

I N F I N I T E

screenplay by
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Paradigm
Affirmative Entertainment

INKY BLACKNESS.

Impossible to tell if we're in space, in deep ocean, or somewhere else.

Specs of particles come into focus. They move ever so slightly. Then-- an unheard gust of wind causes the particles to scatter as--

A military-grade EXPLORER POD glides toward us, floating through the nothingness. Part submarine, part spaceship. Worn metal with antennas protruding around the craft.

INT. S.S. NADIR

No sense of time. A cramped, cold ship. All in all about the size of a semi-truck but so full of equipment it's hard to move around.

Control panel instruments illuminate the two CREW MEMBERS' faces sitting at the front window. They're in matching airtight extravehicular suits. Helmets off.

PIERRE HERRINGTON, the pilot, grips onto the control column. His second in command, ANITA TODD, gazes out the window. She carefully adjusts a series of DIALS in front of her.

PIERRE
O2 reading?

ANITA
Still subzero.

PIERRE
Carbon dioxide?

ANITA
If there is any, it ain't showin' up. There's just... nothing.

The ship VIBRATES gently. Anita twists a dial and the ship stabilizes.

PIERRE
Okay. Okay. You ready?

Anita looks at him. A big decision. She nods.

PIERRE (CONT'D)
Light up the Samaritan.

Both flip a series of switches. A well-practiced synchronized dance.

EXT. S.S. NADIR

An antenna on the roof SPARKS to life like a lightning rod. It hits something -- a BLACK WEB-LIKE substance in the dark. Millions of subatomic particles coming together to form... something...

INT. S.S. NADIR

The sound of an engine whirring up. The light on their faces brightens from something unseen outside the front window.

Suddenly, the ship comes to an abrupt stop. Both of them get pulled tight against their seat belts.

PIERRE
Rear thruster misfiring.

ANITA
Moving to backup rear thruster.

She engages a lever and pulls it down. Pierre tries his control column again. The ship doesn't move.

PIERRE
Our forward thrusters are jammed,
too. We got caught on something.

ANITA
What's there to get caught on?

EXT. S.S. NADIR - MOMENTS LATER

Anita emerges from the rear of the ship, now in her helmet. She wears a THRUSTER PACK to move around in the emptiness.

ANITA
Woah.

She discovers the black webbing GROWING around the ship.

ANITA (CONT'D)
You seeing this?

INT. S.S. NADIR

Pierre flips to Anita's helmet cam. He can see the membrane covering the ship. It's grown around the rear thrusters.

PIERRE
What's it reading as?

INTERCUT WITH:

EXT. S.S. NADIR

Anita holds a remote atmospheric reader with a metal extender. She slips it into the web. The reader beeps and displays "No Results."

ANITA
Whatever it is, it's not on our
periodic table.

Anita reaches out and TOUCHES IT.

ANITA (CONT'D)
Cold. But... somehow warm at the
same time. Weird.

It's sticky and foreign. Anita looks up. The web is creating a ball of black matter around the ship.

PIERRE
Anita. Get back inside.

ANITA
It's malleable. Like... soft
rubber. I think I can free the
thruster.

She navigates through the empty atmosphere with her thruster backpack. But she stops. Just like the ship did. The webbing has gotten her.

PIERRE
Anita?

ANITA
Hold on.

She tries to free herself. Flailing her arms around. But the webbing takes over her thruster backpack.

ANITA (CONT'D)
It's on me. I can't move.

PIERRE
Try the exhaust to burn it off.

Anita pushes a red button. A burst of FLAME fires from below the backpack. The webbing disburses for a moment but then--surrounds her again with full force.

PIERRE (CONT'D)
I'm coming out there.

ANITA
Don't be daft.

The web gets tighter around her backpack. She knows what she has to do.

ANITA (CONT'D)
I'm releasing.

PIERRE
No, no, no...

Pierre gets out of his pilot seat and puts on his helmet, ready to go out there after her.

ANITA
I don't have a choice.

PIERRE
I'm coming.

ANITA
You won't make it in time.

She unclasps her backpack. It disappears, getting totally enveloped by the webbing. Anita doesn't fall. She doesn't float up. She just HOVERS there. Unable to move in any direction. She uses her arms to try swimming through the air but there is no friction. No anything. She's stuck in place.

ANITA (CONT'D)
Alright, captain... I'm ready for that rescue party after all.

INT. S.S. NADIR / AIR LOCK

Pierre runs in, ready to go.

PIERRE
At the air lock.

Pierre twists open the hatch, revealing the vast darkness outside. Different sections of webbing are pulsing and forming as far as he can see.

PIERRE (CONT'D)
Hang on.

Just as he's about to jump out, he hears a BEEPING coming from the cockpit. He checks a screen in the air lock. Anita's HEALTH READOUT.

PIERRE (CONT'D)
Your heart's racing. I need you to
take deep breaths.

ANITA (V.O.)
I'm... trying...

The WEBBING is crawling around the whole ship. Growing toward the hatch.

EXT. S.S. NADIR

The webbing has almost entirely covered Anita now.

ANITA
It feels... nice...

It forms around her abdomen... her neck... and finally... her helmet.

Underneath the pitch-black web, we can hear the helmet--

CRACK.

INT. S.S. NADIR / AIR LOCK

Pierre sees her vitals go to ZERO.

PIERRE
Anita!

The web is snaking its way into the air lock. Shit. Pierre doesn't have a choice. He shuts the hatch again and jumps inside the core of the ship, locking out the webbing.

INT. S.S. NADIR / COCKPIT - MOMENTS LATER

Pierre hurries back to the controls. He flips a communications switch.

PIERRE
S.S. Nadir to Gateway. If you can
hear this. Somehow. Maybe you've
found a way. We've had a casualty.
Anita... Anita's gone. I need
immediate assistance. Anybody?
Please.

He looks outside the window, where the webbing clears for a moment to reveal--

A VAST BEACH AND OCEAN stretching on FOREVER. How did he get here?

The ship SHAKES VIOLENTLY. Pierre reaches over to Anita's station and twists those dials she had at her fingertips. He tries desperately to get the ship to stop shaking. His face crunches up in pain as the vibration gets worse and we--

CUT TO:

A GLASS OF WATER SHAKING ON A TABLE

INT. LAS VEGAS CONFERENCE HALL - DAY

Everything vibrates slightly. A small EARTHQUAKE. The crowd of fifty middle-aged attendees slouch to the floor to brace themselves.

At the front of the room, OAK RAMSAY (40s, confident, charming, broken inside) sits at a table. He casually stops a PEN from rolling off onto the floor.

The earthquake ends. The BANNERS hanging behind Oak stop waving. They read "Three Time World-Record Holder Oak Ramsay"

OAK
Wouldn't be an explorer convention
without a little adventure.

His fans laugh with the charismatic showman.

OAK (CONT'D)
Now, who was next?

INT. LAS VEGAS CONFERENCE HALL - LATER

The place has cleared out except for Oak and the enthusiastic ORGANIZER.

ORGANIZER
It was such an honor to have you.

OAK
Do I get the check from you or will
your people have it mailed?

ORGANIZER
Oh, sure. I can take care of that.

With a smile, the organizer reaches into his satchel and takes out his personal check book. He writes as he keeps trying to engage with Oak.

ORGANIZER (CONT'D)

Must be pretty boring being here at a normal altitude with everyone else.

OAK

The altitude isn't the boring part.

ORGANIZER

What you said to everyone, about always looking to explore the unknown... Where are you going next?

OAK

To the bar.

ORGANIZER

Oh, can I buy you a drink?

He hands over the check. Oak examines that it's correct.

ORGANIZER (CONT'D)

I'd love to pick your brain about your deep sea expedition. It must be pretty miraculous down--

OAK

That whole "looking to explore the unknown" thing. That's what you all pay me to hear. Truth is-- there are no miracles in the unknown. Or anywhere else for that matter.

The organizer loses his smile for the first time as Oak walks away.

I/E. OAK'S DODGE CHARGER / DESERT ROADS - DAY

Oak speeds away from the Vegas strip.

A SERIES of driving shots as Oak turns down several, off the beaten path roads. But he seems to know exactly where he's going.

He drives higher into mountains as the hours pass. He finally stops at a--

SECLUDED STRIP OF HIGHWAY

No other cars around. A steep rock wall mountain on his left. A straight DROP OFF A CLIFF on his right.

Oak gazes out at the winding road ahead of him. Then--

HE GUNS IT.

Oak drives as fast as he can. Pedal to the floor. Fuck life. He speeds around bends, expertly using his e-brake as he skids.

He turns a corner and reaches a straightaway. He hits 70... 80... 90... 100...

Steadfast and certain. He's nearing the CLIFF SIDE!

Oak looks to his right at the passenger seat.

INSERT CUT: A YOUNG GIRL IN THE SEAT NEXT TO HIM WITH AN ADORABLE, GAP-TOOTHED SMILE. OAK'S HAND ON HERS.

Oak closes his eyes.

110... 120...

He's about to go off the edge when--

A MILITARY HELICOPTER rises from the drop off. Oak opens his eyes. He whips the steering wheel and brakes, skidding toward the edge.

A dust cloud blooms from his tires. He manages to stop just in time. One more inch and he would've gone over.

Oak makes eye-contact with some MILITARY OFFICIALS in the back of the chopper.

INT. MILITARY TRANSPORT PLANE - DAY

Oak now sits, buckled up, in the back of this cavernous cargo plane. He's the only civilian on board but a half-dozen MILITARY PERSONNEL sit scattered about the plane.

The helicopter that just stopped Oak's suicide is strapped down in the cargo hold.

Oak notices that everyone is putting on THICK WINTER COATS. He leans over to the LIEUTENANT.

OAK
You didn't tell me I needed a jacket.

LIEUTENANT

We can provide you with a jacket,
sir.

OAK

Still not gonna tell me where we're
going, huh?

LIEUTENANT

I'm not authorized to discuss the
specifics.

OAK

Not authorized or not high ranking
enough?

The lieutenant glances at him. Oak smiles, knowing he's
right. This guy doesn't know where they're headed.

OAK (CONT'D)

What about my rate? Least you could
do is tell me how much you're
paying.

LIEUTENANT

I'm not authorized to discuss the
specifics.

OAK

Ballpark?

The lieutenant remains quiet.

OAK (CONT'D)

This C-17 burns through twenty-six
thousand dollars worth of fuel an
hour. So whatever you need my
consulting services for must be
pretty important. Like, I'm
thinking, seven figures important.
Just make sure and relay that to
the person who *is* authorized to
discuss the specifics.

EXT. SOMEWHERE IN THE ARCTIC - DAY

The C-17 makes its landing on a freshly-constructed runway,
surrounded by mountains of ice and glaciers.

An acre away from the runway, there is a military hub of
operation. Giant round buildings in the snow. A network of
domes and interconnecting tunnels. Guard towers at every
corner.

EXT. RUNWAY - DAY

Oak emerges from the rear of the aircraft along with the military personnel. Blasted by the wind and snow, he gratefully takes a coat that's offered to him.

The WORKFORCE is all covered in heavy jackets and face masks to keep warm. One of them approaches Oak, GENERAL MCCOY.

GENERAL MCCOY

Welcome to Gateway, Mr. Ramsay.
Right this way.

As they walk toward the military base, Oak looks around-- nothing but snow and ice in every direction. They're hidden from the world.

INT. GATEWAY FACILITY / SECURITY SCREENING ROOM - DAY

General McCoy leads Oak inside, who is now covered in snow with icicles forming in his hair. A GUARD greets them.

QUICK CUTS: Oak stands, arms raised, in a body scanner... Oak looks over a clipboard full of paperwork. He signs... Oak undergoes a physical examination by a MEDIC...

Through all of this, Oak grows increasingly confused and annoyed. Finally, General McCoy leads Oak out of this security room and into--

INT. GATEWAY FACILITY / GREAT HALL - DAY

Inside one of the largest domes at the base. Hundreds of WORKERS shuffle around. A bustling mini-city of chaos.

Oak notices different sections -- one area seems to be mathematicians working out equations. Another features some sort of weapons manufacturing. A thruster backpack, like the one from our opening, is being worked on.

OAK

What the hell did you guys
discover?

The ground starts to RUMBLE. A SIREN SOUNDS and red lights flash. An EARTHQUAKE. Everyone braces, but nobody seems shocked. Oak eyes the calm faces around him. Interesting.

GENERAL MCCOY

This way.

INT. SUIT MANUFACTURING CENTER - DAY

General McCoy brings Oak into this fitting room where a MANUFACTURER takes his measurements. Air-tight extravehicular suits line the walls.

OAK

Hey. What're you doing?

MANUFACTURER

Every EMU suit has to be custom made for--

OAK

Suit? No, no, no. I don't do suits anymore. I was told this was a consulting gig. A very *high-paying* consulting gig.

GENERAL MCCOY

It is. You'll be consulting from inside the bridge.

OAK

Absolutely not. I'm staying right here-- wherever here is. I haven't been an explorer for a long time.

Then in walks MADELINE RAMSAY (40s, strong, direct, and confident). Oak freezes when he sees her. A longing in his eyes. It's like seeing a ghost. He snaps himself out of it.

OAK (CONT'D)

Thanks for the flight, but you can keep your money.

Oak heads out the automatic sliding doors.

INT. GREAT HALL - CONTINUOUS

Oak storms back toward security, pushing his way through busy workers. Madeline emerges behind him. Instead of chasing him down, she makes an unheard command into her walkie.

Just as Oak is about to reach the exit, five heavily-armed GUARDS step in front of him. Oak stops - isn't gonna try to fight these guys. He turns to face Madeline.

OAK

Seriously?

Madeline walks up to Oak and the guards.

MADELINE
I can't let you leave.
(to the guards)
Thank you.

GUARD
You're welcome, Miss Ramsay.

The name stings Oak.

OAK
I thought you were changing your
name back.

MADELINE
I never got around to it.

INT. MADELINE'S OFFICE - DAY

Undecorated but full of binders and paperwork. Blueprints for some sort of flying craft line the walls. Madeline sits on her desk as Oak paces.

OAK
If this is your way of seeing me
again, it's highly wasteful to the
American taxpayers.

MADELINE
The Americans aren't the only ones
paying for this.

OAK
Well they can pay for another
pilot. Trust me, you don't want me
at the controls.

MADELINE
You're right. I don't. You're the
last person I want to go on this
mission with. Unfortunately, you're
also the only person I trust.

OAK
A dozen other world class pilots
have flown your crafts since we...
stopped working together.

MADELINE

And a dozen other world class
pilots don't compare to your
experience navigating uncharted
territory. You're the best pilot in
the world.

OAK

Not anymore.

MADELINE

(oh yeah?)

Where's the rear thruster?

OAK

(instinct)

Top right, four inches from my
shoulder.

Madeline eyes him. See? Oak shakes his head, turning toward
the door. He notices some wall art he hadn't seen before:

A CHILD'S CRAYON DRAWING of two ASTRONAUTS holding hands in
space. Smiling.

Oak stares at it too long. Madeline continues, gently.

MADELINE

You know how I work. You know my
control panel designs inside and
out. You know how my crafts handle.
How they operate in unexpected
weather conditions.

OAK

You can train another pilot to see
incoming weather.

MADELINE

We don't have time, Oak. The
cockpit layout is almost identical
to our Mariana Trench dive.

Oak pulls himself away from the drawing.

OAK

Is that what this is? A deep sea
dive?

MADELINE

Not exactly.

INT. LAUNCH BAY

Oak follows Madeline inside where he finds--

The S.S. ZENITH waiting at the center of this vast warehouse. The ship is similar in design to the Nadir at the beginning, only much, much larger. The size of a submarine with similar metal workings. Rivets, piping, and steel cover the craft. Impossible to tell where this thing is meant to go.

Sparks fly from welding equipment as dozens of workers put the final touches on the ship. One of the grease-covered men notices Oak. This is NASH FULLER (40s, loveable, can fix anything, even a broken heart).

NASH

Oak? Jesus, he actually came.

Nash runs up to him and Oak breaks a little. He can't help but smile at his old friend.

OAK

Nash. Wow. You're still working for Madeline.

NASH

With Madeline. Who now owes me a thousand bucks.

MADELINE

He didn't come willingly.

OAK

But I will be leaving willingly.

NASH

Not after you see our ship. She's called the Zenith. And she's the greatest piece of technology Madeline Ramsay's ever designed.

Oak looks over at Madeline with a sigh.

INT. S.S. ZENITH / BRIDGE

Oak winds his way through the metal corridors, arriving at the bridge. He scans the controls. Hundreds of buttons and levers surround the pilot's seat. Seven more crew chairs are bolted down around that one.

He looks out the giant bay window at the front. Madeline watches from the entryway, allowing him to experience this on his own.

Oak carefully lays his hand on the control column. As soon as he touches it--

INSERT CUT: THAT SAME LITTLE GIRL WE SAW EARLIER. SMILING IN A CAR. WIND BLOWING IN HER HAIR. OAK'S HAND ON THE GEAR SHIFT IN THE CAR.

Oak rips his hand away from the control column. He turns and storms past Madeline.

OAK
It's not happening.

Madeline goes after him to the GANGWAY leading off the ship.

MADELINE
You've gone farther into space and deeper into the ocean than any human before you. You've explored more unknown places than anyone in history.

OAK
And there's nothing left to explore.

MADELINE
Oak.

He stops. Turns to face her. After a moment...

OAK
We did all those things together.

MADELINE
So let's do one more. There's only one place we haven't seen.

OAK
Where's that?

MADELINE
The Infinite.

EXT. ARCTIC - DAY

Madeline pulls a JEEP to a stop beside some other military vehicles. The Gateway Facility is a half mile behind them. Oak emerges from the truck, coat and hood back on. His eyes go wide. Speechless. Up ahead, he sees a--

GIANT CHASM IN THE EARTH.

A perfect concave circle. A football field in length.

Outside the chasm, the snow has melted and CRUMBLING BUILDINGS LEAN SIDEWAYS toward the opening. A similar network of domes and passageways like the Gateway Facility. The place looks almost burnt... torn apart. With GRAVITY pulling everything inward down the chasm.

Dozens of TECHS have satellites and radars in a circle around the chasm, constantly monitoring the thing.

MADELINE

It was an anomaly seen from space on my last mission. We thought it was a pocket of ozone decay but it turned out to be something else. A door.

OAK

A door to what?

MADELINE

To another dimension.

Oak looks at her. Is she serious?

OAK

Interdimensional travel?

Madeline nods, still excited about this discovery.

MADELINE

Only... it's not *just* another dimension. We... well we've come to believe we've found...

STALLWORTH (O.S.)

Always better to just rip the band-aid off.

JOE STALLWORTH (50s, scholarly and poised) pipes up from behind his laptop in the next Jeep over.

MADELINE

(re: his laptop)

You know they'll never let you release that book of yours.

STALLWORTH

When we're done here, there's no hiding what we've found. Nor how many of my hypotheses proved to be accurate.

OAK

And what is it? What did you find?

Madeline stalls a moment longer.

STALLWORTH

We found the afterlife, love.

OAK

Very funny.

Madeline looks at him. Dead serious.

OAK (CONT'D)

(laughs)

Oh, c'mon. What are you trying to pull?

STALLWORTH

Humans going somewhere when we die is more scientifically provable than many common theories. The measurable loss of body weight at death... The same universal sensation during near death experiences...

OAK

I'm sorry, who are you?

Stallworth reaches out for a shake.

STALLWORTH

Joe Stallworth. Physicist and Thanatologist.

OAK

Thana--what?

MADELINE

He studies death. How the body changes when we die. His research is incredible.

(to Stallworth)

But don't let it get to your head.

STALLWORTH

A little late for that.

MADELINE

He helped design the ship around what he's perceived from the cameras we sent in.

OAK

You've gone mad. You've gone completely mad since I last saw you. I knew our divorce was hard on me but at least I don't think I've discovered heaven.

STALLWORTH

Not heaven. Heaven and hell are merely constructs created by desert dwellers to make sense of what they could, and more importantly could not, perceive. What we've found isn't from some storybook.

A truck drives up and stops beside them. In the driver's seat is LT. NORRIS (50s, military born and bred).

MADELINE

Lieutenant Norris. Our communications officer.

LT. NORRIS

Wheels up in three hours.

OAK

What is he looking at me for?

(to Lt. Norris)

What are you looking at me for?

LT. NORRIS

(to Madeline)

You said he wouldn't be a problem.

OAK

You thought I wouldn't be a problem? I'm not going to just hop on a ship with my ex-wife to some other dimension three hours after being dragged from my perfectly peaceful, happy life.

Another EARTHQUAKE hits. This one much stronger as they are much closer to the source. The chasm.

Oak watches as one of the sideways-leaning domes VIBRATES WILDLY. It's like nothing you've ever seen on earth. Particles shaking so fast that the building itself appears to become transparent.

And sure enough... it DISINTEGRATES, the particles SUCKED INTO the hole in the earth.

OAK (CONT'D)

Guys?

Off Oak's horrified reaction.

STALLWORTH (PRE-LAP)

How much do you know about quantum mechanics?

INT. GATEWAY / LABRATORY

Stallworth stares at Oak, waiting for an answer.

OAK

I just steer the ship.

STALLWORTH

Right.

Madeline shares a glance with Stallworth as she tosses a TENNIS BALL against the wall, causing a constant THUMP, THUMP, THUMP...

OAK

That building... it was solid and then it... disappeared.

STALLWORTH

There's no such thing as a solid. Not really. Everything you see. Even us. We're all just photons bouncing around.

MADELINE

Vibrating.

STALLWORTH

We only see what's in our perceivable wavelengths. Theoretical physicists have long hypothesized there are eleven different frequencies.

MADELINE

Or dimensions.

STALLWORTH

Four of which we can sense. Depth. Width. Height. And temporal, or time. These four are known as spacetime.

OAK

What about the other seven?

MADELINE

Exactly.

STALLWORTH

The theory is that some of those seven are nearly identical to our own with only slight variations... Imagine one small choice you made differently in another dimension. How things might be altered.

Oak and Madeline share a look.

STALLWORTH (CONT'D)

And then some dimensions... we can't even begin to understand. For all of recorded history, we could only see ours. But by changing our frequency, we've managed to cross over to another side in this... one pocket of abnormal energy. The dimension we just happened to find is what we believe to be the afterlife.

OAK

Lucky you.

MADELINE

But our first explorer pod, the Nadir... it got stuck on that side and we believe it's screwing up the frequency for the whole dimension.

OAK

How is one ship doing all that?

Madeline tosses the tennis ball to Oak.

MADELINE

That's a photon particle. Now throw it back.

He does. She throws it back.

MADELINE (CONT'D)

Again.

Oak throws it back. They continue to toss it back and forth as she explains.

MADELINE (CONT'D)

This is what's happening millions
of times every millisecond. But--

Stallworth slides a ROLLING WHITEBOARD in between them,
causing the ball to bounce and go flying off in another
direction.

STALLWORTH

That's what we did.

MADELINE

The particles don't know how to
interact with this foreign object.
The ship we sent in.

STALLWORTH

So the frequency of that dimension
is changing, which is, in turn,
changing ours. Because we're all
existing in the same place at the
same time.

MADELINE

That's what you saw out there. Our
frequency changing. It started a
few hours after the ship went in.

OAK

So your solution is sending in
another ship?

MADELINE

It's our only option. We need to
get the S.S. Nadir out of The
Infinite as quickly as possible
before it eradicates everything.

OAK

Everything?

STALLWORTH

Everything.

MADELINE

What you saw was our original base.
We had to rebuild it here once the
vibrations started. It's just gonna
keep spreading until it doesn't
matter where we put our base. Or
anything else.

Oak sits. Finally understanding how important this all is.

OAK

Your... first ship. Have you been
in contact with them?

MADELINE

Real time communication between
dimensions isn't something we've
figured out. But our monitors can
hear them pinging. So once we go
in... we should have no problem
finding their location.

OAK

And as we know these missions
always go exactly to plan.

Madeline and Oak lock eyes. Some history weighing on both of
them.

OAK (CONT'D)

And what happens if we can't bring
the ship back? Engines could be too
far gone or... it's jammed
somewhere we can't reach...

MADELINE

Then we destroy it.

Off Oak's unsure expression--

INT. CHANGING QUARTERS

Oak looks over the clothing left out for him. His brand new,
custom EXTRAVEHICULAR SUIT and supplies. He runs his hand
over the utility belt. Opens a compartment.

Inside, he finds a small PILL CASE with the poison symbol and
the words "EMERGENCY USE ONLY. FATAL."

Oak looks out the semi-opaque glass where he can see the
large silhouette of the Zenith moving into position.

INSERT CUT: THE SAME LITTLE GAP-TOOTHED GIRL SMILING.

Oak can't do this.

Madeline walks in, wearing her liquid cooling and ventilation
garment. Not her full suit yet. Oak faces her. Silent and
apprehensive.

MADELINE

I know. I know this all seems
crazy.

She gets closer to him...

MADELINE (CONT'D)

I... don't know if you ever think about her. About Ramona... anymore. But her memory. It's what keeps me going. Makes me want to do better. To keep exploring.

Oak takes this in. He thinks about Ramona non-stop, as we've seen.

MADELINE (CONT'D)

We have no idea what The Infinite is gonna be like. But... what if... what if we can see Ramona again? If there's even... the slightest chance...

She's on the verge of tears...

MADELINE (CONT'D)

Anyway. That's why I wanted you here. That's why I need you with me.

Madeline touches his chest, hoping she got through, before heading back out.

Once she leaves, Oak quietly slips the CYANIDE CAPSULE out of his mouth and puts it back in the pill case.

INT. LAUNCH BAY

Oak suits up with the rest of the team just outside the Zenith. While a tech connects breathing tubes to Oak's suit, RITA CORTEZ (30s, warm and caring) gets into her suit beside him.

CORTEZ

It's okay to be nervous.

OAK

I'm not nervous.

CORTEZ

Should you feel differently once we cross over... I'm here for you.

She holds out her hand.

CORTEZ (CONT'D)

Rita Cortez. The psychiatrist.

OAK

A psychiatrist. Why not?

CORTEZ

And so you know, I'm nervous, too.
But The Breath will be the hardest
part and it comes first so after
that... smooth sailing.

OAK

The Breath?

PAULA WATTS (40s, business first, also getting into her suit)
rolls her eyes and looks over at Madeline.

WATTS

Are you sure this is a good idea.

MADELINE

He's not new to breathing, just to
this team.

WATTS

(to Oak)

The rest of this team has been
practicing for months but as I
understand it, you once held your
breath for fifteen minutes when
your helmet cracked underwater.

OAK

Sixteen. But who's counting.

Techs clip everyone into their suits and harnesses. Snap...
snap... snap...

WATTS

The Zenith is gonna travel through
a hundred and fifty three seconds
of stasis. Your lungs won't work.
Nothing'll work. Until the ship
stabilizes into the new dimension.

NASH

Don't worry. We designed these
suits to hold us together.

STALLWORTH

Theoretically.

LT. NORRIS

Now isn't the time for jokes.

STALLWORTH

If death isn't the time for a
little gallows humor, then when is?

OAK

Hold my breath. Got it.

MADELINE

(proud)

The whole ship is made out of a
custom steel I designed with
oscillating magnetic particles to
keep it in one piece.

WATTS

Can we stop bragging about our
accomplishments? We're all here
because we're the best at what we
do. And if our pilot isn't
prepared, none of that matters.

MADELINE

Sorry, Watts.

OAK

And what do you do?

WATTS

I'm the medic who's gonna keep you
alive.

Snap. Snap. Snap.

Helmets start getting attached at the neck. Oak notices one
of their team members he hadn't seen before. BEATRICE LANE
(50s, kind, wearing a nun's habit on her head). As he watches
her, Watts continues--

WATTS (CONT'D)

Once we're clear of the initial
tunnel, the atmosphere is still
nonexistent but the inside of the
Zenith should stabilize and feel as
close to our frequency as possible.

Beatrice takes a deep breath and slowly removes her head
covering for the helmet. She hands it over to the tech.

OAK

What's with the nun?

Beatrice heard.

BEATRICE

You want to be the one to introduce
yourself to the creator of the
universe?

The helmet goes over a now habit-less Beatrice. She holds a
CRUCIFIX NECKLACE tight in her hand.

OAK

(to Madeline)

You got a rabbi and a Buddhist monk
joining us too?

MADELINE

Beatrice is a scholar of all
religions.

OAK

Yeah, she seems real impartial.

BEATRICE

I have PhDs in theology and
philosophy. I've traveled the world
to study hundreds of faiths and
denominations. Just because I
happen to follow the Christian God
doesn't make me any less qualified
to be on this mission. I'm looking
for proof, just like the rest of
us.

Across the warehouse, General McCoy gives Lt. Norris a head
nod. When it seems safe, Norris heads in his direction.

INT. BEHIND THE ZENITH - MOMENTS LATER

Out of view, McCoy quietly speaks with Norris, who wears his
full suit.

GENERAL MCCOY

If the Nadir isn't salvageable...
I'm trusting you to make sure your
team detonates the explorer pod as
planned.

LT. NORRIS

Yes, sir.

GENERAL MCCOY

And Lieutenant.

McCoy unsnaps a buckle in his top and unzips it just enough
to place something inside...

GENERAL MCCOY (CONT'D)
If you and your crew aren't going
to be able to make a successful
return... we can't risk what it'll
do to the known universe. That's
not a sentence you say everyday,
huh?

McCoy slips a PISTOL into Norris' suit.

GENERAL MCCOY (CONT'D)
You understand what I'm telling
you?

LT. NORRIS
Yes, sir.

McCoy zips and buckles Norris back up.

EXT. ARCTIC CHASM / LAUNCHING ZONE - SUNSET

The Zenith is being raised up and over the chasm with a giant
crane system. Hundreds of scientists and technicians watch
with anticipation.

INT. S.S. ZENITH / BRIDGE - DAY

The seats are all full and buckled up. Madeline, Cortez,
Beatrice, Watts, Lt. Norris, Nash, Stallworth, and then Oak
front and center.

The ship reaches its position and stops right over the chasm.
The window at the front continues down, under their feet so
they can see deep down into the seemingly endless hole.

VOICE (V.O.)
Prepare for launch.

Oak instinctually hits a few buttons around the control
panel.

OAK
Prepared for launch procedure.

Madeline smiles at him from her seat beside Oak.

MADELINE
See?

OAK
Don't get too comfortable seeing me
here. This is a one time thing.

MADELINE

I know.

OAK

I'm just doing it for the money.

STALLWORTH

Just make sure we get back so you can actually spend that money.

MADELINE

And you can try to get your book published.

STALLWORTH

Sue me for wanting my work recognized. We all have egos here.

Lt. Norris adjusts himself in his seat. He looks down at where the gun was slipped into his suit. Nervous.

VOICE (V.O.)

Separation in ten... nine...

NASH

Oak says the same thing every mission. "Just doing it for the money." You'd think he'd have enough money by now.

VOICE (V.O.)

... eight... seven...

OAK

You can never have enough money.

CORTEZ

Not when you need it to fill a void inside yourself.

OAK

Who's idea was it to bring a psychiatrist?

VOICE (V.O.)

... six... five...

STALLWORTH

We need her. Trust me.

BEATRICE

If you'd prefer some spiritual guidance, I'm happy to provide that for you.

VOICE (V.O.)
... four... three...

OAK
How 'bout we have a little quiet
time.

Nash stares down into the abyss.

NASH
Is anyone else afraid of heights?

WATTS
I'm refusing to look.

STALLWORTH
Luckily there's no such thing as
heights on the other side.

VOICE (V.O.)
... two... one...

STALLWORTH
Of course we have to drop first.

OAK
Disengage.

Oak throws a lever. The ship BREAKS FREE from the holding
module and DROPS DOWN INTO THE CHASM.

The crew SCREAMS. It's like a drop on a roller coaster!

The ground passes them by as they fall into the earth. Oak
hits the thrusters and YANKS back on the control column. With
a HISS and engine whir... Oak levels them out.

NASH
A little rusty, are we?

OAK
Figured we should get our fear out
now incase we come across the devil
himself.

Beatrice grips onto the crucifix necklace in her hand.

As they travel further down into the earth, their
surroundings grow stranger.

The sideways-leaning buildings up top mimic the sideways
TREES and PLANT LIFE around them. TWISTED TREE ROOTS that
have formed in abnormal ways.

Icicles hang right along side blooming flowers. A mishmash of seasons and habitats.

As it gets darker, Oak notices some of the greenery is TRANSPARENT.

Flowers acting odd... coming apart and then back together again, as if the molecules are trying desperately to stay in their designed formation but the vibration is causing them to keep changing shape.

Madeline reads monitors at her control panel.

MADELINE

Okay. Just a few more seconds and we're at the pocket.

OAK

Do I keep descending?

MADELINE

Yes. Until it won't be descending anymore.

Outside, any sign of life is vanishing. Breaking up, just like that building Oak saw disintegrate.

WATTS

Everyone, prepare for The Breath.

The crew members check their seat harnesses. The ship starts to RUMBLE.

OAK

Is that normal?

MADELINE

Just hold her steady.
(to everyone)
This'll hurt.

WATTS

Okay, just like we practiced.
And... breathe.

The whole crew takes a deep breath. Watts starts the timer on her screen.

The ship shakes more violently. Oak looks over at Madeline. She nods that all is alright.

Beatrice holds her crucifix necklace. The Cross hangs out of her hand, vibrating with the ship.

The crew members start GASPING. It gets painful... everything hurts...

60 seconds remaining...

In the agony, Beatrice lets go of her necklace, which stays floating in place. Madeline sees it. Upset. She tries to reach for it but can barely move.

30 seconds remaining...

Oak holds tight onto the control column. His face is turning red from the pain.

The crucifix vibrates so hard that the molecules DISINTEGRATE into thin air. Or more accurately, become *part* of the air.

10 seconds remaining...

The whole ship rattles like it could fall apart at any moment. It could disintegrate just like that necklace.

In fact, beneath Oak's hands, the joystick becomes malleable for a moment... the molecules separating. But it's only temporary. They become solid once again.

Outside the window, all sign of life, the chasm, and earth itself dematerializes.

Finally... we hear a GASPING BREATH.

Lt. Norris was first. Then Nash gives it a go. And everyone else. They can breathe again. Everyone coughs, desperately craving oxygen.

The gauges regulate. Oak, Nash, and Madeline flip switches and get the power in the ship to stabilize.

Watts unbuckles and starts moving from person to person to check their vitals.

With Madeline's first breaths, she turns to Beatrice:

MADELINE

What the hell were you thinking
carrying an unapproved item onto
the Zenith outside your suit?

BEATRICE

I'm...

MADELINE

Every molecule of this ship has been carefully designed and perfected to keep us alive. If even a single photon isn't oscillating as designed, we're all at risk. You understand?

BEATRICE

(nodding)

I don't have anything else. I'm sorry.

CLOSE ON: Lt. Norris who *does* have something else and is keeping it close to his chest. For now.

Watts reaches Oak. She checks the readings on the screen on his wrist.

WATTS

Your blood pressure is a little elevated.

OAK

I'm fine. There's just... this ringing in my ears.

STALLWORTH

That's not in your ears, love. It's everywhere.

NASH

We're like a giant tuning fork.

EXT. S.S. ZENITH / THE INFINITE

The ship flies through utter darkness. And sure enough, a constant HUM emits from the Zenith as it invisibly vibrates.

INT. S.S. ZENITH / BRIDGE

Oak stares out into the darkness. Into nothing.

Helmets come off. The crew wipes sweat from their brows. Madeline checks her readouts.

MADELINE

No atmosphere.

STALLWORTH

It's incredible.

OAK
Sonar powering up.

Oak flips switches and a sonar display turns on. The scanning line spins but displays nothing.

OAK (CONT'D)
Re-checking.

STALLWORTH
You won't find anything.

OAK
That's impossible. We were just...
on earth.

MADELINE
We still are. We're in the exact
same spot. Just on a different
frequency. And here... there's no
planet. Nothing our sensors can
perceive at all.

CORTEZ
Or our eyes.

WATTS
I've never seen anything this dark.

NASH
No one has.

Oak locks the control column into place and stands to get closer to the windows. He looks in all directions.

OAK
So how do we find the Nadir? It's
customary to give the pilot a map.

CORTEZ
I'm the map.

OAK
The psychiatrist?

MADELINE
Norris. You find a location?

Lt. Norris has headphones on and turns a dial on his panel.

LT. NORRIS
I got nothing.

Madeline climbs over to Norris and listens to his headphones.

MADELINE

I... think I hear it pinging...

LT. NORRIS

Yes, ma'am. But without topography
for the sound waves to bounce off
of... it's impossible to know where
it's coming from.

MADELINE

Alright.

STALLWORTH

(big smile)

You know what we have to do.

Madeline nods and returns to her seat.

MADELINE

Light up the Samaritan.

Oak is confused by this phrase as the other crew members flip
switches in synch.

EXT. S.S. ZENITH / THE INFINITE

The antenna on the roof lights up like the explorer pod at
the beginning. Sparks of LIGHTNING shoot out, striking the
WEB MEMBRANE we saw earlier. It starts coming together...
transforming...

INT. BRIDGE

Still just black outside. Oak looks around at everyone
buckling up.

OAK

What's going on?

MADELINE

Get ready to maneuver.

OAK

Around what?

MADELINE

Anything.

The control column vibrates beneath Oak's fingers. A light
pours in onto his face. He looks outside--

OAK
What the hell?

OUT THE WINDOW:

The webbing comes together to form BAMBOO TREES.

A vast forest reaching up toward the sky and out of sight.

Trunks that stretch up forever. Green and luscious. Sun pours in from some unseen source, creating rays of beautiful light streaming in.

A bamboo tree forms right in their path. Oak acts quickly. Throws the stick to the right. Narrowly avoids the tree.

Oak's eyes reflect the greenery and his wonder.

A green paradise.

STALLWORTH
Wouldja look at that.

BEATRICE
God almighty.

MADELINE
(to Oak)
Nothing left to explore, huh?

EXT. S.S. ZENITH / BAMBOO FOREST

The ship traverses through the air, banking around trees. Scale is hard to pinpoint but what's clear is no place like this exists on earth.

The antenna continues to spark bursts of lightning into the air, causing the trees to move and reform occasionally. A constantly altering landscape of dazzling color.

INT. BRIDGE

Oak skillfully navigates through the forest, in awe of the beauty. The vibration gets more extreme. The ship rattles uncontrollably.

OAK
Got some turbulence here.

Cortez carefully adjusts a series of knobs in front of her, which seem to change the level of vibration in the ship.

CORTEZ

You can't think of navigating The Infinite in just up and down, left and right. There's also the emotional weight we have to steer around.

She brings one of the dials down a few more notches. The ship slows its vibration.

MADELINE

Cortez, here, keeps an eye on the subtle vibrations. Keeps this thing at the right frequency.

STALLWORTH

So we don't all die. And go, well, here.

OAK

How do you... account for the emotional weight of an environment?

Cortez continues to fine-tune on the control panel...

CORTEZ

(pointing to the dials)
It's like we're adding or subtracting dopamine, serotonin, and norepinephrine. Just like you need to help a brain stabilize, we need to keep the ship stabilized.

And she does it. The ship is perfectly still.

MADELINE

The Zenith has its own neurotransmitters. Cool, huh?

SCRAAAAPE!

The ship takes a hard, unexpected turn. An ALARM SOUNDS. Oak tries to steady the stick but it's stuck.

EXT. S.S. ZENITH / BAMBOO FOREST

A BAMBOO TREE is forming right around a satellite on the ship, forcing them to stop. They're hovering in the middle of this bamboo dream.

INT. BRIDGE

Nash jumps out of his seat and runs out of the flight deck. Madeline cycles through screens and images of the ship.

MADELINE
Communications satellite is down.

INT. CORRIDORS

Nash runs through the oily metal halls, taking quick turns. He knows this place better than anyone. He reaches the--

INT. ENGINE ROOM

An electric hum. The pulsing lights and machinery are all a shade of green from the intense light coming in from outside. Nash looks out the rear windows and sees--

The bamboo tree now completely grown through the satellite. Right where the dish meets the trunk, a bit of black webbing is visible. Like a glitch in the forest in the middle of this tree.

INT. AIR LOCK PREP ROOM - LATER

Nash and Stallworth are getting suited up. Lt. Norris helps them get ready. Watts checks their vitals.

WATTS
Keep your hands in close proximity to the thruster controls. Once you lose grip, it'll be hard to get it back.

They slip thruster backpacks on. The controls snap onto their wrists.

WATTS (CONT'D)
There's no friction out there so once you're outta juice--

STALLWORTH
We know, love. We'll be in and out.

NASH
I can really handle this alone.

STALLWORTH
And have me miss my opportunity to step foot in the afterlife?
(MORE)

STALLWORTH (CONT'D)
Good luck with that. You're just
gonna have to put up with me.

Nash rolls his eyes.

STALLWORTH (CONT'D)
Now, what do we use to cut this
tree down?

Lt. Norris opens a hatch, revealing a variety of space tools.

INT. BRIDGE

Oak stands at the window, gazing out into the boundless
forest, mesmerized.

OAK
This... is...

MADELINE
I know.

CORTEZ
This forest. This is where he went
on his honeymoon.

OAK
Who?

CUT TO:

INT. MORGUE

A loving name for the core of the ship. A metal chamber
filled with medical equipment and wires all hooked up to...

A DEAD MALE BODY.

Laying flat. In a glass compartment. Electrodes covering his
bald head.

Oak and Madeline stand at the door, staring at it.

MADELINE
We call this the morgue.

EXT. S.S. ZENITH / BAMBOO FOREST

Nash and Stallworth float alongside the ship, using their
thruster packs to navigate toward the communications
satellite.

MADELINE (V.O.)
We need the body to create the
topography. It's the only way to
navigate The Infinite.

STALLWORTH
Quite, heavy, isn't it?

NASH
Feels like... moving through deep
water.

INT. MORGUE

Oak steps closer to the body, examining the wires coming out
of the brain.

MADELINE
Someone whose died and come here
naturally... they'd never see The
Infinite the way we saw it before.
The darkness. We believe everyone
fills The Infinite with their own
history.

EXT. S.S. ZENITH / BAMBOO FOREST

Nash and Stallworth reach the satellite.

NASH
Hovering.

He hits a button on his wrist that causes the thruster pack
to operate on its own. Occasionally letting out a burst of
gas to keep him in one place. Stallworth does the same.

MADELINE (V.O.)
A constantly changing realm
specific to every person. We may
have found the door, but a body is
the key.

Nash removes an electric tree-trimmer of sorts. He turns it
on. An electric pulse of energy sparks to life. Stallworth
examines the webbing on either side of the satellite.

STALLWORTH
You think it feels pain?

NASH
Really? Just as I'm about to cut it
in two?

STALLWORTH

Well... is it more plant or more
sentient organism?

NASH

Guess we'll find out.

Nash presses the trimmer against the bamboo. It slices through it but the trunk reforms right away. Nash tries again. It reforms again.

STALLWORTH

Well that's interesting.

INT. MORGUE

Madeline hits a button and the glass top of the box slides open, revealing the body in full.

OAK

Who is he?

MADELINE

Our Good Samaritan. His name was
Adam. He had stage four lung cancer
and knew his days were numbered.
So... he decided he wanted his body
to be donated to science.

Oak looks him over. All the wires sticking out of his head...

MADELINE (CONT'D)

He matched our qualifications. An
intact cerebral cortex... a history
of psychiatric visits. So he was
moved to our facility and hooked up
here for his final days. That way,
when he passed, we were able to
keep his brain in stasis.

OAK

So we're... seeing what he sees.

MADELINE

He's just creating the backdrop of
our mission. The Infinite is
endlessly long. There's no GPS. No
tracking. No... anything. You saw
the radar. We'd get lost without an
environment to navigate.

OAK

Cortez... was she...?

MADELINE

His psychiatrist. She knows what Adam's emotional state was in all his most defining memories. For once, you're not the most important person on the team.

She shuts the case again, keeping the body safe.

EXT. S.S. ZENITH / BAMBOO FOREST

Nash has a new tool out. A flame blaster. He SPRAYS the webbing around the satellite. It breaks apart. BURNING the membrane. Killing it. But more comes. Reforms. Shit. Nothing's working.

A PIECE of webbing breaks free and floats toward Stallworth.

STALLWORTH

Hello there.

Stallworth thinks quick. He reaches into his pack and grabs a SPECIMEN JAR. It takes all his might to get it up in time. The smallest movements require a lot of effort out here.

Stallworth gets the jar open and CATCHES the piece of webbing. He puts the jar back in his pack as--

NASH

A little help here?

Stallworth focuses back on the task at hand.

STALLWORTH

Resilient little membrane, huh?

INT. PASSAGEWAY NEAR THE MORGUE

Oak walks back toward the bridge with Madeline. He looks out every window they pass with awe.

MADELINE

You glad I tracked you down now?

OAK

To be determined.

MADELINE

You know... I don't understand why you're mad at *me*. I wasn't the one that up and abandoned everyone.

OAK
Let's not do this...

MADELINE
I was the one that got shut out. I mean, you just never came back to the house and I got FedExed divorce papers without even a warning.

They reach the AIR LOCK PREP ROOM and Oak steps inside.

MADELINE (CONT'D)
What are you doing?

OAK
I have to see it out there.

MADELINE
It's really that hard to just talk to me, huh?

OAK
We aren't going anywhere until that satellite is freed anyway. I didn't travel to another dimension to be the Michael Collins of our mission.

MADELINE
Michael Collins was a hero of Apollo Eleven whether he set foot on the moon or not.

OAK
I don't wanna be a hero. I wanna feel death.

EXT. S.S. ZENITH / BAMBOO FOREST

Nash pulls out a DRILL.

NASH
I got an idea.

He unscrews a PANEL on the side of the ship.

STALLWORTH
Taking apart our ship? That's your idea?

NASH
I built the thing. I know how to put it back together.

Nash unscrews a second panel. He now has two pieces of metal, one in each hand. Like two shoe-box lids.

He places them together and slides the metal INTO the tree trunk. He starts to separate his hands. Creating a GAP in the middle of the bamboo tree.

STALLWORTH

Smart kid.

The gap gets big enough to see the busted connections in the satellite.

NASH

Get out your welder. Time to fix
this bad boy.

Stallworth grabs a welder and gets to work while Nash holds the gap open. The webbing starts to crawl its way around the metal he's using as shields...

INT. AIR LOCK

Oak, all suited up, walks toward the door. He takes a breath. A grin might even form...

He spins the center lock, pulls the lever to disengage, and opens the door.

The light seems even brighter on his face. The view of the ongoing forest is mesmerizing. He steps off into The Infinite, using his thruster pack to steady himself.

INT. BRIDGE

Madeline returns to the rest of the crew. Beatrice stares out the window, taking copious notes in longhand. They all see Oak floating outside.

CORTEZ

What is he doing?

MADELINE

What can I say? He's an explorer.

WATTS

Bringing him was a bad idea. He's
not exactly stable.

EXT. S.S. ZENITH / BAMBOO FOREST

Oak uses his thruster to approach some of the trees. He slides his hand through one of them, watching as the molecules part and come back together.

He spins around and propels himself toward the ground. A trail of leaves covers the dirt path.

When his feet are about to come into contact with the ground, they slip through instead. There is no ground. Not really. So the molecules part as his shoes touch it.

Oak mocks walking on the floor while using his thruster. He looks up at the bridge window and smiles. Madeline can't help but smile, too. Is this the Oak she used to know?

OAK

If there's no atmosphere, why is
there so much pressure out here?
I'm at least a hundred pounds
heavier.

MADELINE (OVER INTERCOM)

Your body probably isn't used to
this vibration frequency.

ANGLE ON THE SATELLITE

Nash continues to hold the steel plates while Stallworth welds pieces back together. But the webbing is overgrowing onto Nash, trying to reform into the tree. It spreads onto his suit.

NASH

It's cold.

As it continues to grow slowly up his arms...

NASH (CONT'D)

But... it's getting warmer. Maybe
you should hurry.

STALLWORTH

Going as fast as I can.

Sparks shoot from his welding gun.

ANGLE ON OAK

He sees a strange figure in the pathway up ahead. The webbing forming some sort of... object...

OAK
You guys seeing this?

MADELINE (OVER INTERCOM)
Don't go too far.

He doesn't listen. Oak gets closer to the formation and spins around it. Something growing out of the ground. What is it going to become?

CORTEZ (OVER INTERCOM)
You're standing right where he asked his wife to marry him. This was one of his happiest memories.

OAK
He really told you everything?

CORTEZ (OVER INTERCOM)
After his diagnosis, Adam knew he only had a couple years left. That his body was turning against him. That does a number on somebody. A kind of depression you can't even imagine. So yeah, he was pretty honest with me.

The formation keeps growing...

OAK
You think you helped him?

CORTEZ (OVER INTERCOM)
I truly hope so.

Oak notices Nash up by the satellite. The webbing is now COVERING HIS ENTIRE THRUSTER PACK.

OAK
Nash!

NASH
Hey, buddy. This place is something else, isn't it?

OAK
Your back. It's all over you.

NASH
Is it?

Stallworth looks up from his welder. Eyes wide.

STALLWORTH

Christ.

The webbing slinks around Nash's body, covering his chest and heading for his helmet.

NASH

(smiling)

I'm fine.

Oak leaves the strange formation on the ground and zooms up to the satellite with his thruster pack.

Stallworth hurries to finish patching.

Oak rips one of the tools out of Nash's pack and lights up the web, trying to cut it off him.

NASH (CONT'D)

What are you doing?

OAK

Saving you.

NASH

Don't!

Nash flails his arm toward Oak, hitting the trimmer tool away.

OAK

Bud. I gotta get you out.

NASH

No. Please!

Stallworth finishes the last weld on the satellite.

STALLWORTH

Done.

INT. BRIDGE

The satellite indicator flips to the ON POSITION just as a EAR-PIERCING SOUND fills the ship.

Everyone covers their ears.

Lt. Norris leaps to the volume control, turning it down.

WATTS

What is that?

LT. NORRIS
I don't know.

MADELINE
It sounds like...

CORTEZ
Voices.

CLOSE ON Beatrice as she listens to the apparent screams on the speaker.

EXT. S.S. ZENITH / BAMBOO FOREST

Stallworth tries to pull the metal sheets away from Nash.

OAK
Let go.

NASH
I like the way it feels.

STALLWORTH
C'mon, man. We need you with us.

Oak looks directly into Nash's eyes. An eerie emptiness.

OAK
Something's wrong with him. Watts,
what's going on?

INT. BRIDGE

Watts checks his vitals remotely.

WATTS
Healthy and calm from here.

The sound still fills the bridge. Millions of voices droning on... zombie-like...

BEATRICE
What if... the pressure they're
feeling outside isn't because of
the frequency. What if it's all the
souls they're wading through.

WATTS
There's no such thing as souls.

BEATRICE

A year ago you were sure there was
no such thing as the afterlife
either and yet... here we are.

EXT. S.S. ZENITH / BAMBOO FOREST

The webbing grows around Nash's helmet. Some of it gets on
Stallworth. He manages to shake it off and use his thruster
pack to move away.

STALLWORTH

We gotta get outta here.

OAK

We're not leaving him.

STALLWORTH

And clearly this... membrane isn't
leaving him either.

Oak thinks. Looks around. An idea.

OAK

Can we reboot the Samaritan?

INTERCUT WITH:

INT. BRIDGE

MADELINE

What?

OAK

Like a computer. Can it be reset?
Can we change our location?

MADELINE

Theoretically, yes, but--

OAK

Do it.

MADELINE

Not with you three out there.

The webbing grows completely over Nash.

OAK

Do it now or he dies.

Beat.

OAK (CONT'D)
I'm not going back in that ship
without him.

Madeline looks to her fellow crew members. They wait for her command...

MADELINE
Cycle the Samaritan.

Everyone jumps into action. Flipping their well-practiced switches in the proper order.

INT. MORGUE

The computers spring to life. Electricity flows through the cables to the body at the center.

EXT. S.S. ZENITH

Oak and Stallworth come together.

OAK
Hold on.

They each grab Nash, who's completely covered in black webbing.

The antenna sparks. Lighting shoots out. The webbing begins to DEMATERIALIZE around them.

The lush green forest gives way to BLACKNESS once again.

All the webbing around Nash disintegrates. He gasps for breath.

OAK (CONT'D)
Nash.

The webbing in the darkness starts forming something else...

MADELINE (OVER INTERCOM)
Get back inside. Now.

Oak and Stallworth hold onto Nash as they use their thruster packs to make their way back to the air lock.

INT. AIR LOCK

The three hurriedly remove their helmets and packs. Oak attends to Nash, making sure he can breathe. He isn't moving. Once the outer door is sealed, Watts runs in.

The whole ship is vibrating.

WATTS

(to Oak)

We got him. Now you get the ship.

INT. BRIDGE

Oak jumps into his seat. Grabs hold of the control column. The turbulence rocks the Zenith. He holds her steady as they soar into the newly forming world outside. He zips around the webbing...

MADELINE

Is he alright?

OAK

I don't know.

MADELINE

That was stupid. That was so stupid. We had no idea what cycling the body would do to you guys. You shouldn't have--

OAK

I wasn't gonna be responsible for
someone else's death!

Quiet. Madeline gets it.

INT. PASSAGEWAY

Stallworth and Watts struggle to carry Nash with the turbulence. They open a thick door to the--

INT. INFIRMARY

They get him on a gurney. Watts injects him with medicine. Wraps a blood pressure cuff around his arm. Straps him down.

INT. BRIDGE

An ORANGE COLOR PALETTE starts to form outside. Unclear what it's going to be.

LT. NORRIS

Where are we going now?

Cortez adjusts her neurotransmitter dials.

CORTEZ

Somewhere he's less happy about.

Cortez turns one of the knobs more to the left, trying to steady them.

The orange webbing folds like origami to become a DESERT LANDSCAPE. Rolling sand dunes and rock formations.

Only, the dunes form a circle. No sky. It's like the ship is trapped inside a giant, endless, surreal TUBE OF DESERT.

The entire ship reflects the color from outside. We're in a sea of orange.

CORTEZ (CONT'D)

(amazed)

The desert. This is where Adam got lost when he was a boy.

BEATRICE

Poor thing.

MADELINE

Was he alright?

CORTEZ

His parents called the cops. Nobody could find him for several days.

She keeps turning the knobs to the left...

CORTEZ (CONT'D)

He felt trapped out there. Must be why this world feels so... claustrophobic to him...

Oak notices the dials she's turning.

OAK

So... left is sad, right is happy?

CORTEZ

There's incredible nuance to every emotion but, yeah. That's the basic idea.

She finishes her calculations. The ship settles.

OAK

Well this whole mission makes me feel pretty *left*. I'm not the only one unprepared for this.

MADELINE

Well we're here now so let's just finish what we started. And then you never have to speak to me again.

OAK

I thought that was the sweet deal we made last time.

EXT. S.S. ZENITH / DESERT

The ship speeds through this never-ending tunnel of sand dunes. The Zenith slows to a crawl. Then a stop.

INT. BRIDGE

Oak throws the ship into hover mode. His hands shiver. Is he nervous or cold? Either way, he hides it. Madeline turns to Lt. Norris, who listens to his headphones.

MADELINE

You find the Nadir?

LT. NORRIS

Trying to isolate their ping from all this... noise.

BEATRICE

They're not just noise. They're restless souls.

OAK

What is she going on about?

MADELINE

Nothing.

Beatrice reaches over. Unplugs the headphones. The sound of droning voices comes over the loudspeaker again.

OAK
What is that?

BEATRICE
What's out there. *Who's* out there.
Isn't it incredible?

OAK
Those're... people?

MADELINE
We don't know that.

OAK
It sounds... horrible.

Oak and Madeline share a look. Long. Meaningful. Both knowing what the other is thinking. Unable to grapple with it, Oak unbuckles and heads for the door. Madeline almost goes after him but thinks better of it.

INT. PASSAGEWAY

Stallworth walks toward another part of the ship, checking to make sure nobody is following him.

INT. LAB

Stallworth enters the mini-labratory. Floor to ceiling windows on two sides. He turns his back to the windows and pulls the SPECIMEN JAR out of his pocket.

That piece of WEBBING bouncing around inside.

He looks at it closely. Brings the jar right up to his eyes.

The black membrane expands and contracts. Growing in size and then shrinking.

STALLWORTH
Are you trying to form into
something, little buddy?

Stallworth opens a containment drawer and places the jar inside. Before he closes it, he decides to do some research. He slips on latex gloves.

Unscrews the lid to get a better look.

One. Twist. At a time.

He opens the jar.

Stallworth grabs a thin metal prod and touches the web. The metal sinks into it as if it isn't there.

He reaches for a scale. Uses a spoon-like device to scoop the web out of the jar and onto the scale. Nothing. Not even a small fraction of weight.

STALLWORTH (CONT'D)
It's like you're not even there.

Stallworth slips the web onto a viewing slide and into a microscope.

He leans down. Eye to the lens.

CLOSE ON: the web. It seems to be made out of even smaller webbing material. But colors are visible. Oscillating in hue. As if each microbe is trying to form into something.

STALLWORTH (CONT'D)
The world is gonna love you.

He zooms in closer... closer...

INT. LAVATORY

Oak runs his hand under water. It shakes. He turns the water warmer.

INSERT CUT: THE GIRL, WHO WE NOW KNOW AS RAMONA, SMILES AT OAK. THEY DRIVE IN THE CONVERTIBLE. FAST.

Oak turns the water hotter...

INSERT CUT: FROM THE BACKSEAT, MADELINE SITS FORWARD. SHE KISSES RAMONA'S CHEEK. THEN OAK'S. HAPPY.

Oak turns the water up more. Scalding...

*INSERT CUT: RAMONA LOOKS IN FRONT OF HER. EYES GO WIDE.
"DAD!"*

Oak rips his hand out of the burning water. His skin red. But no longer shaking.

INT. BRIDGE

Lt. Norris listens intently to his headphones. We hear what he hears--

Screaming... Crying... Pain...

The more he listens, the more distressed he grows. He turns several dials, causing some voices to grow louder while others change in tone or get softer...

Then... he hears something new... He turns to the crew...

LT. NORRIS
Something's coming.

INT. INFIRMARY

Watts is about to head out the door when--

NASH
(quietly)
Watts...

She turns. Sees Nash's eyes open. He's drifting in and out of consciousness.

WATTS
Nash! How ya feeling?

Eyes opening and closing...

NASH
That... stuff... I wanted it to...
surround me. It made me want to
stay here. It was so... peaceful.

MADELINE (OVER INTERCOM)
Crew to the bridge. Right away.

Nash tries to get up.

WATTS
Don't even think about it.

Watts straps him down tight.

WATTS (CONT'D)
You're safe here. You're getting
fluids. You need to rest.

INT. BRIDGE

Oak sits back in the pilot seat. Looks out the window.

OAK
Is that...?

MADELINE

Apparently there're storms in the
afterlife.

A SAND CLOUD barrels toward them outside. Like a tornado on
its side, heading right for the Zenith.

CORTEZ

This is how Adam got lost. In this
storm.

Oak powers up the thrusters. Moves fast. Flips switches.
Grabs the control column. Banks hard.

Watts comes in. Grabs hold of a railing to steady herself.
Sits down.

WATTS

Where's Stallworth?

INT. LAB

Stallworth at the microscope. The place rattles as the ship
turns. The microscope SLIDES off the table. He lunges for it.
Misses.

The specimen falls onto the floor. Glass shatters. Shit.

EXT. S.S. ZENITH / DESERT

The ship banks around the desert mountains, outrunning the
fast approaching storm.

INT. BRIDGE

CORTEZ

There's a cave somewhere.

OAK

How do you know?

CORTEZ

Because that's how he saved
himself.

INT. LAB

The black webbing remains stuck to the floor. It expands and
contracts. Almost like breathing. But it's getting bigger.

Stallworth grabs a jar. Jumps to the ground. Puts it over the webbing. He's got it under control.

He gets the jar into the containment drawer. Shuts it. Locks it. It's safe. He opens the door and heads out, holding onto the railing for stability.

CLOSE ON: the bottom corner of the door as it closes.

A tiny piece of the web membrane emerges after Stallworth. Just before the door shuts. It's loose on the ship. Free.

INT. BRIDGE

Oak turns hard. Squints to try and see in front of him. The sand has enveloped them. The gust sends the ship careening in different directions.

And there's no up or down here. The concave desert tube is all the more disorienting as they speed away from the storm.

CORTEZ
(pointing)
There. That's the opening.

Oak pulls back on the column. The Zenith jets down toward the cave. The wind pushes them off target.

OAK
Hold on.

Oak turns hard. The whole ship flips UPSIDE DOWN, helping them resist the strong wind.

He pushes the throttle.

More... more...

Until finally...

They make it into the cave. Oak straightens the craft. Slows them down.

CORTEZ
Through there.

Oak follows her directions.

CORTEZ (CONT'D)
He went around the bend. Found a formation he said looked like a heart. And hid there until he was found.

EXT. S.S. ZENITH / CAVES

They travel through the dark tunnel system. A labyrinth of caves. Until they come across a rough, heart-shaped formation.

INT. BRIDGE

CORTEZ

Hide behind it. Like he did. We'll
be safe there.

Oak settles the ship behind the heart formation. Puts it into hover mode.

MADELINE

We can't wait here for days like
the Samaritan did when he was a
kid.

WATTS

Can we cycle him again?

CORTEZ

I don't want to end up in a place
any worse than this.

STALLWORTH (O.S.)

Does he have memories worse than
this?

The crew looks toward the door. Stallworth comes in and sits down.

STALLWORTH (CONT'D)

What? You guys miss me?

MADELINE

Where were you?

STALLWORTH

I was relieving myself if you must
know.

OAK

(to Norris)
How long?

LT. NORRIS

I'm getting closer. Believe me, I
want to save our dimension as much
as you do.

OAK

We'll wait till he has the coordinates for the Nadir. Then we'll cycle the Samaritan and get outta here.

INT. MESS HALL

The crew eats a meal, save for Lt. Norris and Nash. Frozen dinners like you'd find in space.

WATTS

Nash is resting. Drifting in and out. But he's perfectly healthy, from what I can tell. Whatever happened to him... it was temporary.

OAK

Can he have visitors?

WATTS

I'll go check on him. Give him his next dose of pain killers and then bring you all in to see him.

OAK

Thanks.

Watts places her finished plastic tray into a compartment and heads to the door.

WATTS

(to Oak)

Hey. Nice job back there. Thanks for, ya know... saving our lives.

Oak nods. Almost unable to accept the compliment.

OAK

That stuff out there... what do we think it is?

STALLWORTH

(exhilarated)

Something completely new. A... a collection of cells that... can make whatever the dead guy desires.

BEATRICE

It's a miracle. We finally have proof.

CORTEZ

Of what?

BEATRICE

God.

STALLWORTH

This doesn't prove the existence of an omnipotent being. Just that we go somewhere when we die. Like I've always said.

WATTS

What got you so convinced?

Looks around to the eager audience. With a sigh...

STALLWORTH

When I turned fifteen, my parents took me to some ostentatious restaurant. And... I found out I was allergic to shellfish the hard way. Went into anaphylactic shock right there at the table. Died for several minutes.

CORTEZ

I'm sorry...

STALLWORTH

The paramedics resuscitated me, obviously, but before they did... I went somewhere. Somewhere tranquil. Beautiful. It's impossible to describe as a place. More, a feeling. For those few minutes, I moved to another frequency. I saw The Infinite. I just didn't know it yet.

BEATRICE

Don't you see? We're talking about the same place.

STALLWORTH

This was science, not spiritual.

BEATRICE

This is God letting Adam relive the best moments of his life all over again for eternity.

CORTEZ

The best moments? This desert...
this haunted him. He had constant
nightmares about it even into his
forties.

OAK

What kind of god would make you
relive your nightmares for
eternity?

INT. PASSAGEWAY

Watts heads toward the infirmary. She slows...

At the end of the hall, she sees a FIGURE STANDING THERE.
Back facing her. Wearing... street clothing...

WATTS

Nash?

The figure TURNS TOWARD HER. It's a TALL MAN. Unknown to us.
A weathered, wrinkled face. Calm. A dead stare.

What. The. Fuck.

Watts SCREAMS.

CUT TO:

INT. BRIDGE

Lt. Norris hears the scream in his headphones. But... he
hears a thousand other screams as well. He turns down the
level, drowning out Watts.

INT. MESS HALL

The crew cleans up after their meal. Madeline beside Oak.
After a prolonged silence, Madeline comes out with it.

MADELINE

We're tourists.

OAK

What?

MADELINE

We're in the afterlife. It's
amazing. I get it. But... this
isn't what it looks like or...

(MORE)

MADELINE (CONT'D)
feels like when you're dead. We're
just seeing it as tourists.
(beat)
I just... I want to know what she's
feeling.

Oak nods.

MADELINE (CONT'D)
Remember... the stories she used to
tell in school about her "explorer
parents?" She drew all those
pictures of us on missions. She
thought we were heroes.

OAK
Yeah, well... she was wrong.

Oak walks off, unable to talk about this anymore.

EXT. S.S. ZENITH / CAVES

The ship hovers as the sand storm rages on outside the
tunnel. Loud and sinister.

INT. PASSAGEWAY OUTSIDE THE INFIRMARY

Oak walks toward Nash.

OAK
Watts?

No sign of her. He enters the door.

INT. INFIRMARY

Oak finds Nash on the gurney. Strapped up. Heartbeat beeping
on the monitor. Fluid bag empty. He's unconscious again. Oak
pulls a rolling stool up beside him and sits. Puts a hand on
Nash's.

OAK
I'm sorry bud. I should've gotten
to you sooner out there.

Oak looks around. The door is closed. Nobody can hear him. He
leans in close.

OAK (CONT'D)
Did you feel it? Did you feel what
it was like to be dead?

No response. Just heavy breathing.

OAK (CONT'D)
What if... Ramona's out there? With
all those other voices. Screaming.
Afraid.

Oak starts to break. He grips Nash's hand tighter.

OAK (CONT'D)
She'd still be alive if...
(beat)
I know Madeline blames me... I
blame me...

Nash starts to move. Oak doesn't notice through his tears.

OAK (CONT'D)
I had to leave. You understand,
right? But now... somehow... I'm
back. With my old best friend. In a
foreign ship in a foreign place
with Madeline and... and I can't
look at her without seeing Ramona.

NASH
(quietly)
I'm your best friend?

Oak looks down. Shocked. Embarrassed.

OAK
Of course you're my best friend.

NASH
I thought best friends made an
effort to see each other more often
in five years.

Oak laughs.

NASH (CONT'D)
Hey.

Nash grabs his hand. Weakly.

NASH (CONT'D)
I bet... there's another dimension
out there where Ramona is safe.
Where you're all still together.
Happy.

Oak, anxious to change the subject, notices some pills in a
dosing cup on the side table.

OAK
Those your pills?

NASH
Watts said she was gonna give me
the next dose when she came back.

OAK
She... hasn't come to see you yet?

NASH
I don't think so.

INT. VARIOUS PASSAGEWAYS

Oak and the others head down different corridors shouting for Watts. No luck.

INT. BRIDGE

The crew gathers around a security monitor. Madeline switches camera views till she reaches--

MADELINE
This is right outside the
infirmary.

She rewinds the video.

OAK
There.

She stops it. Watts walks into view. She freezes. Looks at something off screen. Screams.

The TALL MAN walks into view.

OAK (CONT'D)
Who is that?

MADELINE
I... I don't know...

STALLWORTH
Christ. That's not one of us.

On screen, the man GRABS Watts by the mouth. DRAGS her off camera.

Madeline switches camera views. Click. Click. Click. There.

The air lock.

The tall man carries Watts. She struggles at first. Then... calms. Accepts her fate. The tall man places Watts into the air lock.

Our crew goes silent as they watch.

The tall man pulls a lever and--

Opens the outer door of the air lock. Watts DISINTEGRATES on screen without putting up a fight.

The crew watches. Horrified.

CORTEZ

Oh my God.

Beatrice screams and performs the sign of the cross.

LT. NORRIS

She's dead...

OAK

There's someone else on this ship.

MADELINE

That's not possible.

CORTEZ

Someone could've... snuck aboard back at the base.

STALLWORTH

They would've broken up during The Breath.

MADELINE

Unless they had a suit.

OAK

It doesn't matter how he got on here. He just killed one of our crew.

Madeline cycles through the security camera angles on the ship. The infirmary. The mess hall. The morgue... He's nowhere to be found.

STALLWORTH

Where is he?

MADELINE

(realizing)

We need to find weapons.

Lt. Norris almost speaks up about his gun. Almost.

INT. PASSAGEWAY

A compartment snaps open. Madeline reaches in for potential weapons. A TRIMMER like the one Nash was using outside. A TORCH. A couple pipes. She hands items to Oak, Stallworth, Cortez, and Beatrice.

BEATRICE

I'm not comfortable with this.

MADELINE

We're sticking together. We don't know who this man is or what he wants.

STALLWORTH

We'll take care of him. Whoever this asshole is.

Madeline talks into the communication device on her wrist.

MADELINE

Norris. You keep the bridge doors locked and find the Nadir.

LT. NORRIS (OVER INTERCOM)

Getting warmer.

MADELINE

(back to the crew)

Okay. This is not the mission we trained for. But it's the mission we're on right now. We find him. Take him down. Figure out how he got aboard my ship.

STALLWORTH

Our ship, love.

CORTEZ

Is now really the time to focus on taking credit?

MADELINE

Let's go.

They head down the hall, Madeline in the lead.

INT. BRIDGE

Lt. Norris listens intently to his headphones. The muffled voices are diminishing.

In front of him, the security cameras show the crew walking slowly through the passageways.

Norris works on the dials a little more... until... finally... he can hear the faint PINGING of a distress signal.

He sits up. Holy shit.

He turns up the volume. The pinging is garbled. Some strange voices sneaking in occasionally. But it'll do.

LT. NORRIS

Gotcha.

He flips on the radar screen. Works on tracking the direction of the pinging.

INT. VARIOUS PASSAGEWAYS

The team turns corners, looking for the tall man. They open lavatories. The engine room. Nothing.

INT. BRIDGE

Norris scans The Infinite on the radar screen. He LOCKS ONTO the Nadir. A blinking dot on the monitor. Norris smiles.

In the reflection of the screen, a silhouette comes into view.

He turns, excited...

LT. NORRIS

I found them.

... but discovers THE TALL MAN.

Norris stands with a start.

LT. NORRIS (CONT'D)

Who are you? How... how did you get in?

Norris looks at the doors. Still closed. The man walks toward him. Placid.

LT. NORRIS (CONT'D)
Don't come any closer.

The man doesn't listen. He keeps walking.

Norris backs into the front window, unable to move any further away.

He realizes something. Reaches into his jacket. He pulls out the PISTOL General McCoy had left for him. Aims it at the tall man.

LT. NORRIS (CONT'D)
Freeze.

The tall man doesn't freeze.

LT. NORRIS (CONT'D)
Sir. I did two tours in Iraq...

The man steps closer...

LT. NORRIS (CONT'D)
Took my share of fire. Doled out a good bit, too...

Closer...

LT. NORRIS (CONT'D)
And you know what? I never miss.

Norris PULLS THE TRIGGER.

The GUNSHOT RINGS OUT IN THE BRIDGE. Deafening.

Lt. Norris sees the shot went RIGHT THROUGH the tall man. A perfect, clean bullet hole.

Only, the inside isn't blood. It's black. Inky. That WEBBING MATERIAL. The hole closes up, reforming.

LT. NORRIS (CONT'D)
Shit.

The tall man takes one last step toward Norris as we CUT AWAY.

INT. PASSAGEWAY

The crew rushes through the hall. Beatrice stops. Looks out the window. She SCREAMS.

Everyone comes to see. Outside, in the desert caves, Lt. Norris floats through the air and DISINTEGRATES into millions of molecules.

This washes over the frightened crew. Beatrice is utterly frozen.

STALLWORTH
Where's your god now?

CORTEZ
(realizing)
We have to protect Adam. If we lose him, we won't be able to get home.

STALLWORTH
I'll go lock off the morgue. The rest of you. Get back to the bridge. We can't risk this guy destroying our ship.

They nod. Stallworth runs off in one direction. The rest head for the bridge. Beatrice remains still. Staring out the window.

CORTEZ
Hey. C'mon.

BEATRICE
We shouldn't be here.

CORTEZ
Well standing there isn't gonna get us home faster. Let's go.

She manages to pull Beatrice away from the window.

INT. PASSAGEWAY OUTSIDE THE MORGUE

Stallworth checks inside. The body is safe. He closes the door. Spins the locking mechanism till it's good and tight.

INT. BRIDGE

The door slides open. The crew has weapons at the ready. But there's nobody in here.

INT. PASSAGEWAY OUTSIDE THE LAB

Stallworth runs through. Stops. Notices something in the floor to ceiling window.

The webbing specimen has grown to completely fill the glass jar he put it in. It throbs as it seems to want to continue growing...

INT. BRIDGE

Madeline finds the gun on the floor.

MADELINE

Why is there a gun on this ship?

CORTEZ

He was military. Maybe it made him feel safe.

OAK

Well it didn't work.

Oak examines the BULLET stuck against the rear wall. Crumpled up and stopped by the reinforced custom steel. He plucks the bullet out.

OAK (CONT'D)

No blood.

The door opens, frightening the team. It's Stallworth.

STALLWORTH

Guys. I don't think it's a man we're looking for.

CORTEZ

What is it?

STALLWORTH

It's that membrane. The web.
It's... somehow forming into a man.

OAK

Is that possible?

STALLWORTH

We're figuring it out as we go,
love.

MADELINE

We saw him open doors on camera.
The webbing... it can't do that.

CORTEZ

Maybe it can.

The crew stares at her. She starts to form a hypothesis...

CORTEZ (CONT'D)

The storm outside felt real. It pushed us, like real wind, right?

OAK

We almost capsized.

CORTEZ

And this memory... this desert... he talked about it constantly. What if... the more fully formed a memory is... the more *real* it is. It can open doors. It can interact with us...

STALLWORTH

It can kill us.

INT. INFIRMARY

Nash moves his head. Strapped down. His eyes open, still drugged and disoriented.

Through the window into the corridor, he can see the TALL MAN walking toward the infirmary.

Calm. Horrible face.

Nash tries to sit up. He can't. The straps are too tight.

INT. BRIDGE

MADELINE

But why would it want to hurt us?

STALLWORTH

Maybe he doesn't want us here.

OAK

If this man is... some sort of memory... who is he?

CORTEZ

I don't know.

STALLWORTH

Guys.

Stallworth nods to the blinking light at Lt. Norris' station. Madeline types onto his screen.

MADELINE

I think Lieutenant Norris found the Nadir before that thing got him.

They look.

OAK

Can we lock onto those coordinates?

MADELINE

Sure.

OAK

Even if we cycle the Samaritan?

Madeline realizes his plan. Smiles.

MADELINE

Yeah. Yeah that should work.

CORTEZ

(putting it together)
Brilliant.

OAK

Let's go.

INT. INFIRMARY

The tall man gets closer to the door...

Nash struggles with his straps. He tries to free his hand...

INT. BRIDGE

The remaining crew buckles up.

BEATRICE

What are we doing?

OAK

We're finding a new location.

CORTEZ

Last time, that caused all the webbing to reform into something new.

MADELINE

Maybe this way, we can kill that sonofabitch.

BEATRICE
Great. More murder.

STALLWORTH
It's him or us, love.

INT. INFIRMARY

The door slides open.

NASH
Who... who are you...

The man steps toward Nash...

INT. BRIDGE

Madeline flips switches...

Oak grabs hold of the control column...

INT. INFIRMARY

The man reaches Nash...

NASH
Help... HELP!

He starts unbuckling Nash's straps...

INT. BRIDGE

Madeline, Stallworth, and Cortez perform the Samaritan procedure. Hitting buttons. Pulling levers.

INT. INFIRMARY

The man frees Nash. He's still weak. Can't put up a fight.

Nash looks into his soulless eyes. The pupils swirl like the web he's made out of...

INT. BRIDGE

MADELINE
And three... two... one...

They all hit their switches at once and--

INT. MORGUE

The machinery lights up. Electricity pulses from the corpse at the center.

INT. INFIRMARY

The man WISPS away into web, dropping Nash to the floor.

EXT. S.S. ZENITH / CAVES

As the antenna lights up, the caves begin to dematerialize. Turning into webbing again. The whole world is disappearing around the flying Zenith. Turning to inky blackness.

INT. BRIDGE

Oak steers through the darkness. Madeline checks the radar. The dot continues to blink.

MADELINE
(smiles)
We've still got her.

OAK
Let's go find our ship.

Oak pulls on the throttle, speeding the Zenith up.

Outside, the webbing starts to form their new environment.

STALLWORTH
Anyone wanna take bets on where
we'll end up next?

Nobody answers.

STALLWORTH (CONT'D)
I'm hoping for a spa. Maybe he
remembers a lovely massage he got
once.

The webbing forms into a WALL in front of them. They're speeding right toward it.

OAK
Hold on.

Oak pushes the steering column hard. The Zenith pitches upward, flying alongside the wall, which is now essentially the floor.

They look through the window beneath their feet. YELLOW LINES are forming on the wall. In fact... it's turning into a STREET.

The ship RATTLES HARD.

Cortez gets to work at the neurotransmitter controls but the turbulence increases.

She turns the dials, trying to equalize the vibrations. The knobs turn far to the left. Oak notices.

CORTEZ
Whatever this place is turning
into, Adam didn't like it.

EXT. S.S. ZENITH / THE INFINITE

The road in front of them continues forming. It becomes an ENDLESS ROW of small town shops and residential houses.

They come to a cross street and keep going. But we see down the other roads... the same shops and houses. Duplicated forever. A STARRY NIGHT above.

INT. BRIDGE

Oak looks out at the streets. The detail and how real it all feels never gets old.

The ship tremors... only getting marginally better as Cortez keeps turning the dials...

CORTEZ
We're gonna be maxed out. The place
caused him great agony.

She turns the dials all the way to the left and finally... the ship calms. But not entirely this time. There's still an occasional pocket of turbulence.

CORTEZ (CONT'D)
That's as good as she gets.

OAK
Do we need to cycle again?

MADELINE
No. The next one could be even
worse.

Beatrice looks outside. Worse?

MADELINE (CONT'D)

Let's just get there as fast as we can.

OAK

Our course is set. We're on our way to the Nadir.

BEATRICE

Did it work? Did we get rid of that man?

The bridge door opens. A SHADOW ACROSS THE FLOOR walks in.

Stallworth holds up Norris' gun. Aims. Ready to shoot.

In walks NASH. Out of bed and in a daze.

CUT TO:

INT. BRIDGE

Video playback of the tall man in the infirmary. The crew watches as he disintegrates. The webbing crawls out of the room and into a VENT.

MADELINE

It could still be on the ship somewhere.

STALLWORTH

Hopefully our Good Samaritan doesn't dream up any more serial killers.

Oak steers around a corner and they approach the outside of a DIVE BAR. BRIGHT NEON LIGHTS on the sign. The neon fills the ship with a rainbow of color.

Cortez stares at the bar as they pass it. A realization comes over her.

CORTEZ

Oh my god... I... I think I know who that man was...

Everyone stares... waiting for her to continue...

STALLWORTH

Spit it out.

They pass the BAR again. Another duplicate just like the rest of this dream world they're in. Neon lights shining through the windows.

CORTEZ

The second year of our sessions,
when his health was declining...
Adam admitted something to me.
He... he'd killed someone. Outside
a bar. Outside *that* bar.

The crew stares. Aghast.

STALLWORTH

And you didn't feel the need to
tell anyone about this when he was
chosen for this mission?

CORTEZ

Client patient confidentiality.

STALLWORTH

That's not an excuse.

CORTEZ

If a murder has already happened,
I'm bound by law to not report it.
How else do we gain clients' trust?

BEATRICE

That doesn't seem very moral.

CORTEZ

I can only report a crime if
someone else is going to be in
danger. But Adam wasn't a threat.
He... he could never stop thinking
about the man he killed outside the
bar. It tortured him.

MADELINE

Why... why did he kill him?

CORTEZ

The man had assaulted Adam's wife
during a home robbery. Adam
secretly tracked him down. And...
shot him. It was several cities
over. Nobody knew it was him. He
never told anyone. Not even his
wife.

Madeline sinks in her chair. Unsure what to do about this new information. Devastated by it.

CORTEZ (CONT'D)

This man aboard our ship. He must be the moralless monster Adam always imagined.

STALLWORTH

Some emotions are inevitably associated with people as much as a location. This man could be haunting the Samaritan's entire afterlife for all we know. We aren't safe at all.

OAK

Well that's just great. We're flying through the afterlife of a murderer.

Oak navigates around another copy of the bar. They turn a corner and find the next street is ONLY THE BAR, duplicated over and over again.

And up above, more versions of the bar floating in the sky. Facing in every possible direction. Like a thousand small planets surrounding them, covered in this building.

The ship rattles violently.

BEATRICE

This is why we aren't just living out his happy memories.

EXT. S.S. ZENITH / BAR DREAMSCAPE

The Zenith soars around these floating buildings. They spin slowly.

BEATRICE (V.O.)

If you lead a corrupt life, your Infinite will be just as corrupt. Don't you see? Because of the body we're using... we're in hell.

INT. BRIDGE

The crew sits in silence. Dreading what other surprises are waiting for them.

MADELINE

There's something I don't understand. The Zenith is air tight.

(MORE)

MADELINE (CONT'D)
Every precaution has been taken. So
how did that webbing get onto the
ship?

CLOSE ON STALLWORTH as he decides if he should speak.

NASH
I... I removed those plates on the
outside. To cut us free.

MADELINE
There're four more layers of
thermal protection.

NASH
I must've done something wrong.

STALLWORTH
Oh, don't take responsibility,
mate. It's unbecoming. Especially
when it isn't your fault.

Madeline eyes Stallworth.

STALLWORTH (CONT'D)
I brought a specimen on board. This
is my doing.

MADELINE
What? I... trusted you. And you
jeopardized this whole--

STALLWORTH
You think I don't realize that?
Watts and Norris are dead. I get
it. I messed up. But were we
supposed to come here and not
collect samples? This was meant to
be a research mission before it
became a "save the universe"
mission. I have to study it. I have
to prove I was right.

Madeline unbuckles in a fury and rushes out of the bridge.
Stallworth follows.

INT. PASSAGEWAY OUTSIDE THE LAB

Madeline reaches the windows to the lab. Inside, she finds
the web has now OVERRUN THE PLACE. The black membrane is
growing over countertops and up the windows.

Stallworth approaches behind her.

MADELINE
What have you done?

STALLWORTH
The cells must multiply. Fast, too.
It's incredible.

Madeline flips up an emergency keypad on the wall.

STALLWORTH (CONT'D)
What are you doing?

MADELINE
We have to get this thing off our
ship.

Turbulence hits. The whole craft vibrating from the terrible
memory.

STALLWORTH
No.

MADELINE
Fire burned the bamboo outside. We
can destroy the webbing with the
emergency containment procedure.

STALLWORTH
I can't let you do that.

MADELINE
I don't want to burn up our lab
either but you didn't leave me a
choice.

STALLWORTH
Stop. Now!

Madeline looks. Stallworth is holding NORRIS' GUN. He aims it
at her. Hands shaking.

STALLWORTH (CONT'D)
I'm sorry. But you're not gonna
destroy it.

MADELINE
Put the gun down.

STALLWORTH
No. This discovery. That membrane.
It's too important.

Madeline goes back to the emergency keypad.

STALLWORTH (CONT'D)
I'm serious!

Stallworth aims the gun at the ceiling and SHOOTS!

Madeline flinches.

CLOSE ON: The bullet as it SINKS INTO THE OSCILLATING METAL PARTICLES. The ship appears to SWALLOWS THE BULLET.

Stallworth points the gun back at Madeline. A standoff.

STALLWORTH (CONT'D)
You don't understand. People see me... as a fraud. My peers in the scientific community. They think I'm a joke.

Unseen to Stallworth, Madeline slowly moves her hands together. She pushes the com button on her wrist.

INT. BRIDGE

Madeline's audio turns on over the intercom.

STALLWORTH (V.O.)
Nobody believes my research. That we go somewhere when we die.

OAK
Madeline?

STALLWORTH (V.O.)
If I can publish my findings here. They'll see I was right all along.

MADELINE (V.O.)
I understand. And you can still do that. But first... you have to put the gun down.

Oak looks to his crew members. Shit.

OAK
Nash. Cortez. You come with me.

They rush out of their seats.

INT. PASSAGEWAY OUTSIDE THE LAB

Stallworth holds the gun firm. Positioned at Madeline's chest.

STALLWORTH

We can't destroy it. We may never get a chance to collect another sample. When we get back... you know this door we found... it's gonna be shut off for good. This is our only shot.

Oak, Cortez, and Nash run into the corridor.

OAK

Stallworth. Put the gun down.

Stallworth looks down at Madeline's wrist. The green light.

STALLWORTH

Clever.

Cortez flips into therapist mode.

CORTEZ

Hey. Listen to me. You don't have to do anything we ask. Other than hear me out. I know you feel like nobody's listened to you your whole life. Not since you were fifteen.

STALLWORTH

You can save the psychoanalysis for your paying clients.

CORTEZ

I know you want to be respected again. Out there. But over here. In The Infinite. You're already respected.

Stallworth listens. Turning his focus onto Cortez. Letting her speak...

CORTEZ (CONT'D)

The only way we're able to navigate The Infinite at all is because of your research. You figured out how to use a dead body to access the environment. I mean, how cool is that? We wouldn't be here without you. You'll be labeled a genius when we return with or without this specimen. We'll make sure of it.

Stallworth takes this in. He starts to lower the gun when--

CORTEZ GETS SUCKED OUT OF THE PASSAGEWAY.

MADELINE

Cortez!

They go after her. Cortez screams.

Down another passageway, the crew sees the TALL MAN IS BACK and he's dragging Cortez away.

They run down the hall but--

HE SHUTS A DOOR, LOCKING THEM OUT.

NASH

We can go around the east corridor.

They run after Nash through--

INT. VARIOUS PASSAGEWAYS

Madeline tries to communicate with Cortez through the com on her wrist.

MADELINE

Cortez? Can you hear me?

They get sound back. A crackle. Cortez screaming. It flips on and off. Part of a struggle.

The crew runs toward the front of the craft, alongside where the man took her. The screaming turns to static. They lose her.

INT. PASSAGEWAY OUTSIDE THE AIR LOCK

The crew comes to the air lock door. They're too late. The tall man is inside with Cortez. Madeline bangs on the window.

MADELINE

Hey! Let her go. Face us. Listen to me! Face us instead!

He turns toward Madeline. A cold, emotionless stare.

The man isn't real so he can't be reasoned with.

She makes eye contact with Cortez who no longer puts up a fight. Webbing grows around her and she--

SMILES.

Peaceful.

The whole crew sees. Watches as the man pulls a lever. The outer door OPENS.

MADELINE (CONT'D)

No...

Cortez DISINTEGRATES as she floats away from the ship.

The man shrinks, turning back into web. The crew sees the web slinking into a VENT in the air lock.

Oak shares a glance with Stallworth. Not ready to forget what just happened.

OAK

Give it to me.

Stallworth sheepishly hands over the gun.

Nash stares at the vent the web went through.

NASH

Guys... Beatrice...

CUT TO:

INT. BRIDGE

Beatrice prays in her seat. Muttering to herself.

CLOSE ON: a VENT in the upper corner of the room. That web could be here any moment...

The bridge door opens. Oak, Madeline, Nash, and Stallworth rush in. The remaining crew. They see Beatrice is fine.

OAK

We have to contain the bridge.

MOMENTS LATER:

Madeline opens compartments and pulls out anything she can find. They close up vents with sheets of metal, medical bandages, and tape.

Oak TIES STALLWORTH to his chair.

STALLWORTH

This really isn't necessary.

OAK

I'm not taking any chances.

Nash shoves a pipe and some rope into the door, hoping to keep it locked.

BEATRICE

Our help is in the name of the
Lord, who has made heaven and
earth. Bless this ship, Lord, so
all who reside in it may remain
firm in your peace and persevere in
your will...

Oak goes back to his seat and steers the craft, watching Beatrice as she continues to bless the ship quietly to herself.

Madeline passes the tied up Stallworth.

STALLWORTH

Are we gonna...

MADELINE

No.

NASH

You don't need to talk to her.

Stallworth nods, relenting. Remains tied to his chair.

BEATRICE

.. May we live a long life and have
children for many days to come, and
finally arrive at the kingdom of
heaven through Christ our Lord--

OAK

Enough.

BEATRICE

God will help us survive.

OAK

God? What god? Give it up. There is
no god.

Beatrice is taken aback by Oak's anger.

OAK (CONT'D)

If there was a god, Ramona would
still be alive and he would've
taken me instead.

Beat.

BEATRICE
How did she go?

OAK
Doesn't matter. There are no
miracles in life and no miracles in
the afterlife. Things just... are.

Madeline has heard all of this. She returns to her seat. The crew flies in silence.

EXT. S.S. ZENITH / BAR DREAMSCAPE

The ship glides past never-ending copies of the bar and the neon sign.

INT. BRIDGE - LATER

The radar screen beeps. Oak checks in.

OAK
The Nadir should be right in front
of us.

The remaining crew looks up. In front of them is just another BAR. An oversized version. Huge, like a warehouse. With a giant neon sign to match.

NASH
It must be inside.

INT. AIR LOCK PREP ROOM

Oak and Nash suit up. Madeline helps. The ship vibrates. Everyone holds on.

MADELINE
I don't know how long she'll stay
together.

NASH
She can withstand this. And without
someone who knows the Samaritan's
history... it's too dangerous to
cycle him again.

Oak pulls the gun out from his belt and hands it to Madeline.

OAK
Keep yourself safe.

MADELINE

I don't think he'll try anything else.

OAK

Not just from Stallworth. You stay on the bridge. Keep the doors and vents closed until we're back.

Madeline gazes into Oak's eyes. A longing. She nods.

EXT. S.S. ZENITH / BAR DREAMSCAPE

Oak and Nash, in their suits, emerge from the ship. Using their thruster packs, they drift toward the bar.

Slow... Quiet...

INT. BRIDGE

Madeline, gun in her belt, comes back in. They lock the door with the pipe and rope once again.

Out the window, the three of them watch as Oak and Nash float past.

EXT. S.S. ZENITH / BAR DREAMSCAPE

The bar looms over them. The neon sign reflects on their helmets, illuminating their faces in alternating colors.

After a long silence, Nash pushes a button on his wrist, shutting off their communication to the bridge.

NASH

Hey Oak.

OAK

Yeah?

NASH

I'm sorry.

OAK

For what?

NASH

You weren't the only one who disappeared. I wasn't there for you. I didn't know... how to be there for you.

(MORE)

NASH (CONT'D)

And I never got to say to your face
that... I'm sorry for your loss.

Beat. They keep gliding toward the bar.

OAK

You didn't owe me anything. I left
in the middle of our mission prep.

NASH

We all understood.

OAK

I just... couldn't be around
Madeline without... feeling guilty.
All the time. I couldn't even set
foot in the house we bought
together.

They reach the giant door. They work together to open it.

OAK (CONT'D)

But it turned out, even without
Madeline... or the house... I felt
just as guilty.

They manage to swing it open.

OAK (CONT'D)

In Madeline's office, I saw one of
Ramona's pictures. And it reminded
me how she thought of us. Partners.
Heroes. I don't blame Madeline for
hating me.

INT. ENORMOUS BAR

They float inside.

Giant stools and booths. Empty and dark. Surreal.

And at the back, the S.S. NADIR.

Faint lights on inside.

The bar has grown around it. Half the ship is on the inside,
and the other half, sticking out the back.

Where the webbing meets the ship, the inky black membrane is
visible. Throbbing. Growing all around the craft.

Nash flips his com back on.

NASH
You guys seeing this?

INT. BRIDGE

They view their helmet cams on a monitor.

MADELINE
The oscillating hull must still be
getting power. That's why it hasn't
dematerialized on its own.

NASH (V.O.)
So this one little ship is causing
all that chaos back on earth.

STALLWORTH
Looks sealed. They could still be
alive in there.

Madeline leans forward, trying to get a better look at the
grainy footage...

The camera drifts closer to the ship...

When--

A BODY FLOATS INTO THE FRAME.

All three jump in fright.

INT. ENORMOUS BAR

Oak and Nash get scared too.

This body is still suited up. The helmet cracked. Can't see
inside yet. Nash shines his light on the name tag.

NASH
It's Anita.

Nash grabs the body. Shines his light at the helmet to get a
better look.

It's EMPTY. The whole suit CRUMPLES UP.

NASH (CONT'D)
It was Anita.

They keep moving toward the Nadir.

OAK
How many on this crew?

MADELINE (OVER INTERCOM)
Just one more. Pierre Herrington.

OAK
Small group.

MADELINE (OVER INTERCOM)
It was meant to be a first
exploratory mission. Bring back
research. First hand accounts.

NASH
Anita was the psychiatrist.

OAK
Wonder if *their* Samaritan was a
psycho.

Oak and Nash reach the air lock.

INT. S.S. NADIR / AIR LOCK

The door opens. Oak and Nash float in. They see WEBBING on the inside.

NASH
Well that's not good.

They carefully make their way into the ship. The few remaining lights flicker. They use their flashlights to shine a steady beam in front of them.

INT. S.S. NADIR

They travel through corridors. Webbing has made its way throughout. Like black vines stretching across walls.

The whole ship buzzes as it fights to remain in one solid piece.

They pass the ENGINE ROOM. Destroyed. Webbing through all of it. Electricity still pumps somehow but the web covers everything.

OAK
We aren't flying this thing outta here.

MADELINE (OVER INTERCOM)
You'll have to detonate it.

NASH
My poor handiwork.

They come to the MORGUE. The door already open.

Oak shines his light inside. The room is much smaller than the one on the Zenith. Like a closet with a CORPSE inside. This one standing upright.

The light moves up the body to--

The face.

EYES OPEN.

As if it's staring at them. Wires stretch from the skull. But they find this brain is totally exposed and DECAYED. Filled with webbing pulsing inside the skull.

OAK
Don't think this one works anymore.

They keep moving down the passageway to the small COCKPIT. Oak and Nash pull back layers of web and find--

PIERRE in the pilot seat. Helmet on.

Shivering.

ALIVE.

NASH
He's alive. Pierre's alive!

INT. BRIDGE

Madeline laughs with joy.

MADELINE
How's that for some good news?

BEATRICE
It's a miracle.

INT. S.S. NADIR

Pierre sees his saviors. Tears fall from his eyes inside the helmet.

NASH

Pierre. Buddy. It's me. It's Nash.
We're here to rescue you.

Oak works on getting him unbuckled. Nash helps lift him up,
one arm over his shoulder.

PIERRE

Where... where are you taking me?

NASH

To the Zenith. Let's get you outta
here.

PIERRE

The Zenith? No, no, no.

Pierre pushes them away. Falling to the floor with weak legs.
Oak and Nash go to help him up.

PIERRE (CONT'D)

Get off me.

OAK

We're helping you. We have food.
And water. And, you know, a ship to
fly home in.

PIERRE

Why would I go home? Look... look
at this place.

Pierre smiles. Ear to ear. Tears continue to fall. Happy
tears. Nash and Oak share a look.

OAK

(to the bridge)
Seems we may have a Pierre problem.

MADELINE (OVER INTERCOM)

What's going on?

OAK

He doesn't want to leave.

PIERRE

It's beautiful. Warm. Do you feel
it? Do you feel how peaceful it is?

NASH

(realizing)
It's the webbing. When it got me
outside... I felt the same way. We
need to get him to the Zenith.

PIERRE

I'm not going. I'm not going.

He's totally lost it.

OAK

Hold onto him.

Oak pulls EXPLOSIVE CHARGES out of his pack. He places two at opposite sides of the cockpit

They push back through the corridors. Pierre putting up a fight the whole way.

PIERRE

Stop it. Let me go. Let me go.

Oak places more charges throughout the ship, all connected by wires.

OAK

We can't let you stay, my friend.
Not if we want to save our
dimension.

He sets the last charge. This one has a keypad on it. Oak sets the timer.

30 MINUTES.

INT. BRIDGE

The timer readout appears on screen.

STALLWORTH

We're far enough away, right?

MADELINE

We'll be long gone before that goes
off.

A SCRATCHING AT THE DOOR.

Everyone turns. What is that?

Madeline flips on the security monitor. Switches to the view outside the bridge door.

The TALL MAN IS BACK. Standing.

He WISPS INTO WEB and reappears elsewhere. Goes into a vent. Comes back out.

MADELINE (CONT'D)
He's trying to get in.

EXT. S.S. ZENITH / BAR DREAMSCAPE

Oak and Nash carry Pierre back toward the Zenith.

MADELINE (OVER INTERCOM)
Guys. The man's back. He can't seem
to reach us.

OAK
Good. Stay there.

MADELINE (OVER INTERCOM)
But we have to figure out how to
get you three inside.

INT. BRIDGE

Stallworth stares at the security camera screen.

STALLWORTH
(to Madeline)
Do me a favor. Take a step to your
right.

MADELINE
I'm not doing you any favors.

STALLWORTH
I'm tied to a chair and you have a
gun. Just give it a go.

Madeline steps to her right. On screen, the tall man steps
that direction as well.

STALLWORTH (CONT'D)
Go somewhere else. The other side
of the bridge.

Madeline realizes what he's trying. She moves across the room
while watching the screen. The man moves across the corridor
outside the bridge.

STALLWORTH (CONT'D)
He seems to be attracted to
movement. Maybe... whichever life
form is closest.

MADELINE
(into the intercom)
You hear that?

OAK
Yeah. I got an idea.

INT. AIR LOCK

Nash brings the weak Pierre inside and closes the outer door.
He leaves the inner door shut and keeps their helmets on.

PIERRE
Leave me out there. Please. I'm
begging you.

NASH
Ssshhh...
(into the com)
Oak. Hurry up, man.

PIERRE
Let go of me!

Pierre tries to break free.

INT. BRIDGE

Madeline watches the security cameras.

MADELINE
C'mon...

She sees Oak enter through the rear Air Lock.

INT. REAR AIR LOCK

Oak floats in. Shuts the outer door.

INT. AIR LOCK

Nash struggles to hold onto Pierre.

NASH
We gotta sedate him in the
infirmary. Now.

At the inner window... the TALL MAN steps into view.

Nash looks down at the vent in the room. They aren't safe.

INT. VARIOUS PASSAGEWAYS

Oak rushes inside. Suit and helmet still on. Turns corners.
Finds--

The tall man outside the air lock. He's mid-transformation
into web.

OAK

Hey!

The man stops. Half web, half human. He turns to Oak. Regains
his full human form.

OAK (CONT'D)

Alright guys. He's on me.

The tall man walks toward Oak. Eerily calm.

OAK (CONT'D)

I'll lure him to the rear air lock.
Send him back into The Infinite.

Oak slowly backs up down the hall. Matching speed with the
man.

INT. AIR LOCK

Once the coast is clear, Nash slides open the inner door.

PIERRE

Don't. Let me go!

NASH

Please be quiet. Could use a little
help getting him to the infirmary.

MADELINE (OVER INTERCOM)

On my way.

INT. BRIDGE

Madeline undoes the rope and pipe on the door. Turns to
Beatrice.

MADELINE

Watch the cameras.
(re: Stallworth)
And him.

She heads out.

INT. VARIOUS PASSAGEWAYS

Oak keeps backing up. The man keeps following. Getting closer with each step...

INT. PASSAGEWAY OUTSIDE THE AIR LOCK

Nash holds Pierre up who struggles more, the further they get. Madeline runs around the corner.

MADELINE

C'mon.

She grabs his other side. Together, they drag him toward the infirmary.

BEATRICE (OVER INTERCOM)

You're all clear.

INT. PASSAGEWAY OUTSIDE THE REAR AIR LOCK

Oak looks behind him. They are nearing the rear air lock.

OAK

C'mon creepy man. We're almost there.

Those dead eyes stare at Oak. Suddenly. The man stops walking.

OAK (CONT'D)

Hey. What's up? Look at me. We're going this way.

The tall man turns to look over his shoulder. As if he senses something. Someone.

INT. BRIDGE

Beatrice and Stallworth watch.

BEATRICE

Uhoh.

(into the com)

I think he knows you're behind him.

On the screen, they see Nash and Madeline hurry up.

Stallworth watches. Starts to panic.

STALLWORTH

Untie me.

BEATRICE

What? No.

STALLWORTH

Do you want to save them? I can draw his attention.

BEATRICE

I don't think I should trust you.

On the screen, the man turns around. Starts walking in the direction of Nash and Madeline.

INT. PASSAGEWAY OUTSIDE THE REAR AIR LOCK

The tall man walks away from Oak.

OAK

Hey! Stop right there.

Oak reaches into a compartment. Grabs a CROWBAR.

SWINGS IT AT THE MAN.

The crowbar GOES RIGHT THROUGH HIM. He keeps walking away from Oak.

OAK (CONT'D)

Guys. He's coming your way.
Maybe... maybe he can sense one of
you is out of your suit.

Oak unbuckles his helmet. Takes it off. This stops the man for a second.

INT. BRIDGE

STALLWORTH

Look at me. Beatrice.

She does.

STALLWORTH (CONT'D)

Untie me. Or do you want their
deaths on your conscious. Cause you
might end up right here. In a hell
just like this.

INT. VARIOUS PASSAGEWAYS

Nash and Madeline hurry with Pierre. Running toward the Infirmary.

They turn a corner and find the TALL MAN standing there.

Oak behind him.

The man between the two options.

Everyone freezes.

OAK

C'mere you sonofabitch.

The infirmary is so close. Pierre struggles to break free.

Nobody knows what to do.

The tall man turns. Starts to walk toward Nash and Madeline again when suddenly--

A BURST OF FLAMES shoots into the man's face.

He turns, half burnt, to see where that came from.

STALLWORTH WITH THE FLAME THROWER in a connected corridor.

STALLWORTH

That's right. Follow me.

The man walks toward Stallworth. One step at a time. The webbing is now disfigured. But trying to reform into the man again.

The others manage to get Pierre into the Infirmary as Stallworth leads the man away.

INT. INFIRMARY

Oak and Nash fight to strap Pierre down to the gurney. Madeline opens cabinets, looking through their pharmacy. Finds something that'll work.

Injects it into Pierre. His heart slows. He calms.

INT. LAB

Stallworth backs into the lab. The man follows him. Once they're both inside, Stallworth shuts the door.

STALLWORTH

Back where we started, huh?

The place is now completely overgrown by webbing.

INT. BRIDGE

Oak, Madeline, and Nash return. On the monitors, they see Stallworth in the lab with the man getting closer to him. Madeline goes to the intercom.

MADELINE

Stallworth. Get outta there.

He looks up at the security camera. Right at Madeline.

STALLWORTH

Thank you for believing in me when no one else would.

MADELINE

You can thank me in here. Just come on back.

STALLWORTH

Ever wonder... what happens when you die and you're already in the afterlife? Curious thought, isn't it?

The tall man gets closer to Stallworth as he punches in a code on the emergency keypad inside.

MADELINE

Stallworth. Don't.

STALLWORTH

I have to make this right, love.

He hits the de-contamination button.

The lab LIGHTS UP IN FLAMES.

Beatrice covers her face in horror. Madeline cries. Oak and Nash hold her.

INT. LAB

Stallworth and the webbing burn up into fumes. The whole place is nothing but flame until finally...

It's just ash.

EXT. BRIDGE

The few remaining crew members take their seats, having been through the ringer. It's quiet. Everyone is horrified by what they've just witnessed.

INT. INFIRMARY

Quiet here, too. Pierre remains strapped down to the gurney. Drifting in and out of consciousness. Calm.

EXT. S.S. ZENITH / BAR DREAMSCAPE

The ship hovers there among the floating bars.

INT. S.S. NADIR

The explosives are still counting down.

09:54

09:53

09:52

INT. BRIDGE

The countdown readout is visible on the screen.

OAK
Let's go home.

Madeline takes a deep breath and refocuses.

MADELINE
Sending the pulse.

She uses the sonar to send a pulse out into The Infinite.

OAK
What's that for?

MADELINE
It'll bounce off the topography.
Find the pocket we came in through
and show us how to get back.

The sonar picks up their destination.

MADELINE (CONT'D)

Alright.

A pinging sound and dot, showing them where to go.

MADELINE (CONT'D)

As long as we don't cycle the
Samaritan and we keep Cortez's
neurotransmitter settings intact...
it'll be smooth sailing.

NASH

Goodbye afterlife. I hope I don't
have to see you again soon.

Oak engages his control column and turns the ship around.

They fly around buildings in silence.

Nobody knows what to say.

Until--

The sonar stops bouncing back a signal.

BEATRICE

What happened?

Outside... the buildings begin to COLLAPSE. FOLD UP.
DISINTEGRATE INTO WEB.

OAK

Guys?

MADELINE

Nash? What's wrong with the
Samaritan?

Nash frantically checks monitors.

NASH

The settings are all correct. We
should still be seeing his
Infinite.

Outside... the buildings completely disappear. They're back
in the jet-black darkness.

MADELINE

We have to cycle him.

Madeline and Nash flip switches in unison, trying to cycle
the Samaritan. It isn't working.

INT. PASSAGEWAY NEAR THE MORGUE

The four crew members run down the hall.

INT. MORGUE

They open the door.

NASH
What the hell?

Adam is no longer in his chamber. He's on the ground. Wires not connected.

Nash rushes to him. Flips him over.

A BULLET HOLE RIGHT THROUGH HIS BRAIN.

Madeline checks her belt. No gun.

CUT TO:

INT. AIR LOCK PREP ROOM

Pierre is suiting up. Gun on the center bench. The crew runs in.

MADELINE
Pierre. What are you doing?

Pierre grabs the gun. Points it at them.

PIERRE
I don't want to hurt you. You just have to let me go.

NASH
You don't want us to leave you out there, bud.

PIERRE
You have no idea what it's like. Once you've felt it for as long as I have... you won't want to go back to our dimension either.

Pierre snaps on his helmet and moves toward the air lock, gun in hand.

PIERRE (CONT'D)
 You're welcome to come with me. You
 can feel the happiness I've felt.
 Like nothing on earth.

Pierre walks into the air lock. Closes the door.

PIERRE (CONT'D)
 Your choice.

Madeline grabs her suit and starts getting in.

OAK
 What are you doing?

MADELINE
 I'm not gonna leave him here. Just
 like you wouldn't leave Nash.

OAK
 You're not going out there alone.

NASH
 You only have a few minutes.

INT. S.S. NADIR

03:10

03:09

03:08

EXT. S.S. ZENITH / THE INFINITE

Pierre emerges from the air lock. Immediately, the gun in his
 hand DISINTEGRATES. He uses the thruster pack to make his way
 toward the Nadir.

It's no longer inside the bar. There's no bar at all. Just
 complete emptiness. Pierre touches the webbing as he moves
 toward his ship. He closes his eyes. Hoping it envelops him.

The air lock opens again. Oak and Madeline float out.

OAK
 He's too far.

MADELINE
 We can get to him.

She pushes the throttle all the way down. Her thruster pack picks up speed. Oak goes after her.

He looks up... down... everywhere. There is nothing but the two ships and the three of them drifting through the void.

INT. BRIDGE

Nash and Beatrice watch them go. On the screen:

01:03

01:02

01:01

NASH
(into com)
One minute.

EXT. THE INFINITE

Madeline flips channels on her com.

MADELINE
Pierre. Listen to me. What you're
feeling isn't real. We're just
tourists here.

PIERRE
I didn't feel like a tourist.

MADELINE
Believe me. I want to know what
it's like. I want to feel what The
Infinite has in store for all of
us.

PIERRE
Then stay with me.

NASH (OVER INTERCOM)
Thirty seconds.

OAK
Madeline!

Oak reaches her. Grabs onto her thruster pack. Stops her.

MADELINE
Pierre. Don't do this.

Pierre reaches the Nadir. He opens the outer door.
Still a hundred yards away, Oak pulls Madeline.

OAK
We have to go back.

INT. S.S. NADIR

Pierre reaches the explosive timer.

00:15

00:14

00:13

EXT. THE INFINITE

Madeline turns around. Tears in her eyes.

MADELINE
We've lost too many people.

OAK
Which is exactly why I can't lose
you, too.

He pushes down both their thrusters at once. They speed away
from the Nadir and back toward the Zenith

INT. S.S. NADIR

Pierre pulls the explosive off the wall.

00:04

Tries to yank out the wiring.

00:03

The web starts to cover him.

00:02

Pierre closes his eyes. Feels the web.

00:01

Smiles.

EXT. THE INFINITE

Behind Oak and Madeline--

THE S.S. NADIR EXPLODES!

A powerful blast, sending the ship into millions of subatomic particles.

The force sends Oak and Madeline CAREENING through The Infinite. Away from the Zenith.

Oak's thruster pack FLIES OFF OF HIM in the explosion.

It breaks up in the air. Destroyed.

They scramble to hold onto each other.

Madeline. Can. Almost. Reach. Oak.

She gets him. Holds his hand tight.

They look into each other's eyes as they soar wildly through the darkness.

MADELINE

I got you.

OAK

I got you, too.

They grab onto each other tighter. Embrace. A powerful hug. Protecting each other.

Oak closes his eyes as they spin. Not because he's dizzy. Because he's home.

Finally... they slow...

Oak and Madeline hold hands there in the darkness. The Zenith far in the distance.

NASH (OVER INTERCOM)

(breaking up)

Can -- guys -- hear me?

MADELINE

Yes, yes! We're here.

The Zenith slowly turns toward them.

OAK

Look who's sitting in my seat.

NASH (OVER INTERCOM)
I could just leave you out there if
you'd prefer.

MADELINE
No thanks.
(to Oak)
Whatever you do. Don't let go.

He turns to her. Certain.

OAK
I won't.

For a moment, our image looks just like RAMONA'S DRAWING. Two
astronaut heroes holding hands in the unknown.

INT. MESS HALL - LATER

The final four sit there. Dazed. Madeline and Oak back out of
their suits. Everyone's exhausted.

BEATRICE
There has to be another way.

MADELINE
There isn't. Without an intact
cerebral cortex, there's no way to
navigate home.

NASH
We could just fly around. See what
we find.

MADELINE
It's called The Infinite. There is
literally no way we can comprehend
how big this place is. And no way
we can find the door.

OAK
We'll run out of oxygen in a few
hours. Could maybe close off the
rear of the ship to make that last
a little bit longer.

BEATRICE
What's the point? If we're all
gonna die. Let's get it over with.

NASH
Suddenly eager to meet our maker?

BEATRICE

No. It's strange. For women of God,
nuns are still surprisingly afraid
of death.

She looks squarely at her teammates.

BEATRICE (CONT'D)

We shouldn't get it over with for
us. But for them. Out there. Who
knows how much bigger that pocket
has grown. If our whole dimension
is gonna implode... we have to
destroy our ship, too.

A realization comes over all of them.

MADELINE

She's right.

BEATRICE

Of course I'm right. Why do you
think Lieutenant Norris brought a
gun onto the ship. He knew he might
have to force us all into a hard
decision. So let's do the right
thing. And hopefully our afterlife
is a little more pleasant.

Nash sighs. Looks to Oak and Madeline.

NASH

What do you say? Wanna save the
world?

The crew looks to one another. Emotionally preparing. When--

OAK

There's another way back.

The others listen. Eager.

OAK (CONT'D)

Madeline and I have always been
partners. She knows me better than
anyone.

He puts a hand on hers. Her heart flutters. Except--

OAK (CONT'D)

We can really work together now. If
you hook me up to the morgue, you
can--

MADELINE

Wait. No.

She pulls away.

OAK

You three can get home safe. You can navigate my mind. Nash can fly the thing. You don't need me. Not anymore.

NASH

Flying in a straight line is one thing but--

MADELINE

I'm not letting you do that.

NASH

You saw what happened in the desert. Outrunning the storm. I can't fly this thing like you can.

Madeline walks away from him. Oak goes after her.

OAK

Hey. Listen to me. It's what I've wanted. For five years. When your guys picked me up for this mission, I was... on my way out of our dimension anyway. All I see is Ramona. This way... maybe I can be the hero she always thought I was.

Madeline tears up. She embraces him. Squeezes. They both cry.

MADELINE

You're right. Three of us can get home safe.

OAK

Thank you.

Madeline quietly moves a hand into Oak's utility belt.

MADELINE

But I'm the one that's not gonna make it back.

Oak pulls away from her.

OAK

There's no way I'm letting that happen.

MADELINE

Nash can't fly this thing through storms and turbulence. No offense.

NASH

Hey, I don't want to fly the thing either.

MADELINE

It has to be you.

OAK

Mad--

She reaches up to him. KISSES HIM hard on the lips. They close their eyes. True love.

Madeline pulls away. Opens her hand. She's holding a PILL CASE.

Oak realizes what she took from him.

OAK (CONT'D)

No, no, no, no!

He tries to reach her, but it's too late. She slips the cyanide capsule in her mouth. Swallows.

OAK (CONT'D)

Madeline. Why did you do that!

MADELINE

(tears falling)

It's okay, sweetie. I won't be a tourist anymore. I just wish I could tell you all about it.

She coughs. Starts turning blue. Falls to the ground.

OAK

Madeline! Jesus. No.

NASH

(panicking)

We... we have to get her to the Morgue. She has to be hooked up when she dies.

INT. MORGUE

Oak and Nash rush Madeline in as she gasps for air. They place her into the chamber and Nash works to hook the electrodes to her head.

Oak holds her as the life disappears from her eyes. He grips onto her lifeless body.

OAK
I'm sorry. I'm so sorry. About
Ramona. I know you never forgave
me. I never forgave myself. I'm so
sorry.

Beatrice approaches, reaches down, and closes Madeline's eyes. At peace. She mutters a prayer.

Nash shares a solemn look with Oak. She's all hooked up.

Oak breathes... trying to process what's just happened...

INT. BRIDGE

Still tear-stained, Oak sits at the controls. Nash and Beatrice beside him. All three in their suits and helmets.

It's so much emptier than when they started.

NASH
The blue lever on your left.

Oak pulls it. Nash pulls his.

NASH (CONT'D)
The one just below that.

They pull and twist. Beatrice flips switches.

NASH (CONT'D)
On three, we push the cycle button.
One, two, three.

Everyone pushes their button. A WHIRRING SOUND.

EXT. S.S. ZENITH / THE INFINITE

The antenna sparks to life. Hits webbing. Starts transforming. Something blue... something moving...

INT. BRIDGE

Outside, they fly past algae and underwater rock formations. Oak rolls hard around a--

WHALE

They're in the OCEAN!

The ship vibrates softly. Beatrice grabs the neurotransmitter dials.

BEATRICE
Alright. I'll do my best.

OAK
This was our first mission together. We went down in a two-person submersible she designed from scratch.

She turns the knobs to the right. Evening out the ship.

OAK (CONT'D)
I was so scared but she calmed me down.

Beatrice continues fussing with the knobs as we go to--

INT. PASSAGEWAY OUTSIDE THE LAB

The lab is destroyed. No webbing in there. However...

CLOSE ON: the BULLET HOLE where Stallworth shot the ceiling. In the vibrating of the ship, the bullet shakes loose. Hitting the ground. Causing a LEAK.

WATER starts flooding into the ship.

INT. BRIDGE

The knobs go almost all the way to the right.

BEATRICE
Looks like it was a happy memory for her.

NASH
That was the dive that made me want to come work for you two.

Oak smiles at him. Trying to see the good in the situation.

Nash runs the sonar again.

NASH (CONT'D)
Sending out the pulse.

It quickly picks of their destination. The door.

NASH (CONT'D)
There we go.

BEATRICE
Thank you, Madeline. We owe you our
lives.

OAK
I owe her a lot more than that.

AN ALARM SOUNDS.

Nash checks the screens.

NASH
Seems we've sprung a leak.

BEATRICE
(to the sky)
Can't you give us a break?

Nash unbuckles.

NASH
Keep your helmets on. Just in case.

He heads out the door.

INT. PASSAGEWAY OUTSIDE THE LAB

The place is flooding with water. Nash sloshes his way through. Water up to his knees. He finds the hole.

NASH
Guys. It's coming in fast. I don't
think I can patch it up without
stopping the flow first.

INTERCUT WITH:

INT. BRIDGE

OAK
Do we have to cycle the-- Madeline.
Do we have to cycle Madeline?

NASH
Uh... yeah. Yeah I think we do.

BEATRICE
But all the water will turn to web.
What if that man comes back?

OAK
Unless Madeline has a secret
murderous past, we should be okay.

Beatrice and Oak perform the cycle operation. Flip switches.
Pull levers. Twist. Turn. And--

The ocean dematerializes outside.

INT. PASSAGEWAY OUTSIDE THE LAB

The water around Nash all falls away, becoming web once
again.

Nash grabs his welder. Climbs up a ladder. And starts
patching the bullet hole.

INT. BRIDGE

Out the window, the webbing reforms into ORBS. Big spheres of
color.

BEATRICE
What are those?

As Oak dodges them with precision--

OAK
Planets.

EXT. S.S. ZENITH / OUTER SPACE

Sure enough, the planets are all there. The red MARS. The
rings of JUPITER. Only the scale is much smaller than reality
and Oak is having to fly around them.

INT. BRIDGE

Beatrice works on adjusting the neurotransmitters.

BEATRICE
What was this? A pleasant one?

OAK
It sure was. Stressful, but
amazing. It was our farthest space
mission. We set the world record
for flying farther into space than
anyone before us. The planets felt
so... close.

She works the knobs. Still a happy memory. She's not as exact as Cortez was. The ship rattles violently as Beatrice tries to get the measurements just right.

INT. PASSAGEWAY OUTSIDE THE LAB

Nash finishes the patch-up as the ship rattles. He notices the web on the floor disappearing into vents.

NASH

Guys. I think some of this stuff is headed to the morgue. We can't let it hurt Madeline.

INT. BRIDGE

Beatrice gets the ship settled as Oak switches security camera angles. He finds the morgue.

He freezes. Gasps.

OAK

Ramona?

On the screen, we see RAMONA standing in the morgue. Looking at Madeline's dead body.

He's in shock. Amazed and horrified.

BEATRICE

She isn't real, Oak. Ramona is in her own afterlife. This is just... a manifestation from Madeline.

Oak puts the ship in hover mode. Unbuckles. Heads for the door.

BEATRICE (CONT'D)

Oak. You need to sit down. You need to focus.

He doesn't listen. Oak walks out.

INT. MORGUE

Oak opens the door. Webbing covers the floor.

Standing there, right next to his dead ex-wife, is RAMONA. She seems as real as can be.

Oak wells up.

OAK

Honey.

He kneels down in front of her. His feet and knees sink into the webbing that covers the floor.

It starts to grow up onto him. He smiles. Feeling the affects.

OAK (CONT'D)

I miss you so much. Can I... hold
you...?

Ramona just stares at him but has a smile. A glimmer of life behind her eyes. Is she real? Oak certainly can't tell the difference. Especially not when the web is moving up his body.

She steps toward him.

Nash comes in behind them. Sees what's happening.

NASH

Oak. You gotta get out of here. The
web. It's on you.

Oak opens his arms. Ready for an embrace.

INT. BRIDGE

Beatrice pushes buttons as Nash runs in.

NASH

We have to cycle her again.

BEATRICE

Way ahead of you.

They push all the necessary buttons and switches.

INT. MORGUE

Ramona reaches Oak. She holds her arms out, too. They wrap around each other. About to hug when--

Ramona WISPS AWAY INTO WEB.

OAK

No. NO!

INT. BRIDGE

Oak storms in.

OAK

What did you do? What did you *do*?

BEATRICE

It isn't time to stay in the next
life just yet. You need to live.

Outside, Oak notices what is forming. He steps up to the window. Hands on the glass.

A CLIFF SIDE GROWS into existence. A tall mountain on one side and a steep drop off on the other.

We've seen it before. At the beginning. Where Oak was driving for the edge.

The winding road goes on forever in front of them. The ship SHAKES VIOLENTLY.

OAK

This is... this is where it
happened.

He sits in his pilot chair.

Beatrice tries to adjust the neurotransmitters to stop the shaking.

Oak veers around the cliff side. Down below, on the road, we can see a CONVERTIBLE speeding around the bends. It takes tight corners with ease. A daredevil driving.

Only, there's nobody in the car. Just the car itself.

The convertible is copied over and over so no matter how far ahead of it they get, they see the car again. Taking the curves too quick. Too dangerous. Nearly going over several times.

Oak takes a hard turn, away from the road and the cliff but... there it is again. He can't get away from it. This road is copied on and on forever.

The ship vibrates. Violently. Worse than ever before.

OAK (CONT'D)

She died down there. It was me...
Madeline... and Ramona...

He looks to Beatrice. Tears falling.

OAK (CONT'D)
She said she wanted to go fast.

INSERT CUT: RAMONA LOOKS AT HER DAD IN THE CAR. THAT ADORABLE GAP-TOOTHED SMILE. MADELINE KISSES THEM BOTH. THEY LAUGH AS THEY SPEED AROUND THE BENDS.

OAK (CONT'D)
Madeline and I... we were never
afraid of anything. But we
should've been.

INSERT CUT: RAMONA'S EYES GO WIDE. OAK LOOKS. A TRUCK WINDS AROUND THE CORNER.

Out the window of the bridge, they see that same TRUCK down below on the road. It winds the corner. Nearly hits the convertible. But the car swerves.

The memory keeps starting over before the car goes off the cliff.

OAK (CONT'D)
Madeline and I survived. But Ramona
was flung from the car.

The ship vibrates uncontrollably.

He reaches over to the dials himself. Turns them all to the left.

OAK (CONT'D)
They can't even turn far enough
left to stabilize us.

His control column vibrates so hard, his hand can go through it again. The molecules breaking apart. The ship is going to dematerialize any moment. And the crew will be next...

The bridge door opens.

In the heavy vibrations, Oak turns around. Sees--

RAMONA has formed again. She walks in. Oak stares. Speechless.

Ramona comes right next to Oak and the controls.

She places one hand on the metal panel, her hand gently SINKING into the oscillating metal particles.

She puts her other hand on one of the knobs. She turns the dial to the right.

BEATRICE

Oh my God.

NASH

Is this possible?

OAK

(to Ramona)

Honey... you're turning them the wrong way. That's the happy way.

She turns another dial to the right. The ship starts to calm down. Stabilize.

Beatrice hurries to the next knob. Turns it to the right.

The Zenith evens out. Smooth.

Oak stares at his daughter. What's happening?

BEATRICE

Madeline didn't live this day as a nightmare like you do. She remembers it as Ramona's last day on earth. She remembers her smile.

Sure enough, Ramona smiles. Oak gets lost in her eyes.

She puts a hand atop of Oak's on the control column. It gives Oak the strength to continue.

The pinging sound fills the bridge.

NASH

We're almost there. The pocket's just up ahead.

Oak keeps traveling toward it. Away from the cliff and the car. Toward their dimension. Up, up, up.

NASH (CONT'D)

When we get inside the pocket... We'll go through The Breath again. And Beatrice. You're in charge of the frequency now. You should be able to pull that lever there.

BEATRICE

That'll put us back in our dimension?

NASH

Yeah.

BEATRICE
Could we end up in another
dimension? The wrong one?

NASH
Stop worrying. God'll take care of
us, right?

Beatrice smiles.

Oak continues to feel Ramona's hand on his.

OAK
I'm gonna have to say goodbye now,
alright?

Tears fall. Is he really ready?

OAK (CONT'D)
I'll always love you.

NASH
Alright. We're holding our breath
in three... two...

OAK
Bye, honey.

He takes the breath. So do Nash and Beatrice.

The ship shakes.

Beatrice pulls the lever she's supposed to.

They soar through the darkness.

Ramona falls away with her famous smile. She turns into web
once again.

And the webbing itself disintegrates. Along with the rest of
the world outside.

Dirt and plant life appear. Twisted tree roots.

DAYLIGHT.

It's blinding as they speed upward.

And...

The crew GASPS. Able to breathe again.

They're back in the tunnel from the beginning. Oak slows
their speed. They ascend higher and higher until--

They BURST OUT OF THE CHASM and into the arctic.

EXT. ARCTIC LAUNCHING ZONE - DAY

Oak skillfully sets the S.S. Zenith down on the landing pad. Hundreds of workers rush toward the ship.

INT. BRIDGE

Oak... Nash... and Beatrice look at one another... Overwhelmed with emotion from the journey...

A mix of laughing and crying...

MEDICS open the door. Come to their aid. They talk to our crew but it's all too much. Our team doesn't respond. Not yet. They just follow. Listen.

EXT. ARCTIC LAUNCHING ZONE

Jeeps and ambulances drive up as our crew emerges with the medics... They look at the earth... their dimension... with new, thankful eyes...

They each sit on separate gurneys. Get their vitals checked. Receive blankets to keep them warm.

Oak looks over at the gangway as medics ROLL MADELINE off the ship.

He gets up, pushes through the doctors to reach her. Nothing can stand in his way.

Oak leans over Madeline. Her face looks at peace.

OAK
(whispering)
I know. I know now. Thank you.

He takes one last, loving glance at her face before pulling himself away. A medic gently places a sheet over Madeline.

INT. GATEWAY INFIRMARY - DAY

Oak, Nash, and Beatrice lay in hospital beds, receiving fluids. They're in new clothes. Hours have passed. They lay there in silence for a while, until...

NASH
Do you think anybody'll believe us?

OAK

Which part? Visiting the afterlife
or facing down a man made of
memories?

Beatrice chuckles. Oak looks over at her.

OAK (CONT'D)

So what about you, then? Did you
find the god you were looking for?

Beat. Beatrice considers.

BEATRICE

I found enough...

EXT. CEMETERY - DAY

A crowd of several dozen people, wearing black, around
PORTRAITS of the fallen members of the Zenith and Nadir
crews: Madeline, Cortez, Watts, Norris, Stallworth, Anita,
and Pierre.

BEATRICE (V.O.)

I found what I needed to find...

Oak stands with Nash and Beatrice. He stares at Madeline's
portrait as his friends hold him.

BEATRICE (V.O.)

Even though we've discovered the
afterlife... we still don't
understand it. If it was designed.
Or... created by chance. Scientific
or spiritual. Maybe a little of
both...

INT. A BRIGHT HOME - DAY

Oak comes into the house. Looks at his keys, as if he's
surprised they still work. Sunlight streams through the
windows.

He looks around, seeing it for the first time in years.
Younger pictures of him, Madeline, and Ramona hang on the
walls.

BEATRICE (V.O.)

We have so much left to explore in
this life... and the next...

Oak hears something upstairs.

Movement... FOOTSTEPS... He looks up, confused.

BEATRICE (V.O.)
If mankind has now seen into The
Infinite... who knows what the
remaining dimensions have to teach
us about our life on earth. Why
we're here. How we're meant to
live...

Before he can go investigate upstairs, there's another sound.
Someone coming in from the backyard.

The knob turns...

A YOUNG WOMAN enters. She locks the door behind her and turns
to face Oak...

He wells up...

BEATRICE (V.O.)
Who knows what is waiting for us in
the rest of the unknown.

TEENAGE RAMONA (17) casually walks toward him with her
famous, gap-toothed smile, confused by his bafflement.

Oak is overcome with emotion as he stares at his very much
alive daughter.

It isn't possible.

And yet here she stands.

A miracle.

I N F I N I T E