eenos hurry down a tunnel. George, Terry, Soren and a couple other Eenos hold makeshift torches. WHISTLING follows them, but the creatures stay in the shadows.

GEORGE'S POV - PIN-HOLE YELLOW EYES

watch from the darkness. Without warning, there's a HISSING SHRIEK and:

TWO NAKED MISSHAPEN MUTANTS

attack an Eeno who doesn't have a torch. The ridge-backed, deformed creatures are miniature versions of the Queen Mother and smaller than the Eenos. The Eeno SCREAMS, then GAGS as one of the mutants shoots it's tongue down his throat.

GEORGE

swings his torch, beating back the creatures. But, suddenly, he too is attacked from behind. Soren comes to his rescue; together he and George fight off the naked mutants.

SOREN

Run!

George, Buck and the Eenos tear down the corridor. WHISTLES and SHRIEKS follow.

SOREN

trips and falls, his torch flying from his hand. Immediately, he is set upon.

SOREN

Aaagh!

Buck, grabbing Soren's fallen torch, beats off the creatures. He picks up Soren.

BUCK

Come on!

Buck half carrying, half dragging Soren, continues running as the attack intensifies.

TERRY

realising they could be overwhelmed, stops and flails at the mutants with his torch. George looks back at him.

TERRY

You go on!

(as George hesitates)

Go on! Get them out of here!

Beat. George turns to help the others escape. Terry fights his self-sacrificing rear-guard action, but is quickly brought down.

CLOSE - A YELLOW-EYED MUTANT

thrusts its tongue down Terry's throat and begins feeding.

GEORGE AND THE OTHERS

continue running.

INT. PUMP ROOM - DAY

A low RUMBLE builds until VOOSH! - sea water EXPLODES through the pump in a massive geyser.

INT. ANOTHER TUNNEL - SIKES

runs toward the tunnel entrance. For the moment, he seems to have eluded the creatures. Reaching the steel fire door, he's dismayed to find that chain pulley is padlocked.

SIKES

Arrgh!

Looking around, he grabs a steel bar and WHACKS at the lock. In the distance, he hears the WHOOSHING RUMBLE of rushing water. Sikes intensifies his efforts as:

A JUGGERNAUT OF WATER(STOCK)

ROARS into a tunnel.

INT. ANOTHER TUNNEL - GEORGE AND BUCK

together, fight off the mutants as the other Eenos open a sliding steel door into:

THE NU-LIFE PLANT

George and Buck, both badly cut, are the last to come through the door into the plant.

GEORGE

Close it up! Seal it off!

The Eenos slide the massive door shut, crushing a mutant hand that thrusts through at the last moment. George turns to his son.

GEORGE

Are you all right?

Buck nods. Father and son lock eyes a beat, then react to the sound of CASCADING WATER from below.

GEORGE

Matt....

IN A TUNNEL - A MOUNTAIN OF WATER(STOCK)

rushes forward.

SIKES

reacts to the SOUND of the WATER growing dangerously close as he hammers at the padlock. Just as he breaks it, a familiar WHISTLING SHRIEK makes him turn.

THE QUEEN MOTHER

is lunging toward him from the shadows! Sikes swings at her with the steel bar. Behind them:

THE MOUNTAIN OF SEA WATER

ROARS toward them.

SIKES

slams the Queen Mother with the bar, and as she recoils, Sikes grabs the pulley chain and lowers the door. He dives under the falling fire door, but is jerked to a stop.

THE QUEEN MOTHER

has his leg in her claw-like grasp! Sikes SCREAMS in pain, but:

ANGLE - THE MOUNTAIN OF WATER

smashes into the Queen Mother, frying her. she lets forth a hellish SHRIEK as her body dissolves.

SIKES

is swept under the door which CRASHES into place, damning the water. Panting and drenched, Sikes staggers to his feet.

ACT EIGHT

EXT. NU-LIFE PLANT - DAY

Swarming with police, reporters and on-lookers. A toxic assessment team, wearing protective suits, goes inside. Local news reporter Gina Rutenberg faces a video camera.

GINA

...Authorities speculate that poisonous fumes, which recently forced the evacuation of a downtown apartment building, were caused by toxic wastes, illegally stored here at the Nu-Life Plant.

AN UNMARKED POLICE CAR

SCREECHES to a stop, and Grazer bounds out. He heads for Sikes who stands by a black and white. A blanket draped over his wet clothes, Sikes dries his hair with a towel.

GRAZER

Sikes.

Sikes looks up. There are other people he'd rather see.

GRAZER

I just came from the mayor's office. On the record, she extends her heartfelt thanks for exposing this dangerous, criminal enterprise.

SIKES

Really?

GRAZER

Off the record, she said, "Tell that dumb S.O.B. he's cost the city millions. If I could, I'd have his ass bounced off the force."

(beat)

Forget about those new computers.

Turning, he stalks off.

ANGLE - A HUMAN PARAMEDIC

finishes dressing George's wounds.

PARAMEDIC

Keep this one dry for a couple days...
you're all set.

GEORGE

(flexing his hand)

Thank you.

As George gets up, he's approached by a BNA OFFICIAL, a gentle Newcomer male.

BNA OFFICIAL

Excuse me, Detective, I'm Paddy Melt, with
the Bureau of Newcomer Affairs.

GEORGE

(touching knuckles)

Hello.

BNA OFFICIAL

I understand there are some displaced Eenos
that need our services.

GEORGE

Yes....

Scanning the area, George doesn't see any of the Eenos.

GEORGE

Give me a minute.

He turns.

INT. NU-LIFE PLANT - DAY

Soren and a group of Eenos silently await their fate.
George approaches. Soren rises to meet him.

SOREN

Most of them knew nothing. I'm the only one
who should be punished.

GEORGE

I think everyone's been punished enough.

(to all)

Come. There's someone here to help you.

None of the Eenos move. George motions to them.

GEORGE

Come... please.

SOREN

Outside?

(off George's nod)

We've only lived here... this is all we know.

GEORGE

That's going to change now.

(puts an arm around Soren's shoulder)

Come.

Soren allows George to lead him out. The other Eenos follow.

OUTSIDE THE PLANT

The Eenos emerge, blinking at the bright and unfamiliar sunlight. The BNA Official is there to greet them.

BNA OFFICIAL

(to Soren)

Jovan.

The BNA Official extends a welcoming fist. Surprised and moved by the gesture, Soren touches knuckles with him.

GEORGE

moves aside, pleased. He notices Buck, also bandaged, watching the exchange. George approaches him.

GEORGE

Buck... I'm sorry for how I've been lately - the things I've said. I worry about you, and unfortunately, it comes out in a negative way.

(beat)

Sometimes, I can be my own worst enemy.

BUCK

Me, too, Dad. It's okay.

GEORGE

No.

(beat)

I'm proud of you...very proud. And I'm not going to worry anymore.

He tenderly touches his son's temple. Buck pulls his father into an embrace.

INT. SIKES' BEDROOM - DAY

Sikes leads Cathy, her eyes closed, the bedroom.

SIKES

Don't look now. Don't look.

(positioning her)

Okay, now you can look.

Opening her eyes, Cathy sees an old blanket tacked to the wall.

SIKES

Ta da!

CATHY

A blanket...

(puzzled)

...Some kind of art work?

SIKES

No.

Grabbing the blanket, he rips it off the wall, exposing a door-size hole that's been crudely knocked out. It leads to an empty adjoining apartment.

SIKES

The single next door...it was vacant.

(off her puzzled look)

I rented it. For you.

CATHY

For me?

SIKES

Your place away - you know, when everything gets to be too much, you can just go in

(MORE)

SIKES (CONT'D)
there and... close the blanket.

She smiles.

EXT. FRANCISCO HOME - NIGHT

The house is ablaze with lights.

INT. FRANCISCO HOME - NIGHT

The house is decorated for the mating ceremony with Tenctonese brightly-coloured triangles and the human-influenced storks with babies. Among those gathered to celebrate are Cathy, Sikes, Buck, Emily, Susan, Albert and Grazer (who's decidedly uncomfortable at this event). Soren and several other Eenos are also there. George and May are not to be seen.

AT THE BUFFET TABLE - SIKES

looks at his watch.

SIKES
(sotto to Cathy)
George has been up there with May forty-five minutes. Isn't that a little excessive?

Susan overhears. No longer wearing gloves, her hands are just slightly chapped.

SUSAN
(proud)
George is very thorough when it comes to fertilising.

ALBERT
(brightly)
Let's hope so!

SIKES
(rolls his eyes)
Right.

EMILY

There he is!

All heads turn toward the stairs down which George, wearing his new mating robe, is descending. George is radiant but spent. Albert rushes to greet him.

ALBERT

How did it go?

GEORGE

Well, I think.

(gesturing)

May's ready to come down.

ALBERT

(tearfully joyous)

Thank you, George.

Quickly hugging George, Albert bounds up the stairs. Susan comes up to George, gently touches his temple.

SUSAN

(Concerned)

Do you need to lie down?

GEORGE

No, I'm fine - just a little tired.

(beat)

Susan, thank you for allowing this.

SUSAN

(shakes her head)

I was a fool, George. I dug myself into a hole, and couldn't see my way out.

(smiles; touches his cheek)

Besides... so handsome, so intelligent - you're too fine a male specimen not to share.

GEORGE

Well, when everyone goes, you'll have all of my attention.

(sotto)

And I've been doing some boning up.

SUSAN
(seductively intrigued)
Is that right?

Buck and Emily come up. Buck has a glass of sour milk for George.

BUCK
Here, Dad. Way to go.

GEORGE
(taking the drink)
Thank you, son.

EMILY
Want some ice for your elbows?

GEORGE
I'm not that old, Em.
(noticing something)
Excuse me.

Moving to Soren and the Eenos, he touches knuckles.

GEORGE
Thank you for coming.
(beat)
{You honor our house.} Vots ronha vai slof.

Behind him, the crowd MURMURS happily, drawing George's attention to:

ALBERT AND MAY

hand in hand, coming down the stairs. Joining the party, they're enveloped with congratulatory temple touches. Grazer turns to Sikes.

GRAZER
I'll never get used to these things.

Joyous, reedy TENCTONESE MUSIC begins. Albert and May beam. Cathy nuzzles Sikes. George embraces Susan. All celebrate as the CAMERA PULLS BACK and UP.

THE END