

The Great Machine

(an original script by Jesse Alexander Harding)

This first scene is intercalary between a meeting of the Fatalist sect of the Church of Rube Goldberg and the origin story of WOLF, the protagonist.

A wide shot of a large room full of individuals all wearing the same uniform (the fatalists) and facing a stage with a man leaning against a podium. The shot is from behind this man.

CUT TO:

A close shot of the reverend (head and shoulders only). He does not make eye contact.

REVEREND

Brothers and sisters, we are all part of the Great Machine.

CUT TO:

A medium shot of a ship traveling through space after REVEREND says "brothers and sisters." As the crowd begins to speak, another ship enters the frame following the first. There is a pause between the crowd and REVEREND's lines

ALL

Part of the Great Machine.

As REVEREND begins his next line, you see the following ship shoot the first ship and go right next to it.

REVEREND

The great prophet knew all about the great machine years before his time and years before the masses were ready to accept their role within the machine.

CUT TO:

A wide shot of the REVEREND with a large banner of Rube Goldberg behind him as the crowd says their next line.

ALL

All hail the great prophet, Rube Goldberg.

CUT TO:

A man and a woman being forced around and beaten by one intruder as another ransacks the ship.

REVEREND

Every action has an outcome—every particle a component link in the longest chain reaction of all time—a chain reaction that has been feeding off of the potential energy of our universe ever since the big bang—a chain reaction that will continue until the demise of this universe.

CUT TO:

A wide shot of the crowd saying their next line.

ALL

Praise the end of the machine.

CUT TO:

One of the intruders shooting the man and the woman in quick succession and then leaving the ship as the REVEREND says his next line.

CUT TO:

A shot of the two shot people laying on the ground covered in blood next to a bed. The mother's face is at the bed.

CUT TO:

A shot of under the bed. There is a baby there.

CUT TO:

A shot of the mother's bloodied face as she mouths "I love you" and dies.

CUT TO:

A close shot of the REVEREND as he delivers his next line. He should be spitting while he talks emphatically.

REVEREND

Yes, praise that holiest of moments: the close of the great cosmic Rube Goldberg machine. The ability to see the intrinsically pointless end to the most complex waste of time in the history of existence.

CUT TO"

A wide shot of the crowd as they say their next line.

ALL

Praise the end.

CUT TO:

Another close shot of the REVEREND.

As he says the line "We must find a way to end this machine," go to next shot. The image at this point is simultaneous with the words.

CUT TO:

A shot of a spaceship appearing suddenly and stopping next to the raided one.

CUT TO:

A shot of aliens picking up the baby and stepping over the dead parents.

REVEREND

Praise all you want, but this will do nothing to bring about the glorious moment for which we all yearn. We must find a way to end his machine. We must find a way to end our universe and witness the holiest event that can or will ever be.

CUT TO:

A shot of the alien ship re-disappearing.

ALL

Praise the end.

CUT TO:

A close shot of the REVEREND.

REVEREND

It is the personal responsibility of each and every one of you to work toward the destruction of this universe.

CUT TO:

A wide shot of the crowd.

ALL

Praise the end.

CUT TO:

A closer shot of the REVEREND and as he says his final line of the scene, go to the next shot.

REVEREND

We are the fatalists and we cannot rest until we have the ability to undo all within the bounds of this universe. . . Praise the end.

CUT TO:

A close shot of the REVEREND's mouth.

CUT TO BLACK.

Fade in and out of text that says "Ten years later..."

There are two men sitting across a desk from each other in a dimly lit room. There is a banner with Rube Goldberg's face on it behind the man who sits behind the desk. They are wearing the same uniforms as the fatalists, but slightly more ornate. One of them is the REVEREND from the first scene, the second is a new individual.

CUT TO:

A shot toward the front of the desk from behind MAN showing the man behind the desk, but he is turned around in his chair, so no faces are actually visible

MAN

Our scientists believe they may know a way.

REVEREND

Continue.

As he says this line REVEREND gives a "go on" gesture. We see the MAN's hand reach out and grab a glass of water from the desk and bring it to himself.

CUT TO:

A 3/4 shot showing the MAN drinking the water. He spills a little down his chin and wipes it away nervously.

MAN

There is one snag, however.

MAN takes another nervous drink of water.

CUT TO:

A shot from behind the desk showing REVEREND's face as he grows a grimace.

REVEREND
Snag?!

REVEREND spins around to face MAN right before he says his next line.

REVEREND
Unacceptable! Over this past decade you have offered me nothing but failure. I'm beginning to think you may not be the right man for the job—that you may not be fully dedicated to the cause—that your usefulness to the church may be nearing its end.

CUT TO:

The same 3/4 shot as before of MAN. MAN coughs up some of his water and wipes it away even more nervously than before.

MAN
Sir, please let me explain myself. There *is* still a way, it is just a difficult one to achieve.

CUT TO:

An over the shoulder shot facing REVEREND.

REVEREND
I'm listening, brother.

CUT TO:

The same 3/4 shot of MAN.

MAN
We need to make our universe collide with another. The problem is that this is impossible to do from within our own universe. There is no way to end the machine from within itself. In theory we can send two universes crashing into each other with a string of graviton bombs placed between the two universes in hyperspace, and there is only one man who can help us. There is one man who knows the way out of this universe. Only he can get us into hyperspace.

CUT TO:

A close shot of REVEREND.

REVEREND
Who is this man?

CUT TO:

A close shot of only MAN's mouth.

MAN
Wolf.

CUT TO:

A close shot of Wolf driving a very bumpy spaceship. He is smoking a cigarette that is almost burned out. He takes a drag of it and reaches into his front shirt pocket to get his pack of cigarettes (probably Boaz brand). He opens it with one hand and looks down into it, crumples it and throws it to the side.

WOLF

Fuck.

WOLF reaches farther down and pulls out a hip flask and takes a huge swig.

CUT TO:

The same 3/4 shot of MAN.

MAN

When he was a baby, his parents were killed by marauders. When the ship was found, there was nothing missing except for the baby. He was gone and no one had any idea where he could have gone, not that there was anyone to care.

CUT TO:

The same close shot of WOLF. He looks considerably drunker and takes another swig.

CUT TO:

The 3/4 shot of MAN.

MAN

But then, ten years later, he reappeared next to a black hole in a ship like none anyone had ever seen. He told stories of hyperspace, but he would never say what happened there, how he got there, or why he had returned.

CUT TO:

A close shot of REVEREND's mouth.

REVEREND

Find ... him! (he says this through gritted teeth with a kind of seething hatred/anger and excitement)

CUT TO:

WOLF slumped over his steering wheel, flask still in hand. He struggles to sit up and labors to take another swig from his flask, but it is empty and he throws it in the same direction as his empty cigarette pack with a pained expression. At the end of his throw, he falls out of his seat to the ground and hits his head.

CUT TO:

A shot of his face hitting the floor relatively hard. His eyes never open. At the end of his first bounce off of the floor, cut to the next shot.

CUT TO:

The same footage of the mother mouthing "I love you" as used before, but it has some dream/flashback effect on it.

CUT TO:

The shot of WOLF on the ground. he looks pained and uncomfortable and squirmy.

CUT TO:

A shot looking up (baby perspective) of the aliens looking down at him and picking him up.

CUT TO:

The shot of WOLF on the ground. he looks pained and uncomfortable and squirmy.

CUT TO:

A shot of what appears to be a black hole through a spaceship windshield with aliens driving it. They accelerate toward it and then with a flash of light, they are in hyperspace which looks like regular space but, instead of stars has red and blue blobs which are universes

CUT TO:

A POV shot of baby's hands playing with a rattle or something.

CUT TO:

A POV shot of ten year old hands.

TILT UP TO:

A ten year old looking in a mirror (have a ten year old doing the same action and have a piece of glass between him and the camera with bright lights shining near-parallel to it to get glare without camera reflection for the mirror effect)

CUT TO:

The shot of WOLF on the ground. he looks pained and uncomfortable and squirmy.

CUT TO:

That same ten year old sitting on a throne and an alien placing a crown on his head and leaning over to whisper in his ear.

CUT TO:

A close shot of half of boy WOLF's head as the alien leans down occupying the other half of the screen as he whispers in his ear.

ALIEN

Now you are our messiah. Our only hope. Our everything.

CUT TO:

The shot of WOLF on the ground. he looks pained and uncomfortable and squirmy.

CUT TO:

A tracking shot of ten year old WOLF frantically running away with the throne in the background and the aliens behind him.

CUT TO:

A shot from within a throng of running aliens with young WOLF in the distance as he enters a ship and the ship flies away (pan with the ship).

CUT TO:

A shot of young WOLF driving the same shaky spacecraft as before. There is a voice that comes across on the speaker.

ALIEN

If you are our messiah, why do you abandon us? Why? Only the devil would do this. We now know your true identity and if you ever try to return to us, you will die by our righteous hand.

CUT TO:

A shot from behind young WOLF as he drives the spaceship through hyperspace to a black hole and with a flash of light he is back into regular space.

CUT TO:

A shot of WOLF's face passed out on the floor of his ship as his eyes shoot open and he stands up as fast as he can. There is an annoying beeping alarm noise.

CUT TO:

WOLF as he leaps back into the cockpit. He reaches down and silences the alarm and wipes a copious amount of sweat from his brow. A beepy alert is heard and he reaches down and pushes another button and we hear an incoming communication.

SPACEPERSON

Space-welcome to Spacestation Alpha-Iota, unknown space-vessel! Identify your space-self and your space-purpose!

WOLF

Only fucking place I can still buy cigarettes. Jesus Christ I hate spacepeople. (presses button) This is Wolf of vessel HS-23. I come with the intent to purchase cigarettes.

SPACEPERSON

Space-communication unclear. Come again, space-vessel?

WOLF sighs and looks slightly sickened and reaches down to push the communication button.

WOLF

This is Space-Wolf of space-vessel HS-23. I come with the space-intent to purchase space-cigarettes. (stops pushing button) What a bunch fucking nutjobs.

SPACEPERSON

Space-welcome, space-wolf! Space-welcome to Space Station Alpha-Iota! Initiate space-docking space-procedures.

WOLF

Oka--... space-affirmative (he says with a cringe)

CUT TO:

A tracking shot following WOLF inside of space station alpha-iota. WOLF walks through a crowd of people who are all speaking simultaneously and all that is really audible is the repetition of the word "space."

CUT TO:

A close shot of WOLF's face as he pushes his way through the crowd.

WOLF

I can't believe *this* is the only place I can get cigarettes. I have to deal with all these fucking space-crazies and I will never be allowed to take a drag on terra firma for the rest of my goddamn life.

WOLF walks past the camera and turns toward a small mart. It is now an over the shoulder shot of a SPACE VENDOR.

SPACE VENDOR

Space-welcome kind space-sir. How may I space-help you? We carry all of the finest space-brands of all of the finest space-wares.

CUT TO:

Over the shoulder of WOLF.

WOLF

Smokes.

SPACE VENDOR

Excuse me?

CUT TO:

Wolf driving away in his craft, fresh cigarette in mouth.

WOLF

I fucking hate space people.

CUT TO:

The office of REVEREND. MAN sit across the desk from him. this is a 3/4 shot of him.

MAN

WOLF has been sighted on space station alpha iota. A tracer has been placed on his craft.

CUT TO:

A shot of REVEREND's chair facing away fro MAN and the camera.

REVEREND

Very well, but how will we extract the secret of entry into hyperspace?

MAN

We know for a fact that he appeared into this universe very near a black hole. We believe that he uses the extreme curvature of space-time around the black hole as a doorway into hyperspace.

REVEREND

Continue.

MAN

If we can somehow corner him near a black hole and leave him no choice but to enter hyperspace, we should be able to follow him through with at least one vessel to use as a delivery ship for the graviton charges.

REVEREND

That is one of the most beautiful things that I have ever heard. Such news the day before t he 1000th new year of our lord. Amass our forces immediately. This must happen now.

MAN

Yes sir.

CUT TO:

A low-angle close shot of REVEREND is giving another sermon once again with the banner of Rube Goldberg behind him.

REVEREND

Today is a very special day for us. Today is a very special day for the church. Today is a very special day for the universe. Today shall be the final day of the machine. We shall see the end and we shall be the end. Even as we speak, our forces are putting into place the necessary plans to destroy our universe and thus end the machine. (cont'd)

CUT TO:

An over the shoulder shot of WOLF piloting his ship in the direction of a black hole.

REVEREND

At this very moment, our ships are finding their way into higher dimensional space in order to send our universe to oblivion.

As WOLF gets closer and closer to the black hole, many ships come out of cloak in front of him.

CUT TO:

A close shot of WOLF as he mouths the words "What the fuck!?! " and turns sharply to one side.

CUT TO:

the same over the shoulder shot as before as WOLF turns sharply to one side only to reveal more ships.

REVEREND

As every moment passes we are getting closer and closer to the final and ultimately pointless goal of the great cosmic Rube Goldberg Machine and due to the fact that we are here to see it, we are that result, we are the final product of the cosmos and of all of the universe. We are the paramount and zenith of existence.

CUT TO:

The interior of one of the fatalist ships with WOLF's ship in sight as well as the armada of other fatalist ships, including one semi-visible cloaked ship directly behind WOLF's ship. MAN is in the captain's seat.

CUT TO:

A close shot of MAN's face as he gives the order to move in on WOLF's ship.

MAN

Fatalist ships, move in, but leave him a slight opening near the black hole. We need to make sure that he takes this opportunity and that the delivery vessel has a chance to follow him through into hyperspace. Delivery vessel, are you fully prepared?

As MAN addresses the delivery vessel, he turns his head slightly.

CUT TO:

A closer shot of WOLF's vessel from the point of view from MAN's ship. Directly behind WOLF we can see a cloaked vessel lying in wait.

DELIVERY VESSEL CAPTAIN

Yes sir, we are ready to proceed.

CUT TO:

The same close shot of MAN.

MAN

Very well. I will initiate communication with WOLF. As soon as I end my communication, vessels FC 3-18 charge and fire level 2 weaponry, damaging his communications and weaponry systems. Do not, i repeat, do not touch his propulsion or life support systems, we need him alive, brothers. The rest of you move in and block all other exits other than that in the direction of the black hole. Move forward as soon as my communication is finished, no matter what is said. We are past the failsafe brothers. Now is the time. Now we shall end the machine.

CUT TO:

WOLF piloting his ship. He is still turning his vessel and madly checking his radar to see all of his options. Then his communicator panel beeps again. He stops everything that he is doing and stares down at the panel as it continues to beep. Slowly he reaches for it and pushes the button. MAN's voice comes across on the radio, heavily distorted.

MAN

Unidentified vessel, you have been sentenced to execution by the high council for your trespass in this space. There is no need to resist, for there is no escape. There is no need to plea for your life, for there is no escape. I suggest you come to terms with any higher power you may or not believe in. goodbye.

During MAN's speech, cut to next shot until the last two sentences.

CUT TO:

A very worried looking WOLF sitting at the helm of his vessel. Then there is the sound of the communications channel being closed. At that moment WOLF says his next line and his ship is jarred by two shots.

WOLF

Holy fucking shit!

CUT TO:

A shot from near the place where WOLF inebriatedly passed out earlier as he falls out of his chair, but a wider shot. As he tries to stand up, another shot lands on his ship and he stumbles back into his seat.

CUT TO:

A shot of WOLF engaging maximum thrusters.

CUT TO:

WOLF grabbing his steering wheel and seemingly reacting to strong G-forces. As he is driving away he reaches down offscreen and pulls back a cigarette and places it in his mouth.

WOLF

These motherfuckers think they can destroy me, I'll give them a surprise.

WOLF lights his cigarette.

WOLF

I'll show the bastards somethin' they ain't never seen before.

CUT TO:

The same over the shoulder shot of WOLF as he pilots his vessel towards the black hole, also, his speedometer is visible and shows him to be already at 25% light speed and also there is a navigational computer showing him in a path tangential to the event horizon of the black hole.

CUT TO:

A medium shot of MAN in his ship.

MAN

He's taking the bait. Delivery vessel, stay right behind him.

CUT TO:

The delivery vessel following WOLF's vessel toward the black hole.

DELIVERY VESSEL CAPTAIN

Yes sir. I'm on him.

CUT TO:

A close shot of MAN's face

MAN

And, delivery vessel

DELIVERY VESSEL CAPTAIN (over comm.)

Yes sir?

MAN

Once you are through, kill him.

DELIVERY VESSEL CAPTAIN (over comm.)

Yes sir! (emphatically)

CUT TO:

WOLF piloting his ship.

WOLF

Alright assholes, see you later.

CUT TO:

The over the shoulder shot of WOLF. His speedometer reads 99% light speed and his thumb is on a button on the steering wheel.

WOLF

Time for some gravitons.

WOLF pushes the button as the speedometer reaches 100% light speed and a guidance computer display next to it show that he has reached the point where his course's path tangentially touches the event horizon of the black hole.

CUT TO:

An over the shoulder shot of MAN looking out his window as the two ships (WOLF's and the delivery vessel disappear in a flash of light. MAN turns and looks near the camera to deliver his next line.

MAN

Did the delivery vessel get through too?

CUT TO:

A shot of a younger man at a desk looking at a display, he looks up and delivers his next line with a grin.

YOUNG

Yes, sir. He's gone.

CUT TO:

A shot of MAN from the front.

MAN

Open a direct line to the church. We have some good news.

CUT TO:

A close shot of REVEREND still standing in front of the crowd delivering his sermon.

REVEREND

There has been no time like that right ... right now...

REVEREND is interrupted by someone who whispers something in his ear, as the whispering continues, a large smile spreads across REVEREND's face. After the person pulls away, REVEREND waves him away.

REVEREND

Brothers and sisters, there has been a new and fantastic development. One of our brave brothers has just made it into hyperspace. There is no stopping us now! We will be the

end. We are the end. All hail the great prophet!

CUT TO:

A wide shot of the congregation.

ALL

All hail the great prophet!

CUT TO:

WOLF from the front piloting his vessel as he breaks through into hyperspace. He has a huge grin on his face and immediately pulls out his flask and takes a swig. As soon as he has this swig swallowed, he takes another swig. Right then, WOLF's communicator panel beeps and WOLF reaches down to open the channel and then looks up. He lowers his flask slowly and his grin quickly disappears.

WOLF

Hello?

CUT TO:

An over the shoulder shot in WOLF's ship. Hovering directly in front of him is the fatalist vessel (still cloaked).

DELIVERY VESSEL CAPTAIN

Hello, Wolf.

CUT TO:

WOLF in the cockpit.

WOLF

Hello?

DELIVERY VESSEL CAPTAIN

Thank you for leading me here, Wolf. Without you, the machine would go on. But now our universe can end, starting with you. It drops out of cloak and fires two shots.

CUT TO:

The same shot as when WOLF was knocked from his seat during earlier shots. He scrambles to reach his helmet. There is technological carnage all around him gasses and sparks and such.

CUT TO:

A shot from the other side of his helmet which is lying on the ground just barely out of reach. WOLF is straining for it as hard as he can.

CUT TO:

A shot of his control panel which shows oxygen at 7% and then 6% and then 5% with about half a second pause between each. also, flashing next to this number is the words "de-pressurization eminent!"

CUT TO:

WOLF still reaching for his helmet. He tries to stand but is knocked down by another shot. Luckily this shot also pushes the helmet to him. He grabs gloves from within it and frantically puts them and the helmet on.

CUT TO:

The oxygen gauge on the control panel as it goes from 1% to 0% and the flashing text turns to solid text that says "cockpit de-pressurized."

CUT TO:

A close shot of WOLF laying on the ground, eyes clenched shut. As soon as he opens them, there is another shot fired. All of the lights go out and he floats away from the ground. The only light coming from his helmet.

CUT TO:

A wider shot in the darkness of his ship as he floats near the window (where we can see the fatalist ship). He the switches off the light from his helmet.

CUT TO:

An exterior shot of the fatalist ship nearing the window of WOLF's ship and shining a light into it as he floats up near the window. He is motionless. After shining the light for a little bit, the fatalist ship turns and starts to fly away.

CUT TO:

A shot of WOLF looking out his window as the ship flies away. As soon as it is gone, he switches his light back on floats off-screen.

CUT TO:

A wider shot as he punches open a panel of his ship and fiddles with some wires and the the gravity comes back on and he falls to the ground. He stands up and grabs a satchel that is sitting over the corner of his pilot's chair.

CUT TO:

A close shot of his space-suited hand opening and reaching into a glove-compartment, pulling out cigarettes, matches, a gun, oxygen canisters, and what appears to be a grenade.

CUT TO:

Him walking away from the glove compartment while placing these items in his satchel. He walks past the camera.

CUT TO:

His hand grabbing a jetpack from a cabinet. (first part of a sam raimi sequence)

CUT TO:

him putting it on

CUT TO:

him buckling it.

CUT TO:

him opening the space hatch

CUT TO:

a close shot of his upper half as he jets through hyperspace.

CUT TO:

A wide shot of the same throne room from which WOLF fled ten years earlier. The throne is centered and there is a new child sitting in this throne. One of the aliens comes from behind the camera and kneels before the child and speaks while genuflecting.

ALIEN

Your majesty, we have detected a an unidentified puncture in fabric of the devil's universe. two ships passed through. What would your majesty desire we do?

CUT TO:

A close shot of the child's face. He has an evil expression on his face.

CHILD

Find out who it is, and report back to me directly.

CUT TO:

A POV shot from the child of the genuflected alien

ALIEN

Yes, my lord.

the alien backs away respectfully.

CUT TO:

Same close shot of child. He grins evilly at the end of his next line.

CHILD

Oh, I hope it is you.

CUT TO:

The same close shot of WOLF's upper half as he jets through hyperspace.

WOLF

I'm coming, you son of a bitch.

CUT TO:

A POV shot showing where WOLF is going. It is the space between two universes: one red and one blue. Growing between them is a line of graviton bombs being exuded by the fatalist ship.

CUT TO:

A wide shot of a hangar in the alien vessel. Many ships are being mobilized to leave to search for WOLF and the other ship.

CUT TO:

A medium shot of one of the aliens.

ALIEN

The ships punctured universe 345-2 at singularity 749-03. This is the last known location of the ships. We will form a grid and converge at that point. Fleet, move out. May the lord be with us.

CUT TO:

A medium profile shot of WOLF as he travels toward the fatalist ship. In the distance, we see the armada of alien ships leave the mothership and move towards the location of WOLF's destroyed ship. WOLF looks over to the side and sees this happening and veers in that direction.

CUT TO:

A close shot of WOLF's face.

WOLF

I know they said they'd kill me, but I can't let this happen.

CUT TO:

A close shot of REVEREND's face as he addresses his congregation.

REVEREND

In 24 hours, upon the day marking thousandth year since the birth of our great prophet, the machine will grind to a halt--no--it will crash to a halt. And it is thanks to all of you. It is in honor of all of you. For you are all cogs in the machine soon to be a machine no more.

CUT TO:

A shot of WOLF jetting into the dock of the alien mothership. He lands and walks through the doors.

CUT TO:

A flashback of him stealing the ship as a ten-year-old boy (a jarring sound effect plays)

CUT TO:

WOLF walking down a hallway in the ship.

CUT TO:

A flashback of him as an even younger child running down the hallway chasing one of the aliens.

CUT TO:

Over the shoulder of WOLF at a doorway. It opens automatically to reveal the throne room with the CHILD sitting in the throne.

CUT TO:

A medium shot of CHILD sitting in the throne.

CHILD

You!

CUT TO::

A close shot of WOLF
WOLF
Who are you?

CUT TO:

A wide POV shot from the CHILD of WOLF in the doorway. WOLF collapses as he says the previous line.

CUT TO:

A montage of all of the dream sequences of WOLF as well as some new disturbing surgical footage.

WHITEOUT.

FADE TO:

WOLF's POV of the CHILD and aliens hovering over him, very reminiscent of when the aliens were standing over him as a baby after the murder of his parents.

CUT TO:

A shot from directly above WOLF (groggy)
WOLF
What happened? (groggily)

CUT TO:

A POV shot of the CHILD speaking in a patronizing tone.

CHILD

Oh, I guess you don't remember the brain implant they gave you when you lived here.

CUT TO:

A close shot of WOLF's face as he tenses his muscles.

CUT TO:

A close shot (POV from WOLF) of CHILD's face.

CHILD

Don't even bother, you've been restrained. Hmm hmm. So...

CUT TO:

A wider shot from a higher angle of the scene (the CHILD leaning over WOLF with aliens standing around).

CUT TO:

A medium shot of CHILD.

CHILD

Leave us

CUT TO:

A medium shot of several aliens.

ALIEN

Are you sure, my lord?

CUT TO:

A close shot of CHILD

CHILD

Yes. Leave us! (angry)

CUT TO:

a 3/4 shot of CHILD with the door in the background, he turns to profile to look at the door as the aliens leave. Then he turns mostly toward the camera but looks slightly down as if looking at WOLF.

CHILD

So, its actually you.

CUT TO:

WOLF's restrained face.

WOLF
What do you mean?

CUT TO:

CHILD
You are my other. They've told me all about you. But, I can see that they weren't completely correct.

CUT TO:

A shot from WOLF's chest up to his face as CHILD leans down and whispers in his ear.

CHILD
You aren't the bad one. (with an evil grin)

CHILD pulls away from WOLF's ear.

CUT TO:

A shot from above WOLF who is restrained in a bed. CHILD walks out of the frame and WOLF struggles and strains.

WOLF
You can't just stand by and let this happen!!

CUT TO:

A POV shot from WOLF of CHILD walking to the door.

CUT TO:

A medium shot of CHILD as he turns to WOLF and speaks.

CHILD
I can't? I will. I want them all to die. I want you to die. And I get what I want. (laughter).

We see WOLF struggling and straining more.

CHILD
Don't worry, I'll send someone in to tend to you. (child waves to some alien in the hallway who slightly enters the room at the beginning of the next cut).

CUT TO:

A close shot of WOLF's face as he scowls and tenses.

CUT TO:

A wider shot of WOLF strapped down as the ALIEN injects something into him.

CUT TO:

WOLF awakening in a dark metallic cell. The shot is very similar to when he passed out in his craft. There is someone shaking a bowl of gruel-like food at him.

CUT TO:

Alien clacking bowl against bars.

CUT TO:

WOLF struggling to get to the food. He takes a mouthful from his hand. He reacts like it is terrible but he still devours it.

ALIEN
You have been sentenced to execution by our lord...to be carried out immediately.

CUT TO:

WOLF struggling to stand and then stumbling to the porthole, still clutching his bowl of "food."

CUT TO:

An exterior shot through the porthole of WOLF's face, still eating.

WOLF
Well...

CUT TO:

A shot of hyperspace. Two universes are clearly visible. Between them there is a string of explosions. At the beginning, two bombs had already exploded. Change focus so that WOLF's reflection is visible.

WOLF

I guess I'm not the messiah after all.

In the blurred image of the hyperspace collision, the two universes are accelerating towards each other.

CUT TO:

A very close shot of REVEREND during his final sermon.

REVEREND

There is very little time left now. Very little time. The end is near! (he says this with a huge grin and maybe a tear welling in his eye). All hail.

CUT TO:

A wide shot of the congregation.

ALL

Hail the Great Prophet.

CUT TO:

A slightly wider shot of REVEREND. A clock is visible behind him as well as the rube goldberg banner. The clock reads 11:59:37.

CUT TO:

A very close shot of the REVEREND's mouth.

REVEREND

23 seconds. (he smiles. beat. 19 seconds. beat 13 seconds. beat

CUT TO:

A close shot of REVEREND's eyes.

REVEREND

9 seconds. long beat. (very emotional eyes. tears welling). 1 sec--

A tear begins to roll down his cheek, but just as it leaves the very perimeter of his eye...

CUT TO WHITE.