

# Earth Mission 2

## Issue One

### PAGE ONE

#### Panel 1: EXT. LONDON STREET - MORNING

A tight close up on **DURGA**, a heart-stoppingly beautiful Indian woman. From the look of her she could be a goddess, which—as we learn—she is. We really don't see what else is going on around her, nor should we want to. Her eyes look intensely out at the reader, locking our stare with hers. A voice speaks to her through Silent Messaging—nanotech communication implants.

1. JOSHUA (OP: silent messaging): Good morning, Durga.
2. JOSHUA (OP: silent messaging): You're on the Global Frequency.
3. DURGA (Not amused): For god's sake get serious Joshua.
4. JOSHUA (OP: silent messaging): I am serious. Have you never wondered what the world would be like had the gospels been written by Ellis, Moore, Gaiman, and Morrison?

#### Panel 2: WIDER ON SCENE

It's the morning rush hour on the busy streets of London. Durga hangs back in the crowd. She's dressed to kill—quite literally. Her eyes are on a young Arab man, **ARAR**, in the foreground. He's dressed like a college student and carries a rucksack over one shoulder.

5. DURGA: No, but I don't have to wonder how better off the world would be had you actually died in 33 A.D.
6. JOSHUA: That's 33 C.E., darling. We have to be politically correct.

#### Panel 3: INT. APARTMENT - ON JOSHUA AND SYBIL

**JOSHUA**, 33, is a tall, good-looking man from the Middle East. The historical Jesus gets a Hollywood makeover coming out somewhere between David Duchovny and John Lennon. He is the cool and collected leader of the Elysium Underground. He's equal parts counter-culture rebel and Nick Fury. Jesus via Joss Whedon.

The room he's standing in is sparsely furnished: A sofa and chair. A table. Nothing special. Seated at the table is **SYBIL**, an attractive young Greek woman in a semi-meditative remote-viewing trance. Given the fact that she's in the company of both Joshua and Durga, it's safe to assume this Sybil may very well be the prophetic oracle from antiquity. She wears an opaque visor that is wired into a laptop. As she concentrates she scribbles notes and diagrams on a pad of paper next to her.

Durga is heard via Silent Messaging.

7. JOSHUA: I think if I had it to do all over again I'd want to be British.

8: DURGA (OP: silent messaging): You'll just have to content yourself with being a subject of the Empire.

10. JOSHUA: Don't we all. What's your position?

**PAGE TWO**

Panel 1: EXT. LONDON STREET

Durga follows Arar through the crowds.

1. DURGA: I've the target in sight. Do we have a situation or not?

Panel 2: INT. APARTMENT—ON SYBIL

2. SYBIL: Not with you on the job, darling. The future is wide open. Nothing's fixed.

Panel 3: EXT. LONDON STREET/UNDERGROUND STAIRWELL

Durga stays with Arar as he starts down the stairs to the London Underground.

3. DURGA: Well, that's good news at least. I'm moving in to intercept the target.

Panel 4: Durga maneuvers through the crowd on the steps and grabs Arar by the shoulder.

4. DURGA: Excuse me, Mr. Arar?

5. ARAR: Who are you?

6. DURGA: I'm here to tell you that your life is in danger.

Panel 5: THE SAME—NEW ANGLE

7. DURGA: I'm afraid your handlers have set you up as a suicide bomber.

8. ARAR: What are you talking about? Suicide bomber?

Panel 6: INT. APARTMENT

Joshua remains casually unconcerned as he picks a flake of paint off the wall or some other innocuous bit of business. Sybil however has stiffened in her seat.

9. SYBIL: Wait... Something's wrong.

**PAGE THREE**

Panel 1: SAME AS PREVIOUS

Joshua reacts to Sybil's alarm.

1. JOSHUA: What is it?
2. SYBIL: The future is fixing itself on a point below them.
3. DURGA (OP: silent messaging): What's going on Joshua? I thought we didn't have a situation here.

Panel 2: INT. UNDERGROUND STAIRWELL

Durga stands with the Arar as the crowds mill past them up and down the stairs. Durga holds the open rucksack. It is filled with books. Her face belies her alarm.

4. DURGA: The rucksack's empty. There's no bomb.
5. ARAR: Of course there's no bomb. I'm not a terrorist. I'm a university student.

Panel 3: INT. APARTMENT –ON JOSHUA

He's pacing nervously as Sybil scribbles on her pad.

6. JOSHUA (To Sybil): What's happening Sybil?
7. SYBIL: I'm working it.

Panel 4: ON SYBIL

She scribbles on the pad of paper.

8. SYBIL: The timeline says there's a bomb.

Panel 5: INT. UNDERGROUND STAIRWELL—ON DURGA

9. DURGA (urgently): Talk to me, people. Is there or isn't there a bomb?

Panel 6: INT. APARTMENT

The tension mounts.

10. JOSHUA: Sybil?
11. SYBIL (scribbling furiously): Keep your pants on.
12. SYBIL(To Durga OP): The bomb is definitely there, Durga.

**PAGE FOUR**

Panel 1: INT. UNDERGROUND STAIRWELL

Durga remains holding onto Arar by the shoulder.

1. DURGA: Just tell me where, Sybil, and if it explodes.

Panel 2: INT. APARTMENT—ON SYBIL

She looks alarmed.

2. SYBIL: Good god... Durga? Listen carefully. The bomb is already on the train. It's coming into the station now. Second car from the end.

Panel 3: INT. UNDERGROUND STAIRWELL

Durga forgets about Arar and takes off down the stairs.

Panel 4: INT. LONDON UNDERGROUND -- TURNSTILES

Durga leaps over the turnstiles knocking people over. Security guards react immediately.

Panel 5: INT. LONDON UNDERGROUND PLATFORM

Durga runs down the platform knocking people flying. Security guards are in pursuit.

3. DURGA: Tell me about the bomb, Sybil.

**PAGE FIVE**

Panel 1: INT. APARTMENT

Sybil sketches on the pad. Joshua stands anxiously behind her.

1. SYBIL: I'm viewing it now.

Panel 2: INSERT OF PAD

We see that Sybil has made a sketch of the bomb. It's a plastic explosive with a cell phone trigger.

2. SYBIL (OP): C4 plastic explosive. Military grade. Eastern European origin. Cell phone trigger.

Panel 3: INT. LONDON UNDERGROUND PLATFORM

The train rushes into the station. Durga has positioned herself on the platform where the second last car will stop. Security guards close in on her.

3. SECURITY GUARD: Stop where you are! Don't move!

4. DURGA: The train's here, Sybil. Does the bomb explode?

Panel 4: INT. APARTMENT—ON SYBIL  
She has a look of calm urgency. Grace under fire.

5. SYBIL: Yes.

6. DURGA (OP: silent messaging): Shit!

7. SYBIL: But not there. Listen to me, Durga. You have a chance to stop it. The future is solidifying but there's an event opening in a second's time if you move quickly.

Panel 5: INT. LONDON UNDERGROUND PLATFORM  
Close up on a determined goddess.

8. DURGA: Watch me.

## **PAGE SIX**

Panel 1: INT. LONDON UNDERGROUND PLATFORM  
Durga turns and faces the pursuing security. She holds up a hand.

1. DURGA (More a command than an order): Stop!

Panel 2: The security guards slide to an obedient halt, compelled to obey.

Panel 3: The doors of the train open next to Durga.

Panel 4: Durga gets on the train.

## **PAGE SEVEN**

Panel 1: INT. TRAIN  
Durga enters, shouting at the passengers.

1. DURGA: Get out, now!

Panel 2: The passengers obediently evacuate the car as Durga talks to Sybil.

2. DURGA: I'm in, Sybil. Where's the bomb?

Panel 3: INT. APARTMENT—ON SYBIL

3. SYBIL: Shit! It's under the carriage. Centre of the car.

Panel 4: INT. TRAIN  
The train doors close behind Durga. She stands alone on the car. Outside the car the London commuters look back in at her in confusion.

4. SYBIL (OP: silent messaging): You'll have to go through the floor.

Panel 5: Durga spreads her arms, fists clenched. Eight additional arms miraculously appear from her shoulders. This is Durga the ten-armed goddess indeed.

5. DURGA: I can do that.

## **PAGE EIGHT**

Panel 1: Durga grabs the floor with her ten hands and digs her fingers into the tile and steel flooring.

1. DURGA: How's my future look, Joshua?

2. JOSHUA (OP: silent messaging): Pretty rosy, darling. Let's damage some property!

3. DURGA: You were always a delinquent at heart.

Panel 2: INT. APARTMENT—ON JOSHUA

4. JOSHUA: It's part and parcel of fighting a corrupt and evil system. Five thousand years ago the gods promised these people a better world. It's high time we delivered on that promise.

Panel 3:

A big bad-ass panel of Durga as she rips the floor upwards with her ten arms.

Panel 4: INT. APARTMENT—FAVOR JOSHUA

5. JOSHUA: How's the redecorating going?

Panel 4: INT. TRAIN

Durga looks down through the hole she's dug in the carriage at the tracks speeding by below.

6. DURGA: This thing looks like \*#0%ing Fred Flintstone's car.

7. SYBIL (OP: silent messaging): The event is just ahead. We need to fix the future now.

## **PAGE NINE**

Panel 1: INT./EXT. TRAIN/UNDERGROUND TUNNEL AND TRACKS

Durga leans down through the hole in the carriage floor. Her hair flies out behind her brushing the concrete floor of the tube. She's starring at the bomb.

1. DURGA: I see it, Sybil. Please tell me it doesn't explode in my face.
2. SYBIL (OP: silent messaging): Not if you move that aerobic-sized ass of yours.

Panel 2: Durga swings down out of the hole so that her legs are being dragged along the narrow drainage trench between the tracks.

3. DURGA: I just bought these boots.
4. DURGA: Any civilian casualties?
5. SYBIL (OP: silent messaging): That's up to you.

Panel 3: Durga reaches out and tears the bomb free.

6. DURGA: #%& me! I know what that means. Let's get this done!

Panel 4: She lets herself go, cradling the bomb to her chest. She hits the trench hard and skids painfully along the tracks as the train passes over her.

7. DURGA: God daaaaaamnnnn!

## **PAGE TEN**

Panel 1: Durga rolls to her feet as the train clears her and continues down the tunnel. Her clothes are shredded at the back and she's covered in grease, grime, and rat shit.

Panel 2: Medium close up as Durga tucks the bomb into her gut and doubles over it as the cell phone rings. Her face is a grimace as she prepares for what's coming.

SFX: <Cell phone> BEEEEEP!

1. JOSHUA (OP: SILENT MESSAGING): One ringy-dingy...
2. DURGA: Not now, Joshua. It's hard enough defending a people who don't even believe in us.

Panel 3. INT. APARTMENT—ON JOSHUA  
There's a look of admiration, if not love, on his face.

3. JOSHUA: I believe in you, baby.
4. DURGA (silent messaging): You and Mel Gibson.

Panel 4: INT. LONDON UNDERGROUND –TUBE  
The bomb explodes in a fierce but contained fireball that engulfs Durga.

SFX: WAKKAWOOM!

**PAGE ELEVEN**

Panel 1: INT. APARTMENT

Joshua and Sybil wait anxiously to hear from Durga.

1. JOSHUA: Are you all right, Durga? Durga?

Panel 2: They are answered by silence.

Panel 3: They are much relieved to hear Durga's voice.

2. DURGA (OP: silent messaging): You owe me a new outfit, Joshua.

Panel 4: INT. LONDON UNDERGROUND –TUBE

Durga dusts herself off. Her face is blackened and her hair is a suitable horror. Her clothes have been tastefully and strategically incinerated.

3. DURGA: And dinner. Someplace posh this time. Not Indian.

4. JOSHUA (OP: silent messaging): Gladly. Ladies' choice, darling. Although I'll expect you to shower first and fix your hair.

Panel 5: Durga looks puzzled.

5. DURGA: How do you know what my hair looks like...?

Panel 6: INT. APARTMENT –ON DRAWING OF DURGA ON SYBIL'S PAD

The drawing is a perfect, if not somewhat cartoony, divination of Durga's appearance.

6. JOSHUA (OP): Hah ha ha!

Panel 7: INT. LONDON UNDERGROUND –TUBE

Durga is furious. It doesn't take much for her to figure out what's going on.

7. DURGA: Sybil!

**PAGE TWELVE**

Panel 1: INT. APARTMENT

Joshua stands laughing at the drawing of Durga that Sybil has done. Sybil has a big smile too.



1. SYBIL: Sorry, Durga. Couldn't help it. You look like Wile E. Coyote after his rocket sled exploded.

Panel 2: INT. LONDON UNDERGROUND –TUBE

Durga does her best to save her dignity as she smoothes down her hair.

2. DURGA: Okay, children. Time to turn off the TV and brush your teeth.

3. DURGA: How's the timeline, Sybil?

Panel 3: INT. APARTMENT

Sybil refers to the laptop. Joshua stands behind her.

4. SYBIL: It's fixed. Chalk up another victory for the War on Terror. I'll have my other viewers get to work on Arar's handlers and nail down the source for the C4 in the former Yugoslavia.

5. SYBIL: I've got a satellite trace on the trigger signal but you're not going to like where it came from.

Panel 4: ON JOSHUA

6. JOSHUA: This is the day that the Lord hath made. Let us be glad and rejoice in it. Good job, people. We've given peace a chance.

Panel 5: WIDE ON SCENE

Sybil suddenly stiffens as if she's received a shock. She's scribbling furiously on her pad as she hits a few keys on the laptop with her free hand. Joshua looks on in concern.

7. SYBIL: Ah, hell!

8. JOSHUA: Sybil?

9. SYBIL: A new timeline has opened up.

10. JOSHUA: What? Where?

### **PAGE THIRTEEN**

Panel 1: SAME AS PREVIOUS—FAVOR SYBIL

Sybil turns to Joshua as she removes her visor.

1. SYBIL: I'm sorry, Joshua. This is so my bad. I should have foreseen this.

2. JOSHUA: What is it?

Panel 2: JOSHUA OTS LOOKING AT SYBIL

3. SYBIL: They didn't care about the tube. It was all misdirection to keep us from seeing the real future.

4. JOSHUA: What future? What are they after?

5. SYBIL: Not what. Who.

Panel 3: CLOSE UP ON SYBIL.

She looks genuinely scared.

6. SYBIL: Daniel.

Panel 4: EXT. SPRINGFIELD COUNTY, ILLINOIS –NIGHT

The two-story home sits on a wide lot along a rural road. The property leads off to fields and forest in the background. There is a swing set on the front lawn, a bicycle lying on its side on the grass. There is an extra car parked out front.

The lights are on and music and laughter can be heard from inside.

7. SYBIL (OP): They're after Daniel.

**PAGE FOURTEEN**

Panel 1: INT. COUNTRY HOME - LIVING ROOM

Simple urban furnishings in a country setting. This is the home of average income earners. Unostentatious people who work hard for what they have. Two couples, the CLEARYS and the JOHNSTONS, all in their late thirties, relax with coffee after a fine dinner. The Clearys are hosting. They chat and laugh. They are old friends enjoying each other's company.

Panel 2: INT. COUNTRY HOME - FREDDY'S BEDROOM

Typical bedroom of a twelve-year-old boy. A television, computer, and Nintendo dominate the room. A sash window looks out over the back yard. **BRENDA CLEARY**, 11, and **FREDDY CLEARY**, 12, have **DANIEL JOHNSTON**, 9, cornered on the bed. Brenda and Freddy look excited and eager. Daniel is pensive and scared.

1. FREDDY: Come on, Danny, do it, man. Show Brenda what you showed me last week.

2. DANIEL: You weren't supposed to tell anyone. It was secret.

Panel 3: Brenda tries her charm.

3. BRENDA: Yeah, come on, Danny. Please?

4. DANIEL: No. I don't want to. I don't like doing it.

Panel 4: ON FREDDY

5. FREDDY: Ah, man! Just for a second, okay? It is the coolest thing I've ever seen I swear.

6. DANIEL: Okay. I'll do it once. Okay?

Panel 5: Daniel looks very scared.

7. DANIEL: Just once.

### **PAGE FIFTEEN**

Panel 1: Daniel lowers his head and stares at the floor as he goes into a trance. Freddy and Brenda look on.

1. FREDDY (to Brenda): Wait till you see this.

Panel 2: Freddy and Brenda watch breathlessly as Daniel's eyes start to glaze over and stare into space.

Panel 3: Daniel's body starts to flicker and break up like a bad television connection.

Panel 4: Daniel vanishes. Brenda leaps back with her hand over her mouth stifling a scream. Freddy pumps his fist in the air.

2. FREDDY: What I tell you, huh? He did it. He did it.

Panel 5: Brenda waves her hands through the air where Daniel was just sitting. Nothing.

3. BRENDA: Where'd he go? Where is he? This is so totally freaky.

### **PAGE SIXTEEN**

Panel 1: FREDDY'S BEDROOM - FOURTH DIMENSION - CONTINUOUS  
Daniel sits on the bed and watches as Brenda passes her hand through his body. Everything is distorted and monochromatic. He can hear Brenda speaking, but it's like he's underwater.

1. BRENDA (distorted type): Is he still here? Is he invisible or what? I don't feel him or nothing.

2. FREDDY (distorted type): He is and he isn't. He says it's like being a ghost.

Panel 2: Daniel is growing more and more agitated. He can hear the sound of rotor blades approaching. Brenda continues to feel around in the air.

SFX: (rotor blades): WHUP! WHUP! WHUP!

Panel 3: Daniel gets up off the bed, passing right through Brenda.

Panel 4: He slowly crosses over to the window.

Panel 5: Daniel looks out and goes ghostly pale.

### **PAGE SEVENTEEN**

Panel 1: Here's your money shot. A huge black military helicopter descends in front of Daniel and hovers outside the window. The single dark eye of the black opaque windshield stares at him menacingly.

SFX:  
WHUP! WHUP! WHUP!

### **PAGE EIGHTEEN**

Panel 1: Daniel backs away from the window in terror.

1. DANIEL: No! Stay away from me! I won't go with you! I won't!

Panel 2: FREDDY'S BEDROOM - CONTINUOUS

Freddy and Brenda wheel towards the window as Daniel suddenly re-materializes and trips backwards over Freddy's desk chair.

2. FREDDY: There he is.

Panel 3: Daniel falls to the floor screaming.

3. DANIEL: Aaaahhh!

Panel 4: Daniel rolls over quickly, clawing at the carpet to get back on his feet. His face is streaked with tears and he is screaming uncontrollably.

5. DANIEL: Aaaahhh!

6. FREDDY: Danny!

7. BRENDA: What happened? Danny, wait!

Panel 5: Daniel scrambles to his feet and bolts towards the bedroom door past Freddy and Brenda.

## **PAGE NINETEEN**

Panel 1: INT. UPSTAIRS HALLWAY

Daniel runs for the stairs. His dad and mom and the Clearys are running up the stairs.

1. MR. JOHNSTON: Daniel, good lord, what's going on?

Panel 2: Daniel throws himself into his dad's arms. Freddy's dad gives him an admonishing glare.

2. MR. CLEARY: Freddy, what in God's name did you do to him?

Panel 3: Freddy and Brenda stand nervously outside the bedroom door.

3. FREDDY: Nothing, dad, I swear. We were just playing and—

4. BRENDA: Danny saw something outside and he totally lost it.

Panel 4: ANGLE ON MRS. CLEARY AND BRENDA

Brenda is pointing back into the room at the window OP.

5. MRS. CLEARY: Outside?

6. BRENDA: Yeah. Outside his window.

Panel 5: ANGLE ON THE FATHERS

Mr. Cleary turns to Mr. Johnson.

7. MR. CLEARY (to Mr. Johnston): Come on, Bill. Let's take a look.

## **PAGE TWENTY**

Panel 1: Daniel hugs his mom. She hugs him very close. Daniel is still distraught.

1. DANIEL: They're coming for me. Don't let them get me. Please don't let them get me.

2. MRS. JOHNSTON: Who's coming for you?

3. DANIEL: The men in the helicopters. They want me.

Panel 2: Daniel's mother holds him at arm's length. She looks confused and scared. Mrs. Cleary stands behind her.

4. MRS. JOHNSTON: Good lord, Daniel. What men? What helicopters?

5. MRS. CLEARY: I'll call the sheriff's office.

Panel 3: EXT. COUNTRY HOME - CONTINUOUS

Mr. Cleary and Mr. Johnston exit the house, looking around.

Panel 4: THE SAME— CLEARY AND JOHNSON OTS

We look past the men, seeing what they see, which is nothing but stars in the night sky. The road is quiet. They are alone.

Panel 5: INT. COUNTRY HOME - LIVING ROOM

Mr. Cleary and Mr. Johnston enter. Daniel is on the couch with Mrs. Johnston. He's shaking like a leaf. Brenda and Freddy stand quiet and subdued. Mrs. Cleary is OP.

6. MRS. JOHNSTON: Did you see anything?

7. MR. CLEARY: Nothing.

8. MRS. JOHNSTON: He said he saw a helicopter.

9. MR. JOHNSTON: A helicopter?

### **PAGE TWENTY-ONE**

Panel 1: Mrs. Cleary enters from the kitchen.

1. MRS. CLEARY: I spoke with the sheriff's office and he said there have been no helicopters in the area tonight, military or otherwise.

Panel 2: Mr. Cleary turns to Freddy and Brenda.

2. MR. CLEARY (to Freddy): Can you tell us exactly what happened?

3. FREDDY: I ...I don't know. It's a trick Danny does.

4. MR. JOHNSTON: A trick?

Panel 3: FAVOR FREDDY AND MR. CLEARY

5. FREDDY: I can't explain it. He showed it to me last week. I asked him to do it for Brenda. Then he freaked out.

6. MR. CLEARY: Freddy, what kind of a trick?

Panel 4: ON FREDDY

7. FREDDY: He ...he makes himself disappear.

Panel 5: Everyone stands in stunned silence. Daniel huddles in his mother's arms. He's staring off into the distance, shaking like a leaf in a storm.

8. MRS. JOHNSTON: What is it, darling?

Panel 6: MEDIUM CLOSE UP ON DANIEL AND HIS MOM.  
Daniel's eyes are wide open in terror.

9. MRS. JOHNSTON: Oh my god, he's as white as a sheet. Danny, can you speak?  
Danny?

## **PAGE TWENTY-TWO**

Panel 1: Everyone in the room is suddenly aware of the sound of rotor blades outside the house.

SFX: WHUP! WHUP! WHUP!

Panel 2: A blinding light from outside the house floods the room. Everyone covers his or her eyes except Daniel who continues to stare as if in a trance.

Panel 3: EXTREME CLOSE UP OF DANIEL STARING INTO THE LIGHT.

1. DANIEL: They're here.

**END OF ISSUE ONE**