

MUTABILITY ON MARS

by

PETER GARTNER

Copyright PETER GARTNER 2023

EXT: SPACE

The region of space near Mars. The Martian moons, Phobos and Demos are in view, with the sun behind them, lighting the sides and backs of the moons, with their front views in shadow.

A medium sized spaceship comes into view in front of the two moons. The spaceship comes to a halt. A shuttle craft emerges from the spaceship and descends towards the planet, passing into the atmosphere.

INT: SHUTTLE - MARTIAN NIGHT

Main cockpit area.

Two astronauts, in their spacesuits, but with their helmets off, DR. ADELA RODGERS and RICK FULLER, observe through the glass of the front window as brown black sky.

Adela looks down through a side window at the "Face", a geological feature on the Plain of Cydonia which appears to resemble a human face.

EXT: CYDONIA - MARTIAN NIGHT

The shuttle lands on a landing pad near the "Face". The landing pad is part of a small base situated a few hundred yards from the "Face".

INT: MARTIAN BASE - MARTIAN NIGHT

A coffee lounge. Adela and Fuller seated, sipping coffee. A few other seats, mostly empty, and dispensing machines. The Martian landscape can be seen through the circular windows, but it is dark, with little actual illumination from the base.

INT: BRIEFING ROOM - MARTIAN NIGHT/DAY

Scientists, GREG JOHNSON, STAN YATES and TOM BUSH, greeting Adela and Fuller. Perfunctory handshakes.

JOHNSON

Have a good trip ?

FULLER

Pretty good, thanks.

BUSH (to Adela)

It's good to have you with us,
Dr. Rodgers.

Adela smiles.

ADELA

I'm only too pleased to be here,
to be able to, offer my assistance.

They draw up seats. Yates remains standing. He goes to the end of the table.

YATES

Dr. Rodgers, Fuller...the purpose
of this briefing -

They pay polite attention.

Yates goes over to a small mobile side-table (trolley) to pick up a file. He goes back to the table and puts it down in front of him. He looks up to address them.

YATES (cont'd)

- this report here...

He opens the folder and looks down at it. He holds up a bunch of papers, looks briefly at them, takes the first page, puts the rest down to the side of the opened folder. He holds the page in one hand. With his other hand, he winds up a portable lectern, and puts the front page on top of it.

He turns on a light which is positioned above the lectern itself, though attached to it by a steel rod/tube. He hems. The others continue to wait for Yates to get himself organised and begin the briefing properly in polite silence, still patient.

Yates looks at a photograph of the "Face", the next thing in the folder. He holds it up so they can all see it.

YATES

...the "Face".

He puts the photograph down on the table, further to the side of the file, to the side of the bunch of papers. He looks down at the opened file and sees a diagram with contours at calibrated depths. He picks it up and places it on the lectern next to the front page. Unfortunately, there is not enough space for both, and he has to overlap them. He hems again.

Their attention is still given to him, but their looks have hardened into stony-faced resolution.

YATES

Um, I've had a look at..all the information we got, and the general conclusion is - that's not just my opinion, but, what we all think...

They look at him, a little irritated by the time it's taking for him to get to the point, and his inability or lack of interest in sharing the details of the diagram and first page of the report with them.

YATES

...that's the Council back on Earth and our Institute of Sciences...

Their faces show a degree of boredom. He looks forwards, trying to project himself, but not at any person directly, so he could as well be addressing an empty room and rehearsing his speech.

YATES

...basically, it was decided...to send someone into the "Face".

The first piece of real information. They look at him coolly. He's looking for one of them to say something. Silence.

YATES

We want someone to go down into the "Face".

Silence.

He looks at them in turn. Before he can get to looking at Fuller, Fuller speaks.

BUSH

Why ?

Adela looks at Yates, waiting for an explanation. He looks down at the lectern. He looks up again to see the faces of the others in a ring staring at him.

YATES

Okay...

Yates hesitates, before speaking.

YATES

Something's interfering with our probes. The data we get back is, unreadable.

JOHNSON

You think it's safe to send a man down there ?

YATES

Our robot probes are not, getting answers. We need to send someone down into the "Face".

BUSH

You know it's not really a face; just geological features, which, when photographed in a certain way, resemble a face. It's just a few mounds, and depressions.

YATES

We know that. What we don't know, is why something down there is interfering with our probes, scrambling all our data.

BUSH

Whatever it is, must be a natural phenomenon, -

YATES

- Which we have not as yet determined. We need to send someone down there... Whatever it is, should not interfere with our human perceptions.

ADELA

I'll go.

They turn to look at her.

ADELA

I'll go.

CUT TO:

INT: COFFEE LOUNGE - MARTIAN NIGHT/DAY

Early morning before sunrise.

The Martian surface lighter than before, but still covered in relative darkness, as seen through the windows.

Adela seated at a table. Fuller brings two coffees over. He sits down.

FULLER

It might not be entirely safe...

ADELA

I appreciate that. Danger is my middle name.

FULLER

Okay.

CUT TO:

EXT: MARTIAN PLAIN - MARTIAN NIGHT/DAY

Early morning, just before sunrise. Adela, in spacesuit and helmet walks towards the "Face", which from ground level looks like a series of hills.

She looks up to the horizon and suddenly the sun is blinding her. She drops some instruments as she reaches for the anti-glare visor. The sky is bright white.

Later:

Adela is being lowered from a shuttle into the eye of the "Face", which is a depression on one side of the feature, between the hills. Once she touches down, she disconnects herself from the metal ladder and looks around.

She sees several rock mounds and walks upwards towards the rim of the Eye. She sees something. There is a sudden swirling of dust. She shields her visor with her hand, then shines her torch.

She sees a human skull on the ground. She extends her hand to touch it. It turns into dust and is swept away.

She surveys the walls of a sunken chamber, like a well, where she has reached the bottom. This large circular area is the lowest part of the "Eye".

Suddenly, on the floor, dust swirls to uncover the skull again. Adela is dizzy. Her feet are unsteady. She faints.

Her vision: The sun has disappeared and the sky is dark. Adela looks and sees the "Face" apparently rise out of the Plain of Cydonia into a vertical position, with its features seeming humanoid. She stands, staring at the "Face".

Her eyes open. She looks around. She gets to her feet. She looks upwards to the top of the "Eye", which opens out from the tunnel into the Martian sky.

She has been asleep for some time, as the sun is now high in the sky.

CUT TO:

INT: COFFEE LOUNGE - MARTIAN DAY

Afternoon. Adela and Fuller at a table.

FULLER
What happened ?

ADELA
Nothing.

FULLER
You had a blackout...

Adela sighs, in a form of denial.

CUT TO:

INT: BRIEFING ROOM - MARTIAN DAY

Yates, Adela and Fuller.

Yates standing, the others seated. Yates is more assertive than usual.

YATES
Well, something happened...

Nothing from Adela.

YATES (looking at her)
Dr. Rodgers, we had no communication
from you for two hours.

ADELA
I can't explain that.

Yates adopts a calmer tone.

YATES
Okay. It doesn't matter.

He turns to find his papers.

FULLER
What is going on ?

Yates turns.

YATES
Look - something down there
interferes with everything -
machine, or human. We just
can't get any information
out of that thing.

He opens another file.

YATES
Let's forget it, huh ?

ADELA (quietly)
Okay.

Yates reads the file.

YATES
This is, more interesting...

He shows them a picture and diagram of a large canyon on Mars.

CUT TO:

EXT: MARS - MARTIAN NIGHT

The shuttle descends towards the surface of Mars, then fires retro-rockets to slow it down until it hovers above the surface. The shuttle then moves to a position above a large canyon.

The shuttle is stationary, hovering above the canyon. We can see two figures in the cockpit through the front window.

INT: SHUTTLE - NIGHT

Fuller undoes his belt and gets up.

Adela monitors the telemetry.

Fuller goes to the back area of the shuttle, picks up his helmet and puts it on. He activates the life-support systems of his spacesuit, and then gets into the spider-like probe sitting in the rear bay by pressing a button on a remote control device to open up the window/door.

INT: PROBE - MARTIAN NIGHT

Fuller sits in the pilot's seat and activates the controls. He presses a button to indicate to Adela that the probe is ready.

INT: SHUTTLE - MARTIAN NIGHT

Adela presses a button on the console to open the bay doors at the back of the shuttle.

The sections of the shuttle between the cockpit and the bay area are sealed off, one by one.

INT: PROBE - MARTIAN NIGHT

Fuller can see the bay doors opening to reveal the Martian landscape and sky outside. He operates the controls to ease the probe out of the bay area.

INT: SHUTTLE - MARTIAN NIGHT

Bay area. The probe slowly glides down wheel tracks to the doors and out beyond them.

EXT: MARS - MARTIAN NIGHT

The probe fires a small engine to guide it clear of the shuttle. The bay doors close behind it. The probe moves to the canyon and begins descent.

INT: PROBE - MARTIAN NIGHT

Fuller operates the controls to take the probe down into the canyon. He observes through the front window as the probe passes down beneath the level of the top of the sides of the canyon, so that the relative darkness of the Martian night sky becomes changed into the deeper darkness of the canyon.

Fuller switches on the extra-strong lights at the front of the probe to light up his descent down the canyon. He continues the descent, relaying information and video pictures back to Adela in the cockpit area of the shuttle via a video relay, so that he can see Adela on the video screen.

Fuller looks at the height meter, which shows the digits reducing to 1000 feet from the bottom. Fuller looks down on the video relay of the canyon below and catches sight of a very small craft at the bottom.

The probe descends to land near to the craft. The height meter goes past 100 feet.

FULLER

You see it ?

ADELA (O.S.)

Yep.

FULLER

I'm going down.

EXT: CANYON - MARTIAN NIGHT

The bottom of the canyon.

The spider-like probe appears to float down to land about twenty feet from the small craft, which bears the letters "CCCP".

INT: PROBE - MARTIAN NIGHT

Fuller looks at the video pictures of the Russian craft and speaks to Adela.

FULLER

It's Russian.

EXT: CANYON - NIGHT

Fuller emerges from the probe and places his feet down on the Martian soil. He walks to the Soviet lander and gets to the window. His gloved hand brushes away some Martian dust.

He shines the torch at the window. He can make out two spacesuits and helmets, with CCCP on top of the helmets. A small video camera on the side of his own helmet relays pictures to Adela. Fuller extends his hand to the exterior door lever. He turns it. The door opens slowly.

FULLER

I'm going inside.

INT: SHUTTLE - MARTIAN NIGHT

Adela watches the relay.

EXT: CANYON - MARTIAN NIGHT

Fuller opens the door wide enough to get in. He climbs inside.

INT: RUSSIAN LANDER - MARTIAN NIGHT

Fuller shines the torch on the cosmonauts. The yellow visors are down. He pulls up the visor on one of the bodies. He can make out the jaw of a

human skull. He's puzzled, a little shocked, but keeps calm.

Suddenly, the skulls of both bodies begin to glow.

Fuller has to pull down the covering yellow visor quickly. The skulls become incandescent.

Fuller shields his eyes with his hand. The glass of the cosmonauts' helmets cracks, then disintegrates. The skulls glow.

Fuller stares, his eyes wide open, as if in a trance.

CUT TO:

RESET. EXT: MARS - MARTIAN NIGHT

Above the canyon.

The spider-like probe emerges from the shuttle and descends.

INT: SHUTTLE - MARTIAN NIGHT

Adela monitors the descent on the video screen relay. This time, the descent, which is a repeat of the previous one, appears on Adela's screen to show the small Russian lander, but to Fuller, in the probe, appears to show an extraordinary alien spaceship.

EXT: CANYON - MARTIAN NIGHT

The spider-like probe appears to crawl along the top of the alien spacecraft, which is illuminated by the extra-strong lights at the front of the probe.

INT: PROBE - MARTIAN NIGHT

Fuller spots what appears to be a door on the surface of the alien spacecraft, which has been left open. He stops the probe over the door.

Fuller picks up a remote control device and puts it in his pocket. He picks up a torch and a small metal case the size of a small box, which he carries by its handle. He turns the torch on and ties it around his arm. He then gets into the airlock and closes the internal door.

He turns a dial to suck out the air, so that the pressure is the same as on Mars, a very thin atmosphere. Fuller then opens the outer door and floats out.

EXT: CANYON - MARTIAN NIGHT

Fuller emerges from the probe. He closes the outer airlock door using the remote control device. He then turns on the lights on his helmet and looks down into the opened door.

He ties a line to the probe with a metal rope which is connected to a box on the front of his spacesuit and unreels the rope as he uses short bursts of retro jets to help him move towards the opened door of the alien spaceship.

Fuller reaches the door and holds onto it. He touches its surface with his glove and sees that it is very fine. The light from his helmet's lights shines off the door's surface in an intense beam which almost momentarily blinds Fuller. As the beam connects with his eyes inside his helmet, his retina is made to receive an intense silver-white light.

Fuller looks around. He moves towards the door of the alien spaceship and lowers himself into it.

INT: ALIEN SPACESHIP - MARTIAN NIGHT

Fuller shines the torch onto the insides of the alien spaceship which shows a technology some centuries in advance of that of his own human time.

He sees computers containing fluids which create many interacting shapes in swirling formations.

Fuller moves towards the front of the alien spaceship and finds the cockpit area. There appears to be no-one there. He suddenly senses a light source behind him.

He turns round to see a light source which projects a very fine hologrammatic image which is initially that of a series of interlocking shapes.

CUT TO:

EXT: CANYON - MARTIAN NIGHT

Adela, in a spacesuit and helmet, picks up the unconscious Fuller and pulls him towards the spider-like probe, away from the small CCCP-marked Russian spaceship.

INT: SHUTTLE - MARTIAN NIGHT

Sickbay.

Adela, without helmet, takes off Fuller's helmet.

Fuller's eyes open as he regains consciousness.

ADELA

What did you see ?

FULLER

That little Russian probe...then,
this..alien..spaceship...

A sudden flash of light outside, seen through the windows as a blinding glare.

They get up and go to the main cockpit area.

EXT: MARS - MARTIAN NIGHT

The alien spaceship, in a glow of light, rises out of the canyon and flies out of the Martian sky into space, then disappears.

INT: SHUTTLE - MARTIAN NIGHT

Adela only sees the Russian lander take off and rise out of the canyon into the Martian night sky.

Fuller turns to Adela.

They both look mystified.

Fuller sighs.

FULLER
What is..happening ?

Adela looks as puzzled as Fuller.

FULLER
What is really happening ?

ADELA
I don't know...

CUT TO:

INT: SPACESHIP - ARTIFICIAL DAY

The control room.

Bush and Johnson monitor the controls.

Johnson turns up the magnification on the viewer screen to see an image of something against the darkness of space. He magnifies again and sees a capsule.

EXT: SPACE

The spaceship comes to a halt near the drifting capsule. A probe emerges from the front of the spaceship. The probe moves towards the capsule.

INT: PROBE - ARTIFICIAL DAY

Bush pilots the probe to get up close to the drifting capsule. He presses buttons to extend levers with grappling hands on them towards the probe.

EXT: SPACE

The hands make contact with the capsule and close firmly around it.

INT: SPACESHIP - ARTIFICIAL DAY

A laboratory.

The capsule is contained in a large glass plastic container, which serves as a method of quarantine.

Electronic devices with hands probe into the capsule and appear to enter through it as the capsule turns into a plasma-like entity through which solid objects can pass. The plasma is incandescent, super white hot.

INT: CONTROL ROOM - ARTIFICIAL DAY

Bush and Johnson watching the capsule on video relay.

INT: LABORATORY - ARTIFICIAL DAY

A beam emerges from the capsule which burns through the electronic devices and causes a short circuit.

INT: CONTROL ROOM - ARTIFICIAL DAY

Bush and Johnson watch with dismay as the capsule shines ever brighter and destroys the equipment in the lab.

CUT TO:

EXT: SPACE

Space around Mars.

The spaceship goes into orbit around Mars. The shuttle (with Adela and Fuller onboard) floats upwards to rendezvous with the much larger spaceship.

The spaceship's bay doors open to let in the shuttle, then close as it gets inside.

INT: SPACESHIP - MARTIAN DAY

Briefing room. Bush, Johnson, Adela and Fuller. Johnson holds up a transparent plastic box containing the burnt-out alien capsule. He puts it down on the table.

JOHNSON

Analysis shows, it came from Mars.

Adela and Fuller look at Johnson with surprise.

JOHNSON

It's definitely..of extraterrestrial origin...

Adela and Fuller look at each other, with some puzzlement and a touch of despair.

CUT TO:

INT: SHUTTLE - MARTIAN DAY

Bush is at the controls.

Johnson and Fuller have their spacesuits on but not their helmets, in the back section of the shuttle.

EXT: MARS - MARTIAN DAY

The shuttle descends towards the ground.

INT: SHUTTLE - MARTIAN DAY

Johnson and Fuller put on their helmets and secure them.

EXT: MARS - MARTIAN DAY

The shuttle touches down.

INT: SHUTTLE - MARTIAN DAY

Johnson and Fuller get into a vehicle, which is a large Mars rover with heavy tyres.

INT: ROVER - MARTIAN DAY

Johnson sits in the driver's seat and turns on the controls. Fuller sits in the back with the digging equipment.

EXT: MARS - MARTIAN DAY

The shuttle raises itself on stilt-like legs off the ground to let out

the Mars rover. The vehicle trundles out and drives out across the desert landscape of Mars.

INT: ROVER - MARTIAN DAY

Johnson is driving. Multiple video screens show different views of the Martian surface.

EXT: MARS - MARTIAN DAY

The rover's tyres come close to a human skull and crush it as it passes over it.

INT: ROVER - MARTIAN DAY

Johnson drives forwards.

Fuller looks at the video screens.

He spots something, applies the magnifier.

Johnson applies the brakes. The rover bumps to a halt.

Johnson looks at the viewing screen to see a pile of human bones and skulls partly covered by dust. He points this out to Johnson. Johnson shakes his head in disbelief.

FULLER

I gotta take a closer look.

Johnson nods. Johnson drives slowly to the site of the bones.

Fuller picks up digging equipment and a glass container to store the bones.

The rover stops.

Fuller goes into the airlock and closes the inner door. He depressurises the airlock, and then opens the outer door. He looks out on the Martian landscape.

EXT: MARS - MARTIAN DAY

Fuller goes to a pile of bones. He starts digging them out of the dust.

When he has finished, he has five skulls and five full skeletons. He puts them into a series of glass containers.

CUT TO:

INT: SPACESHIP - MARTIAN DAY

Laboratory. The containers are set out on a number of tables with the skulls and bones inside them.

Adela, Fuller, Bush and Johnson in full quarantine suits, look down at the apparently human remains.

BUSH

Clearly, someone was on Mars before us, and they came to a sticky end.

FULLER
What about that capsule ?

JOHNSON
Nothing to do with this.

ADELA
- They're Russian ?

JOHNSON
There's no other rational explanation.

INT: COMPUTER ROOM - MARTIAN DAY

Adela runs off the analysis of the bones.

FULLER
You found anything ?

ADELA
Fed it through the database of
all known Soviet cosmonauts,
living or dead - nothing.

Fuller sighs.

INT: BRIEFING ROOM - MARTIAN DAY

Adela, Fuller, Bush seated.

Johnson pacing around. He stops and looks at Bush.

JOHNSON (to Bush)
You got any ideas ?

Bush thinks for a while. Johnson paces around in a circle.

BUSH
They might not be Russian.

FULLER (incredulous)
What ?!

ADELA (turning to Bush)
Who else could they be ?

BUSH
Maybe, they're...American.

This stops Johnson in his tracks. He stares at Bush, waiting for him to elaborate.

Silence. They all look at each other, watching each other's reactions to this suggestion. It takes what seems like forever for someone to say something. Fuller looks scornfully at Bush.

FULLER (contemptuously)
Whistling in the dark...

BUSH
- Maybe there's something Yates
didn't tell us about.

This raises eyebrows.

BUSH
You know he always keeps all
the information to himself.

Fuller is interested now.

FULLER
That's true.

BUSH
There might've been other missions, -
if things went wrong -

JOHNSON
- He wouldn't want us to know.

BUSH
- Be in his interests to keep it
quiet.

ADELA
You mean, he pretends to be, incompetent - ?

Fuller smiles.

FULLER
He is, incompetent.

A beat.

ADELA
I'll check again. This time I'll use,
the universal database.

CUT TO:

INT: COMPUTER ROOM - MARTIAN DAY

Adela, tapping into the universal database.

Diagrams of the contours of the five skulls are superimposed over three-dimensional video pictures of the skulls themselves, on the main viewing screen.

Adela presses a button for "Search". Adela's jaw drops as she sees the computer put flesh on the skulls and re-create the faces.

The final stage of the identification matches up the faces to persons in the databank, putting on hair and skin tone, as well as colours in the eyes.

The five skulls are seen to be those of Dr. Adela Rodgers, Fuller, Bush, Johnson and Yates themselves, and are finally named as such by the computer.

Later:

Fuller, Bush and Johnson are huddled around Adela, who is seated in front of the computer screen.

Fuller sighs.

FULLER

It's us.

Johnson takes a step back.

JOHNSON

How is that possible ?

Bush has a "Search me" expression on his face.

JOHNSON

Dr. Rodgers -

Adela turns her head a little to address him.

ADELA

This has got nothing to do with
Yates. He's one of us, one of them.

FULLER

We'd better report back to him...
Get him up here.

CUT TO:

INT: LABORATORY - MARTIAN NIGHT

The laboratory is deserted.

The skulls are in the glass containers on the tables. The skulls begin to glow incandescent. The containers melt as a silver-white light pervades the laboratory.

The five shining skulls rise upwards towards the ceiling, then combine their forms into a single skull.

The skull emits a broad beam of light.

INT: CONTROL ROOM - MARTIAN NIGHT

Yates, Johnson and Bush.

YATES

Okay. I'll take over from here.

Inside Yates' head, his brain shows multiple forms emerging from a swirling fluid, which blur together and suggest multiple personalities.

A silver white plasma occupies the area of his brain. Elements of a rotating galaxy-like shape swirl around in a sea of blue, red and silver-white.

Faces appear to melt through the plasma, emerge and dissolve again before other faces pass through.

The separate features of a single face appear, with the eyes floating, the nose nearby, the mouth and the ears close to. The eyes become prominent and shine an intense light through the sea of colors which now begin to be contained within Yates' skull. The skull suddenly burns through Yates' actual face and dissolves the flesh.

Johnson and Bush are aghast.

Ghost-like forms of the figures inside Yates' head emerge from the skull, out of the eyes and the mouth, and dance rotating around Yates' skull.

Suddenly, Johnson and Bush's skulls burn through their faces' skin. Similar ghost entities emerge through their skulls.

INT: COMPUTER ROOM - MARTIAN NIGHT

Dr. Adela Rodgers at a console.

The skull from the laboratory comes in and shines a bright beam of light at her. Adela's face glows bright red, then white, then dissolves, exposing the skin. Her face is a skull.

Ghost entities emerge from her mouth and sockets, dancing around her skull. The skull falls off her body. The skull from the laboratory floats down to the ground and absorbs the form of Adela's skull into its own, then rises and floats away.

INT: CONTROL ROOM - MARTIAN NIGHT

The skull, with Adela's skull within it, floats into the control room. The skulls of Bush, Yates and Johnson fall off their bodies onto the floor.

The three skulls on the floor are struck by a beam from the floating skull, which causes them to combine as one skull, which then rises up and is absorbed into the form of the floating skull.

INT: COMPUTER ROOM - MARTIAN NIGHT

Fuller comes in and sees the headless body of Adela on the floor. He is so shocked, he cannot speak or show emotion. He stands like a zombie, or mannequin, silent, immobile.

The spell lasts for a while, then we see the first signs of motion on his face. He twitches. He becomes more active. He is alert. This is a delayed reaction to the shock of seeing her body. He bends down to the body. He lifts up her torso.

Fuller sighs.

He slowly lowers the body to the floor, and lets go. He gets up and goes out.

INT: CORRIDOR - MARTIAN NIGHT

Fuller meets the floating skull. They stand off from each other, not moving. The skull emits a wide beam of light which expands outwards from it. In the beam, a rotating vortex begins to form.

CUT TO:

INT: SPACESHIP - MARTIAN NIGHT

Briefing room.

Dr. Adela Rodgers, Yates, Bush, Johnson and Fuller, apparently all back to normal.

FULLER

So ?

YATES

I think we gotta turn this over to a higher authority. Any decisions from now on must come from the Council itself.

ADELA

Stuff is happening; then, it's not happening. We don't fully understand this phenomenon.

FULLER

The fabric of space-time is all fragmented.

ADELA

Things from the future are invading our space-time and then, disappearing.

JOHNSON

It must be a projection from the future.

BUSH

Which future ?

FULLER

Maybe, from more than one future.

JOHNSON

- Several futures...

YATES

How is this possible ?

JOHNSON

Future technology...

BUSH

Ours - ?

JOHNSON

Probably, alien..technology, from many years in the future.

YATES

Something very unusual is happening on Mars, and in the vicinity.

FULLER

All this, things turning into other things, it's beyond our capabilities.

BUSH

Sure is.

A beat.

ADELA

What about the skulls ?

Fuller sighs.

YATES

They're us...

ADELA

But we're not dead...

FULLER

- At the moment; but, we will be,
at some time in the future.

YATES

I'll speak to the Council.

INT: COMMUNICATIONS ROOM.

Yates speaking on a video relay to DAVID ANDERSON, of the Council.

YATES

Are we going to make an announcement ?

ANDERSON

I don't see why not.

YATES

Er, what about the possibility
for social disorientation and
cultural shock involved in us
announcing there is evidence of
extraterrestrial intelligence on
Mars ?

ANDERSON

No problem. The public have been
prepared by all the sci-fi on the
teevee, and in the cinema, about
aliens. The only thing is, we don't
actually have an alien, you know,
like a body, to show the public -
so, they might not believe us. All
we got is, evidence of what used-ta
be considered, er, supernatural, or,
paranormal activities on, or near,
Mars. Time distortion. Transmutation
of matter.

YATES

What if, it's all an illusion ?

ANDERSON

That is also, a possibility. We
should tell the public.

YATES

We don't wanna start a panic.

ANDERSON

There won't be none.

YATES

Is that the opinion of the Council ?
A majority, at least ?

ANDERSON

It is.

YATES

Well, I'm glad I didn't have to make that decision.

CUT TO:

INT: BAR - DAY

People drinking.

Anderson appears on the TV at a press conference. The BARTENDER turns the volume up.

ANDERSON

We have confirmed the existence of, an extraterrestrial intelligence...

CUSTOMER

Is he drunk ?

BARTENDER

He sounds drunk.

2nd CUSTOMER

Are we drunk ?

CUSTOMER

You betcha !

They laugh. A DRUNK gets up from his table and staggers over to the counter.

DRUNK

Switch it off !

BARTENDER

Don't you wanna know what this is all about ?

DRUNK (swaying)

No.

BARTENDER (to the others)

You - ?

CUSTOMER

Nah.

The other customers shake their heads as the bartender looks at them.

BARTENDER

Okay.

The bartender switches the TV off.

CUT TO:

INT: SPACE CITY - DAY/NIGHT

Laboratory. The skull is inside a container in a cabinet. It starts to gleam an intense silver-white. Rays from the eye sockets of the skull

burn through the container. The gleaming skull floats out and seems to be suspended in a plasma-like aura. The skull passes through the walls out of the laboratory building.

EXT: SPACE CITY - DAY/NIGHT

Evening.

The skull emerges through the outer wall and floats across Space City towards the swamp lands that surround it.

EXT: SWAMP LANDS - NIGHT

A shack in the distance.

JIM METCALF, an old drunk, in a chair on the porch of the shack. He rocks, then swigs from his bottle. He wipes his mouth on his shirt sleeve.

The skull approaches slowly, floating across the muddy river towards the shack. It stops a short distance from Metcalf on the surface of the river. The river turns an incandescent silver white and ghostly faces and shapes appear on the water, which functions like a mirror.

The faces, shapes and entities combine to form an immense silver white male face which at first is flat on the surface of the river, then rises up as a three-dimensional shape and closes in on Metcalf. Metcalf's old eyes are pestered by flies.

METCALF

God-damn flies - get off me !

He swipes at them.

METCALF

Ahh !

He takes another swig of whiskey.

The huge face moves closer. The eyes of the face emerge prominently and are like blue oceans with a silver white sky above. The features of the face separate out and approach Metcalf.

The eyes, the nose, the mouth and the ears come onto the porch and float above Metcalf. The mouth opens to show creatures inside it which crawl around the teeth and come out of them like worms out of a rotten apple.

Metcalf stares at the mouth, then picks up his bottle of whiskey and swigs from it.

METCALF

Get lost ! You ain't real...

He takes another swig.

METCALF

Get outta here !

The entities disappear.

Suddenly, the whole creation is sucked back into the skull through the eye sockets. The skull continues roaming across the river, and turns

direction away from Metcalf.

METCALF

Pink elephant, man, pink elephant...

He drinks again.

EXT: CITY STREETS - NIGHT

Back alleys with rubbish bins.

The skull floats across the street to the bins. Cats mew loudly and run away at its approach.

The skull approaches two tramps and shines lights from its eye sockets at them. They are momentarily blinded and held in a trance. Their heads begin to melt, the flesh falling off to reveal skulls. Entities emerge from the skulls and parade around the rubbish bins as the skulls fall off the tramps' bodies. The headless bodies slump to the ground.

The entities pass into the gleaming skull, then combine with other shapes and rise up into the sky. The skull absorbs the skulls of other tramps asleep in doorways and then moves off, leaving headless bodies.

EXT: HIGHWAY - NIGHT

Main road into the city. Cars and other vehicles in motion, stopped at lights etc. Activity on the side-walks.

The bright lights of the city and well lit buildings of the shopping malls.

The skull floats just above the road surface and passes under cars, then rises to a height above the roofs of the cars and emits beams of gleaming silver white psychic active light in all directions to form a blanket-like plasma absorbing everything and pointing to the skull as its centre of light beam convergence.

Entities emerge from the heads of the occupants of the cars, emerging through heads which have dissolved their flesh to create skulls, through the eyes of which they rush outwards.

Some entities melt through the windows of the cars to get out. Others melt through the metal of the roofs of the cars, in their desperate lunging and up-reaching to the magnetic skull.

The skulls of the drivers and passengers hang on to the bodies by threads, then fall off, leaving headless bodies.

Similar things happen on the side-walks, with entities emerging from the skulls of pedestrians, which then fall off their bodies. Headless bodies litter the streets.

INT: MALL - NIGHT

Entities emerge from the skulls of people in the shopping mall, leaving headless bodies. The entities swoop upwards out of the mall.

EXT: CITY - NIGHT

The entities surround the skull in a circle and then shoot upwards into the sky, creating a series of brilliant lights like fireworks. Numerous

humanoid heads float above the city. The heads show variation from completely Earth-like humans.

The skull floats upwards, then greatly enlarges itself to dominate the skyline above the tops of the skyscrapers. It fires beams from its eye sockets which set fire to and blow up the cars on the streets.

Enormous eyes emerge from the sockets which appear to have an existence of their own and have creatures within their whites and something eerie inside the irises. The eyes roam around the city like a patrol and detect any surviving human life. Once a person is spotted alive, the creatures emerge from the whites of the eyes and eat them.

Helicopters begin to enter the city's skyline.

The faces enter the helicopters and absorb the pilots inside them, vaporising them. The helicopters crash to the ground. The skull continues to fire beams at the city.

CUT TO:

EXT: CITY - DAY

Morning. The streets of the city.

There is general chaos and devastation.

Above, in the sky, the faces are congregated around the skull, which greatly diminishes its size and sucks the whole of the entities inside it through its eye sockets. The skull then becomes as a normal sized skull and flies off.

On the streets, the city is totally burnt out, with charred remnants of corpses, separated skulls and burnt out cars and buildings.

EXT: SWAMP LANDS - DAY

Metcalf's shack. Sheriff PETE WILSON interviewing Metcalf.

SHERIFF

You saw nothing ?

METCALF

That's right.

The sheriff turns from him and sighs.

Sheriff Wilson walks off the porch of Metcalf's shack and walks down to his car.

SHERIFF (muttering)

Thanks a bunch.

He gets in the car.

INT: SHERIFF'S CAR - DAY

Sheriff Wilson picks up the radio and speaks into it.

SHERIFF

We got squat.

A voice on the radio replies.

VOICE (O.S.)

Pete, you just get on back here.

SHERIFF

On my way.

The sheriff puts the radio back in its holder. He turns the ignition on and hears the engine.

In the back seat, the skull gleams and shines a beam from its eye sockets which burns through the sheriff's neck and separates his head from his body. The beam then burns through the skin of the head to reveal a skull, which is then absorbed into the gleaming skull.

The skull burns through the glass of the front window and floats out.

EXT: SWAMP LANDS - DAY

The skull floats away from the sheriff's car and moves onto the porch of Metcalf's shack.

It rises so that it is eye socket to eyeball with Metcalf. Creatures within the skull come out of the sockets and appear to touch Metcalf's forehead.

He is unmoved and shrugs it off as an hallucination caused by alcohol.

A female form emerges from a socket and smiles sexily at Metcalf.

METCALF

Evil bitch ! You ain't real ! You's
just my liver acting up ! T

he female form and the creatures play with Metcalf's hair and beard until he coughs. They then go back into the skull.

The skull moves away from Metcalf. He picks up his bottle and swigs.

CUT TO:

INT: HELICOPTER - DAY

Flying above the city, Anderson and Bush survey the extent of the damage.

ANDERSON

Any eyewitnesses ?

BUSH

No. Dead. They're all dead.

ANDERSON

It's not a benign entity...

BUSH

It's evil - pure evil. We're gonna
haf-ta destroy it, somehow.

ANDERSON

How ?

BUSH

We're gonna haf-ta work that out.

They fly over the area.

INT - DAY

Briefing room. Bush, Anderson and Adela.

BUSH
Dr. Rodgers ?

ADELA
I think we should do a mind
probe on all personnel that
came into contact with that
thing in space.

BUSH
Why ?

ADELA
There might've been a telepathic
contact -

ANDERSON
You got any evidence to support
that ?

ADELA
No. It's a, hunch -

BUSH
A "hunch" !

ADELA
You got any better ideas ?

ANDERSON
I guess not...Let's do it.

CUT TO:

INT: MIND PROBE ROOM - DAY

Fuller is unconscious on a bed.

The mind probe is above his head. It shines down a beam through his
forehead into his brain.

A screen shows Fuller's visions. Adela, Bush and Anderson watch the
screen. A swirling of images clears.

ADELA
Here it comes !

SCREEN. EXT: MARS - MARTIAN NIGHT

Fuller in a spacesuit and helmet approaches a large hole in the ground
and walks down a slope into a tomb-like chamber.

SCREEN. INT: TOMB - MARTIAN NIGHT

Fuller shines a torch at a large stone tablet, which has alien writing on
it and depictions of semi-humanoid semi-bird-like Martians.

A miniature humanoid-bird Martian forms within Fuller's helmet. It passes through the glass out into the tomb, where it becomes full sized. It flaps its wings.

A beam extends from the end of its wing which shines upwards into the sky and hits a solid object (a black sphere), causing it to shatter and rain down fragments into the tomb.

ANDERSON (O.S.)

What in hell is that ?

A fragment falls into the humanoid-bird Martian's hand. The hand turns golden when it touches the fragment.

On the floor of the tomb there is a dead humanoid-bird Martian. The living one drops the fragment on the dead bird Martian, whose body dissolves down into a skeleton.

The Martian points to the body and then to Fuller.

Inside Fuller's helmet he sees a vision of a lake of silver-white in which the skulls are being attacked by the bird Martians. They are engaged in a telekinetic battle in which they fire psychic beams at the others.

The bird Martians finally kill all the skulls, which fall down onto the surface of the lake and dissolve into a gooey fluid.

INT: MIND PROBE ROOM - DAY

The images swirl, then clear.

SCREEN. EXT: SPACE

Fuller is floating in space. He sees a silver white plasma in front of his eyes within the helmet. The plasma passes through the glass of the helmet into space and forms a capsule. Fuller enters the capsule, which closes around him.

INT: CAPSULE

Fuller is transported to Earth inside the capsule. He watches his re-entry through the window, with flames burning around.

EXT: EARTH - DAY

The capsule lands.

INT: CAPSULE - DAY

Fuller emerges to see a bright morning sun shining down on a planet free of the skulls' devastation, rebuilt as if they had never been there.

INT: MIND PROBE ROOM - DAY

The screen goes blank. Adela switches the machine off and puts an oxygen mask over Fuller.

Later: Adela, Fuller, Anderson and Bush.

Adela administers an injection to the now conscious Fuller.

ADELA
How d'you feel ?

FULLER
Okay, I guess...

ADELA
Good.

A beat.

FULLER
So, what did you see ?

ADELA
We recorded it all. Take a look.

He sits up.

They show the recording.

Later:

The recording comes to an end.

BUSH
What does it mean ?

FULLER
It means, we gotta go back to Mars,
make contact with them bird things,
and use them to destroy the skull.

ANDERSON
Use the birds ?

BUSH
Are you crazy ?

ADELA
The Bird Martians are the solution.

ANDERSON
I hope you're right.

ADELA
He is.

CUT TO:

EXT: SPACE

The planet Mars.

EXT: MARS - MARTIAN DAY

A Mars rover moves across the planet surface as the disc of the setting sun begins to touch the horizon.

INT: ROVER - MARTIAN DAY/NIGHT

Fuller drives forwards. The landscape is visible in the multiple video screens.

EXT: MARS - MARTIAN DAY/NIGHT

The sun sets behind the horizon.

INT: ROVER - MARTIAN NIGHT

Fuller switches on the lights to show the way ahead. He continues driving for a while, then suddenly stops.

FULLER

It's here.

Fuller and Bush proceed to the airlock. Adela goes over to the driver's seat and observes the video screens.

EXT: MARS - MARTIAN NIGHT

Fuller and Bush exit the outer airlock door and step down onto the Martian surface.

Fuller shines a torch at the ground in front of them. They move forwards, guided by the torch light.

After a while, Fuller stops, points the torch down in front of him. The ground shows the signs of a disturbance. Someone or something's been there before them.

Fuller points this out to Bush. Bush nods. They proceed warily, keeping a lookout to the sides as they move forwards.

Fuller places his gloved hand into the dust, and brushes it aside to reveal a hole. Fuller scoops away the dust to reveal the entrance to the tomb.

The entrance is open like a gateway leading underground. Fuller proceeds in front of Bush.

Fuller shines the torch down into the tomb. He goes into it, followed by Bush.

INT: TOMB - MARTIAN NIGHT

Fuller and Bush walk down the sloping passageway to the central chamber. Fuller points the torch into the chamber.

FULLER

Look at that !

The torch illuminates a large stone tablet. Fuller and Bush approach the tablet. Fuller touches it with his gloved hand. The tablet has alien writing on it and depicts the bird Martians.

FULLER

You translate any o' that ?

BUSH

No. It's like nothing I've ever seen before - completely alien.

Suddenly, the tablet begins to rise off the floor of the chamber. Fuller and Bush stand back.

BUSH

Jesus !

A miniature statue of a bird Martian is on the plinth to which the tablet was attached. The statue becomes animated, steps off the plinth and grows to full size.

Bush clasps his hands together and falls to his knees in apparent supplication.

Fuller stands.

FULLER

Get up.

Bush slowly rises to his feet. Fuller pointedly does not help him.

Fuller fearlessly addresses the Bird Martian.

FULLER

What I don't understand is, how you evolved.

The bird Martian speaks.

BIRD MARTIAN

Low gravity.

Bush has regained his composure by now.

BUSH

What about the skull ?

BIRD MARTIAN

Psychic energy without a host. The planet created spirits, but they were trapped here. They must enter other beings to escape.

FULLER

We gotta bring them back under control.

BIRD MARTIAN

Take me to your planet. I will destroy them.

BUSH

Is that really necessary ?

BIRD MARTIAN

Spirits were created out of a biological process. There are no hosts here. Unless they are destroyed, they will take over your planet.

BUSH

But aren't they an integral part of evolution here on Mars ?

The Bird Martian flaps its wings, then draws them in again.

BIRD MARTIAN

They can live in rocks, in soil,
and do no harm; but, if you send
any living thing there, anything
made of organic matter, they will
take it over.

FULLER

That settles it.

He turns to Bush.

FULLER

He knows what he's talking about.

BUSH

I guess so.

Fuller turns to the Bird Martian.

The bird Martian reduces size to a small statuette which floats into Fuller's glove. Fuller puts it in his spacesuit pocket.

The floating tablet lowers itself back onto the plinth.

FULLER

Let's go.

INT: ROVER - MARTIAN NIGHT

Bush is driving. Fuller shows the statuette to Adela.

FULLER

That is hope.

ADELA (unimpressed)

That ?

FULLER

Yep.

ADELA

I hope it works.

INT: SHUTTLE - MARTIAN NIGHT

The shuttle is passing through the Martian skies and reaches up into space.

EXT: SPACE

The shuttle moves to dock with the large spaceship.

Suddenly, Phobos and Demos disappear. In their place are two huge stone and ice cylinders, spinning slowly in orbit around Mars.

INT: SHUTTLE - MARTIAN NIGHT

Adela shouts to Fuller and Bush.

ADELA

Look at that !

BUSH
Phobos and Demos...

FULLER
...are gone.

BUSH
What are those things ?

INT: SPACESHIP - MARTIAN NIGHT

Computer room. Adela, Fuller and Bush.

ADELA
Magnify.

The viewing screen magnifies the picture of the cylinders.

ADELA
Magnify...again...hold.

The screen shows writing in an alien language, mathematical symbols and the frozen bodies of humans, human-Martians and bird-Martians in the ice on the cylinder.

ADELA
You see what I see ?

FULLER
Bodies. Lot-sa bodies.

BUSH
They alive ?

FULLER
There's only one way to find out.

BUSH
I ain't going.

ADELA
I'll go.

FULLER
I'll go with you...

ADELA
Okay...

CUT TO:

EXT: SPACE

The large spaceship slowly approaches the large cylinders.

The shuttle emerges from the spaceship. As it gets up close to one of the cylinders, a probe is sent out from the underside of the shuttle.

The probe heads down towards the cylinder.

INT: SHUTTLE - MARTIAN NIGHT

Adela and Fuller in spacesuits and helmets.

Adela looks through the front window at the cylinders.

EXT: SPACE

The probe approaches the slowly rotating stone and ice cylinder and extends levers with sucker-like feet to soften the touchdown as retro-rockets fire, bringing it into contact and slowly retracting the levers into the probe.

The probe then emits a fluid which acts like a glue, sticking its underside to the cylinder. The glue heats up, glows, then cools down. The probe is firmly attached to the cylinder.

The probe fires a steel rope container projectile towards the shuttle.

The shuttle extends a magnetic field to pull the projectile in towards it. An arm extends from the underside of the shuttle to capture the projectile. Another arm lever extends to make contact with the projectile.

The mechanical hand of the arm holds the steel rope and unravels so that it is positioned near the outer door of the shuttle.

Fuller steps out of the airlock and locks the steel rope into place, securing it.

Fuller and Adela attach harnesses to the steel rope and slide across onto the cylinder, using back pack rocket bursts to take them closer. They slow their descent by using the rocket nozzles, and land on the cylinder. They secure themselves to the cylinder and adjust as it rotates.

FULLER

You okay ?

ADELA

Sure.

They take out pick axes and small lasers from the inside of the probe and start to burn through and hack into the ice and stone. They can see human faces in the ice.

ADELA

Who are they ?

FULLER

They must've been kidnapped by aliens.

ADELA

Which aliens ?

FULLER

The Martians...

ADELA

Which Martians ?

FULLER

Good question. I don't know.

They continue digging and cut a channel through to an inner chamber.

Fuller and Adela look at each other for a moment.

FULLER
There's something down there.

ADELA
Let's hope it's gonna give us
some answers.

They lower themselves down into the chamber.

INT: CYLINDER - ARTIFICIAL DAY

The inner chamber, which does not rotate.

Fuller and Adela see the back of a person in a spacesuit and helmet,
seated on a revolving chair.

Fuller approaches the chair and turns it around.

He sees what appears to be a dead man through the glass of the helmet.

Fuller unclips, then revolves the helmet to take it off.

He looks at the man, whose eyes slowly open.

The man seems to be alive.

FULLER
Who are you ?

MAN
No-one.

The man starts to gleam intense golden white, then dissolves and
disappears.

Adela looks at Fuller, who shakes his head.

CUT TO:

INT: SPACE CITY - DAY

Briefing room.

Adela, Fuller, Anderson and Bush, looking at the statuette of the bird
Martian.

ANDERSON
That ?

FULLER
That's it.

ANDERSON
How ?

ADELA
I think a little bit of trust
is called for here.

ANDERSON
- In that ?

Anderson looks dismissively at the statuette.

FULLER
That is our best chance.

BUSH
I believe in it.

ANDERSON
I no longer have much faith in
your judgement.

The statuette suddenly comes alive and grows to six foot tall.

ANDERSON
Jesus !

BIRD MARTIAN
I know how to find and destroy
the skull.

CUT TO:

EXT: SWAMP LANDS - DAY

The bird Martian descends onto the porch of Metcalf's shack.

Metcalf stares at his bottle.

METCALF
You a DT ?

BIRD MARTIAN
I am a bird Martian.

METCALF
Well, I am a blind drunk.

The bird Martian sees an image of the skull attacking a city within one of Metcalf's eyes.

BIRD MARTIAN
Thank you.

METCALF
It's a pleasure.

Metcalf swigs from his bottle.

EXT: CITY - DAY

A burning and devastated city with headless bodies and burnt out cars and buildings. Some smouldering skulls are visible in the rubble.

The Martian skull is above the city drawing into itself the entities removed from the minds of the humans.

The bird Martian flies above the skull and releases a multi-eyed entity.

The multi-eyed entity disperses into many thousands of eyes, which form sets of two. For each set of two eyes, a whole bird Martian creature forms in the sky, which fly towards the skull.

The skull releases thousands of entities to engage the bird Martians in a psychic war. The bird Martians and the skull entities fire psychic beams

at each other from their eyes. The psychic beams injure, kill and incinerate bird Martians and skull entities until only a few of each type remain.

The final battle between the Martians begins.

The bird Martians are more agile and fire down the skull entities until only about ten remain. These few retreat into the skull.

The bird Martians combine into one form which captures the skull in its claw.

INT: SPACE CITY - DAY

Briefing room.

The bird Martian holds the skull in its claw, watched by Adela, Fuller, Anderson and Bush.

BIRD MARTIAN

This is no place for spirits.

The bird Martian crushes the skull into dust, then turns into a statuette.

CUT TO:

INT: TOMB - MARTIAN NIGHT

Fuller replaces the statuette under the stone tablet, which lowers itself down onto the plinth.

INT: SHUTTLE - MARTIAN NIGHT

Front section with windows showing the Martian landscape, with computer screens showing various telemetry and activities.

Adela and Fuller.

FULLER

Cydonia...

Adela nods.

Later:

The shuttle is above the Eye of Cydonia.

Fuller turns to Adela.

FULLER

Let's go.

EXT: CYDONIA - MARTIAN NIGHT

Fuller and Adela in spacesuits and helmets, are lowered into the Eye of Cydonia.

They shine their torches onto the walls of the "Eye" during descent, tracing down towards the bottom. The circular tunnel is like a very large very deep well with no water at the bottom.

On touching down, they unclip their harnesses from the lowering ladder.

Fuller touches down first, followed by Adela. The ladder is drawn upwards, out of the way, operated by a small remote control device in Fuller's hand. He puts it away in his spacesuit pocket.

He shines the light in front of him to expose the massive circular chamber at the bottom, opening out from the end of the well-like tunnel.

Fuller turns to check that Adela is okay. He shines the torch ahead of them.

FULLER

C'mon.

Adela follows Fuller.

Adela's foot steps down on something. Fuller turns the torch down to reveal a human skull.

Adela shudders.

Fuller's torch drops. The torch goes out on hitting the floor.

Fuller has to use the side-lamps on his helmet to light the way.

He bends down to fumble for the torch. Fuller puts his hands out to full extension of the arms, beyond the narrow beam of light from the helmet side-lamps. He hands search the soil blindly. He can feel something. He moves forwards.

He picks it up, and holds it to his face. It's a skull.

FULLER (dismissively)

Ahh...

He lets it drop. On falling, its jaw shatters and breaks off the skull.

Adela watches the splintered skull fragments disperse in slow-mo. She turns up to look at Fuller.

ADELA

It was a skull.

FULLER

So ? Ain't no more.

ADELA

Okay.

FULLER

C'mon.

They go further through the chamber. They are side-by-side, maximising the light from the helmet side-lamps.

They continue deep into the chamber.

Up ahead there is a light source, dim at first, but as they get closer, brighter and brighter.

Adela takes out a laser gun slowly from her spacesuit pocket, and arms it by setting a dial to maximum, and disengaging a high-tech safety catch.

Fuller turns to Adela.

FULLER
Turn your lights off.

ADELA
What ?

FULLER
Turn 'em off.

ADELA
Why ?

FULLER
Do it !

He switches his side-lamps off. She does the same.

They hide in darkness, only illuminated by the light source ahead.

Adela, only able to see a little, makes out Fuller's helmet.

She moves up closer to him.

ADELA
What are you doing ?

FULLER
Shhh !

He looks around furtively.

FULLER (whispering)
Turn your microphone down.

Fuller turns his volume right down.

Adela turns her volume down.

ADELA
That okay - ?

Fuller nods.

ADELA
You mind explaining what this
is all about ?

Fuller has to adjust his speech to sufficient volume so she can hear.

FULLER
It could be an ambush.

ADELA
An ambush ?!

FULLER
We can't afford to take any chances.

ADELA
Okay...

Fuller inches along the wall, followed by Adela. They get up close to the light source.

They can make out a gloved hand, then an arm, then feet, a torso area, and a space helmet. The spacesuit they see is of an old design. On the helmet, "CCCP"

ADELA
Russian !

FULLER
Shhh !

ADELA (whisper)
Old Russian...C,C,C,P..U,S,S,R.

She stares at the cosmonaut suit.

In the helmet area there is at first nothing.

ADELA
It's an empty suit.

Fuller turns to look at her.

She looks puzzled. He looks perplexed.

They look again at the suit. The arms appear to move a little. The feet move, and it walks a little towards them.

They are in shock for a moment and do not move.

The spell is broken when Adela stands back and leans against the wall of the chamber.

She guides herself in near darkness using her hands on the wall of the chamber.

Fuller follows her in slow retreat.

The cosmonaut suit extends a hand, and then its index finger pointing at them. This stops Adela in her tracks. Fuller bumps up against her.

Fuller sees the cosmonaut suit's pointing finger. It seems to be pointing straight at him.

Then, suddenly, a swirling silver-white circular light source of very intense brightness appears with the helmet of the cosmonaut. This quickly forms the shape of a rotating disc/sphere.

A beam is emitted from the very intense light. The beam extends to Fuller and Adela. They are hypnotised and walk forwards towards the cosmonaut.

When they are within a few feet, Adela, Fuller and the cosmonaut are suddenly enveloped within a large sphere.

INT: SPHERE

Adela, Fuller and the cosmonaut.

The sphere has its own light, but no apparent source for that light. It appears to be floating in a floral garden, with a circular pond and

statues behind it.

Adela and Fuller are still in their suits and helmets, but the volume is normal. Their side-lamps are not in use at all.

They look at the cosmonaut's suit.

It suddenly flops to the ground.

Fuller and Adela look at each other, amazed.

CUT TO:

INT: BRIEFING ROOM - MARTIAN DAY

Briefing room.

Yates, Bush, Johnson, Adela and Fuller, all stony-faced.

Eventually, Yates breaks the silence. He coughs. He sighs.

YATES

What is..happening ?

FULLER

Beats me...

ADELA

Cydonia is just weird.

INT: COFFEE LOUNGE - DAY

Adela and Fuller, looking out at the Martian landscape through the windows, and sipping coffee.

ADELA

It should be a dead planet.

FULLER

It's a barren rock, apart from the spirits...Not living beings as we understand it. Psychic energy life forms don't need organic matter - they interact with us, but somehow, they're outside of it all, outside of life, existence. They might be a highly-developed version of what we call "ghosts" on Earth. Psychic manifestations of past beings...

ADELA

You mean, they're dead ?

FULLER

They might be.

ADELA

What - do we just go to Cydonia to dream ?

FULLER

Dreams, visions, psychic entities...

FULLER (cont'd)
on Earth, and on Mars, - the closest
we get to, experiencing it on Earth,
is poltergeist activity, where things
move...we don't see the force...it
just happens...On Mars, the spirits
are magnified, so..we encounter them,
we see them, we experience them, but,
they're..paranormal, extraterrestrial,
supernatural...

ADELA
Why are they, magnified ?

FULLER
Maybe, because, there's no other life
here. On a dead planet, spirits roam,
and do, what they want.

ADELA
"What they want - ?" What do they want ?
What is their purpose ? What is their
mission ?

FULLER
They're too free to have, any mission.
No-one commands them.

ADELA
So, they..play their games, for..
amusement ?

FULLER
Maybe, that's it.

ADELA
They play..games...for fun ?

FULLER
Maybe...

ADELA
So, what's the point ?

FULLER
There ain't no point; not for them.

ADELA
I could not live, without a purpose.

FULLER
They're spirits. They ain't alive
no more.

ADELA
Were they ever alive ?

FULLER
Maybe...that cosmonaut, the people
we saw in the ice, they were living,
once, but, now they're dead.

ADELA
How did they, get to Mars ?

FULLER
I don't know.

ADELA
What about us ? We were part of it...
We're not dead yet.

FULLER
Maybe, it was a premonition, of
what we might become.

A beat.

ADELA
This is, unreal.

FULLER
Sure is.

Fuller looks towards the window, at the Martian landscape.

FULLER
I guess we'd gotta go look at The Eye,
again.

CUT TO:

EXT: CYDONIA - DAY

Adela and Fuller in spacesuits and helmets on the plain of Cydonia, a little distance from the "Face". They survey the rocks.

She puts her hand on a large rock.

Fuller bends down and puts his hand through the soil/dust of the surface layer like a scoop and hauls up some red dust.

He holds it in his hand, up to the level of his helmet, so he can take a good look. He lets it sift through his fingers and fall back down to the ground.

Adela bends down to pick up a small stone. She looks at it carefully.

A dark shadow begins to rise above them, drastically reducing the light.

They both turn around to see the "Face" of Cydonia apparently rise up from the flat horizontal to a vertical position, and then float in the sky, hovering above the ground. The "Eyes" glare red.

Fuller and Adela stare in amazement.

Bush, Yates and Johnson, in spacesuits and helmets, approach Fuller and Adela.

ADELA
What are you doing here ?

BUSH
I don't know...

YATES

None of us know...

JOHNSON

We felt..compelled to, put on our spacesuits and come out here.

FULLER

Why ?

BUSH

It's as if we were being called to attend here..to witness something... as if, we had to be here...we don't know why...

Yates stares at the "Eyes" of the "Face" of Cydonia.

YATES

Look at the "Eyes"...

They all look up at the "Eyes" and stare as if hypnotised.

The "Eyes" on the "Face" are glowing red.

Skulls are spat out of the "Eyes" like a machine-gun firing bullets. A bombardment begins.

The astronauts take cover behind large rocks.

The skulls rain down on the ground. On hitting the ground or hitting rocks, the skulls smash and shatter, sending debris flying, a mix of shattered rocks, Martian soil and skull fragments.

The bombardment stops after a while.

The astronauts, led by Fuller, pop their heads up from under the rocks and look around.

The "Face" has disappeared completely. In its place, there is a large transparent triangular pyramid rising up from the ground.

On the base of the pyramid is a circular disc which has a revolving vortex of silver-white inside a larger black circle. The disc rises up and becomes a sphere with a spinning vortex inside it.

The astronauts make their way towards the pyramid. As they get closer, they can see that the black edge of the sphere is just touching each plane of the pyramid.

The astronauts appear as if hypnotised as they close in on the pyramid.

Fuller walks through one side of the pyramid, followed by the others. The pyramid's sides allow them through, like a sheet of clear glass.

They stand in one of the corners of the pyramid. The sphere disappears.

In its place is a flat disc on the floor. The disc becomes a circular lake (a large pond).

Five thin pillars rise up from the lake, to about six feet. The pillars appear to dissolve and dematerialise. In their place, as if enclosed in

the pillars, and now revealed, five space-suited astronauts appear.

On closer inspection, it is clear that the helmets of the astronauts have nobody inside them, and that there is thin air in the suits. However, the astronauts in the lake appear to move their arms and legs as they walk towards the real astronauts, Fuller, Adela, Bush, Yates and Johnson.

The space-suited entities (whatever they are) wade out of the lake onto the corner of the pyramid where the real astronauts are. The entities take off their helmets with their space-suited hands, revealing nothing.

The headless spacesuits walk closer to the five real astronauts. Each of the five headless spacesuits, carrying a helmet in their hand, approaches one of the real astronauts and stands face-to-face (except they have no faces) with them.

Suddenly, the exact double of the face of each astronaut appears on the headless neck of the spacesuits, popping up as if from inside the suits.

The real astronauts are in an instant taken out of their trances and are face-to-face with doubles.

The real astronauts and their doubles are so close that they breathe on each other.

Fuller tries to outstare his double, but he blinks.

Adela has to take a step back from her double, as its stare is too intense for her.

The other real astronauts, including Fuller, take their cue from her and step back from their doubles. They huddle together in a group.

ADELA

They..are us...?

FULLER

They look like us.

Adela thinks for a moment.

ADELA

Remember when we found those skulls,
turned out to be us...?

Fuller nods.

ADELA

It's like then...Reality is..falling
apart...Time and Space, Space-Time,
it's all mixed up...

BUSH

Why ?

Fuller shakes his head.

FULLER

Who knows ?

They look at each other, then at the others, who all look blank.

YATES

There must be an explanation.

JOHNSON

Where ?

The five doubles stand immobile.

BUSH

Are they, projections of us,
somehow ?

YATES

Have they got an independent
existence ? Do they, depend
on us ?

FULLER

I don't think so. Sometimes,
why things happen, you can't
just suppose, there is a reason.
It's possible, things happen
for, no reason..they just happen.
We ask, why, because, it's outside
of our, experience...we simply
don't understand it...

ADELA

But, we want to understand...we
want a reason we can, assimilate,
to our, way of understanding.

A beat.

JOHNSON

They're us, right ?

BUSH

No. They're versions of us...

ADELA

In what reality - ?

FULLER

In something we don't know...
something we don't understand.

YATES

We need answers...

Yates looks at Fuller.

Fuller leaves the group of astronauts and walks up to his double.

He stands face to face with his double.

Fuller extends his hand to touch his double's face, but as his index
finger touches the forehead of his double, the face loses its skin, which
appears to melt and dissolve away and becomes a skull.

Fuller shudders backwards away from the skull on top of its spacesuit. He
falls backwards, speechless with horror.

The other real astronauts see their their doubles' faces lose their skin and become skulls.

The five skulls rise up into the air and hover some height above the spacesuits.

The spacesuits themselves then collapse into heaps on the floor.

The floating skulls fly up towards their respective real astronauts - for instance, Adela's skull is a little smaller than Fuller's - and hover in the air about a foot from their faces.

Adela finds it hard to look at her double's skull for more than a few seconds and has to blink and turn away.

Fuller tries to hold himself together staring at the empty sockets of his double's skull, but even he has to fall away after half a minute.

The other astronauts, Bush, Yates and Johnson, back away from their double's skulls.

The skulls remain where they were and do not follow the real astronauts.

In the eye sockets of the skulls, an intense super-white plasma is created, which glows incandescently. The skulls are like furnaces, glowing red hot behind the bone to produce the super-white plasma in the eyes.

Bolts of lightning are shot out of the plasma-like eyes.

The astronauts duck for cover.

A whirling action occurs in each of the eyes in each of the skulls, which shows the plasma rotating into a violent vortex. As the speed of rotation increases, the skulls explode, sending bits of bone in showers all over the place. The red-hot bone fragments fly at the astronauts. Some of them are hit on their spacesuits.

They have to roll around to put out the fire, and, if that fails, they run into the lake. In the lake, they hiss with steam as the fires are put out. Their spacesuits are no longer air-tight.

The plasma vortex in each set of eyes combines as one, so that there are initially five vortexes. These five vortexes then combine as one. This super-vortex rotates so quickly it threatens to explode, but instead of that, it implodes.

The vortex disappears, leaving a 6 ft black disc/sphere floating in the air. The disc/sphere itself mutates into a human eye, with the full sphere from cornea to retina apparent.

The astronauts pick themselves up and wade to the edge of the lake. They come out into the dry surface of the pyramid.

They see the human eye, except it is large (about 6 feet in diameter). The eye begins to rotate about an invisible axis through the mid-point of both iris and the retina at the back.

The rotation is at first very slow. An image of the astronauts and the pyramid, with some of the lake is visible in the retina at the back of the eye. This image rotates with the eye's rotation. The eye begins to spin more quickly, making the image in its retina no longer recognisable.

The eye spins faster and faster as if it is going to explode.

Reflected in the eyes of the astronauts are images of the large rotating eye spinning out of control.

Adela's eye is showing the large eye. She blinks. The large eye is gone. She seems faint and staggers over to Fuller.

ADELA

What happened ?

He's in a daze himself.

FULLER

I don't know.

The astronauts' spacesuits are in a pristine condition as if nothing had happened.

The lake has gone.

The pyramid itself is still there, but it begins to dissolve and dematerialise in front of their eyes. Within a few seconds it is gone.

They are standing in a groove on the "Face", which is in its accustomed horizontal position.

Fuller looks towards the edge of the feature. The astronauts use their jet propulsion nozzles to fly them free of the "Face".

They land on the plain a little distance from it. They look around at the rocks and the dust of the Martian landscape. The rocks themselves are beginning to glow. They become incandescent and white-hot. They then become transparent.

The spirits that live in them appear as semi-biological semi-light entities, like deep-sea luminous ocean fish on Earth, but a little stranger.

The rocks rise up into the air like transportation vehicles for the spirits. The spirits fly free of the rocks higher into the Martian sky.

A multitude of spirits occupies the horizon. The rocks themselves fall down to the ground.

The astronauts have to run to dodge them. On impact, the rocks throw up large amounts of dust and create craters. There is a massive dust storm in the sky, augmented by the luminous spirits.

CUT TO:

INT: MARS BASE - MARTIAN DAY

Briefing room. Yates, Bush, Adela, Johnson and Fuller seated.

BUSH

Good to see you all got back okay.

FULLER (flatly)

Thanks.

BUSH

Clearly, something unusual is

BUSH (cont'd)
happening.

Their faces are a little unimpressed as he is stating the obvious.

BUSH
I've spoken to the Council.
They decided to nuke the whole
area. We got ten hours to
evacuate.

CUT TO:

INT: COFFEE LOUNGE - MARTIAN NIGHT

Adela and Fuller, sipping coffee.

ADELA
It's a bit drastic.

FULLER
I guess, we're afraid of, the
"ghosts"...the spirits..

A beat.

ADELA
You got any plans ?

FULLER
I don't know yet.

ADELA
Say, "Goodbye" to Mars.

FULLER
All that infra-structure, it's
all gonna go...all the money we
spent...what a waste.

ADELA
We gotta evacuate.

FULLER
We still have an answer, what
it's all about...

ADELA
Phenomena...unexplained..phenomena.
We're afraid, of the unknown.

FULLER
What about that Russian probe ?
Where did that come from ?

ADELA
It must've gotten caught up in,
whatever it is, that's causing
this...a kinda time distortion
vortex. Then, all those bodies,
frozen in the ice, in those huge
cylinders...they must've come
from different time zones, different

ADELA (cont'd)
places...time and space...Then,
the Bird Martian and the skulls...

FULLER
The skulls were us...

ADELA
- Some of them, when we are..dead...

FULLER
Maybe, we're already dead...

ADELA
I doubt it. We ask too many
questions, to actually be dead.

FULLER
- You sure ?

ADELA
The dead already know their
destiny.

FULLER
Surely we encountered some alien
technology...?

ADELA
Maybe, the psychic manifestation
of technology, that existed in
the past..or the future..or both..
interacting with our time, and
space...Maybe, there are fissures
in Space-Time, so you can get bits
of different Space-time phenomena
all mixed up together...an unholy
mess...

FULLER
What is causing it ?

ADELA
I don't know...I don't think anyone
knows, or any entity knows...It might
be an effect of multi-dimensional
physics...it might not even be subject
to any intelligent design...

FULLER
We saw different things...

ADELA
That might be something to do with,
perception...but, that's how our
brains see things, differently. It
does not mean, there is an intelligence
behind it all. That's what we assume,
because, we are intelligent...There's
still so much we don't get, we don't
understand. Each day, there's more
discoveries, out there, in space,

ADELA (cont'd)
and even down on Earth, and we don't
know, what it means. We haf-ta change
our theories, to meet the new facts.

FULLER
Well, I'm not sure nuking the place
is the answer.

ADELA
It's the Council's decision, back
on Earth.

FULLER
I just hope, it don't make things
worse.

Fuller looks towards the windows, followed by Adela looking towards
them, at the Martian landscape outside.

CUT TO:

EXT: SPACE

A massive fleet of thermonuclear missiles is being tugged on fibre-glass/
metal alloy cables by a number of space tugs, with each tug pulling about
ten bombs. The fleet passes the moon en route to Mars.

CUT TO:

EXT: MARS - MARTIAN NIGHT

The evacuation is in progress. Several shuttles are brought out of
storage and have their lights turned on. They await passengers and crew
on the launch/landing pads.

INT: MARS BASE - MARTIAN NIGHT

Small Mars Base buses transport some of the base personnel and cargo to
the shuttles.

A tunnel is activated from each bus in turn onto a door on the shuttles.
The personnel go through.

INT: MARS BASE - MARTIAN NIGHT

File room.

Yates is downloading files. When he has finished, he places them in a
briefcase. He opens up a manual filing cabinet to take out some important
paper files. He stuffs them in his briefcase.

INT: DEPARTURE AREA - MARTIAN NIGHT

Fuller and Adela join the evacuation as they board a bus.

EXT: CYDONIA - MARTIAN NIGHT

The "Face" is suddenly activated. It rises to a vertical position and
hovers above the ground. Its "Eyes" glow red.

A super-white intense plasma appears in the very centre of each "Eye"
like an iris, essentially a bright dot of light.

EXT: MARS BASE - MARTIAN NIGHT

Several shuttles take off and rise upwards into the Martian night sky in formation.

EXT: CYDONIA - MARTIAN NIGHT

The "Face" glows red with anger. The iris of both eyes fires laser-like beams upwards at the shuttles, striking them on the underside and causing them to lose control. The shuttles nose-dive back towards the landing pads.

EXT: MARS BASE - MARTIAN NIGHT

The shuttles crash land on the area of the landing pads.

INT: BUS - MARTIAN NIGHT

The driver of Fuller's bus swerves to avoid flying burning debris from the exploded shuttles. The bus drives at top speed anywhere to get out of the way.

A flaming piece of debris lands only a few metres in front of the bus, seen through the front window by the driver.

Emergency evasive action: the driver violently turns the wheel to the left. The bus is travelling so fast that there is not enough time to brake to a stop before hitting the side wall of one of the Mars base modules. The bus slams into it, and quickly stops completely.

The front section of the bus is crumpled up, with a grinding of metal and plastic. The front window has cracks in it, but does not shatter. A slight hissing sounds comes from the glass.

An alarm sounds. Red lights flash with sirens. Breathing apparatus shoots down from the roof of the bus onto the passengers. This is not needed however, because all the passengers are in spacesuits and helmets as a precaution.

Fuller gets up and goes to the front section. He sees that the dials show slight loss of internal pressure, but the driver is dead, his torso crushed and head bloodied.

Suddenly the hissing gets much worse. The cracks in the glass join up. Fuller sees and hears the cracks getting bigger. He ducks for cover. The window shatters outwards, sucking out the air.

Fuller turns round to look at Adela.

FULLER
You okay - ?

ADELA
Yeah. I'm okay.

Adela stands.

They survey the bus, to see the other passengers in spacesuits and helmets recovering from the impact, getting to their feet, but some are still a little disorientated and shaking.

Adela looks at Fuller.

ADELA

What do we do now ? We can't get to a shuttle...They're gonna blow us up.

Fuller ponders this for a moment, then speaks.

FULLER

I..don't think we can do anything.

ADELA

Great.

Fuller looks around at the other passengers.

FULLER

Well, if we're gonna die, we're all gonna die together.

ADELA

I don't wanna die like this...

FULLER

Nobody wants to die...

ADELA

Is there an alternative ?

FULLER

To death - ?

ADELA

Yes...?

FULLER

Not that I know of...Death is.. a fact of life...death is.. inevitable.

Adela sighs.

ADELA

Well, I suppose, I have done something with my life...I got to Mars...I guess this is where it ends...

She looks up at Fuller.

ADELA

Well, Fuller, what are we gonna do ? Sit here, and wait to die ?

FULLER

What else can we do ?

ADELA

We are gonna be blown into atoms.

FULLER

All the weird stuff..you know, things going round an' round,

FULLER (cont'd)
 things changing...maybe, we got
 a chance...maybe, things will
 change...when we die...

ADELA
 When we get, vaporised -

FULLER
 Maybe, our atoms will reform
 somewhere, somehow...

ADELA
 That's a very romantic notion
 with no basis in reality...

FULLER
 But, what has been happening,
 that ain't reality...it's more
 like a dream. Perhaps, we're
 in a dream, now.

ADELA
 So, what should happen, if we're
 in a dream ?

FULLER
 We should wake up...

ADELA
 ...And be alive - ?

FULLER
 Yes...

Adela shakes her head.

ADELA
 When ? When are we gonna wake up ?

FULLER
 When the bombs go off...

ADELA
 That's a helluva lotta megatonnage.
 We ain't gonna survive that.

CUT TO:

EXT: MARS ORBIT - MARTIAN NIGHT

The fleet of space tugs has pulled the space bombs into orbit around Mars. The cables automatically disconnect from the bombs, leaving them in orbit. The tugs retreat.

The bombs themselves, by remote control, begin descent onto Mars in formation, using retro-rockets to ensure that they all land at the same moment.

The clock detonators on the bombs are all synchronised, to explode in sixty seconds.

CUT TO:

INT: BUS - MARTIAN NIGHT

Adela sighs.

Fuller looks at her.

FULLER
I'm sorry...

Adela looks at him with an almost blank expression, as if accepting her fate, reluctantly.

FULLER
Maybe, it's not the end...

ADELA
Surely, it is...

A beat.

FULLER
Maybe, we've been dead before.

ADELA
What ?

FULLER
Have we been dead before ?

ADELA
I do not believe, we have.

FULLER
The skulls, the doubles, the things we've been through...

ADELA
I must admit, it is strange...
Let's face facts, they're gonna
blow this place, and we are
gonna die, in one enormous
fireball.

Fuller has no answer to this.

He looks towards the horizon.

CUT TO:

EXT: MARS - MARTIAN NIGHT

The surface of Mars.

The nuclear devices have ticked down to fifteen seconds.

CUT TO:

INT: BUS - MARTIAN NIGHT

FULLER
I just wish we had an explanation,
for it all. I don't wanna die
without knowing, what it was all
about.

They look at each other but before Adela can speak...

CUT TO:

EXT: MARS - MARTIAN NIGHT

A huge thermonuclear flash, intense white light, expands from the centre to a hemisphere of an expanding explosion.

CUT TO:

INT: WHITE SPHERE

Adela and Fuller are floating inside a sphere, but the circumference of the sphere is continually expanding.

ADELA

So, we're dead now ?

FULLER

I guess we are.

ADELA

We're ghosts...?

FULLER

We must be.

A beat.

ADELA

What do we do now ?

FULLER

I guess, we live as ghosts...

ADELA

Ghosts are dead, not alive. They don't "live"...

FULLER

We exist as ghosts.

ADELA

What type of existence is that ?

FULLER

It is, an existence. It's better than being nothing. It's better to exist, than not to exist.

ADELA

Ghosts don't do much. They just haunt.

FULLER

Then, that is what we'll do.

ADELA

Haunt, for all eternity - ?

FULLER

That, is what we'll do.

ADELA

I want a purpose, in life...in, existence.

FULLER

Just to, exist, is our purpose.

ADELA

That's not enough for me. I want some answers. All the stuff we've been through, can't be just for nothing...

FULLER

We have experienced life, and death, but somehow, we still exist. What do you want ?

ADELA

Well, of course, human life is too short to do much, to find out what life is all about...the nature of our existence...what it means, to be human...what the universe means, but...why are we still existing ? We should be dead.

FULLER

We are dead. We are, the undead.

ADELA

So, usually, when a person dies, they die...their existence comes to an end...who they were, what they were...but some people, for some strange reason, become, ghosts, for want of a better word. First of all, why that happens to some, but not all ? Is it violent death, is more likely, to create, a ghost ? Have we got something we have to do, before we can be at rest ?

FULLER

Do you wanna be at rest ?

ADELA

I don't know how long I can exist, without wanting, not to exist. A human life-time is too short to work that out...but here, it seems I will have, millions of years, to work it out...

FULLER

Maybe, you cease to exist in any form, once you solve that puzzle.

ADELA

What does that mean ?

She looks at him, earnestly.

FULLER

You will be at rest, because you will have resolved what existence means...then you can cease.

ADELA

So, it's curiosity makes us continue to exist, in some form ?

FULLER

Maybe, it is.

ADELA

We exist, because we have not solved the mystery of existence. Then, we go...?

FULLER

That's it. An unresolved soul, cannot be at rest.

ADELA

That is some strange philosophy.

FULLER

Sure is...but, it's what we live by.. we exist by.

ADELA

So, we're ghosts ?

FULLER

Seems like that.

ADELA

So, what are we gonna do ? Go haunt some place ?

FULLER

We could that...

ADELA

Where ?

FULLER

Well, there's not much left of Mars. Our base has been completely destroyed. I guess we go haunt a place back on Earth.

ADELA

How do we get there ?

FULLER

I don't know.

The Bird Martian appears and flaps down to them.

FULLER

You !?

BIRD MARTIAN

Hold out your hand.

Fuller opens up his hand and holds it out.

The Bird Martian miniaturises and lands on Fuller's palm.

BIRD MARTIAN
You wanna go to Earth...?

ADELA
Please...

BIRD MARTIAN
I can make it happen.

FULLER
How ?

BIRD MARTIAN
I can make you so small, you can
be transported there, in a tiny
capsule.

Fuller turns to look at Adela.

FULLER
What d'you reckon ?

ADELA
Let's go.

FULLER (to Bird Martian)
Okay. Let's do it.

The Bird Martian flaps up out of Fuller's hand and projects a beam onto Fuller, and then Adela, to shrink them down to the size of half a centimetre.

The Bird Martian then picks Fuller up and puts him into a transparent capsule.

The Bird Martian then picks up Adela and puts her inside the capsule, and closes it up.

The Bird Martian picks up the capsule in its claw and flaps its wings.
CUT TO:

EXT: SWAMP LANDS - DAY

The Bird Martian lowers down near Metcalf's shack.

Metcalf is on the porch, swigging whiskey from a bottle.

Metcalf sees the Bird Martian.

METCALF
You again...

BIRD MARTIAN
You wanna see some astronauts ?

METCALF
Okay.

The Bird Martian places the capsule on the ground and opens it.

The miniature forms of Fuller and Adela walk out of the capsule.

The Bird Martian projects a beam onto Fuller and Adela, which restores them to full normal size.

METCALF

That's a neat trick. You just come out-ta the space museum ?

FULLER

Okay. We did.

METCALF

I seen one o' them Russian space men, cos-

ADELA

Cosmonauts - ?

METCALF

That's them. Thing was, he had no head...

FULLER

You mean, he was in a spacesuit, but...

METCALF

He had no face. He was in a suit and helmet..but no head..no face.

ADELA

When was this ?

METCALF

Lady, the way I drink, I got no idea o' time. He had, C, C, C, P, on his helmet.

ADELA

He shouldn't here. He should be, in Russia.

FULLER

We saw him on Mars.

METCALF

Mars !?

ADELA

We were stationed on Mars.

METCALF

Then, what are you doing here ?

ADELA

It's a long story.

METCALF

I got time. I am a drunk.

FULLER

He was walking around here..the
cosmonaut ?

METCALF

He sure was. He ain't no more.

BIRD MARTIAN

Time and Space, Space-time, has
been breaking down...

ADELA

I would like to find that cosmonaut.

BIRD MARTIAN

Why ?

ADELA

To speak to him.

BIRD MARTIAN

I could take you, where he is, but,
speaking to him, - that, might not
happen.

ADELA

Is he dead ?

BIRD MARTIAN

No.

ADELA

Then what's the problem ?

BIRD MARTIAN

You'll see...

CUT TO:

INT: RUSSIAN SPACE MUSEUM - DAY

The Bird Martian shows Adela and Fuller the Russian lander they saw on
Mars as an exhibit.

Then, he shows them the cosmonaut spacesuit and helmet, which is empty.

BIRD MARTIAN

That's your cosmonaut.

FULLER

An empty suit...

BIRD MARTIAN

That's all he ever was. He never
existed, not as a person.

FULLER

I saw a skull..inside a suit...

BIRD MARTIAN

I dealt with the skull.

Adela looks at the empty spacesuit.

ADELA

So, they never went to Mars ?

BIRD MARTIAN

No. They just got mixed up with a whole load of other stuff, in a Space-time..mess.

ADELA

"A mess ?" Space-time is a "mess" ?

BIRD MARTIAN

It is now.

ADELA

What happened ?

BIRD MARTIAN

Time, Space, Cause and Effect, all got, messed up...it's chaos...

FULLER

"Chaos - ?"

BIRD MARTIAN

Chaos. You humans like the idea of an ordered universe...things happening for a reason, patterns you can analyse.. you want things to make sense. You invent the notion of measuring Time. You want, you need, to understand the meaning of existence...you need a concept of what life is...Imagine, the laws of physics as you understand them, are..incomplete...the missing factor is, the unknown. There cannot be a complete explanation for all phenomena. Accept that.

ADELA

There is some order in the universe.

BIRD MARTIAN

There is as much chaos, as order. Science can only get you so far. You gotta rely on your intuition. You cannot apply scientific method to the unknown. Be content with not knowing everything about everything. Be content...

FULLER (to Adela)

We gotta be content...

ADELA

I guess so...

BIRD MARTIAN

Mutability...

FULLER

"Mutability - ?"

BIRD MARTIAN
Things change into other things.
Mutability on Mars...

The Bird Martian flaps its wings and then disappears.

Fuller and Adela look around the Museum and see an exhibit with writing in Russian and English, saying, "Martian rock".

ADELA
It must've been a meteorite,
which they determined originated
from Mars.

They take a closer look and see miniature spirits within the rock.

FULLER
It's full of spirits...

They can see a miniature version of the Bird Martian within the rock.

Adela turns to Fuller.

ADELA
What about us ? What do we turn
into ?

Fuller walks along the table to see more exhibits. Adela follows him.

They come to a representation of astronauts on the surface of Mars.
The writing in Russian and English says: "Imagined American astronauts
on Mars".

FULLER
"Imagined - ?"

ADELA
Use your imagination. That could
be us.

FULLER
Maybe, it is us.

CUT TO:

EXT: MARS - MARTIAN DAY

Adela and Fuller on Mars, appearing almost identical to the imagined
representation of astronauts on Mars in the museum exhibit.

THE END

