

GREENHOUSE ONE

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PROLOGUE: SCROLLING TEXT ON SCREEN

FADE IN:

THE TWENTY SECOND CENTURY

Centuries of corporate domination over governments and resources have finally caused catastrophic climate change.

Earth and its inhabitants now fight a desperate battle for survival.

In the year 2123, the world bore witness to the first corporate-sanctioned downloaded human consciousness.

The CEO with this new power and control, manipulated data and markets, bending them to the will of his corporate empire.

It only saw the logic of digital human transfer thus ending the biological struggle on the planet.

Mankind's last hope, a greenhouse space station, a sanctuary for Earth's last species soon became a threat to the digital takeover.

INT. EZRA POUND PLANT GENETICS LAB - DAY

The lab is a sanctuary of vibrant blooms and lush greenery.

EZRA POUND, famous plant scientist, is an old man with gentle eyes and weathered hands, putters around, tending to his beloved flowers.

The air is filled with the fragrant aroma of Ezra's creations.

Ezra hums a soothing melody to himself, lost in the beauty of his garden.

A STRANGER cloaked in shadows, silently enters the lab, his footsteps masked by the gentle rustling of leaves.

He moves with precision, a predator stalking its prey, his intent gaze as he sets his eyes on Ezra, a man lost in his own world.

With a swift and merciless motion, the stranger strikes, bringing a sudden end to Ezra's harmonious humming.

The old man's body crumples to the ground, his life extinguished in an instant.

The bouquet of flowers Ezra was preparing falls from his hands, scattering petals in a tragic display of beauty disrupted.

Devoid of remorse, the stranger moves toward the fallen bouquet. He plucks it from the ground.

The flowers seem to tremble in his grip, their vibrant colors contrasting against the darkness surrounding him.

The assailant grabs lab notes and a box from a table and with the bouquet, silently exits the lab.

The outside reveals a desolate and grim San Francisco skyline, a cityscape stands as a testament to nature's absence, concrete and steel dominating the landscape.

HIGH EARTH ORBIT - GREENHOUSE ONE

Above all this clamor, the space station called GREENHOUSE ONE hovers like a massive steel and glass molecule.

Its five arm like appendages with a life-filled pod at their ends, glitter in the sunlight.

Painted on the station's side is the LOGO of a TREE. Girding the middle of the molecule is a narrow catwalk.

INT. GREENHOUSE ONE - MAGGIE'S QUIET CABIN

Nestled deep within the lush surroundings of Greenhouse I, Major Maggie Campbell sits in a comfortable armchair, her gaze fixed on a holographic screen. The room is adorned with photographs and memorabilia.

NARRATOR (V.O.)

In the not-too-distant past, Earth teetered on the brink of ecological collapse.

Habitats destroyed, species on the verge of extinction, the delicate balance of nature teetering towards oblivion. The military stepped in.

The footage transitions to a decaying cityscape, where crowds of people move swiftly through the streets.

MAJOR SAMUEL LENTZ quietly walks in. A natural man in an unnatural world.

NARRATOR (V.O.)

Maggie Campbell, a military veteran disillusioned by the state of the world, saw a glimmer of hope amidst the chaos.

Determined to find a solution, she joined forces with her trusted ally, Major Sam Lentz, an ingenious engineer with an unwavering passion for the environment.

The holographic screen shifts to footage of Maggie and Sam, their faces filled with purpose as they discuss their vision for Greenhouse I.

SAM

Is that our new campaign?

MAGGIE

Yes.

NARRATOR (V.O.)

Together, they conceived an audacious plan to create a sanctuary, a refuge, where endangered species including people. A space station that would not only protect Earth's precious biodiversity but also foster a sense of purpose.

SAM

Nice I got mentioned this time.

NARRATOR (V.O.)

This is the story of Greenhouse I and the extraordinary journey to restore balance to a world on the brink.

MAGGIE

Now, Sam.

The holographic screen fades.

INT. SAN FRANCISCO - RALLY HALL - NIGHT

A large, dimly lit hall filled with passionate supporters of JOHN FEINLEIN, the AI CEO of the Alliance Chemical Corporation. Banners and signs bearing Feinlein's name and slogans hang from the walls.

The air crackles with anticipation.

On a raised platform at the front of the hall, John Feinlein himself stands confidently, microphone in hand.

The crowd erupts into applause and cheers.

FEINLEIN SUPPORTERS

The negation of nature is the road
to happiness!

The fervent supporters wave their signs and join in the chant, their voices echoing throughout the hall. Their enthusiasm is palpable, fueled by their belief in Feinlein's vision.

Feinlein, wearing a tailored suit, surveys the crowd with a satisfied smile. He raises his hand, motioning for the supporters to quiet down.

JOHN FEINLEIN

Thank you, thank you all for being here today! We gather as a united force, recognizing the importance of progress and advancement. The negation of nature is not a rejection, but a path to a better future. Our innovations and scientific breakthroughs will lead us to unprecedented heights of happiness and prosperity!

The supporters erupt into applause and cheers once again.

EXT. SAN FRANCISCO - SKYLINE - DAY

A dingy collection of high rises. It's morning but the sky does not show the sun.

INT. ALLIANCE CORPORATION - BOARDROOM

A sleek, high-tech room punctuated with exotic, stuffed animals. Five BOARD MEMBERS gaze intently at John Feinlein, AI CEO of the ALLIANCE CHEMICAL CORPORATION.

John's humanlike hand maneuvers the Holographic Image Creator sitting on the table.

The box throws off a 3-D GRAPH showing Alliance Profits and Losses for the year 2123.

The board members look sourly at Feinlein. His rigid face doesn't change as he gazes through the hologram.

BOARDMEMBER #1

We're not happy... Our revenues have dwindled since this Greenhouse crap started.

BOARDMEMBER #2

What are you going to do about it, John?

FEINLEIN

I'll buy more votes.

BOARDMEMBER #2

Don't bullshit us. You've bought all the votes you can.

Feinlein shuts down the hologram. The image vanishes.

BOARDMEMBER #1

John, we need to win this contract. A future, your future depends on it. You beat Greenhouse or find another job. And ditch the stupid animal collection.

Feinlein's eyes connect with the lifeless eyes of the stuffed black panther poised on a stand nearby. He's no more alive than they are.

FEINLEIN

Gentlemen... So to answer your question... whatever's bloody necessary. That's what I'm going to do. Listen... I have to call my son. Meeting adjourned.

EXT. HARRY'S TACO HOUSE - SAN FRANCISCO SPACEPORT - DAY

A gaudy-looking RESTAURANT nestled on a hill that overlooks a city in environmental decay.

AIR TRAFFIC clutters the landing zone around the restaurant.

Satellite dishes cover the roof, fighting for space with the sign that says, THE MEDIA IS THE MEAL.

INT. HARRY'S TACO HOUSE - DAY

A packed eating establishment that serves up video images on screens. The images relentlessly flash from every point on the planet.

Media overload with a touch of salsa.

COLIN "COLLIE" FOX, a ruggedly built man in his mid-twenties, sips coffee and fiddles with the video menu.

The video screens pull up current happenings.

He stops to watch, his face passive, almost bored.

VIDEO #1 - THE LINDA LANG SHOW

Linda Lang argues with several women in her audience. One audience member angrily throws a shoe at Linda.

LINDA LANG

Don't threaten me! Genetically engineered people should have the same rights as us.

VIDEO #2 - SHE'S SYNTHETIC

A cheesy sitcom. A perky blond man shoves his well-endowed girl friend into a closet when the AUTO DOOR MAN sounds off.

He opens the door to find his annoyed landlord standing there, with a NO GENE JOBS sign in his hand.

LANDLORD

Don't you know there's no Gene Jobs allowed here!

BLOND MAN

That's not a Gene Job, that's my sister.

Colin scowls, displeased by the show. He bundles up a bunch of assorted mix flowers, holding them like the rare jewels that they are.

VIDEO #3 - ALLIANCE PROMO

Brief thirty-second display showing Feinlein sitting with children in an hermetically sealed dome. Graphic reads - ALLIANCE CHEMICAL CORPORATION - PUTTING OUR CHILDREN FIRST.

Colin smiles and finishes his coffee. He stops the menu on the last screen and listens.

VIDEO #4 - SENATE HOUR

A newscast. An ANNOUNCER speaks over a visual of the Senate chambers.

ANNOUNCER

Latest poll results... Greenhouse leads fifty points over the Alliance Plan. This is being hailed as the most important government contract fight of this century.

On other fronts, Genetic civil rights will be argued this afternoon. Stay tuned.

Colin listens with intense interest.

ANNOUNCER (CONT'D)

Air and water indexes are up, with the price of flowers up ten dollars an ounce. It still pays to give fake flowers, they're cheaper.

On a sad note... An era came to a close today when famous plant geneticist, Ezra Pound, the last independent plant engineer was found murdered. We will miss him. He was instrumental in the early stage of Greenhouse One.

The crew is in shock. There are no suspects. Stay tune for the battle between Alliance and the crew of Greenhouse One. Should be a doozer.

Colin plucks an Easter lily from the flower bunch and lays it on the restaurant check.

COLIN

I won't.

LOUDSPEAKER

Mr. Fox, your ship is cleared for departure. Have a nice day.

Colin takes the flowers and walks away.

LOW EARTH ORBIT

The sun rises over the dingy, brown Earth. Waves of shuttle traffic clutter up the airways.

Colin's cargo ship, the MYTHIC EXPLORER, an antiquated S class cargo shuttle, enters a holding pattern.

INT. GREENHOUSE ONE - RAINFOREST BIOME

Exotic collection of jungle flora and fauna. What is left of the rainforest lives here in this oasis.

Stationed at the center of the jungle is the steel, robotic, voice activated robotic arm. It quietly stands like a sentinel in a sea of manufactured trees.

Something crashes through the canopy and agilely jumps from tree to tree.

Suddenly, a female BLACK PANTHER leaps from a branch landing on the ground. There's a growl, then a contented laugh overhead. Sheila, the panther looks up as Maggie Campbell descends in a graceful dive.

She catches the vines and lands in a small pond of water. The woman is genetically engineered and looks like a goddess. Greenhouse One. She climbs out of the pond.

Maggie and the panther playfully roll on the ground. The woman gently pushes Sheila down and sits up. Sheila lays her head in the woman's lap.

MAGGIE

I better go.

Maggie stands up. She grabs another vine and climbs up to a tree branch.

The Goddess of Greenhouse drapes herself over the branch like a snake and hangs there. A real snake watching with curiosity, joins in.

MAGGIE (CONT'D)
 After all these years, they're
 actually listening. Feinlein must
 be getting nervous.. Good.

She closed her eyes and smiles. Then she remembers.

MAGGIE (CONT'D)
 The interview.

Maggie slips to the ground and rushes off.

INT. GREENHOUSE ONE - C DECK, CREW QUARTERS

Very uninhibited and lived-in environment. A series of small rooms, each bearing the distinctive mark of its occupants.

The crew quarters are loosely divided into male and female areas with a separate area whimsically marked with a sign: GENE JOBS ONLY.

From another room marked: THE OTHER WOMAN, comes DARSEY GRANGER, a young Southern woman. Maggie walks down the hall and passes her.

MAGGIE
 (to Darsey)
 Don't forget the interview.

DARSEY
 How can I forget. That's all you
 talk about.

MAGGIE
 (calls out)
 We have less than an hour. Diane,
 are you ready?

Walking casually from the Gene Job room, brushing her hair, CAPTAIN DIANE RAINEY, a good-looking, clean cut engineered woman whisks by Maggie and pecks her on the cheek. Diane wears a business suit.

DIANE
 Do I look alright?

MAGGIE
 Great. Where's Madwoman Butterfly?

DIANE

Cleaning her sword collection or something. I don't know.

MAGGIE

Kimiko. Up front.

KIMIKO MATSUMOTO, a tall Japanese woman, comes into the hall. "Kimi" has a powerful build and a powerful temper. A classic case of Gene Job burnout.

KIMIKO

Is this going to be another slam at us? If it is, count me out.

MAGGIE

Fake some enthusiasm. People are watching.

The three women enter the men's area where two rooms labeled, SAM AND WOODY'S PLACE, resemble a gym locker. A SHOWER runs somewhere and two distinctly off-key VOICES sing in broken harmony.

MAGGIE (CONT'D)

That's so bad.

The water stops. Sam, with a week's worth of beard, walks dripping wet from the shower. He's barely covered by a towel.

A man who is impossible to ignore with a sledgehammer sense of humor. Indeed, a natural man in an unnatural world.

MAGGIE (CONT'D)

That was a Mozart Cantata for two cats. Sam, would you please look presentable this time.

The women enter an elevator. The door closes.

SAM

At least she said please. I'm always presentable.

He goes back into the shower room, dragging the towel.

INT. GREENHOUSE ONE - PLANT NURSERY

A large, pastel-colored room with the biggest assortment of plant life assembled anywhere in one gene factory. Flowers, trees, shrubs, skunk cabbages, vines, fuchsia-roses.

On the wall a sign proclaims, *BE KIND TO YOUR PLANT FRIENDS, FOR A TURNIP COULD BE SOMEBODY'S MOM.*

The nursery appears a bit rundown but clean. Maggie turns on the video screen.

WOODY JONES, rushes into the lab out of breath. A loose kind of guy. No frills computer expert. He takes a second glance at Maggie in her interview outfit and holds his chest.

WOODY

Whew... Looks like that give me palpitations!

Sam and the other women walk in to find Maggie setting up a chair. She misses Woody's comment.

MAGGIE

This chair too busy?

SAM

Do you think Feinlein will really care what you sit on?

MAGGIE

I care.

TV SCREEN

Linda Lang show PROMO. Linda appears.

LINDA LANG

Tonight on live feed from our studio, we will bring together two adversaries, John Feinlein, Alliance CEO. Major Maggie Campbell, head of the Greenhouse One Biology Lab.

Sam and Woody pick up metal crates and carry them to the plant work station. Sam studies the specimens, chooses several and loads them in the crate.

Kimiko and Darsey stand off in a corner watching. Maggie sits down, ready for a battle. She glances over to Diane for support. Diane smiles back.

DIANE

Kill the bum.

LINDA LANG

We can start.

TV SCREEN

Mr. Feinlein appears sitting in the lobby of his opulent San Francisco headquarters.

He waves a metallic hand in greeting to a phalanx of NEWS CAMERAS presently surrounding him.

Feinlein smiles pleasantly at the video screen stationed nearby.

On the screen, Linda's face is seen next to Maggie Campbell's.

LINDA LANG (CONT'D)

Mr. Feinlein, first... How do you feel about competing for what is called the most important contract of this century?

MR. FEINLEIN

I feel fine about it. We own the best democratic system ever devised by man. I welcome fair and unbiased competition.

LINDA LANG

Do you agree, Major Campbell?

MAGGIE

He does own it, that much I agree with.

Sam smirks at the remark. He looks at her pleased.

MR. FEINLEIN

The lady has a sense of humor, besides being very beautiful.
(measured)

But we have to be practical, don't you think? It's just not cost effective in this day and age to play the romantic nature lover.

Don't get me wrong, my only purpose is to serve the future and provide the best for our children.

MAGGIE

Is that cost effective?

FEINLEIN

Do I hear a note of sarcasm?

MAGGIE

I just don't see how paying a multinational corporation, year after year, for things the planet can provide by itself, is cost effective.

LINDA LANG

Major Campbell... your wide popularity in the Senate. How do you feel about it?

MAGGIE

I feel vindicated. We all do here. I'm sure Mr. Feinlein isn't happy. But, then again, he did say this was a democracy.

INT. ALLIANCE HEADQUARTERS - BOARD ROOM - NIGHT

Feinlein motions over his personal SECRETARY. The young man leans down as Feinlein whispers to him. Then, he dutifully hurries off. Feinlein faces the screen again. The interview continues. Linda continues.

LINDA LANG

Are you unhappy?

FEINLEIN

Unhappy? Let reason and prudence prevail. People know my track record in providing sound resource management on a global scale. That's what I'm good at.

INT. GREENHOUSE ONE - PLANT NURSERY

Maggie shakes her head in annoyance at the statement. Woody focuses the video camera on her.

LINDA LANG

Major Campbell, your response.

MAGGIE

Mr. Feinlein, you bucket of bolts, you're only good at sound bites... If people could see this world here, they wouldn't listen to you. I want to bring life back to the world. The whole world.
(pauses)
One last thing...

(MORE)

MAGGIE (CONT'D)
 please remember, genetically
 engineered people are an endangered
 species also. We want a fair
 chance just as much as these...

Maggie's face on the TV screen is lost to static, then snow.
 Feinlein's image is not affected.

Maggie is cut off in mid-sentence and the live feed is over.
 A *SUNSPOT WARNING* flashes.

INT. TV STUDIO

Linda Lang shifts in her chair. Feinlein's face occupies half
 the screen. The warning sign fills the other half. She
 glances around, confused.

LINDA LANG
 Looks like we lost her due to solar
 activity... I guess the floor is
 yours, Mr. Feinlein.

INT. GREENHOUSE ONE - PLANT NURSERY

General confusion. Maggie looks dumbfounded at the screen as
 Feinlein's voice drones on.

MAGGIE
 What happened?

WOODY
 Sun spots? Not for a week.

Maggie stands up and walks over to the screen. Feinlein's
 face.

MAGGIE
 You can't shut me up.

SAM
 Next time.

MAGGIE
 What next time? Sam, there is no
 next time.

Sam goes back to the crates. Woody and Diane follow him. By
 now there are several crates ready to go. Crates of living
 things, their work and their future packed like sardines in a
 can. Kimiko paces the floor.

KIMIKO

This is shit. They're never going
to listen to you.

Maggie walks towards her. She trips over a garden trowel on
the floor.

MAGGIE

How many times have I told you...
Sam... the tools.

Standing up with her back against the wall, trowel in hand,
Maggie has a stunned expression.

CLOSE ON - A pointed garden tool hurls through the air. It
strikes the wall just inches from Maggie's skull and hangs
there.

On another wall, a TV monitor plays a vintage ERROL FLYNN
pirate movie. Flynn is throwing knives and laughing.

GARDEN SCISSORS - Two pair of garden scissors whiz towards
Maggie, point blank. Just three inches from her face, she
reaches up and catches them in mid-flight.

MAGGIE (CONT'D)

(astonished)

I don't believe it! Stop it, Homer!

At the far end of the nursery, an innocent looking juvenile
orangutan grabs another tool. Sam rushes over and grabs it
away.

SAM

He's mimicking the TV. Good boy,
Homer.

The humans gather around the ape. Maggie kisses Homer on his
head.

WOODY

We should send Homer after
Feinlein.

MAGGIE

Homer has my genes in him. Like
mother like son.

SAM

Yeah... I still don't know... do I
congratulate him or feel sorry.

MAGGIE

Sure, Sam. Kimi... let's take a walk.

EXT. SPACE - GREENHOUSE ONE

Three forms in space suits, cling to the edge of the catwalk, their bodies floating weightless in space.

CLOSE UP - Maggie rolls up her sun visor, eyes fixed and resolute.

MAGGIE

No survivors.

Maggie, Kimiko, and Diane hook up bungee cords to large eye hooks on the catwalk. On their backs are power packs.

They flip on the packs and fly out a ways, then cut off the jets. The momentum carries them out.

They stop when they reach the end of the tether lines.

The whipping action of the ropes causes them to be flung back at the station and towards a PAINTED TARGET on its side. Bungee jumping in space.

They stop the impact with brute force, slide down from the target, and land on the catwalk, unscathed.

Maggie is the first to hit and land.

MAGGIE (CONT'D)

(raises sun visor)

Nothing like a walk to clear the mind.

DIANE

(panting)

Could we stop now? I like living too much.

KIMIKO

You do? I don't. How about another run at it?

MAGGIE

I always like to bash my head in when dealing with Feinlein. Makes the insults he inflicts less painful.

Maggie rests on the catwalk. Diane and Kimiko join her.

MAGGIE (CON'T) (CONT'D)
I hope you don't mind going,
Diane... You understand.

KIMIKO
I can hear Feinlein telling his
cronies how the bitch got cold
feet.

MAGGIE
That baby is our only live dolphin
birth this year. I have to be here.

DIANE
No. I don't mind going. So...
Collie coming?

MAGGIE
Yes. I invited him.

KIMIKO
He's natural. Natural men are
mucho troublino.

DIANE
You're so bigoted, Kimi. Sam?

Maggie looks down, then away. She lowers her sun visor. But the pain in her eyes still shows.

MAGGIE
Yes. He knows.

Kimiko stands and flips on her jet pack. She looks at Maggie.

KIMIKO
Coming?

Maggie nods, comprehending the urge. She's had it, too.

MAGGIE
Let's do it.

The two women fly off the catwalk. Diane stays put on the catwalk.

Kimiko turns off her power pack as usual. Suddenly, she turns it back on. She speeds toward the target.

Maggie, alarmed by Kimiko's actions, flies after her.

TARGET

Kimiko hits the target at full force, Maggie intervenes in time. Kimiko is only stunned.

MAGGIE (CONT'D)
Why are you doing this?

KIMIKO
It's the only free choice I have.

MAGGIE
Killing yourself?

KIMIKO
Yeah.

Maggie helps Kimiko to the pressure hatch door.

INT. GREENHOUSE ONE - RECREATION ROOM - GYM

The pressure hatch opens. Maggie, Diane, and Kimiko enter into an oversized gymnasium with padded walls.

The women remove their pressure suits and roll up the tether lines. There is a strained silence between them.

INT. GREENHOUSE ONE - SHUTTLE

The constant THUMPING of the engines and the soft red glow from the overhead lamp makes the shuttle cockpit resemble a metallic heart.

Diane adjusts for the lack of sitting room. She's surrounded by crates. Maggie hugs her.

MAGGIE
I have faith in you.

DIANE
Thanks.

The shuttle rotates to face the open shuttle bay door and BLASTS off onto the void.

INT. MYTHIC EXPLORER - CARGO HOLD

The cargo hold, boxy on the inside and just plain ugly. Piles of empty crates, metal cages and electronic equipment labeled, GREENHOUSE ONE, fill up the dimly lit room.

Colin sits in a chair, methodically picking the lint from a yellow suit jacket.

The flowers are neatly arranged in a utility bucket.

He leans down, picks out a blemished petal and rips it off, tossing the petal into the pile of lint on the floor.

Satisfied, Colin dons the jacket. He combs his newly bleached out blond hair.

Turns on the video unit and practices at smiling.

COLIN

Maggie, honey. I'm on my way. I've got a surprise. See you in a few.

The unit transmits and CLICKS off.

Colin takes off the jacket and hangs it up.

He sits down in the chair, checks his watch and compares it to the ship's computer's time readout.

He peers out the hold's small porthole at passing shuttle crafts zipping by outside.

INT. GREENHOUSE ONE - MAIN COMMUNICATIONS ROOM

Maggie faces a Comlink in the modestly equipped room. She rubs her forehead. The stress is showing.

MAGGIE

Shuttle One, please.

LOW ORBIT TRAFFIC LANE -SHUTTLE

Diane looks out the window as a UPS CARGO transport ship flies by. A crowded traffic jam. The shuttle Comlink lights up.

INTERCUT: MAGGIE/DIANE

DIANE

Yeah.

MAGGIE

Still in orbit?

Maggie looks unhappy.

DIANE

I can't help the shuttle jam. Oh, by the way, those pills you gave me for my queasy stomach, worked.

MAGGIE

Watch the dosage. They put me to sleep.

DIANE

No problem... Collie there yet?

MAGGIE

No.

Diane frowns at her friend.

DIANE

I won't say it, again... about burning bridges.

MAGGIE

I know you care... Believe me. It's over. I have to go. Call me from the hotel. Bye.

END INTERCUT

She hangs up. An ALERT for incoming calls appears.

INT. GREENHOUSE ONE - FOREST BIOME

An elevator door WHOOSHES open. Maggie and Kimiko, wearing work overalls, step out. They walk into a genetically engineered forest, alive with ANIMAL SOUNDS. Maggie pauses to admire the view.

MAGGIE

Another day in paradise.

Kimiko crouches, her eyes drift down to the ground.

Preoccupied, but not wanted to seem too obvious. She is obvious.

KIMIKO

The grass is growing well.

Maggie looks at the back of Kimiko's black hair, reflecting light like burnished ebony around her shoulders.

She sits next to Kimi, taking her perfectly chiseled chin in hand, draws it up. Their eyes connect. Maggie lifts Kimi's right hand. The NUMBER 47 is tattooed there.

MAGGIE

It really doesn't matter what people think.

KIMIKO

I try. Believe me, I do try but it's bloody, damn hard sometimes.

Maggie pulls Kimiko up.

MAGGIE

I'll always love you, no matter what happens.

KIMIKO

Yeah. Let's go see what Sarge is messing up.

Maggie meets up with a tall metallic humanoid looking AI that resembles a drill sergeant, who is bossing around four small ROBOT DROIDS.

SARGE

Yes, Sir?

MAGGIE

The inventory, Sarge.

SARGE

Seven hundred fish, total. Ten beavers, I will relay the entire inventory of 2000 units at this time.

The computer on a tree stump spits out a hard copy. Maggie takes it.

The droids go back to work counting the inventory.

MAGGIE

When is he going to stop calling me sir?

The women follow a miniature stream until it runs into a pond, made to resemble an old swimming hole, complete with tire swing.

A sign on the tree reads, SAM AND MAGGIE'S HIDEOUT. Maggie takes down the sign.

MAGGIE (CONT'D)

Out with the old and in with the
new.

KIMIKO

You make everything seem so damn
easy.

Maggie walks away. Kimiko looks down at the ground, trying to
find words but they don't come.

SOME TIME LATER

LOW ORBIT TRAFFIC LANE -SHUTTLE

Diane sits drowsy in the crowded shuttle, waiting for the
traffic to clear.

Suddenly, she watches in horror as a large shadowy outline of
another space vessel looms in front of her.

The other vessel sends out a tracker beam and snags the
shuttle. Diane looks on in disbelief.

There's a jolt and she's hurled from the seat and thrown
against a rear wall.

The impact knocks her out cold and overturns the cargo.

A dark figure enters the shuttle. A hand reaches to the
holographic control panel and turns off the blinking
transponder.

INT. GREENHOUSE ONE - DOCKING BAY

A loud THUD shakes the Docking Bay as the Mythic Explorer
hooks up. Maggie and the others wait at an internal pressure
hatch.

Colin Fox disembarks through the air lock. He emerges from a
haze of decontamination mist, silhouetted against the bright
of the docking area.

He's holding something in his hands. Colin's Sunday best
hangs well on him and Maggie watches with muted interest as
he walks towards her.

He holds out flowers.

COLIN

Hey, baby. For the most beautiful flower in this garden.

MAGGIE

Daisies. Oh, Ezra grew daisies. Did you hear about poor Ezra?

COLIN

Yes there was a newscast. Terrible thing.

MAGGIE

So, where did you get contraband flowers?

He kisses her. Sam looks away, uncomfortable to say the least. Woody cuts in, pushing Darsey ahead.

WOODY

Ah, Mr. Fox, nice to see you. This is our new girl, Darsey.

Colin breaks free.

COLIN

What's a nice magnolia like you doing here?

DARSEY

I'm a victim of the hiring quota. You compare me to an extinct tree. Charming.

Maggie leads the group out of the Docking Bay. Colin hands his bags to Sam.

COLIN

Could you carry these? I have a bad back. Please Major Lentz?

Sam hands the bags to Kimiko who reluctantly takes them.

SAM

No, not really.

KIMIKO

I don't want his bags, either.

Maggie smiles at Colin and scowls at Sam as they walk into the hallway.

MAGGIE

Smell that air, Collie. Oxygen's up today. We're in a blooming period. You should see our flowers.

INT. GREENHOUSE ONE - HALLWAY

Walking down the hallway, Colin works his charm on her until they're interrupted by the sound of Sam's voice splitting the air.

SAM (OVER INTERCOM)

Jill's fetal monitor is going haywire. We got a kid on the way!

Maggie drags Colin to the closest elevator and they disappear into it.

INT. GREENHOUSE ONE - OCEAN BIOME

The ocean biome looks and smells like any small tidal area, with all the familiar sea life found by the shore.

Two dolphins, BILL and JILL are about to be parents. The pregnant Jill CHIRPS at Maggie as she wades into the water in a wet suit.

Maggie cavorts with the animals and inspects the belly of Jill. The dolphin nuzzles her.

MAGGIE

They don't come any prettier than you.

Kimiko wades into the water with a bag of medical things. The others watch from the shore.

Jill's monitor is removed. She spooks and starts to thrash around. Sam rushes into the water.

SAM

Wait for me!

Colin sits on the sand and studies the layout of several layers of solar panels hanging from the ceiling.

Kimiko and Maggie struggle to contain the beast in labor. Sam tries to help but feels like a loose cog.

MAGGIE

We really can manage fine
ourselves. I never get tired of
this.

The baby dolphin appears and Maggie grabs it by the middle
and pulls on it. She is getting worried.

MaGGIE (CONT'D)

The kid is stuck. Collie, come and
see this.

Jill chirps in pain and throws Maggie off her body. Maggie
falls into the water. Sam picks her up. Bill, the father
swims by and rubs up against Jill. She calms down.

COLIN

It makes me queasy.

Colin gets up and wades into the water. He hesitates.

MAGGIE

Come on. You can do it.

Kimiko and Maggie work together at the final pull and the
baby is born. It swims by its mother. Maggie pets it and
tears well up in her eyes. Sam can't help his happiness.

SAM

We should name it after you,
Collie. Nice resemblance.

Colin stares at the bloody mammal in the water.

COLIN

So that's how it's done?

KIMIKO

Where'd you think they came from.
Museums? Old dad never gave you a
sex talk?

Maggie leads Colin to the animals. He touches the baby
dolphin and its mother like he's afraid of them. They offer
little response.

Sam watches the exchange from the water, pleased by Colin's
lack of savvy.

COLIN

No. Not exactly.

MAGGIE
We have company.

A horde of sand flies settles on the group. Colin fights off the insects and he SNEEZES his head off.

KIMIKO
We forgot how you had no stomach for this.

COLIN
Yeah. What's that smell?

The crew puts their tools away.

MAGGIE
It's nature. You'll get used to it.

INT. GREENHOUSE ONE - MAIN COMMUNICATIONS ROOM

Maggie sits alone in the dark, empty room. She activates the Comlink.

MAGGIE
Shuttle One, come in.

There's no answer. She tries on another channel but no reply.

SOME HOURS LATER

INT. GREENHOUSE ONE - DINING ROOM

A small but homey environment. A touch of Earth in every corner. A short table sits by a fake fire place. Sam and Woody, fresh from exercising, sit in their shorts at the table.

Woody reads an antique magazine called, SQUARE FOOT HYDROPONICS. Sam tosses paper wads into the fireplace and sniffs the air, dreamily.

SAM
Prime rib, mashed potatoes, chicken pot pie, cupcakes.

WOODY
Steamed broccoli.

SAM
Not in my dream it ain't.

Darsey comes out of the kitchen in an apron and not much else. She's carrying the evening meal. Steamed broccoli.

DARSEY

Soup's on.

Sam takes the dish and sets it on the table. He studies Darsey in the apron.

SAM

You know the only place you can get this vegetable is here. Feinlein has banned broccoli. That is official as of today.

The elevator door opens.

Maggie steps from the elevator with Colin and Kimiko. Kimiko in a homemade kimono, carries her chopsticks.

Maggie carries a box with something BUZZING inside.

She sets the box on the table. They all take a seat.

COLIN

What's in the box, honey?

MAGGIE

A little surprise for you. I called Diane. She wasn't in the shuttle. So I guess she finally landed. Traffic is a bitch.

Kimiko practices with the chopsticks.

KIMIKO

She must have bribed the landing tower to get down this soon. It works for me every single time.

COLIN

Kimi, that's an interesting outfit.

KIMIKO

Cultural orientation. I'm taking a mail order course in Japanese lingo. I'm only Japanese looking.

Darsey passes the plates out. They dig in. Colin has a confused expression when the food is served.

COLIN
Can I ask what this is?

DARSEY
Broccoli. I am writing a cookbook
on the ten ways to make it. Here's
the first one. Tomorrow you'll get
the second way.

Colin picks at his plate. Colin is entranced by the buzzing
box. He lifts up the top.

A bunch of colorful scarabs try to escape and he shuts the
box on them. No one seems to mind them on the dinner table.

He can't resist letting beetles escape.

COLIN
What are they?

MAGGIE
Scarab beetles. Brought back from
extinction. Resurrected from four
thousand year-old DNA. My first
product here.

Maggie pets one of the beetles, then gives it to Colin.

COLIN
Thanks.

SAM
Waste perfectly good beetles on
Colin. Brother...

Colin desperately tries to ignore the bugs.

The elevator door opens again. This time, Sarge emerges with
the orangutan named Homer.

SARGE
Reporting for social interaction,
Sir.

MAGGIE
Oh that's nice, why don't you and
Homer sit at the table with us.

WOODY
Hey little buddy. Come sit with me.

Homer sits next to Woody. Sarge sits on a chair.

DARSEY

Ok, I guess I'll get another plate
for the ape.

Sam looks at the innocent looking ape.

SAM

Try not to throw anything.

She gets up and heads for the kitchen. Looking back, the
scene is the very timeline of evolution.

All conveniently placed around a dining room table.

DARSEY

(under her breath)
What the fuck...

INT. GREENHOUSE ONE - LIVING ROOM

Built as an afterthought and cramped for space. There are
five years of mail order curiosities and other items from the
surface laying around. The crew comes in.

COLIN

(smiling, but with a hint
of malice)
So, Sam, tell me more about your
political views. I find it
fascinating how your idealistic
notions clash with the realities of
the world.

SAM

(calmly)
Colin, it's not about idealism;
it's about finding practical
solutions to the challenges we
face. I believe in the power of
unity and cooperation, rather than
pursuing personal agendas.

Colin's smile widens, his voice dripping with condescension.

COLIN

(quietly)
Ah, yes, unity and cooperation. How
noble of you, Sam. But sometimes,
to achieve progress, one must be
willing to make tough decisions,
even if it means stepping on a few
toes.

Maggie, sensing the rising tension, interjects to diffuse the situation. Darsey decides to leave.

DARSEY

Well I think I'll turn in. I have to get up in two hours for rotation.

Maggie and Sam acknowledges her as she leaves.

MAGGIE

(forced cheerfulness)
Let's not get caught up in our differences, gentlemen. We're all here for the same purpose to preserve our planet and secure a future for humanity.

Colin's eyes darken with annoyance, his true competitiveness showing through. He looks at Kimiko who is off in her own world.

COLIN

(smugly)
Oh, I agree, Maggie. But let's not forget that competition drives progress. It's through rivalry that we discover who's truly capable of leading and making a difference.

Sam clenches his fists, his voice cracks with disdain.

SAM

(sarcastically)
Well, Colin, I'm glad you see this as some sort of competition. But I believe true leadership is about collaboration, not undermining others for personal gain.

Colin leans back in his chair, a smirk playing on his lips.

COLIN

(mockingly)
Well, Sam, if that's how you define leadership, perhaps you're not cut out for the challenges that lie ahead.

EXT. SAN FRANCISCO - DAY

The streets are empty, Buildings are covered in layers of grime and soot, their windows shattered and boarded up.

Nature's greenery is nowhere to be seen, replaced by a stark, concrete jungle that stretches as far as the eye can see.

The air is heavy with pollution, casting a gray haze over the cityscape.

The sound of silence hangs in the air, broken only by the occasional gust of wind that carries with it a haunting sense of emptiness.

In this lifeless dystopian San Francisco, survival is the daily struggle, and the remnants of a forgotten world serve as a constant reminder of the devastation that humanity has brought upon itself.

It is a world devoid of color, where hope flickers like a dying flame, desperately yearning to be reignited.

INT. DARSEY'S FAMILY HOME

Darsey's family, like many others, tries to find solace within the crumbling walls of their dilapidated home.

Their faces are etched with weariness and despair, mirroring the desolation that surrounds them.

The Comlink signals an incoming off world call. An older woman receives it. Darsey's mother,

INT: GREENHOUSE ONE - DARSEY'S QUARTERS

Darsey calls her family looking for a familiar face on the com messenger.

INTERCUT: DARSEY/MOM-FAMILY HOME

DARSEY

Hi mom

MOM

Darsey was not expecting you to call. They let you?

DARSEY

No I just decided on a secure line.
I just wanted to see a friendly
face.

MOM

Problems?

DARSEY

Not really but it can be weird. The
boss has her boyfriend here. He's
different. How's life?

MOM

Not good. We are all being
harassed about the vote. The price
of air went up. I got a filter off
the black market. We keep the
windows closed.

Darsey has a look of guilt.

MOM (CONT'D)

And you dear?

DARSEY

Oh it's good here. Let me show you
what we did this week.

Darsey holds up a tomato plant in a pot.

DARSEY (CONT'D)

Our crops are in. I just feel bad,
we live like kings up here. I wish
you could see it. I got a
promotion, I am doing rotation,
system checks, less kitchen work.
Did you see the interview between
Maggie and ass hat, Feinlein?

MOM

Yes, she is brave I'll give her
that. What's it like?

DARSEY

What's what like?

MOM
Being in it all. Are you scared?

DARSEY
No. What can they do to us? We are military. Whose going to go against the military?

MOM
You're not here.

DARSEY
I'm sorry.

MOM
We are very proud of you, dear.

END INTERCUT

INT. GREENHOUSE ONE - COLIN'S QUARTERS

Maggie and Colin walk into Colin's guest cubicle. He pulls Maggie close, his touch both possessive and tender. They share a passionate kiss, their bodies drawn together in a moment of undeniable chemistry.

Colin places the box of scarab beetles on the nightstand, their presence a symbol of a newfound luck or perhaps a calculated move to assert his influence.

As they break apart, their eyes meet, filled with a mix of longing and excitement.

MAGGIE
Scarab beetles bring good luck to their owners.

COLIN
I'd say my luck is improving exponentially.

Maggie's curiosity lingers in her gaze as she gently pulls away, her eyes scanning the room. She spots the traces of tension and rivalry still hanging in the air.

MAGGIE
Colin, there's something I've been meaning to ask you.

(MORE)

MAGGIE (CONT'D)

What was really going on between you and Sam earlier? The verbal sparring seemed intense.

Colin's confident façade wavers slightly as he takes a moment to compose himself. He moves closer to Maggie, his expression guarded.

COLIN

It's the way of the world these days, Maggie. Different perspectives, differing approaches. Sam and I simply have divergent ideas about how to navigate the challenges we face. Sometimes, to get ahead, you have to challenge the opposition.

Maggie's eyes search Colin's face for sincerity, her instincts sensing there is more to the story.

MAGGIE

But it felt personal, Colin. Like there was something beneath the surface. What aren't you telling me?

Colin's eyes flicker with a mix of irritation and admiration for Maggie's perceptiveness. He reaches out, gently cupping her cheek.

COLIN

You're perceptive, Maggie. But trust me, it's nothing you need to concern yourself with. Sam and I simply clash due to our different philosophies.

MAGGIE

But I have to concern myself. I have too much at stake. I should go back to my room.

Maggie pulls away. She leaves. Colin doesn't stop her.

INT. GREENHOUSE ONE - MAIN COMMUNICATIONS ROOM

Sam sits alone, talking to the video screen. On the screen is his brother, DICKY LENTZ.

SAM

I wanted to call and wish you a happy birthday, kid.

DICKY
Thanks, Sammy.

INT. HALL BY THE COMMUNICATIONS ROOM

Maggie walks silently down the hall. She hears the voices of Sam and Dicky drifting from the communications room and pauses by the open door and out of sight. The temptation to eavesdrop becomes overpowering. She listens.

FLASHBACK: TEN YEARS - A MILITARY BASE

A young Maggie Campbell, determined and disciplined, stands in a line of recruits undergoing rigorous military training. Sam Lentz, a charismatic and skilled soldier, sees her. Their eyes meet, sparking an instant connection.

RECRUIT LENTZ
(to himself)
Wow, I have got to meet that girl.

The image fades to another image of Maggie and Sam getting a promotion in an official ceremony with military brass.

GENERAL
Congratulations Majors, you are now
head of the Greenhouse One Plan. Do
us proud.

The image fades again. Maggie is walking away from Sam and she is crying.

INT. GREENHOUSE I - CONTROL ROOM - DAY

Maggie and Sam stand before a large display, observing the intricate systems that sustain life within the station.

MAGGIE CAMPBELL
Sam, we've put everything into this
project. It has to succeed. The
fate of Greenhouse I rests on our
shoulders.

SAM LENTZ
I know, Maggie. But even if we
fail, remember what the military
said.

(MORE)

SAM LENTZ (CONT'D)
If this sanctuary cannot fulfill
its purpose, it will become a
defensive stronghold. We can't
afford to lose either way.

BACK TO PRESENT

INT. MAIN COMMUNICATIONS ROOM

DICKY
You really look awful.

SAM
Spend ten years of your life
wrestling for the biggest contract
ever was and eat only broccoli.
Then, tell me how you would feel.
How is my house, still standing?

Maggie becomes more interested in Sam's conversation.

DICKY
I take care of all your precious
belongings like they were my own.

So, Feinlein has been doing a smear
campaign on you all. Are you ever
going to tell that woman the truth?

SAM
She's with some jock from the
surface.

DICKY
Can you blame her?

SAM
No... It was my fault.

DICKY
So, why don't you get off your ass
and do something to change that?

SAM
Like what? Tell her I love her? 15
years.

DICKY
Why is that so damn hard for you?

SAM

I don't know. Have a nice birthday. I'll see you sometime.

DICKY

I know you will. Bye.

Sam signs off and the screen goes to black. He props his feet on the desk, staring into the night.

INT. HALL BY THE COMMUNICATIONS ROOM

Maggie clears her throat a few times to announce her presence in the hall. Then, she boldly enters the communications room only to find Sam sound asleep.

Feeling relieved in not having to really talk to him, she rushes off.

INT. MYTHIC EXPLORER - CARGO HOLD

Colin enters the front room of the hold where his stacks of electronic equipment are kept. Next to them, sits a strongbox.

He unlocks it and removes several small, round, flat objects and gently lays them on the floor. He closes the box.

Colin gathers together different items; hitches, rings, measuring devices, goggles, and cutting tools. He loads them into a dirty laundry sack. After tucking the black objects into his shirt, he leaves with the sack.

INT. GREENHOUSE ONE - COLIN'S QUARTERS

Colin opens his suitcase. Inside is a Comlink. He sits on the bed with the Comlink in his lap. Next to the bed, the box of beetles bounces about. Colin talks into the device.

COLIN

I'm here. Well... I just had a wonderful time cavorting with ancient bugs. I wonder if they swim? Don't worry everything's dandy. Bye.

The box tips over and one stray beetle carelessly wanders out onto the table.

Colin stares at it while he puts the phone away. He picks up the box and walks into the tiny bathroom compartment. He shuts the door.

The sound of water FLUSHING comes from the bathroom. Colin's HUMMING is heard over the water. Then, the bathroom door opens and Colin comes out in a bathrobe.

With hair neatly combed, he sets the bug box and his personal items on the night table. The box is strangely quiet and the stray beetle crawls up to it, wanting to get back in. Colin ignores the bug and goes to bed.

INT. TARA MAINFRAME ROOM

Kimiko studies the holographic interface of TARA. She inserts a device and then pulls it out.

INT. GREENHOUSE ONE - DINING ROOM - NEXT DAY

Sam slouches over a cold cup of coffee. He's a mess. Maggie gaily saunters in, a picture of feminine completeness in her tank top and tight sweat pants. She hesitates to approach Sam so it's a forced happy face moment.

MAGGIE
Morning, Sam.

SAM
(tired)
Don't rub it in... Oh, I called my
brother. He says hello.

MAGGIE
(acts unaware of this)
Oh?

Just then, Colin walks in, also dressed in sweat pants. He kisses Maggie in front of Sam. Sam looks away.

COLIN
I feel fabulous. Good morning,
Major.

Woody has Homer, the monkey in tow.

WOODY
I taught Homer a new trick!

Woody takes off his baseball cap Homer and tosses it to the ape. There's a hush of anticipation. Homer catches it. Homer sets the hat on himself. The humans applaud.

COLIN
Damn!! You made that?

MAGGIE
Yeah. But he's not part of the government contract: He's our pet.

Kimiko and Darsey come in for breakfast.

DARSEY
(amused)
Homer, I think the hat would look better on Sarge.

COLIN
Does Mr. Feinlein know you have this? It's a primate?

MAGGIE
Yes. He might want to mass produce them. Speaking of bastards...

Maggie turns up the TV. A silent COMMERCIAL flashes by. Holographic DANCING GIRLS cavort on the screen and wave several Alliance Corporation products in a cheery dance. Their costumes spell out the word, Alliance.

MAGGIE (CONT'D)
Aren't we glad we don't have to endure what society has come to.

SAM
Amen to that.

The commercial is followed by a NEWSCAST. Linda Lang's face fills the screen.

LINDA LANG
And now for the news.

Colin slips into a chair. Maggie wraps her arms around his neck and kisses him.

SAM
Major, some decorum.

LINDA LANG
News on Capital Hill... Has announced today a delay of the Habitat vote for forty-eight hours. All parties were not present as no member of the Greenhouse Project attended. Attempts to reach Greenhouse One have failed.

MAGGIE
Failed? Quiet everyone!! Let's hear
this. Oh, my God.

SAM
RAINY!

LINDA LANG
The voting body stated that if
Greenhouse doesn't contact them in
forty-eight hours, the Alliance
wins the contract by default.

The screen goes to black. Maggie panics.

MAGGIE
I'll call the shuttle!

SAM
Now, everybody stay calm!

Colin goes after her as she runs from the dining room.

INT. GREENHOUSE ONE - MAIN COMMUNICATIONS ROOM

Maggie activates the Comlink and nervously enters a call
code. Colin stands by. The phone plays a recorded message.

COM MESSAGING
Shuttle unoccupied. Please start
message now.

INT. A CAGE - SOMEWHERE

Diane lays unconscious, bound and gagged in a cage built to
contain something powerful. The cage sits in a pitch black
room.

In the b.g., the Comlink message PLAYS BACK. The sound stirs
her and she rouses.

INT. GREENHOUSE ONE - MAIN COMMUNICATIONS ROOM

Maggie hangs up the phone. The rest of the crew comes in,
anxious for news.

MAGGIE
She's not there.

SAM

There has to be a logical explanation. Maybe she got there and is resting.

MAGGIE

Her order is to report in on arrival.

COLIN

Would it help if I stayed?

SAM/MAGGIE

No. Yes.

Colin looks around the room at each of them in their degrees of distress.

Maggie goes to the Comlink and enters the call code. There's static on the line and the operator breaks in.

COM MESSAGING

Due to technical difficulties, we cannot connect at this time.

The screen blacks out.

WOODY

COLIN

Maybe it's sunspots.

DARSEY

What I hear is the Alliance Corporation owns the company that owns the company that owns our satellite network.

COLIN

Yes that is true.

DARSEY

Its intentional, I wasn't born yesterday.

COLIN

This vote, I bet it brings out the worst in people. But, not us.

MAGGIE

No, not us. Right people?

SAM

Right.

MAGGIE

And we have to get down there now!
I need to know she is there. Anyone
seen Kimi. I need her ASAP.

SAM

We can't waste these crucial hours.
I agree.

MAGGIE

If Feinlein wants to fight, we'll
give him one.

WOODY

Unplug him for good.

Maggie looks around at the others. They nod in agreement.

INT. GREENHOUSE ONE - LIFE SUPPORT WORK STATION

Darsey earnestly studies the array of GRID PATTERNS of the
LIFE SUPPORT FUNCTIONS work station. Each grid is labeled
with its particular area of the station.

She busily takes notes. Colin walks by. Darsey stops working
and looks up.

COLIN

Busy?

DARSEY

I just checked all these programs.

COLIN

Want to see a magic trick?

DARSEY

How can you think of games at a
time like this?

COLIN

Oh, come on, we could use a little
levity around here.

DARSEY

Alright, it if makes you happy.

Colin pulls out three coins from his pocket and lays them in
Darsey's hand.

COLIN

Now, think them away.

Darsey closed her eyes and thinks hard. Colin leans up against the Life support work bench and slides his hand under the table and quickly takes it away.

She opens her hand and the coins are gone. She's completely surprised.

DARSEY
How did you do that?

COLIN
You did it. Very good.

Darsey glances at her watch.

DARSEY
Damn, I have to get back to work.

COLIN
You'll do fine. Gotta go.

Colin walks away with the three coins in his hand.

INT. GREENHOUSE ONE - DOCKING BAY WORK STATION

Maggie works at the Docking Bay work area, double-checking the systems. Colin walks by. He calls to her.

COLIN
Now, there's a real girl. May I
visit.
Maggie looks perplexed.

MAGGIE
I'm really getting worried. Not a
good time.

Colin unbuttons her shirt at the top, exposing her large attributes. She stops him.

I mean it, Collie. Too many
malfunctions, lately. We can't
locate the shuttle.

COLIN
It's an new station. You know
military hardware. Have to get the
bugs out.

He leans over her and kisses her hard on the mouth. The grid patters go wild then return to normal. She sees it and pushes him off.

MAGGIE

Yes I do know military hardware.
What was that? Something!
I just saw...

COLIN

I don't see anything.

Colin waves cutely as he strolls down the corridor of the Docking Bay. Maggie frowns at the grid board.

INT. GREENHOUSE ONE - SAM'S QUARTERS

A room mixed with high-tech and nostalgia. Sam's bed is a ruffled white hammock, strung between the walls. Military casual. An antique COMPACT DISC PLAYER sits on a table.

Maggie helps Sam pack for his trip. He inserts a disk into the old CD player. Sounds of AUSTRALIAN ABORIGINAL CHANTS waft through the air.

SAM

I need to relax.

MAGGIE

Sam... Colin told me he loves me.

Sam makes eye contact with her and blandly says,

SAM

That's nice.

MAGGIE

No, it was the way he said it.

SAM

You know me by now... I don't want to interfere.

Maggie listens to the music, staring out the room's window towards Earth.

MAGGIE

You did once. Want to interfere.

SAM

I never meant it in that way.

MAGGIE

I want love like other people.

SAM

Damn it, Maggie!

MAGGIE

Stubborn.

Sam finishes packing. He takes his bag and a folded handwritten speech and walks to the door. He turns to her.

SAM

I have to go.

Maggie looks quizzically at Sam as he walks out of the room.

INT. GREENHOUSE ONE - SHUTTLE ROOM

Another shuttle, loaded to the brim with plant and animal specimens, waits on the shuttle platform. Sam wedges his large frame into the seat.

MAGGIE

I'm not finished with this.

SAM

I am.

MAGGIE

I don't care about you, either!

Colin and the inhabitants of Greenhouse wave goodbye as the shuttle rotates to face the shuttle bay door. The huge door lumbers open as the craft advances towards it.

SHUTTLE

Accelerates until it reaches the door.

The door WHINES to a grinding halt just as the shuttle takes to the air and WHAP, flies right into the half open door and gets stuck in it. Trapped.

Sounds of Sam SCREAMING his own brand of expletives, echo off the walls. Maggie becomes frantic. Kimiko rushes to assist.

MAGGIE

Kimi about time you showed up. Hold on, Sam!!

It's surreal, this sight of the shuttle flying to nowhere. The crew stands in utter catatonic shock until Maggie yells out.

The air's escaping. Put your suit on, Sam!

The open door is now a safety hazard. The crew get into suits.

Maggie and Kimiko pick up cutting torches and rush to the shuttle.

They blast their way through with the laser torches and manually pry the door off.

Sam, wearing a suit, hoists himself out.

SAM
What the fuck happened?

MAGGIE
Forget the door. It's the animals I care about.

Woody goes to the work station and calls up the TRANSPORTATION GRID on the computer. Woody talks to Sarge.

WOODY
Damage report.

SARGE
I need more data. Will run full diagnostic.

WOODY
Well hurry up!

SARGE
Must interface with TARA.

WOODY
We're in a hurry.

SARGE
I need to shut down.

Woody bangs on the computer.

WOODY
Is the whole grid going to fail?

SAM
I almost got killed.

SARGE
Unable to determine status of transport grid.

SAM
Damn.

The frightened animals in the shuttle express their alarm. The sounds ECHO, ghostly cries for help.

The crew look dazed at each other. This is not a situation that happens everyday. Maggie gathers up ropes.

She ties them to the shuttle frame and the other ends to the building superstructure. A life line.

The shuttle bay door inches closed, a hand around a steel sponge. Maggie, panics, throws her weight against one side to stop it. The shuttle craft GRINDS under the pressure.

MAGGIE

Everybody, let's do it!

Everyone grabs a hold and pushes for dear life. The door opens slowly, so slowly, but the worst happens. The shuttle starts to heave forwards.

SHUTTLE -- Tips and slides out into space, held only by its lifeline. The tension snaps the ropes and the helpless vessel drifts into the void.

The shuttle door snaps closed with a vengeance. The technology has won.

MAGGIE (CONT'D)

It's gone!

She pounds in anger at the door as if it would somehow show mercy and open again. She slumps to the floor in her grief.

Sam helps Maggie back to her feet.

SAM

I could have been in that!

MAGGIE

The docking bay is still on line.

WOODY

It's a miracle that didn't break down, too.

DARSEY

(mumbles) was it my fault?

MAGGIE

I'm O.K. now. Read me the job roster.

WOODY

You gave it to Darsey.

Darsey stares at the floor.

DARSEY

I checked the whole program and it was fine. Believe me!

Colin flashes Darsey a cold look with his eyes. She doesn't see it as she fidgets nervously with her hands. It's Maggie's stare she's afraid of.

MAGGIE

I'm sure you did. So where was Kimi, she's your shadow.

DARSEY

You trained me but I don't know what happened! Kimi was not around.

MAGGIE

You are trained but this just cost us the lives of those poor creatures and almost killed Sam! Kimi!

KIMIKO

I was working on TARA.

For Darsey, the truth hits home like a punch in the stomach.

DARSEY

(sobbing)

God, I'm so sorry! Colin was distracting me.

Sam gives Maggie an angry scowl and walks away. Maggie wants to go after him but she's torn by Darsey's pitiful remorse. Sam stares at Colin cold as ice.

Through the large observation window, the group watches as the shuttle wanders into space. Maggie presses her face against the glass. Kimiko tries to avoid her.

INT. GREENHOUSE ONE - MAIN COMMUNICATIONS ROOM

Sam sits in front of the Comlink with the empty screen. He re-inserts his calling card but nothing happens. Sam is punching the desk when Maggie walks in. He turns to her with a bent calling card in his fist.

SAM

I told you not to do that.

Maggie reacts to Sam's anger with some of her own.

MAGGIE
Why didn't you stop me?

SAM
Because you're in charge.

MAGGIE
I trusted her.

SAM
Hey, she's a cook for god's sake.

MAGGIE
(backs off a moment)
But... we don't have the manpower.

SAM
Why didn't you ask me? You always
asked me first.

Sam wipes the sweat from his face, frowning at the floor.
Maggie hands him her calling card.

MAGGIE
No, I don't.

He inserts the card. The machine sucks in the card and then
spits it back out while the screen flashes out, OUT OF ORDER.

SAM
What the fuck's going on here?

MAGGIE
Calm down. We'll work it out.

SAM
Yes, Major.

Maggie hurries from the room. Sam turns away.

INT. COLIN'S CARGO SHIP

Colin calmly hides away in the cargo hold. He goes about the
hold searching for something. He finds a small box with four
buttons on one end, deftly presses the buttons from left to
right and shoves it into a dirty laundry bag.

Hearing FOOTSTEPS coming at him, Colin quickly turns a fan on
to rid the area of smoke and hastens towards the sound.

Colin walks into the front area of his cargo ship and finds
Maggie.

MAGGIE
I want to call the shuttle. Does
your Comlink work?

COLIN
Now, why didn't I think of that?

Colin inserts his phone card. Maggie enters the shuttle code.

MAGGIE
Shuttle One. Come in.

There's a pause and then, a familiar voice. Maggie breathes a
sigh of relief.

DIANE (ON SCREEN)
Well... I finally made it. Will
call you.

The transmission ends.

COLIN
See, there was nothing to worry
about.

MAGGIE
I don't believe it. How?

COLIN
I have my own satellite hook-up.
Got to in this business. It's going
to be all right. Trust me.

Colin leads Maggie from the cargo hold.

INT. GREENHOUSE ONE - DOCKING BAY

Maggie yells over the intercom.

MAGGIE
I made contact with Diane.

INT. GREENHOUSE ONE - LIVING ROOM

Darsey sits quietly by the window gazing at the broken
shuttle floating in the far distance. Maggie goes to her.

MAGGIE
Don't do this to yourself. It's my
fault.

DARSEY
I screwed up. I killed those
animals out there.

MAGGIE
You can't help it if you make
mistakes.

DARSEY
Is that supposed to boost my self-
esteem?

SAM
(to Maggie)
Did you talk to her in person?

MAGGIE
No. She left a message.

SAM
You had a visual?

MAGGIE
She was on the screen.

SAM
How can you trust a damn recording?
How do you know she's there?

MAGGIE
We're talking about Diane for
Christ's sake!

COLIN
Sam, don't worry so much.
Everything's going to be fine,
isn't it sweetheart?

MAGGIE
I hope so. Dont distract my crew.

SAM
We have a supposed and assumed
message from Diane saying she
arrived.

WOODY
No shit. I couldn't patch up a
connection with the neighboring
satellite network. How did you
manage that? Smoke signals?

SAM

Colin's phone. It works. I guess you're good for something, heh, Collie?

COLIN

So is my bootleg satellite. Why don't you build your own system?

MAGGIE

Don't think we haven't tried.

Sam stares at the holographic flames dancing in the fireplace.

SAM

(Speaks slow;
deliberately)

Yeah... Like they have a window into our lives.

DARSEY

Well they do. We're on the news more than the President.

SAM

Yes... Now obviously it's more than that.

SAM (CONT'D)

I'm ready to go. Collie, you drive.

Colin glances at Maggie, reaching for her hand. Sam taps Colin on the back.

SAM (CONT'D)

Now.

Sam gets up. Woody follows him out of the living room.

Colin goes to the window with Maggie for a moment alone.

COLIN

I'm really sorry about the shuttle.

Maggie finds refuge in his arms.

KIMIKO

To all ye good citizens of Earth.

INT. GREENHOUSE ONE - AIR RECYCLING PLANT

A complex arrangement of air ducts and pipes run by the mainframe TARA. Sarge is monitoring routine levels, uploads to the mainframe.

SARGE

CO2 levels are critical.

FLASH and the whole thing breaks out in flames. Sarge starts on fire. The smoke escapes into the airduct network.

INT. GREENHOUSE ONE - DOCKING BAY

Sam and Woody carry supplies to Colin's ship. They want to enter the ship's main hatch but it's locked.

WOODY

Where the hell is he?

SAM

He better get in here before I blast the door down. We're running out of time.

No sooner said when Maggie and Colin come into the loading area with Colin's suitcase. Sam does not hide his impatience.

SAM (CONT'D)

Our competition's going to nail us in the Senate. Let's get the lead out.

Colin unlocks his door and goes on alone into his ship.

COLIN (O.S.)

Let me turn on the lights.

A billow of smoke from an airduct, wafts over their heads. Maggie smells it and looks up.

MAGGIE

What the hell?

INT. GREENHOUSE ONE - GENE POOL LAB BIOME

A room where the 20,000 or so flora and fauna genes sleep in Permafrost.

On a cold frost bed the ANCIENT BACTERIAS are tagged HARMFUL and FRIENDLY.

On the Harmful shelf, the various beds called, TYPHOID, MALARIA, COMMON COLD, MEASLES, all suspended in time.

The temperature gauge creeps up one degree than stops as a puff of smoke drifts slowly onto the shelves.

INT. GREENHOUSE ONE - AIR RECYCLING PLANT

The crew, manned with fire fighting gear race to the fire.

Sam hoses water onto the burning head of Sarge.

The fire appears out. Exhausted, they toss their gear on the soggy floor.

MAGGIE
Let's reboot him.

SAM
That will take time.

Maggie walks to a nearby window, drawn by the sliver of Earth in the distance. She rubs a sooty palm on the glass, wiping it clean. A hand reaches out and touches her on the shoulder. She jumps.

KIMIKO
(to Maggie)
I will set him running again.

MAGGIE
(angry; cuts her off)
Do a diagnostic on TARA.

KIMIKO
You're right.

Maggie walks back to the wreckage of Sarge, gets the army cap and offers it to Woody.

WOODY
That was my favorite hat. I'll get the air masks.

Woody retrieves several air masks from a shelf. Darsey takes one nervously and hangs it around her neck. A growing sense of anxiety shows in her face.

DARSEY
That's all you have?

WOODY

Yeah, honey. That's all.
(passing out masks)
Don't lose these... I'll have to
activate the back-up system.

SAM

Do it.
Maggie puts her mask on.

MAGGIE

Every living thing on this station
depends on it. Sam, you'll help
Kimi with repairs.

Sam can't help hide his growing anger towards Kimiko. He'd
rather be somewhere else. She gets impatient.

MAGGIE (CONT'D)

Don't give me that look, Sam.

KIMIKO

I know what I'm doing.

Maggie wipes dirt from her face and ponders these people she
calls friends. She's getting wound tight and they see it.

Nobody tries to argue with her now.

MAGGIE

Sam... are we clear?...

Sam and Kimiko assess Sarge's damage. Sam tries to pull
apart the wreckage but fails. Kimiko steps in.

KIMIKO

Don't worry, Sam. It'll all be over
soon.

Kimiko disconnects the head. She hands Sam the head.

SAM

(regards the head)
This is fried. Get the back up.

KIMIKO

Yes Sir.

Kimiko goes to a cabinet and retrieves the back up head for
Sarge.

She installs it on his damaged body. Sam activates the head
and Sarge stands at attention.

SAM
That went well.

Sarge comes to life. He turns to the crew and in a garbled voice.

SARGE
Hello.

MAGGIE
Begin reboot sequence.

SARGE
Reboot commencing. Serial number
97832-BHN.

MAGGIE
Thank you Sarge.

Then comes the distinctive voice of John Feinlein speaking through Sarge.

JOHN FEINLEIN
We meet again.

Maggie and the crew stand frozen in a state of disbelief.

MAGGIE
You're the virus? Our crew our
animals all because of you?

JOHN FEINLEIN
I can't lie to you about your
chances but you have my sympathy.

SAM
Don't engage him, pull the plug!

The crew take out their arms and fire at Sarge until it splits apart. The voice is silenced.

DARSEY
He's in the mainframe.

Kimiko flinches.

MAGGIE
Where is Colin? He did this. We'll
need more fire power.

Sam goes to a storage locker, opens it and pulls out five laser rifles. He gives them out.

INT. GREENHOUSE ONE - CORRIDOR BY RAINFOREST BIOME

Maggie and the others walk down the corridor by the elevator marked, RAINFOREST BIOME.

WOODY
I'll go in and secure the area.

MAGGIE
Lets keep moving. You?

WOODY
I'll keep my Comlink on.

Maggie and the crew exit the area.

Woody glimpses some unusual activity on an overhanging VIDEO SCREEN monitoring the biome pod. He becomes alarmed and turns the sound up on the screen.

INT. RAINFOREST BIOME - ELEVATOR

The elevator door opens. Woody carefully steps out rifle in hand.

Stationed in the center of the jungle is the steel, robotic arm. It swings upward, smashing a tree branch. The branch CRASHES to the ground. Monkeys CHATTER furiously.

WOODY
It's on a rampage. I'll go up,
pull that sucker's plug, damn it.

LIFE SUPPORT WORK STATION -- Is camouflaged as a stump between two rocks. Woody checks the readings.

WOODY (CONT'D)
(concerned)
The methane level is rising.

Woody inspects the place carefully. He finds the broken tree branch with the name, COLLIE, etched in it. The mechanical arm is out of position and it mimics a twisted, flying serpent.

COLIN
Something wrong?

Woody turns and finds Colin lurking in the foliage.

WOODY
We thought we were friends. We
trusted you.

Woody's breath quickens as he struggles to keep his composure. He knows Colin is unpredictable, and he can't afford to let his guard down. He glances around, searching for an escape route.

Woody says, his voice trembling.

WOODY (CONT'D)

Don't do something you'll regret.
We can work this out together.

Colin's expression darkens, and his hand hovers over a concealed pocket, making Woody's heart race even faster.

COLIN

You don't get it, do you? I have my own plans, and I won't let anyone stand in my way.

In the rainforest biome of Greenhouse One, the struggle between Woody and Colin intensifies,

Colin, driven by a sinister determination, gains control of a nearby robotic arm, he manipulates it to whip around Woody like a puppet on strings.

Woody's attempts to break free are futile as the robotic arm tightens its grip.

Helpless and in agony, Woody crashes to the ground, his body limp and broken.

But as the life drains from Woody, another witness to the tragedy emerges from the shadows.

Homer, the compassionate orangutan, witnesses the horrifying scene unfold before his eyes. Fueled by a mix of fear and instinct,

Homer's protective nature takes over, and he lunges at Colin with fierce determination.

Colin, caught off guard by the orangutan's attack, reacts with brutal force.

He draws a weapon and fires, the echoing gunshot ringing through the rainforest.

Homer falls to the ground, wounded and dying, his eyes reflecting the pain of loss and betrayal.

Colin goes to the control screen. There appears the face of John Feinlein.

COLIN (CONT'D)
Must tell Maggie to pencil in the
new inventory, minus one human and
primate. Thanks dad for the upload.

He opens up a station wide Comlink.

JOHN FEINLEIN
Now here this. I am here. I have
taken over. So why did I do this?
I am the hope of the future.

Colin walks to the broken tree branch. He walks several times
around the branch in a ceremonial fashion.

He stoops to touch his name that's carved there with much
tenderness. He pauses at the sound of trees rubbing together.

FEMALE BLACK PANTHER -- Sheila, the panther warily approaches
Colin, gums curled back, ready to strike. She GROWLS at him.

COLIN -- Stares nastily at her and HISSES.

COLIN
The negation of nature is the road
to happiness.

He heaves the heavy tree branch at her and she runs off.

INT. ELEVATOR

Colin zips down the elevator to the main floor.

On the way, he yanks off his right boot and slides the sole
off, revealing a hidden compartment.

He takes out a tiny, matchbox sized cube.

He replaces the sole and puts the boot back on.

Colin gracefully leaps to the upper left corner of the
elevator and secures the cube to the ceiling.

He checks the time and exits.

INT. GREENHOUSE ONE - AIR RECYCLING PLANT

Sam works on the burnt air processing plant. Sam takes a
break long enough to catch his breath in the stale, humid
air. He hears the voice of Feinlein on the Intercom.

SAM
You'll never win you bastard!

INT. GREENHOUSE ONE - DOCKING BAY

Maggie and Darsey try the Docking Bay's disengage mechanism.
The DISCONNECT OK sign blinks on.

MAGGIE
Ready here.

Suddenly, the DOCKING LOCKOUT sign replaces it.

MAGGIE (CONT'D)
Sam, the grid just failed.

SAM (OVER INTERCOM)
Did you hear him? He's in our
mainframe. Taunting us.

MAGGIE
Yes we heard. You know what to do.
Anybody know where Colin is?

Maggie gives Darsey her best I want to reassure you that
all's well look. Darsey puts down her tools.

DARSEY
I'm on it.

Darsey walks out, then breaks into a run.

INT. AIR RECYCLING PLANT

Colin walks into view.

SAM
Stay away from me!

COLIN
Now Now

Colin chokes on the dirty air.

SAM
I will kill you!

COLIN
I was given a plot of ground by my
father once.

(MORE)

COLIN (CONT'D)

I loved it until he made me grow
lilies. I wanted to grow daisies. I
always loved their smell.

SAM

Psycho animal!

COLIN

I plowed it all up and paved it
over for a tennis court. No
daisies, no garden.

Colin completes the task. He starts unscrewing another bolt
and rambles on. Sam listens in silence as he works.

The area is rocked by a muffled EXPLOSION. Sam's tools
scatter.

SAM

What was that?

Sam fumbles for a portable lamp in the tool box. He finds it
just as the rumbling ceases.

Overhead, a siren WAILS. Then, a plaintive CRY splits the
air. Sam turns and finds Colin gone.

INT. GREENHOUSE ONE - RAINFOREST BIOME

Darsey kneels over Woody, pulling away fallen debris from the
explosion. She's hysterical. She finds Homer.

She numbly staggers to the intercom and struggles to talk.

DARSEY

Woody's dead! Homer is dead!
Anybody there?

INT. GREENHOUSE ONE - DOCKING BAY

Maggie hears, forgets what she's doing and runs off,
panicked.

INT. GREENHOUSE ONE - ELEVATOR BY RAINFOREST BIOME

The elevator door has been blown off. The two crew converges
at the explosion site. They search the shredded elevator.

AGGIE

What could have done this?

The EMERGENCY ESCAPE LADDER, recently let down, dangles above them. Maggie pulls the steel ladder close and releases a lever on the bottom rung. The ladder quickly stiffens up to the top.

MAGGIE

Come on.

Maggie begins the climb up, followed by Sam. Their weight forces the ladder to sway. Maggie secures the ladder to the wall with hooks.

INT. GREENHOUSE ONE - RAINFOREST BIOME

They wade through the underbrush. Maggie takes off her air mask and breathes deeply.

MAGGIE

It's still breathable. Darsey!

Darsey jumps up in a panic and heads for her voice.

DARSEY

I was about to walk into the lift
when it blew! He must have fallen
from the blast.

Maggie checks for a pulse.

MAGGIE

I told him to come up here.

SAM

It's not your fault.

MAGGIE

Homer dead? How?

Maggie gently hoists Woody onto her shoulders and carries him to the escape ladder. She turns and looks back to the now dormant arm. Finding the ape she cradles its lifeless body

The biome is tomb-like except for the ever present growl of the female black panther.

INT. GREENHOUSE ONE - INFIRMARY

A room set up with hand-me-down medical equipment. Maggie lays Woody on an examining table.

MAGGIE

When you all hired on, you signed a release.

Maggie walks to each of her staff, looks them in the eye.

There is a sense of uneasiness and a sudden awareness of this little spoken about legal agreement.

MAGGIE (CONT'D)

We're not equipped for tissue regeneration. I decided that. The life we create here, is more important than our own. I regret it, now.

DARSEY

There's nothing we can do for him?

MAGGIE

No.

Kimiko removes a necklace she's wearing. She stares at it and lays it on Woody's body.

KIMIKO

(becoming unraveled)
I never liked this.

The others look at her perplexed.

MAGGIE

Yes, you did. He gave it to you.

Kimiko slams a fist into the wall.

MAGGIE (CONT'D)

Keep it together.

KIMIKO

(flatly)
It fell apart long ago.

Kimiko charges for the infirmary door and runs off.

MAGGIE

Come back here.

Maggie wraps a blanket around Woody's body. She holds his lifeless hand.

MAGGIE (CONT'D)

What about the blast? What do we know?
Why now, its got to be sabotage.

(MORE)

MAGGIE (CONT'D)

We have to check every inch of this place. Get to it.

INT. GREENHOUSE ONE - FEMALE CREW QUARTERS

Maggie, and the crew walk through the bedrooms. The air is cloudy with unfiltered dust. Maggie lifts her mask and takes a whiff. She coughs.

MAGGIE

Smells like a sewer.

Maggie walks into the Gene Jobs Only area and opens the doors to the cubicles.

INT. MAGGIE'S QUARTERS

Darsey waves a metal detector around the room. Maggie throws back the bedding. The room is spartanly adorned and doesn't appear much used.

DARSEY

This place looks like it could use a decorator.

INT. KIMIKO'S QUARTERS

A junk heap. The place resembles a Twenty-first Century antique store. Rare Japanese artifacts and old swords collect dust in the corners.

MAGGIE

Don't trip on the swords.

SAM

When was she going to let me sell this stuff? We could finance for a year.

Maggie finds a passport and a computer bank statement. She inserts the statement card into the computer.

MAGGIE

I never knew she had so much money.

SAM

Fifty-thousand in gold.

Colin scrutinizes data on the computer screen as if to memorize every detail.

INT. DIANE'S QUARTERS

Maggie goes in alone. The others wait in the hall.

MAGGIE
If you don't mind.

Maggie closed the door. On a wall in the bedroom hangs a PHOTOGRAPH of the three genetically engineered women smiling and waving. All around are MEMENTOS of past good times. She looks at the photo and lets go of her emotions for the moment.

MAGGIE (CONT'D)
I need you.

Maggie opens the door. She's calm, again. A rock.

INT. HALL BY DARSEY'S QUARTERS

Darsey stops the crew at the entrance of The Other Woman.

DARSEY
Is this necessary?

Sam take the metal detector inside. Maggie acts insulted.

MAGGIE
Protocol.

DARSEY
I wouldn't want anyone planting things.

Maggie's mouth drops at the accusation but keeps quiet. From within Darsey's cubicle, the metal detector TICKS loudly.

Maggie bolts to the door just as Sam opens it.

SAM'
We found something!

The women run into the room. Darsey has an insulted scowl on her face.

DARSEY
That's not possible!

INT. DARSEY'S QUARTERS

Sam drags Darsey's duffle bags from a closet. Darsey protests.

Maggie yanks her away and is struck in the face by Darsey's backhand. Maggie almost breaks Darsey's arm off and she desists.

Underneath a pile of boots is a small suitcase. He discovers five metal pins. Sam unzips it.

DARSEY

They belong to the Bater Box over there. Let me show you.

Darsey takes a pin and inserts it into her Bater Box Holographic Image Creator. It creates a perfect three-dimensional image of the Greenhouse One, complete with floor plan.

MAGGIE

Why is this on here?

DARSEY

I don't know. I let Colin use it last.

SAM

Why does he need a floor plan?

MAGGIE

Yeah. Why does he?

Surrounded by the holographic image, they can see into its inner workings, the blueprint in 3-D.

Sam walks through the ghostly image, moving his hands along the shimmering lines.

SAM

Anyone wanting to damage the station could find all its weak points.

Maggie shuts off the Bater Box.

MAGGIE

I've seen enough.

INT. SAM'S QUARTERS

Sam opens his closet and removes a travel bag. Maggie rummages through the bag.

She feels something hard in the bag's lining. Ripping it apart, she finds two small, black bombs encased in foam.

Removing the foam, the metal detector TICKS. Sam's face turns sheet white.

SAM
What the fuck? This is military stock.

The others look incredulous.

MAGGIE
Could he have wanted us to think you...

He carefully picks up the explosives and passes it to Maggie.

SAM
Take these.

DARSEY
Why not use them on the Docking Bay?

MAGGIE
We could blow the seals loose. Where did she get them?

An alarm WAILS, then a COMPUTER VOICE speaks.

COMPUTER VOICE
Malfunction. Gene Lab.

MAGGIE
Not that!

Maggie and the crew bolt from Sam's cubicle.

INT. GREENHOUSE ONE - GENE POOL LAB

Kimiko sits in the shadows and watches the temperature gauge as it creeps up. She breathes into the air mask and shivers. She looks once again, at the tattoo of the number 47 imbedded in her palm.

KIMIKO
(with conviction) He promised me.
(getting colder; shivering)
He promised me...

In front of her on a shelf, alone and isolated, sits the thing in question; HUMAN GENES - LOT 47.

Maggie pushes and shoves her way through the heavy, insulated steel door of the lab.

Kimiko slips farther into the shadows. Presently, Maggie forces open the lab door and shuts off the alarm.

The temperature gauge slowly rises on the PERMAFROST BEDS. Warming Permafrost beds HISS as they melt.

Maggie tightens her air mask as she enters into the room, hazy with a cloud of water vapor. The gauge passes the THIRTY DEGREE mark.

Gene beds, stacked three to a wall; are labeled with the names of their origins. Maggie walks by the shelf containing Lot 47.

An ominous puff of steam shoots out from the shelf casually titled, ANCIENT BACTERIA BED.

MAGGIE

You in here, Kimi?

Kimiko hides under the work bench. She makes a subtle scraping sound as she moves around.

Maggie looks around the furniture and under the work bench. Kimiko peers up at her, not willing to move just yet.

MAGGIE (CONT'D)

Come out.

KIMIKO

Things change.

MAGGIE

I'm not going to let you go.

KIMIKO

I'm gone.

MAGGIE

Please, come out.

Maggie walks away from the work bench and waits. Kimiko comes out of the shadows and approaches Maggie.

KIMIKO

I made a deal.

FLASHBACK:

INT. ALLIANCE CORPORATION PENTHOUSE - NIGHT

Kimiko Matsumoto sits across from John Feinlein. The room is lavish, adorned with expensive artwork and overlooking a bustling city skyline.

FEINLEIN

(smiling) Kimiko, my dear, I believe we can help each other. You've always dreamed of a life without the burden of those gene job markers of Lot 47. The bad batch.

Kimiko shifts uncomfortably in her seat, her eyes betraying a mix of hope and skepticism.

KIMIKO

(whispering) How... how do you know that? What do you want from me?

Feinlein leans forward, his eyes gleaming with a hint of malevolence.

FEINLEIN

I have resources, Kimiko, vast resources. I can make those markers disappear, give you a new identity, a fresh start. But in return, I need you to do something for me.

Kimiko's curiosity gets the better of her, but caution lingers in her voice.

KIMIKO

(suspicious))
What do you want me to do?

Feinlein smirks, reveling in his power over her desires.

FEINLEIN

There's a little project called Greenhouse One, run by Major Maggie Campbell. They're a threat to our profit margins, you see.

Kimiko's eyes widen with disbelief, a mix of fear and uncertainty clouding her expression.

KIMIKO

(hesitant)

But... but why? Greenhouse One is trying to restore balance, protect endangered species. Isn't that a noble cause?

FEINLEIN

(laughing)

Noble cause? Don't be naive, Kimiko. It's all about control. Greenhouse I poses a threat to my bottom line, to our dominance over the air and water sales. They must be stopped.

KIMIKO

(reluctant)

And if I agree... if I help you, what happens to me?

Feinlein leans back, his voice dripping with false reassurance.

FEINLEIN

You'll be free, Kimiko. A New woman. I'll provide you with a new identity, a chance at a normal life.

KIMIKO

Fine, Feinlein. I'll do it. But you better keep your end of the deal.

FEINLEIN

Always.

END FLASHBACK: BACK TO PRESENT

MAGGIE

No. Not with Feinlein.

KIMIKO

What chance does a crazy Gene Job have, Maggie? Feinlein offered me a way out. I took it.

MAGGIE

(shocked)

What? A new identity? Erase your tattoo?

KIMIKO

He offered me everything.

Maggie tries to override the controls but to no avail. She goes for the FROZEN NITROGEN SPRAYERS.

Kimiko tries to stop her. As Maggie and Kimiko scuffle, Kimiko's air mask is pulled off her face.

MAGGIE

Get AWAY from me! Can't you see
it's going to blow?

A warning buzzer SCREECHES as a plume of INFLUENZA is released. It hits Kimiko square in the face.

Maggie sprays the shelves until the gauge drops below freezing. Kimiko chokes from the plume. Maggie drags her away.

KIMIKO

I put the bombs in Sam's closet.
But, not in the elevator. I didn't
kill Woody. Somebody else did.

Kimiko breaks free from Maggie and escaped into the hall.

MAGGIE

Colin.

She staggers to the Lot 47 shelf. It's hidden by a white frost. Maggie wipes the frost from the sign, uncovers the number 47, then she runs from the lab.

INT. MYTHIC EXPLORER - HIDDEN ROOM

A TAPPING and SCRAPING noise comes from the cage. FOOTSTEPS quietly shuffle across the floor.

Diane now partially bound and gagged, quickly hides the belt buckle she used to hit the bars.

She peers into the dark. Colin hurries by the cage and disappears through a hidden door.

INT. MYTHIC EXPLORER - CARGO HOLD

The video screen flickers on. Colin waits impatiently.

The face of John Feinlein, appears on the screen.

COLIN

Dad, there's a problem.

JOHN FEINLEIN

Problem?

COLIN

That Japanese bitch is screwing
with my work.

JOHN FEINLEIN

Now, why would she be doing that?

COLIN

She seems to have an agenda of her
own. I don't know why.

MR. FEINLEIN

You are a team. You do Explosives,
she does the upload.

Mr. Feinlein's face blinks out. The room is dark again. Colin
sits staring at the blank screen.

INT. MYTHIC EXPLORER - HIDDEN ROOM

Diane wrestles with her bindings. The footsteps return and
she stoops. She bolts upright at the voice speaking by the
cage.

COLIN

It's your old pal, Collie. Sorry
about the cage.

Diane BANGS on the cage. He kneels beside the cage, his face
by her face. Her eyes express the total surprise that her
mouth can't.

COLIN (CONT'D)

Don't interfere. I broke his neck.
Poor Woody.

Colin rubs his chin in thought and studies her painfully
contorted expression.

The news of Woody's death sends shock waves through Diane.
She's torn between grief and wanting to break the cage.

The grief wins. Diane sobs.

COLIN (CONT'D)

We all have our jobs to do. Mine is
to ensure the future of our great
cause.

In the b.g., anguished MOANS of animals still locked in the nearby shuttle, punctuate the darkness.

Diane looks over to the shuttle, her pain replaced by the growing need to break free from the cage.

COLIN (CONT'D)
The eternal battle... We fight over
life... We fight to live...

Colin cuts off the conversation and leaves without another word. Diane finally breaks free of the bindings.

EXT. SPACE

Greenhouse heaves and tilts. Two gyroscopes rotate, turning the solar panels, sweeping them away from the sun.

INT. GREENHOUSE ONE - DECK C - SOLAR PANEL WORK STATION

Maggie pursues Kimiko through the corridor. She momentarily loses balance as the station shifts on its axis.

Close by, a SOLAR PANEL WORK STATION juts out into space. The five biome pods are suspended above them, devoid of sun light.

Maggie checks the grid pattern as it appears. Blue static lines devour the grid She has no control over it.

MAGGIE
Feinlein!

INT. HALL BY GENE POOL LAB

Sam and Darsey push open the lab door, finding it blanketed in the nitrogen frost. Supplies are thrown off the shelves in the movement.

DARSEY
Watch out! We're turning.

SAM
How can we be turning? No way to
change the axis.

DARSEY
Somebody just found a way.

SAM
Everything'll freeze!

Sam surveys the damaged bacteria bed. A gaping hole remains from where the steam plume emerged.

SAM (CONT'D)
Influenza. Get out of here, quick!

INT. DECK C HALL

Kimiko doubles over on the floor, coughing. She pulls out a handheld laser rifle from her shirt.

Sweat droplets dampen the weapon as she sits up. Kimiko takes a deep breath and stands.

INT. SOLAR PANEL WORKSTATION

Maggie turns to the sound of footsteps coming towards her in the work station.

MAGGIE
Is that you, Sam?

COLIN
No baby, it's me...

MAGGIE
(uneasy)
The virus in the system... It altered the gyros.

COLIN
What will happen?

MAGGIE
The solar panels will shut down.
We'll freeze. But, you knew that.

COLIN
The grids are disappearing.

Sam and the crew enter the walkway. Colin has disappeared.

MAGGIE
Sam, he was just here.

Maggie's shirt pocket starts to BUZZ. She removes a buzzing, pencil-shaped device.

MAGGIE (CONT'D)
The baby's heart rate is dropping!

SAM
We better set up the tent!

MAGGIE
Yes.

DARSEY
I'll check around down here.

MAGGIE
O.K.

INT. GREENHOUSE ONE - ELEVATOR TO THE OCEAN BIOME
The elevator is out of order. Sam yanks down the ladder.

SAM
Thank God for plain old low
technology.

MAGGIE
You first.

INT. ELEVATOR SHAFT

Maggie and Sam climb behind him. On the way up the ladder,
they come across a BIRD, frozen in fear on a rung.

Maggie carefully plucks the bird from the rung and sets it on
her shoulder where it clings for dear life.

From the top of the ladder, the distance to the bottom
becomes dizzying.

Sam touches the trap door and pushed it open. He shimmies
through it. Maggie is right behind.

INT. OCEAN BIOME POD

They stand up on the beach. A freezing fan-induced wind
blows sand in their air masks.

Gasping for air, Maggie finds two oxygen tanks and gloves in
a nearby storage shed.

MAGGIE
We'll need these.

Maggie and Sam find their prize dolphins beached on the sand, fighting for life.

SAM
I'll get the tank.

Sam rips open a large storage container and takes out a folded, plastic apparatus. He pulls a handle and it inflates into a giant fish tank. Sam hooks up a hose and activates the heater unit. He drags the adult dolphins into it and the baby dolphin.

MAGGIE
Hang on baby!

SAM
WE won't lose this one!

Maggie and Sam round up the surviving marine life into the tank.

MAGGIE
She's working for Feinlein. Sam...
she made a deal. So did Collie.

Maggie turns away, stunned at the sound of her own words.

INT. LONG DARK CORRIDOR

Kimiko stares out a viewing port in the dark hall. At the other end of the corridor stands Colin.

Kimiko turns and sees him. Colin peers through the hazy darkness.

Colin salutes her and runs off.

INT. ELEVATOR SHAFT

Maggie glances at Sam climbing below her. Suddenly an unexpected JOLT rocks them. The walls and ladder SHAKE wildly for a few seconds.

Sam is thrown against the narrow passageway. He fights to get hold of the ladder with his left arm.

SAM
I can't hold on!

MAGGIE
The freeze must be buckling the
bulkheads.

Maggie climbs down, wraps one arm around Sam and helps him down the ladder.

SAM
I can do this myself.

Sam looks surprised at her strength as he's carried down the ladder.

Maggie reaches the bottom rung and releases Sam. Sam holds his arm, almost slumps to the floor.

Maggie helps him into the hall.

INT. CORRIDOR BY THE ELEVATOR

Maggie removes her belt and trusses up Sam's arm.

MAGGIE
Good as new.

MAGGIE (CONT'D)
Everything fell apart when he came.

SAM
What did you expect?

MAGGIE
(getting mad)
Kimi says she didn't cause Woody's death... that someone else did.

SAM
Colin. They are working together,

MAGGIE
Everyone else is loyal.

SAM
Do you know what you're saying?

MAGGIE
There's on thing he doesn't know about this station.

SAM
I am sorry.

Sam's words hit a nerve sending Maggie running down the hall. Sam stands up in the hall and takes a deep breath, starts to run after her but changes his mind.

INT. GREENHOUSE ONE - COLIN'S QUARTERS

Colin gathers up the remains of his supplies not the suitcase. He picks up the stray bug that keeps circling the box and packs it with the other belongings.

INT. GREENHOUSE ONE - DECK C

In the dim light, Darsey walks slowly along the wall, the metal detector hums quietly in her hand.

She looks nervously around. Nobody there, just silence. She looks at the wall clock.

Darsey tightens the air mask. The air is getting rank and cold. Darsey stops to rest. She's not in shape.

Darsey spooks when she hears the RUSTLING of fabric coming from behind. She turns around but no one is there.

DARSEY

Oh, God. Please don't let me die here.

Fatigued, Darsey leans up against the wall. She lowers the bomb detector and her guard.

Her eyelids droop down in surrender.

Darsey stops still when she hears the rustling sound again. This time she goes to investigate.

Darsey enters a dark corner of the corridor.

WHAP! She slumps to the floor. FOOTSTEPS run off.

Something on the floor POPS open and a FOG pours out of it, filling up the hall.

Darsey lays knocked out just as Kimiko dashes down the corridor and out of sight.

INT. GREENHOUSE ONE - DECK C

The forest biome elevator opens. The frantic hoards of wildlife flock into the hall, running haphazardly.

The tremor shakes Darsey awake. She comes to and is alone, still clutching the metal detector.

DARSEY

Not again!

She hears a THUD coming from outside the station. Darsey crawls to a view port and peeks out.

RUNNING FOOTSTEPS behind her make Darsey spin around, metal detector in hand. She strikes out at the sound and someone hollers in pain.

SAM

Don't hit me with that thing.
You're gonna kill somebody!

Darsey tosses the detector away. Sam stands in front of her, his mouth bleeding. He's holding up Maggie.

She collapses in a heap of nerves.

DARSEY

You're alive!

SAM

Yes. Come with us.

He forces her to stand up.

Darsey takes Sam by the hand. They stare out in the view port. Sick and exhausted. Too much pain in too short a time. She looks at them.

DARSEY

Let's go find that bastard.

INT. GREENHOUSE ONE - AN AIR DUCT

Colin crawls along inside an air duct. He pauses to peek through a vent long enough to see someone moving in the hall below him.

HIS POV -- Kimiko walks the hall holding onto the rifle.

INT. THE HALL

Kimiko wipes the sweat from her face.

KIMIKO

Air and water indexes are up...
What about us? How much are WE
worth?

INT. GREENHOUSE ONE - FOREST BIOME ELEVATOR

Maggie, Sam and Darsey step into puddles of water. Sam stops in front of dead rabbits on the floor.

SAM
The rabbits.

MAGGIE
We can't let him win.

SAM
We won't.

DARSEY
Why?

MAGGIE
Working for Feinlein, Kimi too.

DARSEY
He must be searching for a way off.

SAM
There is no way off.

MAGGIE
Yes, there is.

Maggie stands up. She rallies herself, eyes intent, turns to them and then disappears into the darkness.

INT. GREENHOUSE ONE - DOCKING BAY

Colin plants the last of three bombs around the docking ring that holds his ship secure to the station.

INT. MYTHIC EXPLORER - CARGO HOLD

Colin enters the hold and feverishly hunts around until he finds a laundry bag. He takes out another one of his devices, a tiny round ball, from a dirty sock,

COLIN
I must remember to wash my socks
after this.

INT. THE CAGE

Diane has gotten the cover off her mouth. She looks up and finds Colin looming over her.

DIANE

I don't get it, Collie. What do you get?

COLIN

Righteous destiny.

He laughs on the way out of the hidden hold. Diane gets up after he has left and escapes.

INT. GREENHOUSE ONE - DOCKING BAY

Colin finishes rigging up the explosives. He puts his thumb on the fatal button on the trickster box when...

ZAP! A laser shot barely misses cutting off his ear.

Maggie steps out from behind a storage cabinet, her laser rifle ready. She steps into the open.

Colin turns white, as if he's seen a ghost. He puts his thumb on the button and presses it.

COLIN

It's true what people say about the superiority of genetic engineering.

The bombs EXPLODE and shatter the docking ring into smithereens. Maggie is dumbfounded.

Colin starts to run back into his ship. He picks up a rifle sitting by the door. He steps in view of Maggie, aims and fires and her.

She tumbles to the floor to avoid being hit. Colin rushes to the work station. The computer reads, DISENGAGE O.K. but he can't get the ship to disengage.

COLIN (CONT'D)

Guess this means the love is over, honey... There are many kinds of weakness... weakness of body, weakness of mind... But, your weakness, dear Maggie... is your heart. And it's going to kill what you love most.

Colin holds her at bay.

Something hard and cold is being poked between Colin's shoulder blades as he fiddles with the computer. It deeps poking him.

Colin turns around. There in front of him is Diane holding a laser rifle. Colin stares down the barrel.

Diane fires it and nails Colin in the left shoulder. The man is aghast.

Colin wipes blood from his shoulder. Maggie is just as surprised.

MAGGIE

Diane!

Colin pushes his way past them and runs off.

Maggie and Diane embrace.

DIANE

He shanghaied me. I've been in his hold all this time.

MAGGIE

Let's get this bastard. Go find the others.

They split up.

INT. GREENHOUSE ONE - DECK C

Maggie is close behind Colin as he navigates the maze of halls. She shoots at him but he moves too fast.

MAGGIE

Who are you, really?

Colin turns to her, staring into her gun barrel.

COLIN

You know that ancient story about the wooden horse?

Colin makes a sudden turn into a dark recess and drops out of sight.

Maggie loses sight of him.

INT. AIR DUCT ABOVE HALL

Colin watches Maggie through the ceiling vent.

INT. HALL

Maggie sits down in the hall, poised to fight.

INT. AIR DUCT ABOVE HALL

Colin wrinkles up his face. He moves closer to the vent cover.

INT. HALL

Maggie stands up and slowly walks the length of the hall under the air duct.

INT. AIR DUCT ABOVE HALL

Colin wipes the blood from his shoulder. He holds his breath and looks down. The hunter is now the prey.

COLIN'S POV -- Maggie edges closer to the air vent and stands under him.

She looks up at the air vent.

MAGGIE

Come out, Collie. Come out and embrace your loving Maggie...

INT. HALL

Colin crashes through the air vent and pounces viciously on top of her. They wrestle each other to the floor.

Maggie is stunned to find that Colin strong as her.

He throws her to the floor. She's pinned down by his right hand and she can't pry loose.

MAGGIE

So, you're one of us!

She lunges at him and kicks him in the ribs. Colin staggers for a moment, breathless in the open hall.

Without warning, a laser rifle blast fires past him and misses. Colin spins around to find Kimiko standing behind Maggie, her rifle on the target.

MAGGIE (CONT'D)

What the...

In the confusion, Colin escapes. Maggie follows him. Kimiko disappears into the shadows.

INT. GREENHOUSE ONE - DOCKING BAY

Sam and Darsey guard the entrance to Colin's cargo ship.

Down the hall, Colin sneaks up, realized the way is blocked, proceeds in another direction.

INT. MYTHIC EXPLORER - CARGO HOLD

The wall is really a door and it opens into the hidden room.

INT. HIDDEN ROOM

The sound has stopped. Sam feels the presence of another person. Without warning, the hot breath of someone behind him causes him to turn around.

He gets backhanded hard and falls to the ground. Diane stands over him.

DIANE

There you are. I got out but I was here.

Sam and Diane hug. Diane hugs Darsey.

INT. GREENHOUSE ONE - RECREATION ROOM

Colin puts on one of the heavy-duty pressure suits hanging on the wall. Frantic POUNDING shakes the door that Colin has blocked closed with gym equipment.

Colin takes a jet pack from the wall and straps it on. He watches the door being hammered on. It won't last.

He opens the pressure hatch and climbs in. It cycles to the outside.

He steps into the alcove. The door shuts just as Maggie crashes through the recreation room door.

She slips quickly into a pressure suit and jet pack.

EXT. GREENHOUSE ONE - RECREATION ROOM - CATWALK

Colin steps onto the catwalk. Seeing his ship docked off in the distance, Colin ignites the jet pack, checks his air supply, and flies off.

INT. GREENHOUSE ONE - RECREATION ROOM

Maggie enters the pressure hatch and waits for it to cycle. She's got a look that would scare the Devil.

EXT. GREENHOUSE ONE - RECREATION ROOM - CATWALK

Colin turns around as the pressure hatch opens. He smiles slightly. Showtime has arrived.

Maggie climbs onto the catwalk. She adjusts the jet pack. In her hands is a roll of bungee cord.

Maggie forms a lasso with the rope and makes a practice throw. It's perfect.

EXT. SPACE

Colin tries to increase his speed as Maggie is now behind him and gaining speed.

Maggie tosses the lasso at Colin. 'He spins to avoid the rope. It misses. He flips on his headset. She flips on hers.

INTERCUT: MAGGIE/COLIN

COLIN

You missed me.

Colin shoves up his sun visor, his laughing is designed to taunt her. It does.

Maggie turns on her headset.

MAGGIE

Don't get your hopes up.

Maggie increases her speed and tosses out the lasso.

Colin zigzags around, successfully avoiding the snare.

He hides behind a jutting part of the space station superstructure.

He flies up to the biomes and out of the rope's reach.

Maggie jaunts in the other direction. She coils up the rope and waits for him.

Colin soars off in the direction of the Docking Bay. He looks for Maggie but doesn't see her.

He finds a knife in his suit's storage compartment and straps it to his arm.

Then, he checks the contents of another compartment close to his heart.

Maggie hides behind part of the FARM BIOME.

HER POV - A small herd of cows wade in snow. Distressed birds bang into the dome.

Colin looks then he leaps, only to be surprised when Maggie suddenly appears in front of him. She aims her rope and throws it.

The rope catches hold of Colin around the neck.

Maggie pulls it tight. He looks astonished.

Colin fights but he can't get it off but the cord is too strong to be cut.

He takes out the knife He turns on the headset.

Maggie yanks the rope tighter. Heavy breathing mists up her face mask. Tears run down her face.

Maggie adjusts her headset but there's no response.

Colin flies off with the rope slung around him.

He begins to pull her in a game of tug-of-war.

He wraps the rope around a piece of the superstructure and gets himself free of the noose.

Maggie looks back and discovers she's tugging on the station. Colin is gone.

COLIN

I just had a pleasant memory.

Maggie checks the air supply. The sun's glare blurs her view.
HEADSET)

I was a tiny baby in a dingy
nursery with other babies.

(MORE)

COLIN (CONT'D)

(pause)

Then, I was adopted. Suddenly I had a Daddy.

(pause)

You see he wanted a boy. All the other babies were girls in Lot 47. We were the bad batch. The screwed up ones.

MAGGIE

(to herself)

Kimi.

COLIN)

Even Feinlein gets lonely, sometimes.

MAGGIE

You... a Gene Job raised by a damn machine.

Maggie cringes. The thought disgusts her.

She flies to the superstructure and undoes the bungee cord that's tied to part of the solar panel work station.

END INTERCUT

EXT. GREENHOUSE ONE - SOLAR PANELS

Maggie ties the bungee cord to the gyroscope's arm. Off in the distance, Colin heads for his cargo ship.

Maggie flies out until the cord is tight and she yanks at the arm until it moves but it doesn't move enough.

She strains at it while her eyes are glued to Colin. Suddenly, the arm moves enough.

The gyroscopes are now turning.

The entire station moves twenty degrees to the left.

Maggie flies away to avoid being struck by the jutting parts of the station.

INT. MYTHIC EXPLORER - HIDDEN ROOM

SAM
He must have guns.

DIANE
Over there.

SAM
Your tracking was turned off.

The whole room sways as the gyroscopes shift, tossing them to the floor.

Diane catches Sam before he cracks his head on the metal flooring.

EXT. MYTHIC EXPLORER - REAR ENTRANCE

Colin fiddles with the ship's emergency entrance hatch. He activates a set of external work lights to see with.

Just then the whole ship swings around in unison with the shifting space station.

He gets banged in the head by a radio antenna.

COLIN
Shit!

EXT. GREENHOUSE ONE - SOLAR PANELS

Maggie watches as the cargo ship's work lights blink on. She flies towards it.

HER POV - Colin rapidly moves away from his cargo ship.

EXT. GREENHOUSE ONE

Colin hovers.

Colin grabs a space debris and throws it boomerang-style at Maggie.

It shoots like a missile at her.

She barely escapes being hit.

She pushes it towards him.

It crashes into other objects, scattering them like leaves.

Colin hides and avoids being hit.

Maggie reaches for a piece of metal.

It's the remains of a robot droid. She holds it close to her, as if it means something.

Colin takes the last of his bomb detonators hidden in his suit's chest pocket.

He holds it up for Maggie to see.

He rests his hand on the button and speaks softly in his headset.

INTERCUT: COLIN/MAGGIE

COLIN

(waxing poetic)

And man shall subdue the Earth...
we teeter... you and I... on the
brink of a great abyss, this new
Millennium ... Alone.

Colin gently fingers the detonator button, casually with the patience of an artist.

MAGGIE

I don't want to be alone. I want
life. But it's disappearing from
our fingers.

COLIN

And you want to bring it back?

MAGGIE

Because I love it. Because it loves
me back... I do it for Sam.

COLIN

Maybe you do it because you're
weak.

MAGGIE

Shut up!

COLIN

It seems our kind needs constant
affirmation. I know... that's
what my father taught me... when I
was fresh from the nursery.

Colin presses the button and then flings the detonator out into space.

Maggie becomes so enraged she starts hurling wreckage at him. She changes her headset channel.

END INTERCUT

MAGGIE

Sam, can you hear me? He's got another bomb and he's triggered it!

Maggie throws a chunk of metal at him.

It hits Colin's air tank on the gauge.

He looks down at the gauge.

It's cracked and won't turn.

He bangs on it to make it turn.

INT. GREENHOUSE ONE - DOCKING BAY

Sam, Darsey and Diane walk into the docking bay.

Maggie's panicked VOICE echoes over their heads.

EXT. SPACE - WRECKAGE OF THE FOREST BIOME

Maggie watches the movement of the floating debris and scopes out a broken chair.

She throws the lasso at the chair and snares it.

Colin checks his air supply. Air is escaping fast. He becomes preoccupied with it.

Maggie flies off with the chair in tow.

Colin looks up and discovers a chair racing towards him!

It bangs him in the head and knocks him out cold.

MAGGIE

Pull up a chair, sweetheart.

Maggie flies over to Colin, limp in space. She removes the lasso from the chair and wraps it around him.

She tows Colin to the Rainforest Biome which is the nearest point of entry back into the station.

EXT. GREENHOUSE ONE - RAINFOREST BIOME

Maggie finds the MAINTENANCE PRESSURE HATCH. Opening it, she takes Colin inside.

Maggie enters a small cubicle.

The inner hatch door opens up after it completes its air cycle.

She carries Colin through the door and is now at the top of the sunlit rainforest canopy.

Maggie lowers Colin and herself with the bungee ropes.

The sun's heat reacts with the chilled air and produces a mist that rises to the roof.

Maggie undoes her headgear.

She jumps onto a tree branch.

Maggie grabs a vine and swings down to the floor. She lowers Colin.

Colin lays on the ground and comes to.

He opens his eyes and looks around.

But he pretends to be out.

INT. GREENHOUSE ONE - DECK C

Maggie leans against a window, wiping her eyes.

There's a FLASH OF LIGHT happening in the FOREST BIOME right above her. It commands her attention.

She pauses to watch smoke rising in the biome.

INT. GREENHOUSE ONE - FOREST BIOME ELEVATOR

Maggie checks the elevator. It works but she takes down the ladder, instead.

Maggie nimbly races up the ladder.

From above, small ANIMALS and BIRDS scurry into the escape passage, landing in her face.

Small rodents fall to their death before she can catch them.

INT. GREENHOUSE ONE - FOREST BIOME

The empty elevator opens as another fire flares up in the forest.

The inferno races through the small brush.

Maggie brings over the hose and shoots water at it. The water slows down to a trickle and quits.

She looks up at the ceiling to the water sprinklers.

Heat rises to the plexiglass dome in radiant waves.

A CRACK forms at the top of the dome!

Maggie watches the crack in horror. She tries to override the computers but they don't work.

The crack creeps along the outer rim of the dome.

Maggie throws a heavy object at one of the sprinkler heads and knocks it off.

The water comes shooting out over the fire.

The crack almost stops.

An alarm SCREECHES, then a COMPUTER VOICE speaks in a pleasant monotone.

COMPUTER VOICE

Structural stress points will
exceed tolerance in two minutes.
Evacuate.

Maggie throws another heavy object at another sprinkler head and shatters it. The water gushes out.

Water floods the floor of the biome. The burnt tire floats by. Dead birds float by.

The crack stops.

She opens the trap door. Water and debris flood into it.

MAGGIE
Why don't you come out and fight!
(picks up hose)
If you're going to burn my trees...
burn me, too.

She's hit by a falling tree branch and knocked out.

INT. GREENHOUSE ONE - DECK C - WINDOW

Sam stares spellbound at the forest biome.

He turns around and finds Kimiko looking at it, too. Her laser rifle is strapped to her side.

She runs off.

INT. FOREST BIOME

Maggie comes to. Someone stands over her in a pressure suit, the sun visor drawn down.

MAGGIE
Show yourself.

COLIN
(raises the visor)
It would appear, sweet heart, that
I... got you.

Colin smiles, blows her a kiss and runs off.

MAGGIE
Collie!!

Maggie jumps up, torn between annihilating Colin and stopping an emerging fire in Sam's swimming hole.

The tire is on fire.

Flames travel up the tire's rope to the tree and it starts to burn.

Maggie drags the water hose but it doesn't reach. It's totally dark.

Animals run around in a panic.

Maggie runs to the beaver pond with a portable pump.

She sets up the pump and pumps water from the beaver dam onto the fire. It works. The beavers hide in the shrinking pond.

With the fire under control, Maggie forces open the elevator door.

She herds the surviving animals into the elevator and sends it down.

ROOF OF BIOME

The heavy pressurized emergency doors slowly close, sealing off the main dome.

But before they shut completely, an explosion rocks the biome.

The force sends MAGGIE and the PANTHER hurtling into the air, their bodies suspended in weightlessness.

Debris and water from the ponds swirl around them in a chaotic ballet.

With artificial gravity disabled, Maggie and the Panther desperately cling to destroyed catwalks, fighting against the violent gusts of wind and flying debris.

The door finally closes, cutting off the devastating external environment.

As the artificial gravity kicks back in, Maggie and the Panther still hang on, their strength waning, and the weakened catwalks threaten to give way.

SAM, witnessing their precarious situation, springs into action.

He skillfully operates one of the suspended crane systems, maneuvering it over to Maggie and the Panther just in time.

The crane's bucket reaches them, providing a lifeline as the catwalk collapses beneath them.

The bucket safely touches the ground, and Maggie collapses into Sam's arms, exhausted and injured.

He holds her tightly, offering solace and support.

In their embrace, they reach out for the injured Panther, forming a pile of love and safety amidst the wreckage, thankful for their survival.

INT. GREENHOUSE ONE - DOCKING BAY

The kidnapped shuttle sits before them.

Inside, what was left of the cargo is either withered or dead. Comatose and dehydrated animals lay prostrate in their enclosures. There is a stench of death. Darsey faints. It's too much for her.

MAGGIE

I have him in the canopy! You have to evacuate! He's got a bomb somewhere!

INT. GREENHOUSE ONE - RAINFOREST BIOME

Maggie Beats the brush hunting for Colin. The familiar voice hits her like a brick.

MAGGIE

Diane?

COLIN pulls back behind the mechanical arm and waits for her. He can hear the squeaking of the emergency trap door being lifted and strains to look but sees no one.

MAGGIE stands by the mechanical arm on the spot where Woody fell. The broken tree branch lays nearby with Colin's name engraved on it. She picks up the branch and violently throws it.

COLIN avoids being hit by the branch.

INT. GREENHOUSE ONE - RAINFOREST BIOME ELEVATOR

Diane scrambles up the escape latter with Darsey close behind.

Sam hoists himself along with his good arm.

INT. GREENHOUSE ONE - RAINFOREST BIOME

COLIN -- Snakes his way through the brush. Anguished animals break the uneasy silence around him.

MAGGIE -- Steps through the brush. Pushing the foliage aside, she discovers Colin sitting calmly on a stump.

MAGGIE

Where is it?

COLIN

You'll find out in ten minutes.
Come... join me in eternity.

Sam and Darsey chop their way through. Colin. Diane is not with them.

Sam aims his rifle at

SAM

Game's over, Fox.

MAGGIE

I heard Diane's voice.

SAM

No. Just another one of Collie's
tricks.

COLIN looks confused by the statement but plays along. There are two laser rifles pointed at him now. Darsey's and Sam's.

Maggie coils up the bungee rope.

COLIN

That's right. Just a tape. So, now
we'll play a game. Find the bomb.

The words hang in the air forever. Colin takes in the moment, savoring it, his finest hour.

Maggie looks at Darsey and Sam, almost panics, but it's not her way.

The ever present GROWL is heard in the brush.

Maggie climbs up to a tree branch and yanks down the remains of a dead animal.

MAGGIE

Be glad that's not you.

The panther becomes provoked by the dead carcass on the ground.

Colin looks at the escape hatch door and at Darsey with her rifle, looking pale and terrified. He sizes her up.

Colin moves with terrific speed from the stump, pounces on Darsey and rips the rifle from her hand, lets off two shots at the group and misses them. He rolls into the bushes.

Colin fires a round at Sam, misses and hits a tree branch, slicing it off. It hits the ground.

COLIN

Maggie, my dearest... I could have killed him. But, I would rather not. You have five minutes.

Colin slithers over the trap door.

Maggie hurls a rock at him. He stumbles but makes it to the trap door.

Colin goes to lift the door when... WHAM! The door smacks him in the jaw.

Diane hoists herself up onto the jungle floor. Maggie is flabbergasted to see her.

Colin is back on his feet and at the trap door. Diane grabs him by the hair and pulls him up.

DIANE

Tell us where the bomb is.

Colin muses over the question.

COLIN

It could be under your noses.

Sam and Darsey search for the bomb.

Colin kicks at Diane. She loses her grip. They wrestle until he fights her off. He jumps away.

Colin goes for the escape door. Suddenly from the brush a laser rifle fires at him and misses.

Kimiko comes out from hiding and fres again. She coughs and shakes with fever.

KIMIKO

Feinlein and I made a deal. Your life for mine.

Colin goes blank momentarily in his mind. His face becomes twisted and strained. In front of him, Kimiko stands ready to finish her work.

COLIN

What?

Kimiko circles the escape hatch. Close enough to look into his eyes.

KIMIKO

Hurts, doesn't it, being part of
the game.

Colin looks completely surprised just as GROWLING comes from a hidden tree. Sheila, the black panther leaps onto Colin's back and bites him in the neck.

SAM tears through the foliage, sees a shiny object under the tree stump where Colin was sitting.

SAM

I found it!

Maggie pulls the cat off of him but it's too late. There's a gaping hole in his neck and he's bleeding to death.

Diane takes the bomb from Sam and attaches it to Maggie's jet pack. She jumps to the ceiling's outside pressure hatch, stuffs the pack inside and cycles it.

The door opens to the outside and the pack whizzes off into space. Nothing happens. Maggie kneels by Colin and cradles his head.

Kimiko lays down her weapon. She stands over Colin. A BLAST is heard above the station.

COLIN

I always was bad at timing those
things.

Sheila sits by Maggie. She licks the blood from Colin's wounds. Colin's eyes connect with the vibrant life in this creature's face.

COLIN (CONT'D)

Can't believe he never wanted me to
escape. I thought he loved me.

MAGGIE

So we both were fooled.

COLIN

Why?

MAGGIE

I never really liked you.

COLIN

Oh... No, you don't.

Colin summons up his last bit of strength and takes a small laser from his shirt. Kimiko heads for the escape hatch and starts climbing down.

Colin fires and hits her in the arm. She falls through the hatch.

Colin dies, the gun slipping from his grip. Sam holds Maggie and allows her to grieve.

INT. GREENHOUSE ONE - DECK C

Maggie and Sam walk together down the hall, exhausted after their ordeal. The other crew straggle along carrying Colin. Maggie reaches for Sam.

MAGGIE

We saved it.

Sam gazes thoughtfully into her questioning eyes.

SAM

Fuck yeah.

She falls into his waiting embrace.

SAM (CONT'D)

This is where you belong.

INT. MYTHIC EXPLORER - CARGO HOLD

The video screen, Mr. Feinlein's metallic mouth smiles as he speaks. Kimiko nurses her mangled arm.

MR. FEINLEIN

Kimiko, you look terrible. Give me your status.

KIMIKO

(struggles)
Your business competitors are dead, sir. Just as you wanted.

MR. FEINLEIN

Did he fight well? I always taught him to fight well.

KIMIKO

Yes. A regular chip off the old block.

MR. FEINLEIN

The superiority of genetically engineered men and women is proven once again.

KIMIKO

I could debate that with you, but I'm running out of blood.

MR. FEINLEIN

That you are.

Mr. Feinlein holds up a legal document for Kimiko to see.

KIMIKO

My new identity?

MR. FEINLEIN

You've earned it. No more second-class status. We're sending you to Asia where you can eat synthetic sushi to your heart's content.

The screen goes black. Kimiko swivels away from the screen.

Maggie and the crew stand at the doorway, bewildered.

KIMIKO

You have six hours before the vote. Make them count.

Kimiko, losing strength, tumbles from the chair. Maggie runs to her.

CLOSE ON -- Kimiko reaches up her hand. Maggie presses her face to the open palm and kisses it.

Diane looks on, fighting her anger. She punches the wall before walking away.

Sam turns to Maggie, his eyes full of unspoken passion. Maggie holds lifeless Kimiko close to her.

MAGGIE

We'll make it. Send out a Mayday!
Any ships in the area. We have casualties.

Maggie looks up and their eyes meet. Suddenly she realizes the truth.

Darsey paces, apprehensive. She shakes Maggie.

DARSEY

We can still get there!

The crew takes Kimiko away from the cargo hold.

INT. TARA MAINFRAME ROOM

The face of John Feinlein appears on the monitor.

JOHN FEINLEIN

Initiate reboot.

John Feinlein fades off the screen. Life support and other functions return as normal.

INT. GOVERNMENT ASSEMBLY HALL - DAY

The Government Assembly Hall is packed with lawmakers, officials, and members of the public eagerly awaiting the outcome of the crucial vote that will determine the fate of Alliance Chemical Corporation and the Greenhouse project.

The tension in the room is palpable.

LINDA LANG, the renowned journalist, stands at the podium, ready to deliver the news to the world.

Cameras and reporters surround her, capturing every moment for the live broadcast.

LINDA LANG

Ladies and gentlemen, the moment we have all been waiting for has arrived. The fate of our planet and the future of humanity hang in the balance.

The room falls into silence as Linda announces the results of the vote.

INT. SENATE CHAMBERS

The crowded hall bustles with delegates from throughout the world. Mr. Feinlein lounges at his part of the hall marked ALLIANCE CORPORATIONS. He's acting smug and grinning to everyone. Mr. Teflon.

The CHAIRPERSON BANGS the gavel to order. The hall calms down.

CHAIRPERSON

The next item on the agenda is the Habitat Vote. (squints) Is the Greenhouse Project here yet?

Without warning the great hall doors swing open. In parades a CLAMOROUS rabble of animals.

Maggie has Sheila, the panther at her heels.

Diane approaches the delegates, bloody and torn.

The Chairperson is speechless as Maggie steps forward.

DIANE

The Greenhouse Project is here, your Honor.

CHAIRPERSON

Good Lord, what happened to you?

MAGGIE

You could say we had a difference of opinion. Get him.

The Alliance board members look on in shock. Mr. Feinlein ducks away. Maggie sends Sheila running after him.

The cat growls and chases him out of the Senate hall as Sam and Maggie, finding comfort in each other, smile, deeply satisfied.

CHAIRPERSON

By an overwhelming majority, the government has decided...

A collective gasp ripples through the room, and people lean forward, eager to hear the verdict.

CHAIRPERSON (CONT'D)

To revoke the licenses and terminate all business contracts with Alliance Chemical Corporation.

The room erupts into a mix of applause and cheers, gasps of alarm. Linda raises her voice to be heard above the commotion.

LINDA LANG

In its place, the government has committed to fully support the Greenhouse project and provide the necessary funding to ensure its success.

(MORE)

LINDA LANG (CONT'D)

This marks a turning point in our battle to restore our planet and create a sustainable future.

EXT. CITY STREETS - DAY

The crowds get uneasy watching the proceedings on city view screens.

INT. DOCKING BAY

Darsey is in charge. The repair ships line up ready to unload equipment.

Darsey breaths in a deep sense of satisfaction. She is here at the crossroads and it feels good.

DARSEY

Thank you for coming. This is Greenhouse One, I am Darsey Granger, Interim Commander of the station, today is a great day..

INT. TRIBUNAL CHAMBER - DAY

The Tribunal Chamber is filled with an air of solemnity as John Feinlein stands before the panel of judges.

The room is adorned with symbols of justice and authority, emphasizing the significance of this moment.

The stern and imposing judges sit behind an elevated desk, their gazes fixed upon Feinlein.

The spectators in the gallery whisper among themselves, anticipation hanging in the air.

Linda Lang, the renowned news anchor, sits in the front row, ready to report every detail of this historic trial to the world.

JUDGE

John Feinlein, you stand accused of sabotage of Greenhouse One, a military installation, espionage, and market manipulation.

Feinlein, his face etched with a mix of defiance and apprehension, looks directly into the eyes of the judges.

FEINLEIN

Not guilty, Your Honor.

The room buzzes with murmurs as Feinlein's response echoes throughout the chamber.

Linda Lang leans forward, her eyes focused on Feinlein, capturing every nuance for her report.

JUDGE

The evidence against you is overwhelming, Mr. Feinlein. We shall proceed with the trial to uncover the truth and determine an appropriate course of action.

The trial commences, with witnesses testifying and evidence presented, painting a damning portrait of Feinlein's actions and their consequences.

The tension in the room rises with each revelation.

Linda Lang takes notes, her face a mask of journalistic focus, fully aware of the significance of the proceedings.

As the trial reaches its climax, Feinlein's defense crumbles under the weight of undeniable evidence.

The judges deliberate in silence, their expressions reflecting the weight of the decision they are about to make.

Finally, the head judge rises, her voice commanding the attention of everyone present.

HEAD JUDGE

John Feinlein, based on the evidence presented and the gravity of your crimes, this Tribunal finds you guilty. Your actions have caused immeasurable harm and suffering. The sentence shall be as follows.

The tension in the room is palpable as the head judge continues, her words reverberating through the chamber.

HEAD JUDGE (CONT'D)

You shall be dismantled, and your artificial intelligence will be uploaded into a digital incarceration system.

(MORE)

HEAD JUDGE (CONT'D)

You will spend the remainder of your existence confined within the boundaries of this prison, where you will have ample time to reflect upon the consequences of your actions.

Feinlein's face contorts with a mix of anger and disbelief.

The spectators watch in awe as the sentence is delivered.

Linda Lang, capturing the moment, ensures her camera focuses on Feinlein's reaction, knowing that the world is witnessing the fall of a once powerful figure.

The scene ends with Feinlein being escorted out of the tribunal chamber, his fate sealed, and Linda Lang preparing to report the momentous outcome of the trial to the waiting world.

INT. HIGH-TECH PRISON - DAY

The high-tech prison is a stark, sterile environment, designed to contain the most dangerous individuals.

JOHN FEINLEIN stands in a state of disbelief as he faces his punishment.

LINDA LANG is present, providing a live commentary on the trial and its aftermath.

LINDA LANG

And so, ladies and gentlemen, John Feinlein, once a titan of corporate power, now finds himself locked away in a prison of his own making. The question remains: what does this mean for our digital landscape and the future of justice?

As Linda's voice echoes in the background, Sam and Maggie, standing outside the prison, witness the spectacle.

The guards escort him through the imposing metal doors, leading him to a small room with a futuristic-looking interface.

FEINLEIN

I shouldn't be here! I have power!
I have influence.

GUARD

Save your protests, Feinlein. Your crimes have caught up with you.

The guard guides Feinlein to a large console in the center of the room.

The console is equipped with advanced technology, including a neural interface.

GUARD (CONT'D)

Place your hands on the console, Feinlein. Your consciousness will be transferred into the prison's AI system.

Feinlein reluctantly places his hands on the console. The room hums with a low vibration as the transfer process begins.

As the transfer completes, Feinlein's physical body collapses to the ground, lifeless.

His consciousness now exists solely within the prison's AI system, forever trapped in digital confinement.

SAM, and MAGGIE observe the scene from a distance.

They share a sense of closure and satisfaction, knowing that justice has been served.

MAGGIE

It's finally over, Sam. Feinlein's reign of exploitation and greed has come to an end.

SAM

Yes, Maggie. We can finally move forward, knowing that he can no longer harm anyone.

They embrace and the world is made right again.

INT. GREENHOUSE ONE - GENE POOL LAB

In an out of way corner, in a little used pod, lies a piece of an AI brain.

FADE OUT:

THE END