

WHEN ALL ELSE FAILS

PILOT EPISODE:

POWER OVER THE FUTURE

Written by

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Based on The SEEDER Series novels by Howard Libes

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INT. EMPTY WAREHOUSE - NIGHT

DARKNESS for a few beats, then CLOSE ON a RED LIGHT turning on.

SUPER: **PLANET KODA**

CAMERA PULLS BACK to reveal the RED LIGHT is above a closed metal door.

SUPER: **GLOBAL SECURITY SERVICE Black Site**

There is the clank of a lock being disengaged and the door slides open, squealing and scraping on its runners. ORN SHIV, 44, is the person pushing the door open. He has perfectly coiffed jet-black hair and a bronzed complexion. He wears a WHITE BUTTON-DOWN SHIRT with one button loose at the top and BLACK PANTS and BLACK POLISHED SHOES with BLACK SOCKS.

Orn slams the door shut behind him. He holds a DIGI-TABLET in one hand and types into it. LIGHTS turn on in front of him, illuminating a small area in the middle of an empty warehouse. Labored breathing can be heard coming from that direction. Orn heads toward the source of the light and breathing. His footsteps echo in the warehouse.

Blinding LIGHTS ON STANDS are stationed in a circle around a PRISONER, a YOUNG MAN in his twenties who is only wearing soiled underwear and is strapped down - arms, legs, torso, head - on a METAL BED. His skinny body is black and blue all over. His head has been shaved. His eyes are closed with dark rings under them. Beside the bed is a METAL TABLE where there's a TRAY, containing TWO HYPODERMIC SYRINGES. One has BLUE FLUID in its barrel and the other GREEN FLUID.

Orn walks between the lights and opens a SWITCH on a TUBE which starts the flow of fluid to the prisoner's arm from a BAG OF CLEAR SOLUTION hanging from an I.V. STAND. Orn giggles as he observes the prisoner.

ORN

Wakey wakey.

Orn slaps the prisoner's face until his eyelids open and his bloodshot eyes turn toward Orn.

PRISONER

What's happening? Who are you?

ORN

I'm here for your confession.

PRISONER

Fuck you.

ORN

You Shambans. Always so surly. And for full disclosure, that's saline flowing into your arm. You needed it.

PRISONER

Kill me now, because I'm not going to tell you anything.

ORN

Everyone always starts out so self-righteous, so sure of themselves, but if they survive, they become open to change. My advice. Be more flexible.

PRISONER

Did you learn that at asshole academy?

ORN

No, that's just my natural wit.

Orn rips the I.V. TUBE from the prisoner's arm. The prisoner screams. His eyes widen and shift as he attempts to inspect Orn with his head strapped down. Orn places the digi-tablet on the tray, then picks up the hypodermic with blue fluid.

ORN (CONT'D)

Here's something I did learn. This is lubricant. It works wonders for loosening an immovable tongue.

Orn holds the hypodermic in front of the prisoner's eyes.

ORN (CONT'D)

Tell me who hired you to hack the Global Assembly mainframe and why, and we can avoid the injection.

PRISONER

I'm not telling you anything. You can beat us, you can torture us, but in the end, you'll be defeated.

ORN

(chuckles)

Oh, that sentimental old ditty.

Orn taps the bubbles out of the hypodermic's fluid.

ORN (CONT'D)

This is a concoction of my own creation. It's used in interrogations throughout Koda.

PRISONER

(sarcastically)

You must be so proud.

ORN

I am, but I should've patented it. Hindsight is twenty-twenty. I'm sure you'd agree given your present situation.

Orn taps at the prisoner's strapped down arm with his fingers, searching for a vein. He finds it difficult with the prisoner's dehydration and pulls at the loose skin on the prisoner's arm.

ORN (CONT'D)

They really did a number on you. Maybe an injection into your eyeball would render the best results. It'll certainly be more fun.

The prisoner thrashes.

ORN (CONT'D)

Not a fan of that idea?

PRISONER

Go fuck yourself!

Orn clicks his tongue against the roof of his mouth.

ORN

Now, now that's not nice. We can avoid this. Just tell me what I want to know?

The prisoner is silent so Orn moves the needle towards the prisoner's eyeball. The prisoner shuts his eyes.

PRISONER

(yells)

Don't!

The prisoner thrashes in his restraints as if there's some hope of breaking free. Orn lets the prisoner expend energy, stroking the prisoner's cheek with the back of his hand which makes the prisoner thrash harder. Orn giggles at the look of disgust on the prisoner's face.

ORN

You need to hold still otherwise
you're going to lose an eye and you
don't want that, do you?

The prisoner purses his cracked lips and attempts to spit at Orn, but the result is dribble down his chin. Orn runs his fingers across the prisoner's chin, mopping up the spittle and the prisoner thrashes in his restraints again. Orn licks his fingers like a child who is allowed to taste the frosting.

ORN (CONT'D)

(licks his lips)
Hmmm...you are in bad shape.

Orn spreads open the prisoner's eyelid with the fingers of his free hand.

ORN (CONT'D)

You're going to feel a little
discomfort.

PRISONER

No, no wait!

Orn injects the prisoner in the eyeball, then places the empty hypodermic on the tray, picks up the one with green fluid and taps at it.

ORN

This hypodermic contains a solution
that'll counter the effects of the
first. Tell me what I want to know.
Who hired you to hack the mainframe
and why? Give me a name and the
intent of the hack and this will
all be over.

The prisoner starts groaning in pain which grows louder in intensity until he releases a few chilling screams.

ORN (CONT'D)

Who were you working for?

PRISONER

(panting)
I wasn't working for anybody. I was
just screwing around and stumbled
across the passcodes.

ORN

Really? I'm insulted. You can do
better than that.

The prisoner screams again. Orn waves the hypodermic in front of the prisoner's eyes.

ORN (CONT'D)
Here it is. Sweet relief.

PRISONER
(panting)
I was working with Klyber Radosk.
That's all I know. Now give me the
shot.

Orn places the hypodermic on the tray and picks up his digi-tablet, typing into it.

The prisoner's eyes roll into the back of his head and he convulses, creating a cacophony of crashing against the metal bed. Orn leisurely reads his digi-tablet, ignoring the commotion being made by the prisoner. He finally holds the digi-tablet by his side, waiting for the prisoner's spasms to subside, then leans over the prisoner, giving him a stern look and wagging his finger at him.

ORN
(scolding)
You'd think at this point you'd
learn lying gets you nowhere. The
only Klyber Radosk in the Global
Assembly database is a five-year-
old boy living in the Norian dome.

PRISONER
My mistake. I meant Fleger Drumin.

ORN
(sighs in disappointment)
I'm just gonna let you die.

Orn waves goodbye, then punches a button on his digi-tablet and the lights go off, plunging the room into darkness.

The only sound in the room is the prisoner's labored breathing for a few beats, then he unleashes blood curdling screams.

PRISONER
(panting)
No...don't go...please don't go...

The lights come back on. Orn hasn't moved. The prisoner is in agonizing pain.

ORN
I need answers. Now!

PRISONER

The Red Mazingira society...the Red Mazingira society. All right. Now give me the shot.

ORN

The anti-DOME Movement? They're all over Koda. You need to be more specific.

The prisoner thrashes weakly, then stops and releases a long sigh.

ORN (CONT'D)

(chuckles)

You should conserve your strength.

Orn picks up the prisoner's arm and observes it. The arteries and veins are now black and level with his skin. This is happening all over the prisoner's body.

ORN (CONT'D)

I wish you could see yourself. You're a spectacular sight. I've been told it's like burning from the inside out. Is that how it feels?

The prisoner's breathing is ragged. He doesn't respond.

ORN (CONT'D)

I'll take that as a yes.

Orn places the digi-tablet on the tray and picks up the hypodermic with green fluid, waving it in front of the prisoner's eyes.

ORN (CONT'D)

Tell me what I want to know. Another minute and I won't be able to save you.

PRISONER

(speaking quickly)

The Red Mazingira society at Royal University. I don't have a name, but she's Shamban.

ORN

What did they want from the mainframe?

PRISONER

They didn't tell me. I just gave them the passcodes.

ORN

An inquisitive fellow like yourself must've asked why they wanted them.

Orn waves the hypodermic in front of the prisoner's eyes again.

PRISONER

They said something about 'when all else fails' but it didn't make sense.

ORN

Anything else?

PRISONER

(crying)

No, nothing. Now please! Give me the shot.

Orn puts the full hypodermic on the tray and picks up the digi-tablet, then pats the prisoner on the cheek and smirks.

ORN

Thanks for your invaluable help. It's been a pleasure.

Orn begins walking towards the warehouse door.

PRISONER

(yelling)

What're you doing?!? Where are you going?!? You said...you said that-

ORN

(still heading towards the exit)

Yes, I said if you gave me a name and the intent of the hack, then this will all be over.

The prisoner screams louder than ever, then there's silence. Orn reaches the door with a smile on his face. He punches a button on his digi-tablet and the lights go off in the warehouse except for the red light above the door.

FADE TO:

INT. HOTEL ROOM - MORNING

MAR VANDERLORD, 38, awakens on a DOUBLE-BED. The room is dark. Curtains are closed. YOR VANDERLORD, 14, sits on the front end of the other bed in the room. He's perched close to the viewing screen that he's watching. Volume is low.

Mar gets out of bed. She walks up to Yor, tousles his hair and kisses him on the head. He doesn't respond. Mar opens the curtains. She squints at the sunlight streaming in.

EXT. MSITUA - SAME TIME

The sun is just above the horizon, not a cloud in the sky. IRRIGATION RIGGING in disrepair sits in the middle of barren FIELDS. Abandoned boarded-up FARMHOUSES and BARNS lean on their foundations.

SUPER: 10 Years Earlier, MSITUAN REGION

INT. HOTEL ROOM - SAME TIME

Mar stands in front of the window, looking out at the landscape with the sun on her face.

MAR

It's going to be a scorcher by the time your great-grandfather lands.

Yor continues watching the viewing screen. Using a remote, he turns up the volume on the broadcast and puts the remote next to himself on the bed.

INT. VIEWING SCREEN - SAME TIME

A NEWS ANCHOR sits at a news desk with KODAN ONE on the front. At the bottom of the screen, an on-screen banner reads 'Breaking News: Yorlik Vanderlord Returns.'

NEWS ANCHOR

Just 141 days ago, the Global Assembly Observatory in Mlimoa spotted *When All Else Fails*, also known as the *WAEF*, heading towards Koda. Twenty-two days later, Global Assembly radio astronomers made contact...

INT. HOTEL ROOM - SAME TIME

YOR
 (still watching screen)
 More like When All Else Flails, am
 I right?

Mar ignores Yor's comments and stands between the beds
 watching the broadcast.

YOR (CONT'D)
 (still watching screen)
 That's such a stupid name for a
 spaceship. How about Destiny or
 Pathfinder or Trailblazer or Planet
 Hunter...?

INT. VIEWING SCREEN - SAME TIME

NEWS ANCHOR
 ...and today, the entire planet
 celebrates the return of Yorlik the
 Great-

The viewing screen goes dark.

INT. HOTEL ROOM - SAME TIME

Mar holds the remote and places it on a table beside the
 viewing screen.

YOR
 I was watching.

MAR
 Time to get ready.

YOR
 I've got a question for you.

MAR
 You always do.

YOR
 What's so great about him anyway?

MAR
 Don't start.

YOR
 I mean, isn't he more like Yorlik
 the Mediocre at this point?

MAR

He's your great-grandfather. Have some respect.

YOR

Respect? You don't even like the guy. I don't understand why we're even going.

MAR

That's not true and you know why. The President wants us there.

YOR

Since when do we take orders from that blowhard.

MAR

If that's your attitude, then stay here.

YOR

Why? Are you afraid I'll embarrass you in front of President Puke-so?

There's a knock on the door.

Mar opens the door and a PORTER stands on the other side holding a CLOTHING BAG and a BOX.

PORTER

Delivery for Mar Vanderlord.

The Porter hands Mar the clothing bag and box. Yor gets up from the bed and walks to his mother's side.

MAR

Thanks.

PORTER

Exciting day for Koda and your family.

MAR

Yes it is.

YOR

(sarcastically)
Yeah, it's gonna be a real hoot.

MAR

(to Porter)
One moment.

Mar places the clothing bag and box on her bed, then reaches into her SHOULDER BAG on a table by the door and hands a tip to the Porter.

PORTER
Have a great day.

Mar closes the door, then opens the clothing bag. She removes a SUNDRESS and a SCHOOLBOY UNIFORM – A BLUE JACKET WITH A GLOBAL ASSEMBLY SYMBOL ON THE RIGHT BREAST POCKET, WHITE SHIRT and BLUE SHORTS.

MAR
I was wondering why the Global Assembly asked for our sizes. I guess they want us to wear this.

Mar hands the uniform to Yor, then holds the sundress in front of herself and pretends to model it for Yor.

MAR (CONT'D)
(laughing)
Very fashionable.

YOR
I'm not wearing this costume.

Yor tosses the uniform onto Mar's bed.

MAR
Let's be good citizens today. Shall we.

YOR
I don't care what the Global Assembly thinks.

MAR
(snaps at Yor)
There will be consequences for your actions. Do you hear me? Do you?

YOR
All right. All right. I get it, but please don't make me wear that.

Mar picks up the uniform and hands it to Yor who reluctantly takes it.

YOR (CONT'D)
(begging)
Please don't make me.

MAR

You'll do as I say. Now shower and get dressed. We need to find something to eat before the limousine gets here.

CUT TO:

EXT. MILITARY BASE - SAME DAY

CAMERA MOVES toward a fenced in MILITARY BASE - BARRACKS, ARMORED VEHICLES, HANGARS, CRUISERS(AIRCRAFT).

There's a massive LANDING PAD with a white circle and red X in the middle. A NON-TRANSPARENT TUBE leads from the landing site to the entrance of a BUILDING on the base.

Not far from the landing pad, LIMOUSINES are lined up in a QUEUE. They drop off GUESTS at the head of a BLUE CARPET EMBLAZONED WITH THE GLOBAL ASSEMBLY SYMBOL, then move on. The guests hurry down the carpet to get out of the heat and enter a TRANSPARENT DOME covering VIEWING STANDS.

EXT. LIMOUSINE - SAME TIME

A LIMOUSINE pulls up to the carpet. Yor Vanderlord exits wearing the uniform, a FLAT-BRIMMED HAT and SUNGLASSES. Behind him, Mar Vanderlord exits wearing the sundress, a FLOPPY HAT and SUNGLASSES, carrying her shoulder bag. They walk down the carpet towards the DOME.

INT. VIEWING-STAND DOME - SAME TIME

The dome is full of WELL-DRESSED CITIZENS.

A SOLDIER IN DRESS UNIFORM holding a DIGI-TABLET greets Mar and Yor at the entrance to the dome. Mar hands the Soldier IDs from her shoulder bag.

MAR

(to soldier)

Mar Vanderlord and my son, Yor.

SOLDIER IN DRESS UNIFORM

(looks down at the IDs and digi-tablet)

This way, please.

The Soldier hands the IDs to Mar, then escorts Mar and Yor up the viewing stand stairs. Mar removes her sunglasses.

MAR
 (to soldier)
 Nice and cool in here. I got
 sunburnt walking in from the limo
 and I'm slathered in sunscreen.

Mar places her fingers on her visibly sunburnt bare shoulder
 and winces as they reach the top row of seats.

SOLDIER IN DRESS UNIFORM
 Yes, ma'am. Here you are, best
 seats in the house.

The seats have Mar and Yor's names on them. President Plemso
 will be sitting to Mar's left and Yor will be seated to her
 right. The Soldier reaches under Mar's seat, removing a METAL
 BOX, and opens it. Inside the box are two pairs of HI-TECH
 BINOCULARS which are ENGRAVED MEMORIALIZING THE EVENT. The
 Soldier presents the open box to Mar. Yor grabs one of the
 binoculars.

YOR
 (excitedly)
 Whoa! We could never afford these.
 They even take photos.

Yor removes his sunglasses to examine the binoculars.

MAR
 (taking one pair for
 herself)
 Yor! Manners.

YOR
 (to soldier)
 Sorry. Thank you.

MAR
 Yes, thanks.

SOLDIER
 You're welcome. These are gifts
 from the President who-

A MUSICAL GROUP inside the dome begins performing the Global
 Anthem. The Soldier closes the lid to the empty metal box and
 descends the stands with box in hand.

EXT. MILITARY BASE - SAME TIME

The PRESIDENT'S LIMOUSINE with Global Assembly symbol on the
 front doors, flying SMALL GLOBAL ASSEMBLY FLAGS from the
 corners of the back and front hoods, pulls up to the carpet.

A LARGE VEHICLE with BLACKED-OUT WINDOWS pulls up behind the limo and six GUARDS, who are dressed in BLACK SUITS, exit the vehicle, surrounding the limo.

The limousine's rear door opens, and the people inside the viewing-stand dome rise from their seats. PRESIDENT VIDOR PLEMSO, 49, exits the limo, wearing a BLUE SUIT similar in color to the Global Assembly flag. He walks down the carpet towards the viewing-stand dome, waving to the crowd, flanked by the guards.

INT. VIEWING-STAND DOME - SAME TIME

VIEWING-CHANNEL REPORTERS with their CAMERA PEOPLE by their sides emerge from the crowd and intercept the President as he enters the dome.

REPORTER #1

What are your thoughts on the return of Yorlik the Great, Mister President?

VIDOR

It's an historic day for the Kodan people.

REPORTER #2

What will happen to the DOME project if the Great Man discovered a viable planet?

VIDOR

Let's enjoy the day and not get ahead of ourselves.

The President puts up his hand to end the questioning, then climbs the stands approaching Mar and Yor with his guards still flanking him. Finally, the President stands in front of Mar and the guards fall away to positions around his seat.

VIDOR (CONT'D)

(to Mar)

Hello. Pleasure to meet you.

Mar observes the President. She has never met him and doesn't know what to make of him.

MAR

Pleasure to meet you as well, Mister President.

Yor is tinkering with his binocular's settings. He's not paying attention to the interaction between the President and his mother.

MAR (CONT'D)

Yor. Say hello to the President.

YOR

(not looking up from the
binoculars)
How's it hangin'?

MAR

Yor! Don't be rude. Greet the
President properly.

YOR

(looks up from the binoculars)
Greetings, Mister President.

VIDOR

Hello. Shall we sit?

The President is unfazed by Yor and sits beside Mar. The crowd seats themselves, too. Yor sits down, focused on the binoculars.

VIDOR (CONT'D)

(to Mar)

Today is quite the momentous event.
Your grandfather has been missing
for so long, nobody knows exactly
what to expect. You two must be
thrilled to have him home.

Yor stops playing with the binoculars and leans across his mother toward the President.

YOR

Well, my mother isn't. She has
abandonment issues.

MAR

(laughs nervously)
He's kidding. I'm pleased to see
him safely return home.

YOR

(to Mar)

Really? That's not what I've heard.

Mar scowls at Yor who grins back at her.

VIDOR

I've been reading up on Yorlik the Great, watching old vids. I can't wait to see the *WAEF* in action.

YOR

(to Vidor)

How does the toilet on that thing work anyway? Does it just shoot shit out into space?

MAR

(to Vidor)

I'm truly sorry. He's at that age.

VIDOR

(chuckles)

I completely understand.

STAFFER walks up to President Plemso who stands to chat with her.

YOR

(whispers to Mar)

Do you smell that? It's like he fell into a vat at the cheap cologne factory.

AN EXPLOSION occurs overhead. The crowd is startled and gasps.

VIDOR

(to Mar)

It appears our guest of honor has arrived.

Yor hurriedly places the binoculars up to his eyes, searching the sky for the spaceship.

The President seats himself and GUARD#1 hands him LARGE MILITARY-GRADE BINOCULARS.

EXT. SKY - SAME TIME

The SPACESHIP, *WHEN ALL ELSE FAILS*, shoots over the military base at a high speed and altitude. Another SONIC BOOM occurs.

INT. VIEWING-STAND DOME - SAME TIME

Yor jumps up, turning around, attempting to spot the spaceship with his naked eyes.

YOR
 (excited)
 That's awesome!

Mar notes Yor's change in attitude.

Yor still standing, places the binoculars to his eyes again.

The spaceship passes over the base at a lower speed and a lower altitude.

Yor follows the ship with his binoculars as it goes overhead. He is so fixated on tracking the ship that he almost falls into the row of seats in front of him, but Mar grabs him by the waistband of his shorts, then eases him into his chair.

Mar turns on her binoculars and looks through them at the spaceship.

EXT. POINT OF VIEW, MAR'S BINOCULARS - SAME TIME

The binoculars lock onto the *WHEN ALL ELSE FAILS*, then ZOOM IN closer as the spaceship banks right to circle back to the base. The hull is pristine except for darkening at the bottom of its hull. The binoculars ZOOM IN again toward the control room window, but only black is seen.

INT. VIEWING-STAND DOME - SAME TIME

Mar removes the binoculars from her eyes. She looks over at the President who is leaning forward, peering through his binoculars.

Mar nudges Yor who has his binoculars pressed up to his eyes. He hardly moves, engrossed in observing the spaceship.

MAR
 (to Yor)
 Can you see him?

Yor continues looking through his binoculars.

YOR
 (excited)
 No, but the ship's incredible.

EXT. LANDING AREA - SAME TIME

WHEN ALL ELSE FAILS glides toward the base, a lengthy three-story building moving through the air.

It slows until its over the landing pad with the red X and hovers there, then lowers it's landing gear and begins descending toward the ground, positioning itself perpendicular to the viewing stands.

INT. VIEWING-STAND DOME - SAME TIME

The roar of the engines is deafening now. Most of the people in the stands have their hands over their ears. Yor leans forward, still examining the spaceship through his binoculars. Mar is no longer looking through hers and has her hands over her ears. The President is observing the ship without his binoculars.

The force of the engines pushes on the viewing-stand enclosure to the point where it seems like the entire thing might be torn from the ground. As the ship nears the surface, a cloud of dirt shoots in the direction of the dome, blocking the revelers view. A few people scream as the enclosure rattles violently, but holds in place.

When the *WHEN ALL ELSE FAILS* lands, the engines power down and the cloud of dirt settles. The majority of the crowd bolt to their feet, whooping and applauding at what they've witnessed. Yor does as well with the binoculars on a strap around his neck now. Mar stays seated and applauds.

CROWD

(chanting)

When all else fails, when all else
fails, when all else fails.

The President rises, taking in the jubilation, and the Staffer exchanges his binoculars for a WIRELESS MICROPHONE. The President speaks into the microphone. His voice is heard through LOUDSPEAKERS over the chanting.

VIDOR

(into microphone)

Citizens...my dear citizens...

The President gets the crowd's attention and while still holding the wireless microphone, he lifts up his arms and motions downward, signaling for the crowd to sit down. Mar takes hold of Yor's arm, directing him to sit, too.

VIDOR (CONT'D)

(into microphone)

My dear citizens, the return of Yorlik Vanderlord, after thirty-two years in outer space, is a magnificent achievement, unparalleled in our planet's history. And although every one of us has high hopes for the Great Man's journey, we'll closely examine all the ship's data from an objective, rational and non-partisan perspective before applying the results to our current planetary emergency.

The crowd applauds.

VIDOR (CONT'D)

(into microphone)

May the Powers-That-Be bless our global union and bring the Kodan people safely out of our crisis so we may further prosper in the future.

The crowd gives the President's speech an enthusiastic ovation. Mar applauds. Yor glares at the President with disdain.

When the applause fades, the President hands the wireless microphone back to Staffer.

EXT. LANDING AREA - SAME TIME

A RAMP lowers from the rear and beneath the spaceship, touching to the ground, and a PERSON IN SPACESUIT of SILVER AND ORANGE descends the ramp to the landing pad, observing the surroundings.

A LANDING CREW drives up and jumps out of their VEHICLE. They extend the non-transparent tube to the edge of the landing pad, securing it in place before jumping back into their vehicle and racing away.

Person In Spacesuit bends down at the end of the ramp and touches a GLOVED HAND to the ground. The crowd erupts in applause and cheers. Person In Spacesuit stands up and turns toward the viewing stand, waving to the crowd.

CROWD

(off-screen chanting)

Yorlik, Yorlik, Yorlik the Great.

ANOTHER CREW appears, carrying a RED CARPET. They roll it out from the end of the blue carpet to the area where the Person In Spacesuit is standing, then run off.

INT. VIEWING-STAND DOME - SAME TIME

CROWD
(chanting)
Yorlik, Yorlik, Yorlik the Great.

Yor stands now, chanting with the crowd, then snaps photos with his binoculars. The President waves over GUARD#1 and speaks into the guard's ear so he can be heard over the chanting. Guard#1 removes his SUIT JACKET and hands it to the President who drapes it over Mar's sunburnt shoulders.

VIDOR
(to Mar & Yor)
Shall we go say hello?

The GUARDS surround Vidor, Mar and Yor. They descend the stands and exit the VIEWING-STAND DOME with the crowd still chanting.

EXT. LANDING AREA - SAME TIME

Person In Spacesuit touches his hand to his heart and points to the crowd. 'Vanderlord' is printed over the right breast of his spacesuit. Then the Person In Spacesuit holds up his arms in triumph and the crowd stops chanting and cheers.

The President walks ahead of Mar and Yor down the red carpet.

Person In Spacesuit awaits them and flips up his SUN VISOR. We see the face of YORLIK VANDERLORD, 77. He looks in his late fifties. He has a grey beard. He pushes a few buttons on a control pad on his forearm.

The President stops at the end of the RED CARPET. A CAMERA PERSON who has been trailing beside him off carpet, hands over a WIRELESS MICROPHONE. Mar is behind the President, but Yor now stands improperly next to him. Mar reaches out and grasps Yor's forearm, gently guiding him to her side, then holds his hand.

Yor looks up his mother's face. Mar is staring intensely at her grandfather. Tears are welling in her eyes.

YOR
(to Mar)
Are you all right?

MAR

(her voice is shaking)
I'm fine. Now be quiet.

President Plemso speaks into the wireless microphone and his voice is heard through LOUDSPEAKERS.

VIDOR

Colonel Vanderlord, I'm President Vidor Plemso of the Global Assembly. The Kodan people welcome you home with gratitude for your service. Everyone thought you'd been lost so we're pleased to see you return. The entire planet is watching. Would you like to say a few words?

President Plemso holds out the wireless microphone so Yorlik can speak into it.

YORLIK

(into microphone)
I'm thrilled to be home, President Plemso. For years, I've dreamt of my loved ones, of my family and friends, and this wondrous planet that is seemingly unique in all the universe, but I was aghast as I approached the globe and noted the enormous environmental degradation that has occurred since my departure. In my travels, I've-

President Plemso snatches the wireless microphone away from Yorlik.

VIDOR

(into microphone)
Thank you, Colonel Vanderlord.

The crowd applauds weakly, obviously confused. The President hands the wireless microphone to the Camera Person.

VIDOR (CONT'D)

(to Yorlik)
Now is not the appropriate time to discuss your journey.
(pointing to Mar & Yor)
There are two people waiting to see you.

The President steps aside and waves for Yor and Mar to come forward. Yor breaks free of Mar's grasp and steps up to his great-grandfather.

YORLIK
Who do we have here?

YOR
I'm Yor, your great-grandson.

YORLIK
Yor? Nice to see my family didn't forget about me.

Mar steps to Yor's side.

YORLIK (CONT'D)
(to Mar)
Look at you!

MAR
You recognize me?

YORLIK
Mar, don't be silly. I thought about you every day I was gone.

MAR
(getting emotional)
Yes, well...Welcome home, grandfather...I suppose you need to quarantine. We can talk after you're cleared by the physicians.

YOR
(to Yorlik)
Wait! Please don't go. I have questions.

Yorlik chuckles. Yor's eyes are wide with wonder as he steps closer, examining his great-grandfather and the spacesuit. Yorlik bends down and observes Yor.

YORLIK
And I look forward to giving you answers, but I do need to quarantine. As soon as I'm done, we'll get better acquainted.

Yorlik smiles and winks at Yor.

CROWD
 (off-screen chanting)
 When all else fails, when all else
 fails, when all else fails.

Yorlik heads toward the non-transparent tube. He touches his hand to his heart and points to the crowd. The Camera Person stands to the side filming. The President waves to the crowd.

Yor watches his great-grandfather depart, then he spins around facing the viewing stand, joining in the chanting, bouncing up and down, and waving his arms like an orchestra leader, conducting the crowd. Mar observes Yor's behavior and her mixed feelings are noticeable.

Yorlik disappears into the tube. The crowd and Yor are still chanting.

FADE TO:

EXT. VANDERLORD ESTATE - DAY

The VANDERLORD ESTATE is a 12-room mansion made of old growth timbers and stone. It's sprawling brown lawn spreads out to a forest, which is dying, and a pier for what used to be a lake, which is now dried up.

SUPER: 97 Days Since Landing, VANDERLORD ESTATE

Mar Vanderlord pulls up in a TWO-SEAT ELECTRIC VEHICLE, gets out of the vehicle, and strides up the path to the front door. She presses the doorbell three times. After a few beats, when nobody comes to the door, she knocks hard with her fist. She stands there with her head down waiting and she is about to knock again when the door opens revealing...

Yorlik Vanderlord standing there with a smile spreading across his face. He is clean-shaven now and has a full-head of long grey hair.

YORLIK
 Mar! What a wonderful surprise.

MAR
 Is my son here?

YORLIK
 Yes, he's-

Mar walks past Yorlik into the house. Yorlik closes the door.

INT. VANDERLORD ESTATE, ATRIUM - SAME TIME

Mar walks into a high-ceilinged atrium with staircases on two sides running up to a second-story landing.

MAR
(calls over her shoulder)
Which room?

YORLIK
Dining room.

INT. VANDERLORD ESTATE, DINING ROOM - SAME TIME

The dining room walls are covered with FAMILY PORTRAITS and LANDSCAPE PAINTINGS. There's a painting of the estate with a full lake and a sailboat docked at the pier, a thriving forest and green lawn. One end of the DINING ROOM TABLE, which seats a party of 20 people, is covered in VIEWERS(LAPTOPS) and digi-tablets.

MADO PREVOR, 42, stands by the table. He is thin and average looking. His hair is black, streaked with grey, and his hairline is receding. He holds a digi-tablet, explaining something on it to Yor Vanderlord. Mado is clearly taller than the average person. Mar arrives in the dining room with Yorlik trailing behind her.

YOR
(surprised)
Mother?

MAR
You missed school again, young man.
Last night, you said if you stayed
that your great-grandfather would
drop you off and-

YORLIK
(to Mar)
That school isn't teaching him
anything. His real education is
happening right here.

MAR
(to Yorlik)
Stay out of this!
(to Yor)
I told you there would be
consequences if you lied again.

Mar picks up a digi-tablet from the table and examines what's on screen.

MAR (CONT'D)
What's this?

MADO
(to Mar)
Don't blame Yor. He just got caught
up in what we're doing here.

Mar resents getting advice from this stranger especially
someone in cahoots with her grandfather.

MAR
That's no excuse. Who are you
anyway?

YORLIK
Mar, this is Mado Prevor. Mado,
this is my granddaughter, Mar.

Yorlik walks up to Mar and takes the digi-tablet from her.

MADO
(to Mar)
It's nice to finally put a face to
the name. I've heard a lot about
you.

YORLIK
Mado's an engineer and inventor.
He's helping me out with a few
things.

MAR
(to Yorlik)
I can see that. We need to
talk...in private. Come with me.

Mar turns and walks away. Yorlik shrugs at Mado and hands him
the digi-tablet, then follows Mar.

INT. VANDERLORD ESTATE, HALLWAY - SAME TIME

Mar heads down a hallway with Yorlik trailing behind her.

INT. VANDERLORD ESTATE, LIBRARY - SAME TIME

The walls of the high-ceilinged room are covered in full
BOOKSHELVES. A LADDER is available to reach the top shelves.
COUCH and ARMCHAIRS sit by a STONE FIREPLACE with FAMILY
PHOTOS on the mantle. Mar enters and waits for Yorlik, and
after he enters, shuts the door behind him.

MAR
(angry)
What's going on?

YORLIK
What do you mean?

MAR
How dare you tell me how to raise
my son.

YORLIK
I'm confused, Mar. Where is all
this hostility coming from?

MAR
Maybe all your years in outer space
have affected your memory. Oh
that's right, that's not it. You
weren't here to see your family
fall apart. You weren't here when
grandmother lost this house because
you didn't pay your back taxes and
it was turned into a museum. You
weren't here when your son followed
in your footsteps and died in a
rocket-engine explosion, leaving my
mother destitute with a 10 year
old.

YORLIK
I wish I'd been here, but—

MAR
But what? You got what you wanted.
You abandoned us to play hero, to
fulfill your fantasy of discovering
a habitable planet.

YORLIK
The plan had merits.

MAR
Yes, it had merits for you. You
were off on your adventure and left
the real world behind. It must've
been wonderful being footloose and
fancy free. You got what you wanted
and now it looks like you somehow
got your home back too.

YORLIK
I'm not sure what to say, Mar.

MAR

That's a first. The Great Man is at a loss for words. You know what it was like growing up hearing people laud my legendary grandfather, knowing how you destroyed everyone closest to you. You're a selfish bastard.

YORLIK

We used to be such good friends.

MAR

I was six when you left.

YORLIK

And look at you now. You're a physician. You did all right for yourself.

MAR

No thanks to you. I worked my ass off to build a life for myself and Yor, and I'm not going to have you waltz back in and ruin it.

YORLIK

I can explain about Yor—

MAR

I don't care. He's my son. He's my concern.

YORLIK

But he—

MAR

He constantly disobeys me when it comes to you. If it happens one more time, I'll send him off to boarding school and you'll never see him again.

YORLIK

Don't you think that's rash? The boy needs a father figure.

MAR

You his father figure? I'd never let that happen. Do I have to tell you again why?

YORLIK

No, I've heard you loud and clear.

MAR

And I saw the star charts on that digi-tablet. Stop filling my son's head with your nonsense. That boy is all I have left. Got it!

YORLIK

Got it. I promise.

MAR

I want to believe you, but you have a habit of making promises you can't keep.

Mar opens the library door and exits the room. Yorlik follows her.

INT. VANDERLORD ESTATE, DINING ROOM - SAME TIME

Yor is alone, examining a DIGI-TABLET. Mar enters the room first, then Yorlik who stands behind her.

MAR

(to Yor)

You! Get your things. We're leaving.

YOR

Can't I stay until tomorrow?

MAR

No, you're barred from coming here for 30 days and if you disobey me again, I'll send you off to boarding school.

YOR

That's not fair.

YORLIK

Listen to your mother, Yor. And when you come back, no more space talk.

Yorlik still standing behind Mar, shakes his head and mouths the words, "Not really," and gives Yor a thumbs up. Mar catches Yor's reaction to his great-grandfather and turns around quickly. Yorlik puts his hands by his sides and smiles at her.

YOR

Yes, sir.

YORLIK
Now, go with your mother.

YOR
Be right back.

Yor leaves the room. An uncomfortable moment unfolds between Yorlik and Mar.

MAR
The house looks good.

YORLIK
Yes, they did a nice job keeping it
up. Remember when we played hide
and seek here?

Yor returns wearing a JACKET and carrying a SACHEL. Yorlik steps forward gives Yor a one-arm hug and pats him on the back.

YORLIK (CONT'D)
Goodnight, Mar. I hope we can get
together soon and have a more
enjoyable conversation.

Mar smiles awkwardly at Yorlik, then she and Yor exit the room.

FADE TO:

EXT. CAPITOL CITY - DAY

Looking out a window of a tall building, CAPITOL CITY is under a transparent glass dome. The GLOBAL PLAZA is seen in the distance. ELEVATED RAILCARS zip by. PERSONAL CRUISERS fly overhead. CAMERA TURNS AROUND.

INT. SOUTHWEST CAPITOL CITY CLINIC, HALLWAY - SAME TIME

CAMERA MOVES DOWN a hospital corridor bustling with activity.

SUPER: Present Day, SOUTHWEST CAPITOL CITY CLINIC

Mar Vanderlord, 48, walks down the hallway and she is greeted by nurses and other doctors. She strolls up to a nurse's station and NURSE #1 hands Mar a digi-tablet.

NURSE #1
How's your day, Mar?

MAR
So far so good.

Mar continues down the hallway and enters a patient's room.

INT. SOUTHWEST CAPITOL CITY CLINIC, PATIENT'S ROOM - SAME TIME

In the room, NURSE #2 is caring for a PATIENT in bed who is hooked up to an IV DRIP and a HI-TECH VITAL SIGNS MONITOR. NURSE #2 points up at a viewing screen.

NURSE #2
(to Mar)
Your son is on *The Lure*.

MAR
(excited)
I know. I'm recording it at home.
I'm so proud of him.

Mar picks up a remote from the table beside the bed.

MAR (CONT'D)
(to the patient)
You mind if I turn it up?

PATIENT
No, go right ahead.

Mar pushes a button on the remote. The volume on the viewing screen increases, and the theme music for *The Lure* talk show is heard.

INT. VIEWING SCREEN - SAME TIME

On *The Lure* Talk Show set, in front of a backdrop featuring a fishing pole with it's line catching a media journal, sits Yor Vanderlord, 24, across from the show's host PARESH TAREN, 61. The introductory graphics are finishing.

INT. *THE LURE* TALK SHOW SET - SAME TIME

PARESH
Our guest today is Professor Yor Vanderlord, director of SEEDER Program studies at Royal University, and he's here to talk about his best-selling book *Power Over the Future*. Welcome Professor.

YOR

It's wonderful to be here, Paresh,
and please call me Yor.

PARESH

(chuckles)

All right, Yor. So your book
chronicles the SEEDER program's
stewardship under Yorlik the Great
until he piloted the program's
final mission in *When All Else
Fails* because the program was
defunded in favor of the DOME
project. Does that about sum it up?

YOR

Yes, I should've had you write the
blurb on the back of my book.

PARESH

(chuckles)

And it should probably be made
clear to our viewers that you're
related to the Great Man, you're
his great-grandson. Were you two
close?

YOR

We were, during the final four
years of his life. Many of the
details in the book are directly
from him.

PARESH

How would you describe him?

YOR

He was insightful and highly
intelligent, and he cared deeply
about the Kodan people. He was
concerned for their future and
still thought the SEEDER program
would be their salvation.

PARESH

Even after he landed?

YOR

Yes.

PARESH

But the domes were on their way to
completion.

YOR

Let's say he wasn't a big fan of the DOME project. He didn't believe the domes were a humanitarian or a permanent solution.

PARESH

Sounds like he was jealous he couldn't save the Kodan people himself.

YOR

(annoyed)

It wasn't anything like that.

PARESH

Then why did he feel that way?

YOR

It isn't something I cover in my book.

PARESH

My viewers would be interested.

YOR

Well, he thought the idea of locking almost half of the planet's existing population out of the domes and basically putting them to death in the decaying environment was inhumane. And he wasn't fond of the way the Leader, then-President Plemso, dealt with the DOME riots killing hundreds of thousands.

PARESH

Some would say the Leader's actions were masterful and bold.

YOR

Yes, some would say that. My great-grandfather would have disagreed.

PARESH

Do you?

YOR

I'm a historian not a politician.

PARESH

That's evasive.

YOR

It's not my place to offer an opinion.

PARESH

I see. So how did your great-grandfather think the SEEDER program could still work? The program was mothballed, and even if he did find a planet, there was no time with the crisis worsening to build enough ships for Koda's entire population.

YOR

He was an idealist, not a realist. He was a dreamer, and it makes you wonder how our lives might be different if he realized his vision for our future.

PARESH

So should we still be searching for a habitable world?

YOR

That's for the people to decide.

PARESH

Seems like your great-grandfather thought there was one out there.

YOR

I tend to believe he never would've returned without completing his mission. But there's no proof so I guess we'll never know.

CUT TO:

INT. *THE LURE* DRESSING ROOM - SAME DAY

INSOL RENTA, 27, wears a SLINKY DRESS and walks around the room, observing PHOTOS on the walls of Paresh Taren interviewing famous Kodans like Yorlik Vanderlord and Vidor Plemso. A viewing screen on one of the walls displays a test pattern. The door swings open. *THE LURE* logo and a sign reading **Dressing Room** are posted on the front of the door. Yor Vanderlord enters the room. Insol applauds Yor as the door closes behind him, then runs up to him and kisses him.

INSOL

You were amazing out there.

YOR

Really? I felt like I pulled my punches.

INSOL

You walked the line beautifully. Paresh tried to get you on the record and you slipped out of it every time.

YOR

Good to hear.

INSOL

And I love what you implied about your great-grandfather.

YOR

It's frustrating though. I need to know the truth. I need to get ahold of his journal. I'm thinking about going to the library tonight.

INSOL

Mado won't be happy. Don't you need him for the library?

YOR

Yes, but I have an idea on how to make that happen with your help, and I don't need his permission. I'm my own man.

INSOL

You certainly are.

They begin passionately kissing. Yor reaches behind himself, locking the door, then backs Insol up against the makeup table and lifts her onto it, knocking objects on the table to the ground. They continue kissing while Yor reaches under her dress and removes her panties. Insol undoes his belt buckle.

CUT TO:

EXT. JEPS-VANDERLORD BUNGALOW - NIGHT

The two-bedroom bungalow resides in a new development of homes that look exactly alike. On the Jeps-Vanderlord bungalow door is the Kodan symbol for peace, two open hands side by side.

INT. JEPS-VANDERLORD BUNGALOW, LIVING ROOM - SAME TIME

Mar Vanderlord and RAJER JEPS, 44, sit on a COUCH. Theme music for *The Lure* talk show plays. On the viewing screen, Paresh Taren and Yor Vanderlord are standing and shaking hands as the end credits scroll down the screen.

MAR

Erase Recording. Viewing screen off.

The viewing screen turns off.

MAR (CONT'D)

I had to see it again to believe it. This is going to cause an uproar and who knows how the Leader will respond.

RAJER

You know how these things go. It'll blow over in a few days.

MAR

This is all my grandfather's fault.

RAJER

You can't keep blaming him for Yor's behavior.

MAR

He said enough to poison the well.

RAJER

People need to speak out against the Global Assembly's hypocrisy. I know I'm not his father, but I'm proud of Yor for doing it.

MAR

Don't you start now.

Yor enters the bungalow with a SACHEL slung over his shoulder, wearing the clothes from *The Lure* interview.

MAR (CONT'D)

(annoyed)

Saw your interview, young man.

Yor stops in front of the couch.

YOR

From your tone, I assume you don't approve.

MAR

I'd prefer you not spread your great-grandfather's delusions.

YOR

Do you expect me to bow down to the Leader like you've done your entire life?

Yor makes an exaggerated salute and clicks his heels together.

YOR (CONT'D)

For the good of the globe!

Mar doesn't react to Yor's actions.

MAR

Why not work within the system to create solutions? Why tear it all down?

YOR

That's what you do when the system is inherently flawed.

MAR

The domes are here and we have to live with them.

YOR

Do you hear yourself? Spouting government disinformation. You're a physician. You value life. Don't you see how the DOME project isn't going well and won't end well for the Kodan people.

MAR

You sound like your father.

YOR

At least one of my parents picked the right side.

MAR

And look where that got him. He forgot to think before he spoke too.

YOR

So I should censor myself?

MAR

That's not what I'm saying. You're too young to understand how words can destroy lives.

YOR

The ramifications of not speaking out are far worse. I know you're worried, but trust me. I'm being careful. I didn't say anything treasonous. I know exactly what I'm doing.

MAR

Listen to me—

YOR

There's a plan in play and we're going to make a difference. The government won't know what hit them. I'll be fine. Trust me.

MAR

You will listen to me while you're living under my roof.

YOR

I'd have my own place if it wasn't for this idiotic government policy.

RAJER

It's a sound policy considering the housing shortage under the domes.

MAR

(to Rajer)

Now you speak?

Yor laughs and walks toward a closed door with a **Keep Out** sign on it.

YOR

I'm going stay at Insol's tonight.

MAR

I'm not finished with you.

Yor opens the door to his bedroom.

INT. JEPS-VANDERLORD BUNGALOW, YOR'S BEDROOM - SAME TIME

Yor enters the room and closes the door behind him.

MAR
 (off-camera)
 You can't hide in there forever.

Yor places his SACHEL on the BED. On top of a DRESSER, there's a FRAMED DIGI-PHOTO of Yorlik Vanderlord waving to the crowd in his spacesuit on the day of his landing. Beside it is a FRAMED PHOTO of Yorlik in his fifties at the controls of the *WAEF*, smiling and pointing out the window into outer space. Yor picks it up and observes it.

YOR
 (to the photo)
 You said it wouldn't easy.

Yor places the PHOTO back on the dresser, walks over to an open closet and begins to root around in there. Suddenly, BEEPING emanates from a viewing screen. A blue orb fills the screen. Yor stares at the screen as the visual and the beeping continue, hesitating to answer.

YOR (CONT'D)
 (sighs)
 Answer.

Mado Prevor, 52, appears on screen. He is bald and his remaining hair is grey and cut short. Yor walks over to the screen.

YOR (CONT'D)
 Mado, what's happening?

MADO
 I just talked to Insol.

YOR
 And?

MADO
 I implore you not to do it. Now is not the time.

YOR
 I'm just going to the library.

MADO
 We've discussed this. You know we're not ready, and going there now will alter how we proceed and could produce disastrous results.

YOR

Don't be so dramatic. It's not that big a deal, and you're the best at coming up with solutions.

MADO

How were you going to do it without me anyway?

YOR

I told Insol to warn you so you'd have a heads up.

MADO

So you used Insol to avoid this conversation. How brave of you.

YOR

I'm headed there shortly. Are you helping?

MADO

(sighs in exasperation)
You haven't given me much choice.

YOR

Talk to you soon then. Don't worry so much. It'll age you. Screen off.

Screen goes black.

FADE TO:

EXT. CAPITOL CITY DOME - SAME NIGHT

Under the dome at night, the Capitol City skyline twinkles. Elevated railcars zip by. The Global Plaza with its modern architecture is lit up and nearby. Cruisers fly overhead.

PAN DOWN to see the ornate stone architecture of the ancient buildings in the ROYAL QUARTER, then the CAMERA MOVES toward one particular building in the Quarter with a GLASS CEILING.

INT. ROYAL LIBRARY - SAME TIME

Inside the library, looking up through the GLASS CEILING. A cruiser flies overhead, rattling the ceiling's glass. PAN DOWN to see the floors of the library with STACKS OF BOOKS and descend to the first floor and a closed DOORWAY. The room is half lit by the city lights passing through the ceiling.

SUPER: High-Security Section, ROYAL LIBRARY

The DOOR slides open. CEILING LIGHTS come on by the door. Yor Vanderlord steps through the entrance with a satchel slung over his shoulder. He wears a JACKET and is dressed in more casual clothes than he wore earlier. The door automatically slides closed behind him. A robotic AUTO-LIBRARIAN, appears floating in front of him, but Yor doesn't notice as he is enthralled with the library.

AUTO-LIBRARIAN
Good day. How can I help you, Yor Vanderlord?

Yor is startled.

YOR
You scared the crap . . .

Yor realizes he is talking to a robot and composes himself.

YOR (CONT'D)
Location for the SEEDER Journal of Yorlik Vanderlord.

AUTO-LIBRARIAN
(whirring and beeping)
SEEDER Journal of Yorlik Vanderlord. Second level. TL39000E. Access history available.

Yor is surprised at hearing of an access history.

YOR
Recall access history?

AUTO-LIBRARIAN
One access to date. Made on the 82nd day of the present year.

YOR
That was eleven days ago. By whom was it accessed?

AUTO-LIBRARIAN
That information is not within your current security parameters.

YOR
(annoyed)
By whom? My security is 2-A.

AUTO-LIBRARIAN
That information is not within your current security parameters.

Yor is about to say something else to the Auto-Librarian, but he hears Mado Prevor's voice in his audio implant, attempting to get his attention.

MADO

(upset)

Yor...Yor! Focus. I have you on the surveillance feed. Chatter has already begun regarding your presence. You know your time is limited. Hurry so I can set up the alternate feed.

Yor heads to the stacks with ceiling lights turning on in front of him and turning off behind him as he moves forward. He runs up STAIRS to the second level. He locates his great-grandfather's JOURNAL, reaches for it, holds it for a moment examining it, then he places it on a nearby READING STAND. He thumbs through it like he's reading. He finally looks up at a SURVEILLANCE CAMERA.

MADO (CONT'D)

Got it. Now, move it. You've got lots to do before the sonic alarm goes off.

Yor reaches into his satchel, removes a SCANNER and begins scanning the journal.

TIME LAPSE shots of Yor scanning the entire journal.

Then all the LIGHTS in the library flash six times. Yor finishes his work with the scanner and puts the journal back on the shelf. He removes a MEMORY WAFER from the scanner and places it in a compartment in the sole of his shoe, then he replaces the wafer in the scanner with another from his satchel. He places the SCANNER back in his SATCHEL. He looks up at the ceiling, cringing in pain. The sonic alarm has gone off and he is feeling its effects. He grabs onto a BOOK SHELF, struggling to stay standing, then collapses to his knees and lays face up on the floor.

MADO (CONT'D)

Hang in there. The pain should be over soon.

Doors are heard opening. A voice yells orders. Footsteps are heard coming closer.

Yor rolls onto his side. CLOSE UP of his face with his cheek against the floor and his eyes closing.

FADE TO:

INT. GSS BUILDING, INTERROGATION ROOM - LATER

CLOSE UP of Yor Vanderlord's face as he awakens. PULL OUT to see he is laying on his side on a COT in an ALL-WHITE ROOM. In the middle of the room is a WHITE TABLE with TWO METAL CHAIRS on either side. Yor's satchel and scanner lay on the table.

Orn Shiv enters. He has a STETHOSCOPE sticking out of his back pocket.

ORN

Please join me at the table,
Professor. We have things to
discuss.

Orn never averts his gaze from Yor as he crosses the room to the table. He pulls out a chair and sits down with his hands clasped in front of him. Yor doesn't rise from the cot.

ORN (CONT'D)

Please join me.

Yor still doesn't move. Orn playfully pats the table a few times and waves Yor over.

ORN (CONT'D)

(conciliatory tone)

Come. Come. You don't belong here.
We'll have this misunderstanding
cleared up in no time and you'll be
on your way.

Yor makes a show of his effort to rise from the cot and walk to the table. His head is aching from the sonic alarm. He seats himself across from Orn.

YOR

(holding out his hand to Orn)
Yor...And you are?

ORN

(ignoring Yor's gesture)

Oh I'm inconsequential, but
you...you have a serious charge
leveled against you. Do you
understand the gravity of your
situation?

YOR

Gravity? About 8.52 meters per
second squared, right?

Orn chuckles. He clasps his hands again. Yor stares at the back of Orn's hands which are covered in DEEP SCARS.

ORN
(chuckling)
Very clever. I get it. I've heard
you're a clever boy.

Orn places a hand on the scanner.

ORN (CONT'D)
And a clever boy like yourself
should know that use of this device
in the high-security section earns
you imprisonment at a work-camp
outside the dome.

YOR
I never used it in the library. I
was scanning documents at the
university earlier in the day and I
forgot had it.

ORN
You forgot. The clever boy was
scanning at the university and
forgot.

Orn opens the scanner, removes the memory wafer and places it in front of Yor. Orn clasps his hands and sighs.

ORN (CONT'D)
(wistful)
Please excuse my ignorance. I never
attended university. It was never
in the cards for me, but I've heard
life on campus is an idyllic
experience. I've heard it's a life
of stimulating intellectual
discourse that indelibly sharpens a
young person's mind so they can
pursue their dreams. It sounds
glorious, but that's only what I've
heard. Is it true?

YOR
It can be if a person applies
themselves.

ORN
You must've applied yourself,
because you excelled like few
others.

(MORE)

ORN (CONT'D)

You earned two doctorates and were a full professor by the time you were twenty. Isn't that right?

YOR

Yes.

ORN

But here we are because you forgot. Hard to believe that such a clever boy would forget.

YOR

Sorry to disappoint you, but it's true.

ORN

If the clever boy didn't scan the journal, then recite something that you read. I know you have a photographic memory.

Orn leans back with his hands still clasped in front of him, observing Yor who hesitates while searching his mind for a passage.

YOR

My favorite part goes, 'I've watched Koda disappear from view over the past week, but the image of our dying planet is etched in my memory forever, reminding me why I'm out here in the vacuum of space with infinite points of light ahead of me, one of which might be our new home. Right now this pressurized life raft is a small measure of hope. Maybe the last hope for the Kodan people, and I just pray I can fulfill my mission.'

(self-satisfied)

How's that? Does that make you a believer?

Orn appraises Yor in silence, nods his head and grins, then slowly applauds.

ORN

Very clever! Very clever! You didn't miss a word. You certainly live up to your reputation.

Yor realizes Orn is the person who accessed the journal before him.

YOR
Thanks. I like to think so.

ORN
But I still don't believe you. The memory wafer and the surveillance footage corroborate your story, but it's all too neat, too clean. It's all too clever.

YOR
What else can I say?

ORN
Oh, you've said enough.

Orn punches Yor in the nose. Yor is in shock. He tries to pinch off the blood flowing onto his jacket and the table. Orn stands with his chair scraping against the floor, then leans toward Yor, both hands gripping the table.

ORN (CONT'D)
I must ask you. I'm curious. Insol, do you love her or do you just love fucking her?

YOR
(surprised)
What?

ORN
Of course you don't love her. You couldn't. If you did, you wouldn't endanger her life by involving her in your seditious activities.

Orn shoves the table forward so it slams into Yor's midsection. Yor wheezes, gasping for air.

ORN (CONT'D)
(raising his voice)
You've taken advantage of her. Everyone knows being a whore is second nature to rebellious bitches like Insol. They'll do whatever perversion is asked of them, even in a public place like a talk-show dressing room. Isn't that why you keep her around? Isn't that why she's in charge of the Red Mazingira Society?

YOR
I don't know what you're talking
about.

ORN
(chuckles)
Of course not. Word of advice.
Don't gamble. Your left eyelid
twitches. Your father was a much
better bluffer.

YOR
(surprised)
You knew my father?

Orn removes the stethoscope from his back pocket and holds it
up.

ORN
Yes, we were well acquainted. This
belonged to him. It's a prized
possession of mine. In our last
encounter, I listened to his final
heartbeat. I never felt closer to
him and it was a sad note to end
on.

Orn chuckles, amused at himself. He dangles the stethoscope
closer to Yor who stares at Orn, processing what he's been
told.

ORN (CONT'D)
Nothing clever to say? That
university education not coming in
handy now?

Orn puts the stethoscope back in his pocket.

ORN (CONT'D)
(sounding concerned)
You should clean yourself up. A
clever boy like yourself needs to
keep up appearances.

Orn pulls a handkerchief out of another pocket and drops it
so it floats down to the table.

ORN (CONT'D)
(jovial)
See you soon. Count on it.

Orn smirks at Yor, then exits the room with the door locking
behind him.

Yor stands, removes his bloodied jacket, and throws it on the floor. He lays back down on the cot, holding his nose. CLOSE UP on his face. There is fear in his eyes.

FADE TO:

EXT. OLD QUARTER - SAME NIGHT

Rajer Jeps and Yor Vanderlord - with his satchel and no jacket - walk in silence side by side down a deserted street in the old part of the city. SURVEILLANCE CAMERAS are everywhere, mounted on light poles and buildings. The Global Plaza is lit up and looms in the background over the older buildings. They approach a RAILCAR STATION. Rajer intermittently looks over at Yor who is deep in thought, brow furrowed, staring off in the distance.

RAJER

Didn't you have a jacket?

A RAILCAR STATION GUARD stands at the entrance to the station.

RAILCAR STATION GUARD

Curfew passes and IDs.

Rajer hands the PASSES along with his ID to the guard. Yor hands over his ID. The guard inspects them.

RAILCAR STATION GUARD (CONT'D)

Be indoors before these passes
expire.

The guard hands the passes and IDs back to Rajer and Yor.

INT. RAILCAR STATION - SAME TIME

Yor and Rajer enter the station. They scan their IDs at a TURNSTILE and pass through it, then descend by escalator to a PLATFORM by the TRACKS.

RAJER

What happened to your nose?

Rajer waits for Yor to reply, but Yor is still lost in thought.

RAJER (CONT'D)

Yor, did you hear what I said? Your
mother will want to know what
happened tonight.

YOR
You didn't tell her anything, did
you?

A STRING OF RAILCARS pull into the station and their doors
open.

RAJER
I told her I was called into work.
I didn't want to worry her.

INT. RAILCAR - SAME TIME

They board an empty RAILCAR.

YOR
I don't want her to worry either.

RAJER
You're not doing a very good job.

The doors close and the railcar pulls away from the station.
Rajer waits for Yor to be seated, then sits beside him.
Surveillance cameras are mounted at each end of the car.

YOR
I appreciate you coming for me.

RAJER
You're welcome. Now, seriously. Why
were you dragged into the Detention
Facility? Mado said you'd explain.

YOR
(chuckles)
That figures.

RAJER
So explain.

YOR
It's just a misunderstanding, but I
got a summons for a review of the
incident.

RAJER
A hearing. That's not good.

YOR
There's nothing to review.

RAJER

If they didn't think there was something, they wouldn't have bothered calling a hearing.

YOR

I'm not concerned.

RAJER

Come on, Yor. I constantly defend you against your mother. I respect that you want to reveal what's wrong with the government, but I don't know if I can support whatever you did tonight. What are you hiding?

A PLEASANT BEEPING comes over a SPEAKER as the railcar slows.

LOUDSPEAKER

Folt Plaza

The railcar stops in the station, doors open, then close. As the car speeds away from the station, Yor cups his hands around his mouth, leaning towards Rajer.

YOR

The less you and my mother know, the better.

RAJER

That's unacceptable.

Yor pats Rajer on the shoulder and squeezes it, then he stands with his satchel and moves past Rajer.

RAJER (CONT'D)

Where are you going?

Yor positions himself by the railcar door, smiling. Rajer throws up his hands.

RAJER (CONT'D)

We're not done here. Do not leave without talking to me? Your actions are putting us all in danger.

The railcar pulls into a station. A pleasant beeping comes over a speaker.

LOUDSPEAKER

Royal University.

The railcar door opens. Yor waves goodbye, exits the car and runs up the station's escalator. Rajer is clearly upset.

CUT TO:

EXT. ROYAL UNIVERSITY CAMPUS - SAME NIGHT

Yor Vanderlord walks through CAMPUS, enters an old stone building and heads up the stairs.

SUPER: Faculty Housing, ROYAL UNIVERSITY

INT. HALLWAY OUTSIDE INSOL'S APARTMENT - SAME TIME

Yor comes up a stairwell, turns down a hallway and knocks on a door.

Posted on the door is a SHAMBAN REGIONAL FLAG, colorful straight lines emanating in a circle from a central blank point.

The door opens and MELLICK ZONOR, 34, stands in the entrance.

MEL

Hey, brother.

INT. INSOL'S APARTMENT, LIVING ROOM - SAME TIME

Yor walks past Mel into a room where the walls are covered by MULTI-COLORED SHAMBAN TAPESTRIES. Mel shuts the door. Yor looks out a window onto campus. He spots a person walking down a path nearby, seeming to stare up at the window. Yor pulls the curtains closed.

Insol's bedroom door is shut and a shower is heard running.

MEL

How goes it? You don't look good.

YOR

Rough night. Is Insol all right?

MEL

She's fine, but our hacker is missing.

YOR

(concerned)

Why didn't somebody tell me?

Yor sits down on a COUCH.

MEL
We just found out.

YOR
(agitated)
I need to know these things.

MEL
I'm telling you now.

YOR
Is anybody looking into it?

MEL
That's why I'm here.

YOR
Good. We need to be vigilant. You never know who's watching.

MEL
Yes. We're well aware. I should get going.

YOR
No. Stay. The three of us need to talk. It's urgent.

Insol appears in the bedroom doorway wearing a towel. Her black shoulder-length hair is wet.

INSOL
Sounds like your trip to the Royal Library didn't go well.

MEL
The Royal Library?

Insol returns to the bedroom. Mel seats himself in an ARMCHAIR across from Yor.

MEL (CONT'D)
Wasn't the plan for you to go there before your Breeze Celebration speech? That's not for awhile.

YOR
Insol?

INSOL
(off-camera)
Be right there. Slipping into something more appropriate.

YOR
I thought the towel was fine.

INSOL
(off-camera)
You would.

YOR
Either of you have a signal jammer.

INSOL
(off-camera)
I have one.

Insol bounds into the living room wearing a NIGHTIE that runs down to mid-thigh with a low-cut neckline and thin shoulder straps.

She places the SIGNAL JAMMER, which resembles a forefinger with a base, on a LOW TABLE, and flips a switch. A LIGHT on its base blinks six times, then stops to a steady light.

Insol plops down on the couch beside Yor and plants a kiss on his cheek. Yor holds his head in his hands and groans.

INSOL (CONT'D)
What's wrong?

YOR
Sonic alarm.

INSOL
Poor baby. Let me give you a
massage. Scoot forward.

Yor moves forward and Insol slides behind him with both legs straddling him. She kisses his head, then begins massaging his shoulders.

YOR
That feels great.

Yor turns his head and kisses Insol on the lips.

YOR (CONT'D)
(to Insol)
You know I love you, right?

MEL
(to Yor)
It's getting late. I've got an
early class to teach.

YOR

All right. So I went to the library. I was arrested like we thought, but the GSS agent who interrogated me wasn't buying my story and-

MEL

What possessed you to make this unilateral move?

YOR

They're calling for a hearing in 48 days and I don't-

MEL

(angry)

What were you thinking? What we're doing here isn't about your obsession with your great-grandfather.

INSOL

Calm down, Mel. Let him finish.

YOR

I don't think we can wait to set our plan in motion.

MEL

No shit. Let me tell you what's going to happen between now and your hearing. The GSS is going to pour over the surveillance feeds, listen into your conversations when they're not jammed...

Mel points at the signal jammer.

MEL (CONT'D)

...and come after the people closest to you. We were waiting on the library for a reason. Now, you've exposed everything we've been planning because of your whim.

Insol moves out from behind Yor, sitting with her legs crossed beside him.

INSOL

What's done is done. The question is what are we going to do about it.

Mel stands up from the armchair with his arms crossed.

MEL

Obviously, we need to push up the schedule.

INSOL

I agree.

MEL

We can't wait around for them to round us all up.

YOR

I thought it was worth the risk.

MEL

(annoyed)

We already know that. What does Mado think?

YOR

He's not happy, but I don't see changing the schedule as a problem for him.

INSOL

If we're going to move forward, you need to confirm that Mado can be trusted. The Society is still wary of his Global Assembly ties.

YOR

Mado can be trusted. After everything he's done why is this still a discussion? He has as much to lose as the rest of us...maybe more.

MEL

I should get going.

Mel heads towards the exit, stops at the door for a moment, then storms back into the room, stopping behind the armchair.

MEL (CONT'D)

(angry)

I don't know what you were thinking. It was impulsive. It was reckless. It was selfish. This isn't just about you. This is about the survival of the Kodan people.

YOR
I understand.

MEL
(angrier)
You understand? How could you possibly understand? Is your family rotting in a refugee camp or wandering out there in the desolation because they didn't make it inside a dome?

INSOL
Let's not go there. We've all lost loved ones because of the Global Assembly and this isn't constructive.

Mel turns on his heels and exits the apartment, slamming the door behind him.

YOR
Sorry about that.

INSOL
It's not your fault. You did what you had to do. Mel's got a lot on his mind.

Yor picks up Insol's hand and kisses it. Insol jumps to her feet and turns off the jammer.

YOR
Maybe we should leave that on.

INSOL
Why? Come to bed. I'll make you feel better.

Insol takes Yor by the hand and he stands up. They kiss, disappearing into the bedroom.

INT. INSOL'S APARTMENT, BEDROOM - SAME TIME

Insol and Yor fall onto a QUEEN-SIZED BED, kissing passionately. SHOTS of them removing each others clothes.

PAN to a LAMP in the room and ZOOM inside the BASE OF THE LAMP where a LISTENING DEVICE is planted.

PULL BACK from the lamp, past Insol and Yor having sex.

EXT. ROYAL UNIVERSITY CAMPUS - SAME TIME

PULL BACK out the apartment window across the vacant late-night campus to where a WORK VAN is parked. **Campus Services** is written across the van, but it's actually a SURVEILLANCE VAN.

INT. SURVEILLANCE VAN - SAME TIME

Orn Shiv sits at a table with ELECTRONIC EQUIPMENT on it. He wears headphones plugged into the equipment, listening into Insol and Yor. Insol sounds like she is nearing climax. Orn is softly sobbing, tears running down his cheeks.

INSOL
(off-camera)
Yes, yes, yes...

ORN
(chanting softly)
Lovely, lovely, lovely

Orn's chants louder and faster until Insol reaches orgasm, then Orn sobs out loud and puts his hand over his mouth, appearing ashamed at himself.

INT. INSOL'S APARTMENT, BEDROOM - SAME TIME

Yor has his orgasm.

Insol and Yor roll over to their respective sides of the bed. Yor stares up at the ceiling. Insol observes him.

INSOL
Feeling better?

Yor turns on his side to face Insol.

YOR
Much.

Yor kisses Insol.

YOR (CONT'D)
You know I love you, right?

INSOL
(chuckles)
Where's this coming from?

Yor moves closer to Insol.

INT. SURVEILLANCE VAN - SAME TIME

Orn's sobbing has subsided. He wipes at his eyes with his scarred hands, then places his hands on the ear pieces of the headphones and closes his eyes to listen more intently.

YOR
(off-camera)
What do you mean? It's coming from me. I love you.

INT. INSOL'S APARTMENT, BEDROOM - SAME TIME

INSOL
(chuckles)
We just finished fucking. That's what you loved.

YOR
(upset)
Don't ever say that. Ever. Ever!

Yor is shaking with fear and grabs Insol's arm.

INT. SURVEILLANCE VAN - SAME TIME

Orn bursts out laughing, knowing he is inside Yor's head.

INSOL
(off-camera / consoling)
Calm down. I was only joking.

INT. INSOL'S APARTMENT, BEDROOM - SAME TIME

Insol removes Yor's hand from her arm. Yor is visibly upset.

INSOL
I don't know what's gotten into you. Get some sleep. You'll feel better in the morning.

Yor turns his back to Insol. She attempts to console him by spooning with him.

YOR
Don't!

Yor moves away from Insol. She sighs.

INT. SURVEILLANCE VAN - SAME TIME

Orn is still laughing. He removes the headphones and tosses them onto the table with his laughter becoming hysterical.

CUT TO:

EXT. GLOBAL PLAZA - DAY

CAMERA MOVES toward a 70-STORY SKYSCRAPER in the GLOBAL PLAZA. In front, there's a ROUND FOUNTAIN with the GREAT BELL OF THE ROYAL PARLIAMENT in the middle of it.

INT. LEADER'S OFFICE - SAME TIME

Orn Shiv enters the Leader's office. Vidor Plemso, 59, sits behind an ORNATELY CARVED WOODEN DESK reading something on his viewer. The wall behind him consists of windows. The office resides on an upper floor of the skyscraper in the midst of the Global Plaza.

SUPER: Leader's Office, GLOBAL ASSEMBLY TOWER

Orn stops in front of the desk and clicks his heels together, standing at attention. Vidor looks up from his viewer.

VIDOR

At ease. Speak.

ORN

There's a conspiracy unfolding against the Global Assembly.

VIDOR

I read your report on the hacker. Just because he mentioned 'when all else fails' doesn't mean there's a connection to Mado Prevor or the Vanderlord boy.

ORN

The hacker mentioned the Red Mazingira Society and a Shamban at Royal University. That's Vanderlord's girlfriend.

VIDOR

Then go after the girl and get back to me when you have something on the boy.

ORN

He's dangerous. Didn't you hear what he said on *The Lure*? Something needs to be done about him.

VIDOR

What would you like me to do? Jail the best-selling author and great-grandson of the most famous explorer in the planet's history based on some vague remarks to sell books? That would be a public relations nightmare.

ORN

Yes, sir.

VIDOR

Think before you suggest something so moronic.

ORN

You're correct, sir. Sorry, sir. I mainly came here for permission to dig deeper because of Vanderlord's relationship to Prevor.

VIDOR

You were right to see me first. Mado is a good friend and he's done more for the survival of the Kodan people than anyone else besides myself...of course

ORN

Of course, sir.

Vidor looks at his viewer for a few moments, then back up at Orn.

VIDOR

(annoyed)

Why're you still here!?!?

CUT TO:

INT. RAILCAR - SAME DAY

Mar Vanderlord is seated in a moving railcar filled with people. She's talking on her COMM. Office buildings pass by the window.

MAR

Give the patient 40 ccs of Falojin
and I'll be back by midday.

Mar turns off her comm and a pleasant beeping comes over a speaker.

LOUDSPEAKER

Prevor Industries Complex.

Mar looks out the window.

EXT. PREVOR INDUSTRIES COMPLEX - SAME TIME

PREVOR INDUSTRIES COMPLEX is a sprawling campus consisting of stunning modern architecture on the edge of the dome.

INT. MADO PREVOR'S OFFICE, RECEPTION AREA - SAME TIME

Mar exits an elevator. TOVAR GOLS, 54, a pasty-faced, short, middle-aged man hurries from behind his desk to greet her. He is wearing a cheap suit with the logo for Prevor Industries (the blue orb seen on Yor's viewing screen earlier) over the right breast of his jacket.

GOLS

Hello, Mar Vanderlord. I don't believe you have an appointment, and Mado Prevor doesn't see anyone without an appointment.

MADO

(off-camera)

I'm expecting her, Gols. How do you think she got through the lobby? Please show her in.

INT. MADO PREVOR'S OFFICE - SAME TIME

Mado Prevor sits in a DESK CHAIR behind his DESK. He's wearing a GREY SUIT and COLORFUL TIE. He moves between THREE KEYBOARDS in front of THREE VIEWERS, typing into them. On the desktop is a SMALL SCULPTURE OF AN AQUATIC CREATURE. A 40" viewing screen is mounted on the wall showing the muted news with a Global Stock Market ticker running along the bottom of the screen. Mar enters with Gols.

GOLS

(to Mado)

Sorry, I didn't-

MADO
 It's all right, Gols. I should've informed you. Please shut the door behind you.

Gols leaves the room and shuts the door.

MADO (CONT'D)
 (still typing into the keyboards)
 Good to see you, Mar. Please have a seat where you're most comfortable. I'll be right with you.

Mar sits down on a COUCH up against a wall. Mado finishes typing, then turns off the viewing screen. He moves a CHAIR from in front of his desk so he is seated facing Mar.

MADO (CONT'D)
 So this is nice. Thanks for coming. We hardly ever get to talk one-on-one and we have a lot to talk about.

MAR
 True. Do you recall a one-on-one conversation we had when Yor was still in school? He wanted to spend more time interning here so he could help restore *When All Else Fails* for that museum of yours.

MADO
 I do.

MAR
 You guaranteed to keep him out of trouble.

MADO
 I did.

MAR
 But last night, he got arrested.

MADO
 He was only detained.

MAR
 (angry)
 Don't parse words with me, Mado.

MADO

I'm not. I know you're upset. I am too, but he's a grown man now and I have no control over him.

MAR

No control. He idolizes you, and you promised to discourage him from my grandfather's eccentric ideas. Now he's on *The Lure* insinuating my grandfather discovered a habitable planet. Where did that come from?

MADO

(sighs)

Well, I didn't want to do this now, but your son's behavior has brought us to the point where we need to be completely honest with one another.

MAR

(relieved)

Thank you! That's why I'm here.

MADO

Yor's statement about the discovery was an educated guess. He didn't hear it from me, but it's true.

MAR

(surprised)

What? How would you know?

MADO

I was there with Yorlik.

MAR

You were there? What the hell are you talking about? My grandfather met you after he returned.

MADO

That's what we wanted people to think.

Mado stands and walks over to the door.

MAR

I was at the landing and didn't see you there.

Mado locks the door with a key card and puts the card in his pocket.

MADO
Yorlik smuggled me off the ship
later.

Mado returns so he's standing in front of his chair, facing Mar.

MAR
(laughs nervously)
What you're suggesting is absurd.

MADO
Far from it.

He removes his suit jacket, draping it over the chair, then takes off his tie, placing it on top of the jacket and starts unbuttoning his shirt.

MAR
What're you doing?

Mar stands up. Mado is between her and the door. She looks around the room for another exit. There isn't one.

MADO
(unbuttoning his shirt)
I apologize if this comes as a
shock.

Mar rushes past Mado toward the door. Mado doesn't turn around and finishes unbuttoning his shirt.

Mar attempts to open the door with no luck. Mado begins pulling his shirt out from being tucked into his pants.

MAR
(agitated)
I don't know what you think you're
doing. Open this door now!

Mado starts taking off his shirt and he is naked underneath.

Mar thinks she's going to be sexually assaulted. In a panic, she tries opening the door again, then hurries to the desk where she picks up the small sculpture of an aquatic creature and weighs it in her hand as a weapon.

Mado's shirt is off now. He reaches backward toward his waistline with both hands, tearing the skin off his back and pulling it over his head. Mar gasps. Under Mado's skin is another iridescent one. Mado turns to face Mar and his head looks like an aquatic creature. Mar screams and drops the sculpture which shatters on the floor.

There's a knock on the door.

GOLS
(off-camera)
Is everything all right in there?

MADO
Yes, Gols. Everything's fine.

Mar's mouth is agape as she sits down in Mado's desk chair, stunned.

MADO (CONT'D)
(to Mar)
You see. We have a lot to talk about.

END OF EPISODE ONE