

ALTAIR-4
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FADE IN.

FX: EARTH FROM OUTER SPACE.

SUPER: 2073

A laser beam shoots into space from within Earth's atmosphere. It is shortly followed by a similar beam, somewhat longer.

FX: OUR SOLAR SYSTEM.

Moving outbound with the beams, they streak past Jupiter Saturn, Uranus, Pluto.

FX: SPACE.

The beams viewed from a great distance move past spectacular Gas Clouds, Supernova, distant Galaxies.

FX: A PLANET.

Mintar-3. The beams streak from the nothingness of space and enter the atmosphere.

EXT. DESERT -- DAY

FX: There are two great columns of light on the ground. Within one column the bare feet of twenty FEDERATION MARINES start to form. Slowly their bare legs appear. As the Marines are being formed they are hovering a few inches above the ground. There are three women's legs among them.

In the second column of light their equipment, on a large, sled-like shuttle, starts to form.

Finally their full forms appear and each person drops to the ground. The light beam disappears. All Marine's heads are shaved.

The pile of equipment on the sideless shuttle is fully formed and the light beam disappears.

Suddenly two of the twenty troops fall to the ground.

STEVENS

Captain!

JACK, second in command, rushes to the CAPTAIN and kneels, cradling his head. The Captain, a striking, middle-aged man, is gasping. There is a massive, open hole on one side of his chest. Very soon he dies.

THOMSON

Collins too, sir.

Jack looks round. Collins, already dead, has half his head missing.

JACK
Check the gear, make sure the
Laserlight got through.

His troops cross to the small mountain of equipment and begin checking it. Jack looks sadly back at the Captain.

JACK
Bad luck, Tom...

He looks around, taking in the weird landscape and the green sky.

JACK
Maybe for us both.

EXT. EQUIPMENT SHUTTLE -- DAY

The equipment is being unpacked. The Marines get into their uniforms. Belts are being snapped on, boot buckles snap together, helmets suck pneumatically onto shaven heads.

JACK
Alright, I want everyone with their PCs
on, and I mean now!

Cases are opened, releasing gases, and inside numerous amulets are revealed. They are all different, some ornamental. SERGEANT WILSON, a female, tosses them to her troops.

WILSON
Peters! Henson! Campbell! Rono! Gregg!
Tucker!

EXT. DESERT -- DAY

Two marines, TUCKER, a male private, and HENSON, a female private, are slightly away from the rest. Tucker has his PC amulet open and four nail-like spikes stand up from the amulet face, two top half, two bottom half. Tucker places his wrist in the amulet, about to close it, but hesitates.

TUCKER
Hate this bit.

HENSON
Can't take it, Tucker?

Henson snaps her amulet shut then a second later the four spikes drive through her wrist and lower forearm. It causes her considerable pain but she takes it well.

HENSON

Guess it's true about women and pain.

Challenged, Tucker snaps his shut and takes the pain just as well.

TUCKER

Yeah, like it's an advantage to stay conscious at the limit of pain.
Female logic.

Their PCs activate. Note: all PCs speak in the same voice as their owner.

HENSON PC

Hi, Pam.

HENSON

Hi.

TUCKER PC

Hi-dee-ho, Tuck.

TUCKER

(still dressing)

Hi-dee-ho to you, partner.

TUCKER PC

Glad to see you made it.

TUCKER

Not half as glad as I am, little buddy.

EXT. EQUIPMENT SHUTTLE -- DAY

Jack, standing near DRS. THOMSON and MILLER, places his arm in his amulet. He snaps it shut, the spikes drive home. He takes the pain. Dr. Thomson closes hers.

THOMSON

Ow! Shit! Ow! Christ!

JACK

Bites a bit, don't she.

THOMSON (still in pain)

You'd think if we can beam people across galaxies we could make these things not hurt.

MILLER
 (closing his amulet)
 Ow! Jesus!

JACK PC
 Welcome, Jack.

JACK
 Welcome.

THOMSON PC
 Hello, Sally.

THOMSON
 Hello. Can you give me an endorphin
 hit. Right now. Hurry.

THOMSON PC
 There you go.

Dr. Thomson suddenly relaxes and groans with pleasure. She looks dreamily at Dr. Miller, still getting over his pain.

MILLER PC
 Hey, Hank.

MILLER
 Hey, little Hank. (to Dr. Thomson)
 Don't look at me like that. It's bad for
 discipline. 'Specially mine.

THOMSON
 Feel free to jump my bones anytime
 and any way you like.

MILLER
 Just remember, doctor, what goes up
 also comes down.

THOMPSON
 We're talking sex, right?

MILLER
 Yar.

JACK
 Don't take endorphin hits in front of
 the troops, doctor.

THOMSON
 Hey, I'm not high, I just feel good.

MILLER (Checking his PC)
 Don't count on it, oxygen's four
 times Earth and gravity's point
 eight. Means your ticker's racing
 like a greyhound while your muscles
 are goofing off. Ergo, you get high
 just being here.

THOMSON
 Teach your grandma to suck eggs.

Jack looks around and sees some Marines are fully dressed
 and awaiting orders.

JACK
 Alright, get the satellite up!

The Marines snap into action.

EXT. DESERT -- DAY

A small rocket is being rapidly assembled.

EXT. DESERT - DAY

The rocket is on a small launch pad. It is activated and
 races skyward.

EXT. PLANETARY ORBIT - DAY

FX: The rocket in space releases a tiny satellite from its
 nose cone. A fine sensory film unravels like a concave
 frill and points itself at the planet.

EXT. EQUIPMENT SHUTTLE -- DAY

Stevens has a large laptop out and is giving commands via
 the touch screen as Jack, Drs. Miller and Thomson, appear
 behind him.

JACK
 What have you got?

STEVENS (astonished)
 Nothing...Absolutely nothing. No
 roads, buildings, civilization. Zip.

THOMSON
 What?!

Stevens hits a key and a hologram of the planet appears,
 rotating above the laptop. He indicates it.

Jack looks concerned.

JACK

Tell it to start mapping the planet.
I want close ups of all ambiguous
features.

STEVENS

That'll take time.

JACK

Going somewhere?

MILLER

Is local weather holding?

STEVENS

Mmm. Mainly stable.

He tickles the keys and gets air pressure isobars
over the planet hologram along with numerical
readout. There is an illuminated red marker on the
planet surface. He points to it.

STEVENS

That's us.

MILLER

We got lucky, (pointing) we're in
the middle of a high. There's some
serious disturbance down here, and
over here. We'll have to be careful,
these winds are ultra-cyclonic.

THOMSON

What's the night temperatures?

Stevens tickles the keys.

STEVENS

Just above freezing. We should be
fine.

JACK

How long 'til dark?

STEVENS

'Bout an hour.

JACK

Good.

JACK PC

Jack. Satellite reports it is being
scanned.

Jack's head whips round.

JACK (to Stevens)
Get a fix. Sergeant Wilson!

She appears.

WILSON
Sir?

JACK
I want a perimeter now, three sections, blasters on point. Get the forcefield up!

WILSON
(leaving)
Sir! Alright, you, you and you!

Jack turns to Stevens.

JACK
Anything?

STEVENS (puzzled)
No...The scan's not radar, photon, nothing recognizable. It's more like a...(shrugs) like a pressure pulse.

MILLER
How do you have a pressure pulse in space? You mean like a sunspot anomaly?

STEVENS
No, it's sequential, deliberate, definitely a scan. But...(his voice drifts off, confused)

THOMSON
Well, least we know the colonists are here.

JACK
If it is the colonists.

THOMSON
Why?

JACK
You telling me they have superior technology in only thirty years?

MILLER

It's ninety, remember, we've been tripping along at four times the speed of light.

JACK

Well, ninety. There's no industrial infrastructure. They still couldn't be ahead of us. (leaving) Okay! C'mon! I want this area locked down! Let's move!

Miller, Thomson, and Stevens exchange a look of concern then look back at the hologram.

The camp is a sea of activity.

EXT. DESERT -- SUNSET

A forcefield has been established via a series of mildly illuminated posts. Beside the perimeter the bodies of the two Dead Marines lie side by side, wrapped in body bags. The body bag containing the Captain is open, and a Marine places the Captain's PC on his left arm and the spikes drive home. He then places the Captain's arm inside the bag and zips it up. The Marines are assembling nearby. There is also a large machine, a Laserlight, looking like a big ray gun, not far from the bodies. It is aimed at the sky and is the means that will transport the Marines back to Earth.

A Marine works on a control panel on the Laserlight, and the machine calibrates, moving in an arc, then stops, locks, displaying: 'Earth locked'

Jack, Stevens, and Drs. Thomson and Miller cross smartly to the Marines, taking off their helmets as they come. Jack carries a large metal capsule in his hands. As he approaches Jack grabs two stones from the ground, tosses one in the air, which...

FX: ...disintegrates as it encounters the forcefield twenty feet above...

...and tosses the second at the perimeter, which...

FX: ...disintegrates as it encounters the forcefield at the perimeter.

Jack and his party arrive and he nods to Sergeant Wilson.

WILSON

Marines!

They come to attention.

WILSON

...Salute!

While the bulk of Marines salute, three Marines, separate from the rest and standing tightly together, raise their amulet arm high. They hold their amulets together ceremoniously, pointing at the sky, and slowly bring them down to point at the ground.

WILSON

Fire!

FX: Immediately lasers shoot from the three amulets, melting the earth like butter and digging a single burial trench. When the trench is completed all amulets turn off at once. Jack steps forward.

JACK

You were chosen because you are the bravest and the best. Each of us knew this technology had its risks, and the fact that it took the lives of Captain Levinson and Corporal Collins is bad luck of the worst kind. But we are now here, the first people to ever laser transport outside the solar system. The implications of what we have achieved are truly historic. The human race may now conquer any distance, and we are limited only by the availability of suitable planets.

Although in theory many of our loved ones and most of the people who sent us here are already dead, we do not in fact truly know what quadwarp travel does to time. We can only hope that when we get back, wormhole regression will be a reality and those who want to return to our time may do so. Since we did not meet ourselves before we left, I assume we did not achieve that...Perhaps it doesn't work that way. Time travel does somewhat mess with the mind.

Some of the Marines grin slightly.

Jack notes two moons rising over the horizon.

JACK

As I commit these brave men to this alien soil, I also place this message about them and us into the machine that will soon carry us homeward.

He places the canister inside a human size chamber next to the Laserlight and closes the door. He presses a button, steps back.

WILSON

Marines...Salute!

Everyone salutes.

The canister can be seen through a window in the chamber. As the machine hums the canister is rapidly disassembled until there is nothing there. A light on the control panel registers the canister is now 'stored' and ready to be shot as a laser beam.

JACK

Send.

Everyone snaps to attention.

FX: The machine hums to a climax then a beam of light shoots from the Laserlight gun and the machine switches off.

All remain at attention, silhouetted against the setting sun.

EXT. GRAVESITE -- NIGHT

Jack stands alone by the gravesite, now a pyre of stones. In the background Marines sit in scattered groups around small shaded lights, eating.

There are only three Marines holding 'blasters', heavy weapons (photon lasers), standing guard at three evenly spaced points around the perimeter.

JACK

(Looking at the grave)
Sorry it was you and not me, Tom...
but I promise...I'll do my best.

He becomes aware Sergeant Wilson has approached and is standing nearby. He glances round.

WILSON

Do you want me to roster the point guards all night, sir?

JACK

No, we're safe inside the field. But I want heavy weapons active and to hand.

Wilson nods and leaves. Jack looks back at the grave.

EXT. EQUIPMENT SHUTTLE -- NIGHT

Stevens and Drs. Miller and Thomson sit by a small light. Stevens refers to Jack, standing by the gravesite.

STEVENS

Tom and he were close.

THOMSON

Must be hard to have leadership dumped on you like that. (To Miller) You know, something I don't get, the satellite images show a totally barren planet. So how do you get four times Earth oxygen without plants?

MILLER

(shakes his head, mystified)
Huh. And there's only minor indications of water even at the poles. So, God knows. Maybe the terra-forming went horribly wrong. High oxygen might account for the lack of plant life. (shrugs) Right now, I have no idea.

STEVENS

(looking skyward)
Jack's right. And I'd like to know who's scanning our bird. How could they have totally new technology?

MILLER

What's the satellite say exactly?

STEVENS

Says it's being scanned. Then I ask it for details and it says 'source and type undetermined'.

THOMSON

So who wrote the software?
Microsoft?

STEVENS

But if we did in one year of
quadwarp what took the colonists
thirty years at sub-light, then you
add in quadwarp time distortion,
this planet should have colonization
everywhere.

THOMSON

Maybe they crashed and burned.
Maybe the cryogenics failed and
they never woke up.

MILLER

(shaking his head)

We'd know. Any systems failures
activate auto-transmissions. (to
Stevens) Has infra-red shown
anything?

STEVENS

Zip. Ain't nothing living here.
We'll see what tomorrow brings.
Satellite's on the other side now,
staying in the light.

EXT. PLANETARY ORBIT -- DAY

As the satellite orbits, the planet now looks more ominous.

EXT. DESERT -- NIGHT

FX: A foil pack is held in Tucker's hand. He pulls a tab
and the packet opens. There is a sizzling sound coming from
inside and soon steam comes out. Tucker sniffs it, produces
a plastic spoon, and starts eating. The whole sequence
takes less than ten seconds.

TUCKER

Mmm, mmm, I do love MREs.

HENSON

What have you got?

Tucker and Henson sit on their helmets apart from the
others and beside a small lamp.

TUCKER (reading)

Chicken kissmyass or something.

Henson takes his packet and reads.

HENSON

Teriyaki.

Tucker takes it back.

TUCKER

Really? Huh, tastes like kissmyass.

Henson grins, liking him. Jack walks by in the background, on his way to the equipment shuttle. Camera tracks.

EXT. CAMPSITE -- NIGHT

Jack heads to the equipment shuttle. PRIVATE PETERS intercepts him.

PETERS

Excuse me, Sir, not feeling the best.

JACK

What's your PC say?

PETERS

Oxygen Toxicity.

JACK

Come see the doc.

They continue on.

EXT. EQUIPMENT SHUTTLE -- NIGHT

Jack and Peters arrive.

JACK

Doctor...

THOMSON

(getting up)

I know, my PC told me.

JACK

I'll need to know what this means for the rest of us.

THOMSON

Sure. Over here, Peters.

Thomson and Peters cross to the equipment shuttle. Jack helps himself to a food pack.

STEVENS

What's the plan tomorrow, Jack?

JACK

Well...Sure isn't what I expected. There should be a few thousand colonists by now, a perfectly terraformed planet, a welcome parade, balloons, endorphin parties...

STEVENS

Lots of grateful women.

JACK

...and lots of grateful women.

The three men grin grimly.

EXT. EQUIPMENT SHUTTLE -- NIGHT

Thomson gives Peters an injection and hands him a small mask with a sophisticated filter attached.

THOMSON

Keep that on. Let me know when it's out.

PETERS

Thanks, doc.

He leaves. Thomson moves back to Jack and the others. Jack looks at her, requesting a report. Thomson's hand signal asks him to wait.

THOMSON

(To her PC) Collate bio-stats, Sally.

THOMSON PC

Andrews and Rono are showing early signs of oxygen toxicity. Everyone else is fine, although heart rates are up by 20% on average.

THOMSON

Alright, have Andrews and Rono report to me. Collate stats every hour and tell the other PCs to wake their companion if toxicity rises. Have them report to me.

THOMSON PC

Okay.

JACK

Could oxygen toxicity kill the colonists, doctor?

THOMSON

Doubt it. Would significantly reduce life span, though.

STEVENS

I thought oxygen was good for you.

THOMSON

It's love-hate. One of the reasons the dinosaurs died out was because they had no diaphragm, because back then oxygen content was high. Mammals have diaphragms so we were Johnny on the spot when oxygen levels rapidly fell.

STEVENS

You mean it wasn't our giant brain?

THOMSON

I see no evidence of that here.

STEVENS

You're ear, nose and throat, right?

JACK

So why does it reduce lifespan?

THOMSON

Mammals have around three billion heartbeats in a lifetime, from a mouse to a whale, once your beats are up, you die.

MILLER

So then logically if I exercise I should die sooner?

THOMSON

No, because logically a trained heart has a slower resting heart rate meaning a lower net result.

ANDREWS and RONO have arrived behind her.

THOMSON

Oh, over here.

She leaves with them to the equipment shuttle.

STEVENS

Thought you almost had her then.

They grin.

JACK (to his PC)

General address...Attention Marines.
Immediately you've eaten I want
lights out.

INTERCUT:

EXT. A GROUP OF MARINES --NIGHT

The Marines are listening to Jack's voice coming through
their PCs.

JACK (VO)

Get a good night's sleep. I want no
heat signature, gloves on, visors
down, that is all.

BACK TO:

JACK (to Miller)

How's the humidi-unit?

MILLER

This atmosphere's dry as hell but
it's gathered about a gallon so far.
By morning we should have enough for
a day. Barely.

JACK

Well, that's something.

MILLER

Frankly I'd be more worried about a
food source. So far there's no sign
of life anywhere, even microbial.

JACK

Trust me, by the time our rations
run out I'll be on a laser beam
home. Sorry guys, got to lead by
example. (to his PC) Light out,
Jack.

The nearby small light immediately goes out.

EXT. HENSON AND TUCKER SITE -- NIGHT

Tucker looks toward the Equipment Sled as he pulls on
gloves.

TUCKER

Well, Lieutenant's going by the book.

He lies back.

TUCKER

Okay, make me comfy.

Strips along the back of his uniform and helmet inflate, creating an airbed for him.

TUCKER

Visor down.

FX: A visor from the top of his helmet comes down to meet the neckline of his uniform, masking his face.

TUCKER

Oh, visor up.

The visor slides up and he rolls his head, looking at Henson.

TUCKER

Honey, could you turn out the light?

HENSON

You are the laziest man on the planet.

TURNER

Well never let it be said I didn't do the least I could do.

Henson grins at him.

EXT. DESERT CAMP -- NIGHT.

Establishing - various parts of the camp. Marines sleeping. By tiny flickering lights on the amulets the PCs are shown to be active. Tucker rolls over in his sleep and sections of his uniform automatically inflate where his body contacts the ground.

After establishing all is quiet, a strange noise becomes apparent, a distant ponderous scuffing sound that is menacing in nature.

EXT. DESERT OUTSIDE CAMP - NIGHT

Camera searches for the scuffing noise: It comes across huge footprints already in the sand and hurries on to discover...

FX: the footsteps are being created by a giant invisible entity.

The footprints walk straight through the forcefield, creating a shimmering disruption - a blue halo effect. Huge muscular legs with clawed feet are briefly apparent.

The footprints pass by Jack, but he is not disturbed.

EXT. DESERT CAMP, GRAVESITE -- NIGHT

FX: The footprints approach the gravesite and stop. As the gravesite is beside the illuminated forcefield posts, the power of the field interacts with the power of the entity, illuminating shimmering sectors of the creature, enough for us to establish body parts of some kind of giant, winged GARGOYLE.

Making deep growling sounds, it begins to dig in the grave site with huge, taloned hands.

EXT. EQUIPMENT SHUTTLE -- NIGHT

A series of light flashes indicate Jack's PC has become more active. Jack suddenly wakes. He looks in question at his PC. He activates a button on the side of his helmet in order to talk quietly to his PC.

JACK (quiet)
What's up?

JACK PC (electronic earpiece FX)
There's an anomaly.

Jack waits for more, confused. Eventually...

JACK
Explain.

JACK PC
There is movement at the gravesite.

Jack looks.

Earth is moving at the gravesite. A shimmering image sometimes appears.

Jack's visor slides up. As his face is revealed his look is suppressed incredulity.

JACK
Copy Wilson?

INTERCUT:

EXT. DESERT CAMP, SGT. WILSON -- NIGHT

Sergeant Wilson is on her belly already, watching the thing, frowning.

SGT. WILSON

Copy.

INTERCUT: Other Marines are awake or awakening, watching. The Marines with the blasters train them on the entity.

JACK

What do you see, Wilson?

SGT. WILSON

Keeps fading in and out, but it's like...

JACK

Everyone lock on, await my order.

The Marines without blasters aim their amulet at the Gargoyle and wait. Jack is thinking hard.

JACK

What do you see, Jack?

JACK PC

I see earth moving of its own accord.

JACK

You don't see that thing, the... image?

JACK PC

No.

JACK

Do PCs concur?

JACK PC

Yes.

Jack gets up. Into his amulet:

JACK

General address. I want everything set to stun, people. Don't fire unless I do.

A tiny red light on a blaster switches to blue.

EXT. DESERT CAMP -- NIGHT

Jack, the only person standing, walks slowly across camp to the gravesite.

EXT. GRAVESITE -- NIGHT

The shimmering, intermittent image of the Gargoyle has dug down to the body bags.

Jack arrives behind it.

The Gargoyle pulls the body bags from the grave.

Jack is not sure what to say. He aims his amulet at the creature.

JACK

Stop.

The Gargoyle turns suddenly and for a second evil, glowing eyes shimmer from within.

It snarls menacingly at Jack, displaying rows of razor sharp teeth. Its growl is a deep, evil sound of great volume with traces of sounds within. The sounds suggest people's moans and cries from some infernal pit.

After a moment the Gargoyle ignores Jack, picks up the body bags and spreads its wings, ready for flight.

JACK

Fire!

Suddenly all amulets and blasters fire lasers at the Gargoyle. The lasers further illuminate it but pass straight through it. There are furious sparks where the lasers encounter the forcefield.

The Gargoyle takes to the air, penetrates the forcefield (and as it does so creates another blue halo effect) and flies off into the night. As it goes away from the forcefield it disappears completely and only the two body bags are apparent, appearing to fly of their own accord. The spectacular light show continues as the lasers encounter the forcefield.

JACK

Cease fire!

Jack is still for a moment, stunned. He crosses suddenly toward the equipment shuttle.

EXT. EQUIPMENT SHUTTLE -- NIGHT

Jack, in a hurry, arrives. To Stevens:

JACK
Bring the satellite onto it! Track
it!

STEVENS
Ah, I can't.

JACK
Why not?

STEVENS
Satellite's out of range.

JACK
Put the other bird up!

STEVENS
Sir, that'll take a least fifteen
minutes.

Jack realizes it would be a pointless exercise. He is
desperate for an alternative.

STEVENS
Jack, if that thing can go through
our forcefield, there's nothing on
the satellite that can track it.

MILLER
What about the bodies? Track them.

Thomson and Miller arrive.

STEVENS
They're dead, no infra-red.

THOMSON
Why didn't our PCs pick it up?

JACK (agreeing)
And our weapons passed through it.

Everyone shares a tense look.

EXT. DESERT CAMP, GRAVESITE -- DAWN

The sun rises as the moons set.

Jack stands near the grave, thinking, as the new light of day hits him, he picks up a rock and tosses it into the forcefield.

FX: It immediately disintegrates.

Jack places his foot near a huge footprint of the Gargoyle.

Drs. Thomson and Miller are nearby. Jack turns to them.

JACK

Okay, that thing went through the forcefield. Our laser went through it, so what about the bodies? They should've disintegrated in the forcefield.

THOMSON

So it shielded them somehow.

MILLER

Somehow. So what have we got? Something that appears to be there, isn't, yet has density and can move mass, and can shield other things. What's that sound like?

THOMSON

Your standard medieval gargoyle? Look, I'm no aeronautical engineer, but the size of the wings I could make out, it couldn't fly, let alone carry...

JACK

But there's only point eight gravity here.

THOMSON

Yeah, but...

STEVENS (VO) (via Jack's PC)
Can you come to the shuttle, Sir.

JACK

What have you got?

STEVENS (VO) (via Jack's PC)
Not sure but it could be colonists.

Jack exchanges a quick look with the others.

JACK

On our way.

JACK

Pack it up.

EXT. EQUIPMENT SHUTTLE -- DAY

The Marines are completing the packing of equipment into modular containers. Dr. Miller is near Jack.

MILLER

Just had a thought, Jack.
This thing's fission-drive, right?

Jack nods.

MILLER

So the temperature at the vents is
about one thousand c right?

Jack nods.

MILLER

Well at that temperature, in a very
rich oxygen environment...

JACK PC

Air dust ignites.

Jack frowns at his PC.

JACK

Will or may?

JACK PC

Will.

JACK

All PCs concur?

JACK PC

Yes.

JACK

Well why in the damned hell didn't
you say something?! Are you saying
we've got to walk?!

JACK PC

No. But you should not have been
issued with a type 4 S vehicle for
this environment.

Jack exchanges a look of shared impatience with Dr. Miller.

JACK

Well maybe they thought this was a properly terra-formed planet. Maybe they thought the colonists just had a communications problem.

JACK PC

Yes, but...

JACK

Shut up! (To Dr. Miller)

MILLER PC

Lieutenant, I think...

MILLER

Shut up. (to Jack) Think someone left the I out of A.I..

Jack nods in contemptuous agreement and he and Dr. Miller cross to a console on the shuttle. Jack leans in and holds his amulet beside an infra-red panel.

JACK

Download full operational specs.

Lights briefly flash on the panel and the amulet.

JACK

Alright, now give me safe ops procedure.

JACK PC

On ignition particle dust will ignite immediately behind the shuttle. This will require even acceleration to Mach 1 on a one to five mean or implosion will occur.

MILLER

Is one to five human tolerable?

JACK PC

Yes, but some crew may pass out. The difficulty arises when you have to stop.

JACK

Meaning?

JACK PC

Engines will have to be cut before deceleration.

Jack exchanges a look with Dr. Miller before asking.

JACK

Are you saying we cut power at Mach 1?

JACK PC

Yes, decelerate to Mach 1, and cut power.

JACK

Are you insane?!

JACK PC

I'm sorry, but that is the safest operational procedure.

Jack exchanges a tense look with Dr. Miller.

JACK PC

You also suggested walking.

JACK

I could also suggest you be used as a nipple ring for an elephant! Doesn't mean I mean it!

MILLER

They're just not good at sarcasm are they.

JACK

Enough A.I., time for some H.I..

INT. EQUIPMENT SHUTTLE -- DAY

Jack appears before the console area at the front of the shuttle, but only his head with helmet can be seen. He is about to address the crew on the shuttle.

JACK

Alright. I'm pleased everyone voted for this option. Our risk is not so much in flying, but stopping. We won't be able to apply forward or vertical thrusters. So let's hope this works. Good luck everyone.

Jack is revealed to be naked except for his helmet.

JACK

Apply chassis.

FX: A clear Perspex chassis quickly appears around the shuttle, section by section, enclosing it.

The Marines are seated, strapped in, but also naked and wearing only their helmets and boots.

Jack sits.

JACK

Restraints.

FX: A harness restraint appears and rapidly straps him to his chair. The same is happening for the others.

JACK

Ignition on my mark. Five, four,

Henson squeezes Tucker's hand. He looks at her, caring.

JACK

three, two, one, mark.

EXT. EQUIPMENT SHUTTLE -- DAY

FX: The rear thrusters ignite and the shuttle immediately accelerates away at incredible speed. Long flames appear behind it, beginning not far from the exhaust outlets, seeming to chase them.

INTERCUT:

INT. SHUTTLE -- DAY

FX: Faces are distorted with the acceleration forces. Some Marines pass out.

Finally Mach 1 is passed on the console. Acceleration eases and Marines slump with relief. But the meter on the console continues incremental increases until Mach 3 is achieved.

EXT/INT. SHUTTLE TRAVELING SEQUENCE -- DAY/NIGHT

FX: The shuttle races barely above ground level across varying desert-like terrain. The sequence incorporates shuttle POV, shuttle exteriors, flying, and shuttle interiors, with Marines looking outside.

Terrain eventually changes to a polar landscape, in gloom, and there is a small iced polar region. Eventually it begins to change back to a desert landscape, with the sun down.

As they continue, the sun rises.

INT. SHUTTLE -- DAY

Dr. Miller is seated near Jack. Inside the shuttle the ride is smooth and quiet.

JACK
What's the ETA?

JACK PC
One hour forty-two.

MILLER
Show us the landing site.

FX: A screen emerges from the console and shows a series of views of the landing site, where it is, what it looks like.

MILLER
Dunes. (To Jack, pointing at the screen) We'd have to come in awful tight and straight to get between one of those.

JACK
Yeah, with perfect pitch. No, I think, go in crossways, cap the dunes one by one, knock off speed with each impact. Then come to rest...

FX: He drags his finger across the screen, moving the depiction across to reveal flat land.

JACK
...here.

Dr. Miller makes a noise of doubt, shaking his head.

MILLER
Well... your call, but we drag off too much speed and we go head first into the next dune. Sand or not, we're dead.

JACK (to his PC)
Jack, check the satellite shots, see if you can find a series of suitable dunes in descending size near the landing zone.

FX: He holds his amulet before the infra-red feed to the console. The computers interact.

JACK PC

There are two sites. One with four dunes, one with three. Watch the viewer.

FX: The console screen shows three dunes with attendant topographical and geometric readouts.

JACK PC

The one with three dunes has the most even descending ratio.

JACK

Alright, estimating deceleration from Mach 1 with impacts along the way, make a guesstimate.

JACK PC

Provided unknown factors don't influence we would impact the lower plain at approximately one hundred knots. If the shuttle

JACK PC (Cont'd)

remains nose up and does not hit large objects on the plain it will remain intact.

JACK

Risk factor?

JACK PC

With variables, one in two.

Jack looks at Dr. Miller.

MILLER (shrugs)

Command decision.

Jack looks back at the screen.

JACK

Can you take us in, Jack?

JACK PC

With AI interface the risk factor rises beyond one in two. Human sensors are superior here.

JACK

You mean me?

JACK PC

You are the most qualified pilot, Sir.

Jack looks at Miller. After a moment he expresses what a terrible burden he must carry.

INT. SHUTTLE -- DAY

They are flying over sand dunes. A joy stick suddenly appears from within the console and stops in front of Jack. Jack looks at it tensely, realizing the time has come. He rubs his hands together before taking the stick.

JACK
 Alright, line me up and count me down.

INTERCUT:

EXT. DESERT - SHUTTLE IN FLIGHT - DAY

FX: The shuttle in flight, coming down over sand dunes.

JACK PC
 On course. There is a right to left diagonal head wind gusting at five knots. Dropping to Mach 1...

Jack waits tensely.

The Marines watch tensely.

JACK PC
 Cutting engines and going manual in ten, nine, eight, seven, six, five, four, three, two, one...

INTERCUT:

FX: The engines cut out suddenly and the flames behind are extinguished.

The shuttle hangs in the air, gliding silently, but starting to drop.

INTERCUT:

There's vibration on the stick.

JACK
 Deploy chute!

FX: A roughly made parachute made from one-man tents deploys from the rear of the shuttle. It holds momentarily then quickly shreds.

JACK PC
 Parachute failure.

JACK

Detach!

FX: The first parachute detaches.

JACK

Deploy chute two!

FX: A second parachute deploys - this one is made from the Marine's uniforms strung together. It holds.

Jack is now picking up severe vibration on the stick.

JACK

C'mon...C'mon.

They are falling toward the crest of the first dune, watching it loom ominously toward them.

INTERCUT:

EXT. SAND DUNES DESERT -- DAY

FX: The shuttle impacts the first dune. It is a hard impact but the shuttle ploughs through and into free air.

Jack fights hard to regain control.

They hit the second dune crest, harder. The Marines are violently jarred.

Henson and Tucker are gripping hands tight, scared.

There is a long silence as they all wait for the third impact.

Finally, they hit again.

They plough through and are now in freefall to the plain below.

MILLER

Pull back! Pull back!

Jack is screaming with his effort to pull back on the stick.

The shuttle nose is still up. It contacts the plain tail end first, and slowly the nose comes down.

They are down, but skidding at great speed, the hull screaming as rocks tear at it. Their next fear is how to stop. They barely miss boulders.

They skid on and on, glancing off uneven ground, their nightmare seeming to never end.

Suddenly all see what lies ahead - a precipice.

Everyone is screaming.

JACK
Stand by to re-ignite!

At last the shuttle comes to a halt, the nose hanging over the precipice edge. Loose stones fall over the spectacular cliff.

Aside from groaning metal, there is total silence within the shuttle.

Suddenly the Marines hoop, holler and clap, overjoyed and grateful to Jack. Taking a moment to collect himself, Jack looks round and smiles at them. No one is more relieved than he. Miller pats his back. Jack half laughs with relief.

EXT. DESERT -- DAY

The party of eighteen is trekking across the desert, spread out. Three marines carry blasters. All wear a small backpack. Various uniforms are torn and most are somewhat dirty now in appearance. They ascend a slope. As Jack reaches the crest he signals a halt.

EXT. OVERLOOKING FOREST -- DAY

FX: Below the Marines and on a small plain there is a thickly wooded forest surrounded by a faint transparent bubble/membrane. The forest is contained in a 5 mile circle, in stark contrast to the barren plain.

Close on Jack. He doesn't know what to make of it. He signals the group forward.

EXT. FOREST/MEMBRANE EDGE - DAY

They approach the membrane cautiously.

FX: The membrane ripples softly in a breeze.

Dr. Thomson approaches it. She holds her amulet next to the membrane and...

FX: A multi-colored beam of light emanates from the amulet, scanning the membrane.

THOMSON PC
Seems harmless enough.

Dr. Thomson looks in question at Jack. He nods. Dr. Thomson slowly puts her amulet arm into the membrane. It passes through without incident.

THOMSON PC
Gas composition inside is normal
Earth atmosphere and pressure,
fourteen point seven.

THOMSON (to Jack)
So much for oxygen toxicity.

JACK
Follow me.

He enters the membrane and the forest. The others follow.

EXT. FOREST -- DAY

They move through the forest, spread out.

EXT. GRAVEYARD -- DAY

They come to a gravesite where there are forty graves.

An old gravestone is engraved with: 'Catherine Trent Born AD 2023 Died 2077'.

Jack looks at it.

JACK
Catherine Trent.

JACK PC
Catherine Trent, Professor,
agronomy, hydroponics and aquaponics
specialist. Her husband was Dr.
Donald Trent, microbiologist.

Camera moves on to reveal Dr. Donald Trent's headstone,
'Donald Trent, Born AD 2013 died 2077'.

JACK (to Marines)
Check the other headstones for date
of death.

VARIOUS MARINES
2077! 2077! 2077! 2077! 2077!

JACK
Any didn't die 2077?!

TUCKER

Yeah, lady here died 2133. Yana Orban.

JACK PC

Jack, someone is standing in the woods to your right, fifty meters.

Jack looks.

A man (ROBBIE) stands among the trees, watching them. He is dressed blandly, looks normal, appears to be in his early thirties.

REVERSE: The Marines stare his way.

Jack holds up his hand in greeting. Robbie does not respond.

Jack frowns and walks toward Robbie. The others follow.

EXT. FOREST -- DAY

The Marines arrive and stop opposite Robbie.

JACK

Hello.

ROBBIE

Hello.

JACK

I'm Lieutenant...

ROBBIE

I know who you are.

Jack is perplexed, cautious.

JACK

And who are you?

ROBBIE

Robbie.

JACK

No last name, Robbie?

ROBBIE

No.

JACK

We're here to...

ROBBIE

I know why you're here.

JACK

Well you're very well informed, Robbie...Are you one of the people in the house?

ROBBIE

Yes.

JACK

And who else is in the house?

ROBBIE

Dr. Orban and his daughter, Marina.

JACK (to his PC)

Dr. Orban?

JACK PC

Dr. Jason Orban, philologist, born 2019...

JACK

Thanks. (To Robbie) Perhaps you could take us to the house, Robbie, so we can meet...

ROBBIE

Dr. Orban does not require your help. He said you should go home. He's fine.

JACK

Well, it's not as simple as that. We've come from Earth to see what happened to the colonists. We...

ROBBIE

They died.

JACK

Yes, we see that. But this is a military operation. We must speak to all survivors...

ROBBIE

Dr. Orban does not require your help. He said you should go home. He's fine.

Jack realizes there is something seriously amiss with Robbie. To his PC:

JACK
Which way to the house?

JACK PC
Straight ahead, a quarter mile.

Jack begins to move ahead.

JACK
Why don't you come...

ROBBIE
Stop. I will not allow you to proceed.

JACK
I'm afraid you can't stop us, Robbie.

ROBBIE
Yes, I can.

JACK (discounting him)
Let's go.

They walk past Robbie. He watches them go impassively. Various Marines glance back at him, frowning.

EXT. ORBAN' HOUSE -- DAY

The Marines are on the forest edge, Orban's house in clear sight.

INTERCUT:

FX: Robbie runs through the forest at tremendous speed.

JACK PC
Warning! Robbie is coming fast!

JACK
What?!

Robbie suddenly skirts in front of them. At such speed he runs up a tree, bounces off, hits the ground and snatches a blaster off a Marine. He tosses it well away. Before anyone can react properly he snatches a second blaster tosses it away, then a third blaster.

JACK
Stun!

He immediately aims his amulet.

Robbie ducks under the shot. It hits two Marines, knocking them violently backward and to the ground.

Two other Marines also fire. Robbie evades the beams, and several of the Marines are hit with their own fire, collapsing.

JACK

Cease fire!

But Robbie is now among them, leaping, evading their blows with tremendous speed, knocking them down and ripping their amulets from their arms.

Marines scream in pain and fall, clutching their wrists.

Jack dives at him but misses, hitting the ground.

As Robbie rips the amulet from a Marine nearby he trips over a stunned Marine, falling beside Jack. Jack immediately rips a knife from a pouch on his ankle and stabs Robbie. Robbie's reaction is to tear the amulet from his wrist. Jack screams in pain.

Robbie is immediately to his feet, ripping amulets from the remaining Marines.

Jack rolls on the ground in agony.

ORBAN (OS)

Robbie, stop!

Robbie immediately stops. The last Marine standing falls to the ground, clutching his wrist and writhing in pain.

EXT. ORBAN' HOUSE - DAY

DR. ORBAN stands before the house, a large, foreboding figure. He has a look of outrage on his face.

Robbie is bleeding from the knife wound to his ribs. He is blowing air bubbles of blood.

Orban crosses to him.

ORBAN

What is the meaning of this?!

ROBBIE

I complied with your wishes, doctor.

ORBAN

I did not order you to do this?! How dare you! I was only expressing an opinion!...Is that wound fatal?

ROBBIE

Yes.

ORBAN

Good! Serves you right! Now go and get the Nanologene!

ROBBIE

I am sorry if I acted incorrectly, Dr. Orban.

Robbie goes into the house.

MARINA (OS)

Father.

Jack sees MARINA, standing in the doorway.

ORBAN

It's alright. Stay inside, Marina.

MARINA

But father, I...

ORBAN

Inside, please. Now.

Marina turns resentfully. Robbie passes her, coming from the house, holding a medical kit container.

MARINA

Oh, Robbie, you're hurt.

ROBBIE

(indicating inside)

Be careful not to slip on my blood. I'll clean it soon.

He crosses to Orban, and Marina goes inside.

Robbie arrives with the container. Orban opens it, revealing identical rows of sophisticated syringes.

Jack watches. He struggles to his feet.

Orban tuts and pulls the knife from Robbie's ribs.
He looks at Jack.

ORBAN

I believe this is yours, young man.

He hands him the knife. He takes a syringe and is about to inject Jack.

JACK

What's that?

ORBAN

Nanologene. It'll heal your wounds
in a few hours.

He goes to inject Jack, but Jack pulls away. Orban realizes Jack does not trust him.

ORBAN

Watch.

He injects Robbie. He replaces the syringe in the box,
takes another. To Robbie.

ORBAN

Go inject the others.

Robbie obeys, leaving frame. Orban looks in question at Jack, and Jack reluctantly allows himself to be injected.

ORBAN

You're the commanding officer?

JACK

Yes.

ORBAN

Please accept my apologies. Come
inside.

He motions toward the house. As they go Jack jerks his
head, summoning:

JACK

Thomson, Miller.

As he goes Jack pauses, looking at the ground.

His amulet is broken in two, smashed.

He follows Orban inside.

INT. ORBAN' HOUSE -- DAY

As Jack enters, followed by Thomson and Miller, Orban is facing Marina, standing on a staircase. They are arguing.

ORBAN
I don't want to hear anymore,
Marina, just go upstairs, please.

MARINA
But why? Surely I can help.

She sees Jack and the others. She is attracted to Jack.

MARINA
Perhaps our guests would like some
refreshments.

ORBAN
These are not guests! Upstairs! Now!

JACK
Just a second, doctor, I'll need to
interview your daughter.

Orban thinks to challenge him, but contains his temper.

ORBAN
Very well. But I hope this won't
take long, I'm in the middle of very
important work.

Jack, also angry, also decides to let it pass.

JACK
Our Climatologist, Dr. Miller, our
medical officer, Dr. Thomson.

Orban nods curtly.

JACK
You have to admit in our position
you might be more than a little
curious about certain matters.

ORBAN (condescending to Thomson)
Shouldn't you be attending your men
outside, doctor?

THOMSON
The pain immediately stopped with
that injection. I can already see
some tissue regeneration. What did
you call it? Nologrene?

ORBAN

Nanologene. It's simple enough. I invented it while I was making Robbie. I must say that's a stupid way to interface with a computer, splicing it into your nervous system. Small wonder it hurts.

JACK

Robbie's an android?

ORBAN

No, flesh and blood. Superhuman as you've noticed. I made him from a mixture of my wife's DNA and my own. But I modified his behavior for complete obedience.

THOMSON

Then why is his heat signature so low?

ORBAN

He's super human in all respects. Low metabolic rate means he only has to be fed once a week. When I made him we were still using hydroponics.

MILLER

And what do you use now?

ORBAN

Soil. I synthesize food from soil.

THOMSON

What? My god. Have you any idea what that would mean to the people on Earth?

ORBAN

A license to breed?

JACK

If Robbie attacks us again, Doctor, I'm afraid we'll be forced to destroy him.

ORBAN

Oh, Robbie's quite harmless. Come here, Robbie.

Jack, Thomson, and Miller express surprise that Robbie, who is outside, could hear Orban, and look toward the doorway

in expectation. Presently Robbie enters and crosses to Orban.

ORBAN
Wipe the blood off your face.

As Robbie wipes the blood off...

ORBAN
Your knife, Lieutenant.

Jack hands over his knife. Orban holds it before Robbie.

ORBAN
You understand this is the weapon
that would have killed you?

ROBBIE
Yes.

ORBAN
(placing the knife in Robbie's hand)
I want you to attack this man with
it and kill him.

Jack tenses. Robbie begins to obey but freezes. He is rooted to the spot, staring fixedly at Jack. He is convulsing internally.

ORBAN
Feel his forehead, Doctor.

Thomson comes forward and feels Robbie's forehead. Robbie is sweating.

THOMSON
It's growing hot.

ORBAN
Yes, and he's normally quite cold.
For want of a better term he's
short-circuiting. If I allow this to
continue he'll pass out, go into a
coma and die. Cancel order, Robbie.

Robbie slumps, breathing heavily. Orban takes the knife from him and hands it back to Jack.

ORBAN
You understand when I made him I had
my wife and child to protect.

JACK
We noticed your wife's grave.

ORBAN

Yes. Almost thirty years now.

JACK

How did she die?

Orban and Marina exchange an uncomfortable look.

ORBAN

We prefer not to discuss it, it upsets Marina. (He relents)
But...Yana, my wife, finally succumbed to oxygen toxicity.

MILLER

But this environment you built, that membrane...?

ORBAN

I was working on it at the time. There's some violent storms here and whenever one struck us the membrane would be torn away, and the forest destroyed.

MILLER

But now you've solved that problem?

ORBAN

Yes, too late for my wife though.

MILLER

Dr. Orban, we're not sure about time distortion ourselves, but in theory we calculate the year to be AD 2163. Is that correct?

ORBAN

Well, we're on Altair-4 time here, but... (He mentally calculates) Yes, yes, on Earth it's now June 24, 2163.

MILLER

How could you...?

Orban shrugs as if it was nothing.

MILLER

So then that makes you, what, a hundred and...

ORBAN

Forty-four...Certain work I've done on telomeres regeneration has meant aging for us has all but stopped.

Jack, Thomson and Miller exchange a glance.

JACK (to Marina)

And how old are you?

ORBAN

She's eighty-three in Earth years.

JACK

Well, Doctor, I think we'll need to talk some more.

ORBAN (sighs heavily)

Although Robbie acted precipitously, Lieutenant, he was attempting to ensure my wishes were met. I did express my desire that you return to Earth. He must've overheard. We have no need of you here. Marina and I are quite content.

JACK

Is that how you feel, Marina?

MARINA

Well...(she glances at her father)
Yes, of course.

JACK (to Marina)

The graves out there. Why is it everyone but your mother died at the same time?

ORBAN

The terra-forming equipment we had was designed to produce oxygen, not remove it. So, with no alternative we built sealed hydroponic gardens, but whenever we tried living outside, the oxygen...we had failure upon failure. After thirty-odd years of trying it was decided to return to Earth. My wife and I were the only ones who voted to stay. Then for some reason our ship, the 'Valarian', blew up on launch.

JACK

Just blew up?

ORBAN

I can only surmise its electronics were corroded by the atmosphere.

JACK

Where's the wreckage?

ORBAN

(indicating)

Oh, five miles east. Just a mass of twisted metal. Last time I looked it was buried by a sandstorm.

Jack looks at Miller and Thomson. They return his tense look.

EXT. ORBAN' HOUSE -- DAY

Tucker sits near Henson. He checks a laser blaster for damage while Henson examines her smashed PC.

HENSON

What do you think they're talking about?

TUCKER

Ways to kill big body-snatching bats.

HENSON

I got to tell you, Tuck, this is not what I expected.

TUCKER

Oh, you missed first day of class?

Henson looks at him in question. Tucker looks back.

TUCKER

Expect the unexpected.

His attention is attracted to Jack, Miller and Thomson exiting the house.

EXT. ORBAN' HOUSE -- DAY

Jack, Miller and Thomson come from the house.

THOMSON

Jesus, why didn't you ask him...?

Jack interrupts by holding up his finger.

JACK (quietly)
Robbie.

They continue toward the Marines.

ROBBIE (OS)
Yes?

They stop and look back. Robbie is at the doorway.

JACK
Nothing, Robbie. It was a mistake.

Robbie remains, watching them. They continue to the Marines.

JACK
Alright, listen up. We'll head back, set up camp. I'll debrief you there.

RONO
(holding a broken amulet)
What about the personal companions, sir?

JACK
Put 'em in your packs. I want no further talk until we're back in camp. Understood? Let's go.

They move off.

EXT. EQUIPMENT SHUTTLE - DAY TO NIGHT

Montage:

A] The Marines have hooked ropes to the shuttle (sides still enclosed) and are straining on the ropes, pulling it slowly away from the precipice.

B] The sun is going down as the Marines set up the forcefield.

C] Almost night. (Possible FX) Inside the shuttle Miller tries to repair a PC, using a small laser tool. He shakes his head, frustrated he cannot get the PC to work. Jack watches, looking tense. He pats Miller on the back, giving encouragement, but knowing there is little hope. Miller goes back to work.

D] Night. Two moons up. Three Marines patrol the forcefield, carrying the blasters. All others marines are in the shuttle.

EXT. FORCEFIELD -- NIGHT

Jack appears beside a Marine sentry, ANDREWS. Both are suffering the cold.

JACK
How's it going?

ANDREWS
Never been so cold in my life.

JACK
Don't stay out beyond the half-hour.

ANDREWS
You got that right...sir...Sir? You think Dr. Miller can repair the PCs?

JACK
Not his field. It's a shame Collins died. He was the nano specialist.

ANDREWS
(Pinching up his sleeve)
This is just cloth without the PC.

JACK
You got that right.

They exchange a grin.

STEVENS (PA OS)
Sir!

Jack looks round.

Stevens is visible through the windscreen, the shuttle fully enclosed, light coming from inside.

STEVENS (PA)
Something big approaching. Four hundred meters, one o'clock!

JACK (alarmed)
Flying?!

STEVENS (PA)
No, walking, but it's three meters tall!

Jack stares into the darkness, tense.

ANDREWS
What'll we do, sir?

Jack is thinking.

ANDREWS

Sir?

JACK

Rono! Smith! Over here!

The two other Marines with blasters double time it from the far side of the camp.

JACK

Stevens! Keep everyone inside and don't open the hatch! If you see us killed, drop the field and take off!

STEVENS (PA)

Yes, sir.

Rono and Smith arrive as Jack and Andrews move toward the one o'clock position indicated.

JACK

Rono, kneel. You two side by side.

They form up.

JACK

Set to 'kill'. If it comes through the field I want a concentration of beams center target.

They wait, growing tense.

RONO

Why's it coming so slow?

JACK

Quiet.

They wait.

Stevens, now joined by Miller and Thomson, looks out through the shuttle windscreen. Stevens kills the internal lights.

EXT. FORCEFIELD -- NIGHT

Something appears over a distant slope, growing in size as it nears the crest.

Jack tries to make out what it is.

Robbie is at the base of the object and it becomes apparent he is carrying a massive woodpile on his back.

JACK

It's Robbie.

Robbie halts, still well beyond hearing range.

ROBBIE

Yes! It is me!

JACK

Advance and be recognized.

Robbie and Jack advance either side of the forcefield.

JACK

Stop.

Robbie stops.

JACK

That's firewood?

ROBBIE

Yes. Doctor Orban thought you might need it without your Personal Companions working.

Jack looks round at the shuttle.

JACK

Stevens! Drop the field!

The forcefield posts dim and go out.

JACK

Come in.

Robbie enters the perimeter.

ROBBIE

Where would you like it?

JACK

Right where you are is fine.

Robbie drops the bundle, causing the Marines to back off from the enormous amount of falling wood. Robbie looks at Jack.

JACK

Please tell Dr. Orban we're grateful for his concern.

Robbie nods and begins to leave.

JACK

Robbie.

Robbie stops.

JACK

You ever seen anything strange in the desert at night, you know, like a large flying creature?

ROBBIE

I'm sorry, Dr. Orban instructed me not to answer any questions that did not pertain to the firewood. But he did say I could lend a hand in other ways. Is there anything else you require?

JACK

Do you know how to fix nano-electronic equipment?

ROBBIE

Yes. I take it to Dr. Orban.

JACK

Thanks, Robbie, that will be all.

Robbie nods and leaves.

Jack watches him go.

EXT. CAMPSITE -- NIGHT

Andrews points his blaster at a large pile of firewood and fires. It immediately ignites.

EXT. CAMPSITE -- NIGHT

Various groups of Marines are gathered around various fires. The forcefield is active with sentries patrolling.

EXT. CAMPSITE - JACK'S FIRE -- NIGHT

Jack, Stevens, Miller and Thomson sit around the fire, eating from ration packs.

THOMSON

So, can I ask now? Why didn't you question him about the gargoyle thing?

JACK

Instinct...Something's wrong here. Orban is a philologist...

STEVENS

What's that?

JACK

Languages. He just doesn't have the training or facilities to produce anything like the technologies he's demonstrated.

MILLER

Plus he's an obvious megalomaniac.

THOMSON

Yeah, why build a superhuman like Robbie then make him as boring as an AI? And see the way Marina was afraid to speak.

JACK

Come morning, I want to take a look at the colonist's ship.

STEVENS

Didn't he say it was buried under sand?

JACK

Yep. So we'll need shovels.

He stares at the fire.

Stevens, Miller and Thomson exchange a look.

But Jack stares at the fire.

EXT. DESERT -- DAY

Matching shot to the Sun.

The Marines walk in a long line across the desert. Every second person has a metal detector, while those without wear listening headphones. Each Marine now has a folding spade strapped to their pack, along with canteens.

Jack walks behind them, along with Miller and Thomson. They carry blasters. All sweat profusely.

THOMSON

Jesus, if it's not freezing it's boiling. Without PC suits I'm amazed the colonists stuck it out as long as they did.

MILLER

This'll take forever. What do you say we scout round, find a good landing spot, and fly the shuttle over. With the scanners on board we'd find this thing lickety-split.

JACK

Too risky.

MILLER

No, listen, we offload all vital equipment and it's piloted by just one man...

JACK

You'd have to make your passes at Mach 1 plus, and what if the pilot screws up? We lose the shuttle.

MILLER

Well what do we need it for now anyway? Think about it. We've found the only survivors, there's nothing else on the planet. All we need is the Laserlight home, and for now, food and water. You said yourself you'd leave before our rations ran out.

THOMSON

He's right, Jack. What if Orban just pointed arbitrarily in this direction? That ship could really be anywhere. Our job is to find out what happened here and go home. We've done that. And what about that gargoyle thing? Christ, and our mad scientist has already made Superman.

JACK

I sense dissension in the ranks.

Jack stops.

JACK

Look, we all agree Orban is borderline something, right? So the ship will be somewhere here simply because he couldn't be bothered lying. He thinks we're stupid enough to take him at his word but not enough to actually go looking for it with shovels.

THOMSON
Yeah, and little does he know just
how stupid we are.

JACK
(false gratitude) Thank you.
Sergeant Wilson!

The Sergeant drops her headphones round her neck and
doubles over. Jack hands her his blaster.

JACK
Continue along the grid. We're going
back to the enchanted forest.

SERGEANT WILSON
And if we find the ship, sir?

JACK
Dig it up.

She nods and goes back to the line. Jack turns to Thomson.

JACK
I want you here too.

THOMSON
Oh, I have fair skin and...

JACK
I don't know if you noticed, but the
dear doctor is somewhat of a
misogynist, and you're one of the
kind he doesn't like. (To Miller)
Let's go.

Thomson watches them go and sighs, disappointed.

THOMSON (to herself)
Oh, so just go off to your man's
club then.

JACK (OS)
I heard that!

THOMSON (to herself)
Oh, so it's not enough Robbie has
super hearing!

JACK (OS)
Heard that too!

EXT. MEMBRANE/DESERT EDGE -- DAY

Jack and Miller approach the membrane and enter.

MILLER

So why are we going to see him?

JACK

When I was in basic training we had this power crazy sergeant, ran our platoon. Took me a long while to figure him out...Flattery was his undoing.

MILLER

Yeah, well just remember, this is no dumb drill sergeant.

EXT. ORBAN' HOUSE -- DAY

Jack and Miller approach the house. Robbie steps into frame behind them.

ROBBIE

Hello.

Jack and Miller roll their eyes and halt. They turn.

JACK

Hello, Robbie. We've come to see Dr. Orban.

ROBBIE

Dr. Orban is in his lab. When he is in his lab he is never to be disturbed except in emergencies.

JACK

Is Marina home?

MARINA (OS)

Yes, I'm here.

They turn. She is standing in the doorway to the house.

JACK

Hello, Marina. You're looking very handsome today.

Marina is surprised and pleased by the compliment.

MARINA

Thank you.

JACK
That color really suits you.

MARINA
Oh...I designed this myself.

JACK
Did you? Good Lord.

MARINA
Is 'Good Lord' good?

JACK
Good Lord is excellent.

MARINA (pleased)
Oh.

JACK
Is your father in?

MARINA
Well what Robbie said is true. But he'll be breaking for lunch and a nap soon. (gushing) My father, not Robbie.

JACK
Would you mind if we wait?

MARINA
No, I'd like that.

JACK
Would you like to go for a walk? Dr. Miller can let us know when your father comes out.

MARINA
Well, yes, that'd be nice.

JACK
I'm sure Dr. Miller has a lot of things he'd like to tell Robbie.

MARINA (surprised, naïve)
Really?

MILLER
 Absolutely. Come and sit down,
 Robbie.

Robbie does so as Jack guides Marina away.

MILLER
 You know you're the first Superman
 I've ever known. Of course back on
 Earth we had a Superman a long time
 ago.

Jack is staring with great attraction into Marina's eyes.

ROBBIE (OS)
 Oh? I have not read about him.

MILLER (OS)
 You haven't? Well then let me tell
 you the whole Superman Saga. See,
 Superman was born on the planet
 Krypton, a long, long time ago in a
 galaxy far, far away.

EXT. FOREST -- DAY

Jack and Marina stroll together.

MARINA
 I'm glad you think I'm handsome. I
 think you're handsome too.

JACK
 Thank you.

MARINA
 Do you think I could see you without
 your hat?

Jack releases his helmet and takes it off.

MARINA
 Oh, you have no hair.

JACK
 Oh, I do. Just I shave. Here, feel.

He places her hand on his head.

MARINA
 Ooh, it's sort of soft and spiky all
 at the same time. Why do you do
 that?

JACK

Helps my helmet, my hat, fit better.
Plus if someone shoots me with a
laser beam my hair doesn't catch on
fire.

MARINA

Oh, that's clever...Good Lord.

Jack chuckles and they smile at one another.

EXT. GRAVEYARD -- DAY

Jack and Marina approach. Jack takes a drink from his
canteen.

JACK

You must get lonely, I mean a young
woman like you without friends, just
your father for company.

MARINA

I have some little animal friends
father made for me, and there's
Robbie of course.

JACK

Well, he's not exactly company is
he.

MARINA

Oh, Robbie's good company.

JACK

How's that? I think when your father
made him he mixed up his 'p' genes.

She looks at him for clarification.

JACK

Personality and penis.

MARINA

(laughing)

You're funny...Ironic you should say
that, 'cause I just use Robbie for
mating.

Jack sprays water, choking.

JACK

You mate with Robbie?

MARINA

Every now and then, why?

JACK

Does, ah, does you father know?

MARINA

Of course.

JACK

Does...d'you mind if I ask, does Robbie climax during sex?

MARINA

No...he does it at the end.

JACK

Well, as I recall your father said he was made from a combination of his own and your mother's DNA. So doesn't that technically mean he's your brother?

MARINA

Oh...I never thought of it like that. Father made him sterile of course.

JACK

Does, um, does Robbie ever initiate sex?

MARINA

No.

JACK

Never? Well does he enjoy it?

MARINA

Robbie doesn't show enjoyment about anything. You seem very interested in him and sex. Do you like men.

JACK

Well...ah, see, if Robbie enjoys sex with you then he might also be prone to jealousy. He might become jealous of someone like me, for instance.

MARINA

No, he can't hurt you, it's against his prime directive.

JACK

Well he hurt me when he tore off my PC.

MARINA

Ah, but that was to protect himself from you harming him, but he would not have killed you.

JACK

See the trouble is I don't think anyone really knows what Robbie is thinking, even your father.

MARINA

But I've known him all my life. Look, let's mate now, you and me. You'll see he's not jealous.

JACK

Marina...that's, um, well, you see, that's just not the way it's done. You don't ask for sex after speaking to someone for just a few minutes.

MARINA

You've never done that?

JACK

Well...yeah, but that's different.

MARINA

Why? Oh, never mind, all this talking about it is making me...

She kisses him passionately, forcing him to the ground.

INT. ORBAN' HOUSE -- DAY

Orban comes from his office and stops, frowning, hearing Miller's voice. Through some half-closed curtains he can see Miller sitting on the porch.

MILLER (OS)

And then there's that old joke about what happened to Batman and Robin when they were run over by a steam roller. They called them Flatman and Ribbon. And that's the part where you're supposed to laugh, Robbie.

EXT. ORBAN' HOUSE -- DAY

Miller is talking to Robbie.

MILLER

And there's that other old one. What wards did they...

The curtain is flung open. Orban frowns down at Miller. Miller is startled by Orban's foreboding presence.

ORBAN

What are you doing here?

MILLER

Oh, ah, we came to see you but Robbie said...

ORBAN

Where's Marina?

MILLER

She's just gone for a walk with the Lieutenant. I know where they are...

Orban glares.

MILLER

Why don't I go fetch them. Excuse me.

He leaves. Orban frowns, displeased.

EXT. GRAVEYARD -- DAY

Marina rolls off Jack. He is blissfully exhausted.

JACK

That was...

MARINA

That was Good Lord.

Jack nods in agreement.

MARINA

You were much better than Robbie.

JACK

Really?

MARINA

Oh, much better...Well, technically he's superior but I really felt so much more with you. I had a complete emotional experience that was utterly fulfilling.

She kisses him tenderly. Eventually...

JACK

So...what does he do technically that's superior?

MARINA

Oh, it's one o'clock, we better head back. Father will be breaking for lunch now.

They get up, adjusting their clothing.

JACK

Is Robbie just normal size?

MARINA

What do you mean?

JACK

Nothing, it's a guy thing.
(indicating the grave) I wanted to ask, your mother, do you remember her dying?

MARINA

No, she passed away in the night. Father had Robbie bury her before I got up. You see, father sometimes appears harsh, but he truly loves me, and he often speaks of how much he loves all of humanity. That's why he works so hard. He wasn't always harsh. He just became that way over the years. I think he misses mother.

JACK

Were they close?

MARINA

Oh, yes. But they used to argue sometimes. More just before she died.

JACK

What about?

MARINA

(shrugs)

Mainly because mother wanted to go back to Earth, I think. Not that she could've after the ship blew up.

Jack has become aware of the ground where they made love. He pulls back some grass.

JACK
Why would there be fresh soil here?

MARINA
I don't know. Maybe Robbie...

MILLER (OS)
Lieutenant!

Jack turns. Miller approaches.

MILLER
Orban. He's none too thrilled you're with Marina.

MARINA
It's alright, I'll go back another way. Thanks again.

JACK
No no, thank you.

She smiles sweetly at him and leaves.

MILLER (confidentially)
You know, she's got the hots for you.

JACK
You think?

Jack walks ahead. Miller shakes his head patronizingly.

MILLER
Always the last to know.

EXT. ORBAN' HOUSE -- DAY

Jack and Miller approach the house. Orban glares at them.

ORBAN
Young man, I'd appreciate you not fraternizing with my daughter.

JACK
Actually, doctor, she was good enough to entertain me while we waited for you. Her manners are a credit to you, sir.

Orban softens slightly with the compliment.

ORBAN
So what's your business here today?

JACK

We just came by to thank you for the firewood last night, that was very thoughtful and my men were extremely grateful. They asked me to thank you personally.

ORBAN

Well...perhaps...ah, you'd like to come in for some refreshments, gentlemen.

Jack looks in question at Miller, who nods.

JACK

That would be wonderful, thank you.

Orban enters the house. Jack invites Miller to enter before him and Miller gives Jack a look conceding he is right about Orban's character, so let's Jack enter first.

INT. ORBAN HOUSE -- DAY

As they talk Robbie serves drinks.

ORBAN

I suppose you'll be preparing to head back now that your PCs are broken.

JACK

Yes, it's uncomfortable without our enviro-suits working.

ORBAN

Now you can appreciate how hard it was for us at the beginning. It's a wonder so many stayed as long as they did. I never blamed the others for wanting to go home.

JACK

And yet you and your wife voted to stay. That was amazingly brave, sir.

ORBAN (modest-dismissive)

Oh.

JACK

And you've achieved so much here.

MILLER

Absolutely. Incredible. In fact it quite boggles the mind the things you've achieved, doctor.

ORBAN

Oh. But there is so much work still to do, gentlemen. I hope to achieve much more before I'm through. Some amazing insights have recently come to hand.

MILLER

Really? May I ask to what end, sir?

ORBAN

Why, for the betterment of humanity, of course.

MILLER

Dr. Orban, already from what we've seen you've achieved miracles. The benefits you could bring to the human race...if you returned with us the untold misery you could alleviate...

Orban is already shaking his head.

MILLER

Sir, you could ask for anything you wanted. The best labs, the best people...

ORBAN

No. No, the human race is not yet ready for the knowledge I can pass on to them.

JACK

When do you think that will be?

ORBAN

When I decide. But tell those back on Earth I will send parcels of knowledge back to them. That Laserlight you have. When you go I can use that to transmit data.

JACK

Actually I wasn't completely truthful with you, doctor, there is another reason we came by.

ORBAN

Oh?

JACK

Two nights ago we were attacked.

ORBAN

By who?

JACK

More by what. As ludicrous as it sounds I would describe it as a semi-visible gargoyle.

ORBAN

What?!

MILLER

About ten foot tall, 800 pounds. We all saw it.

JACK

Thing is, although it had physical form and left footprints it came through our forcefield undetected. And what's more when we shot at it our lasers passed straight through it.

Orban' head sinks into his hands. They watch him.

ORBAN

I have nightmares, terrible nightmares. I can almost see it, but it always lurks, just out of view.

JACK

The gargoyle?

Orban looks up, thoughtful.

ORBAN

Now it's my turn to confess. Gentlemen, the colonists did not die as I described. I've never understood it, but, I sense evil here. Some terrible force. Those colonists did die in their ship, and it was torn apart, but not through an explosion. Those people were literally torn limb from limb, mutilated beyond description. I've always wondered. This thing, this gargoyle, as you say...

JACK

But what about the graveyard?

ORBAN

Oh, the remains are there. Robbie and I buried the bits and pieces, just a jumble of bones out there.

MILLER

Then why weren't you attacked?

ORBAN

No idea. I thought maybe because we had voted to stay we were spared, as if our loyalty was recognized, but then one day my wife...Robbie found her in the woods, she'd been killed the same way...

Orban becomes emotional.

ORBAN

Sorry...(recovering) I had Robbie bury her before Marina could see. It's bad enough living alone like this, but to have my child live in fear... You see, gentlemen, it's not that Marina and I won't come back with you, it's that I don't think we can. My fear is that if we try to leave, that, that... thing, will kill us. I need to show you something.

He looks toward the exterior windows.

ORBAN

Tukack Komar!...Arm!

FX: Steel plating appears panel by panel, fully enclosing the house.

Jack and Miller are surprised.

ORBAN

Don't be alarmed. That's twenty nine-inch thick Krell steel. Dr. Miller, would you mind aiming your laser at one of those panels and firing.

MILLER

Oh, this is a photon blaster, sir, I wouldn't...

ORBAN
Please, indulge me.

With misgivings, Miller aims the blaster and fires. The panel is unharmed. Miller lowers the blaster.

MILLER
That's impossible.

Jack crosses to the panel and touches it.

JACK
At the very least it should be red hot.

ORBAN
Riebach Komar!...Disarm!

FX: The plating disappears in the same manner it appeared.

JACK
Krell steel?

ORBAN
Yes. I had Robbie install that after my wife's death. I told Marina it was to protect us from storms.

He is thoughtful, coming to an inner decision.

ORBAN
Come into my office, gentlemen.
There's more I need to share with you.

EXT. DESERT -- DAY

The Marines are advancing, Thomson and Wilson behind. Suddenly there is a strong signal coming through the headphones.

MARINES 1/2/3
Contact! Contact! Contact!

All members of the line are now holding up their hands.

Wilson and Thomson exchange a look.

INT. ORBAN'S OFFICE -- DAY

Orban crosses his office and pauses by a pyramid-shaped door. He looks at Jack and Miller.

ORBAN

What I am about to show you is one of the...no, it is the greatest adventure in science ever undertaken by man.

FX: He manipulates a complex holographic tumbler system, dialing a combination. The door slides open.

INT. PASSAGEWAY -- DAY

Orban, Jack and Miller advance along a passageway.

ORBAN

The Krell were a race of highly intelligent beings who lived on this planet over two thousand centuries ago.

FX: They come to another combination lock and Orban manipulates it.

ORBAN

I have only a vague notion of what they really looked like, but as you can see by the shape of this passageway, they were nothing like us. They were superior not only in intellect, but had also developed a perfect society, ethically pure, benign, in total balance with nature, and poised on the threshold of an ultimate discovery. You might say, at the level of Gods. Then...for some reason they simply vanished, leaving all they had achieved for us to find.

INT. KRELL LAB -- LAB DAY

A series of doors slide open revealing the breathtaking Krell lab. The electronics in it are active. As they enter Jack and Miller are astonished.

ORBAN

Now you see these lights around the room, gentlemen, each represents a factor of ten. From what I can work out that first gauge represents the power of one Krell mind. But these gauges are linked in series, meaning the next one represents a Krell mind raised to the power of ten,

He counts off the gauges, pointing around the room.

ORBAN

times ten, times ten, times ten, times ten, and so on, It's as if the Krell have invented a system that can transfer thought itself, and amplify it infinitely. So the starting point, one mind, can literally draw on millions, even trillions of minds.

MILLER

To what end?

ORBAN

I believe it was their intention to leave the physical universe and exist as what I can only describe as 'pure thought'. Another dimension. That's why, after a million years of social evolution, they disappeared in an instant. Do you know what a pantheist is, gentlemen?

JACK

A person who doesn't believe in God but does believe there is an order to the universe.

ORBAN

Or that God is nature and nature is God. I believe the Krell understood the essence of that and had found a way to reach out to the Godhead, to exist as pure thought, completing the cycle of nature.

MILLER

So if they're so ethical, why create the gargoyle?

ORBAN

A guard perhaps, a sentinel. Maybe it manifests in whatever form we are collectively most afraid of. I think it somehow protects this machine.

MILLER

That would explain why anyone trying to leave the planet is destroyed. So the Krell's secret remains a secret.

JACK

And...maybe the Krell can only exist as pure thought while this machine exists. You say this has been running for two thousand centuries?

Orban nods.

JACK

Looks brand new.

Orban crosses to a microscope.

ORBAN

I cut out a piece of this bench top one day and had a look at it. I took it from here, but within four hours there was not the slightest blemish. Monitor.

A monitor comes on.

FX: The on-screen magnification shows nano-machines busily going about their business.

ORBAN

Nano-machines. Everything you see here is created and maintained by these microscopic machines, as if it is all a huge living entity. It's the technology of these little machines that allows me to turn soil into food. The Nanologene I injected you with was this same technology.

MILLER

Incredible. But, how were you able to understand all this?

ORBAN

Ah. Over here.

He takes them to a circular sensory field, clearly defined by a ring of inactive lasers on the floor. Indicating they should stay out of the circle with a hand gesture, he enters it. As he is doing so...

ORBAN

This machine is ostensibly for testing intelligence.

The lasers activate and scan his head. Orban indicates the lights/gauges around the room. A corner of the first light glows a different color.

ORBAN

Now, see, there is a small illumination in that first gauge.

He indicates a vertical holographic meter which appears suddenly before him. The illuminated indicator is already halfway to the top and rapidly slowing as it climbs.

ORBAN

I have a natural IQ of one eighty-five, and yet you see I can only move this meter just above halfway. This machine was used for testing Krell children. A normal four year old would send this gauge all the way to the top. But this not only measures intelligence, it also increases it.

Orban steps out of the circle and the light show immediately stops.

ORBAN

And what is interesting is it does so not by implanting knowledge, but by increasing the actual IQ, it literally increases your intelligence over time. Care to step in, Doctor?

Miller steps inside the circle. The lasers scan him and the meter appears. Miller is surprised the meter reading is so low, barely a tenth on the scale. He looks round at the light on the wall and sees there is only a fraction of the colored illumination Orban created.

MILLER

But my IQ is one sixty. I'm not registering anywhere near your level.

ORBAN

I was much the same at first. But the more I use this machine, the more my intelligence is permanently increased.

Miller steps out and the light show stops.

JACK

You don't look any smarter to me.

MILLER

Well, being a leader doesn't always require greater perception.

MILLER (to Orban)
So by our standards your
intelligence is now stratospheric.

ORBAN
Yes, but by Krell standards I'm
about as smart as a two year old.

JACK
But even a two year old can only
apply knowledge in a limited way.

ORBAN
Correct. It has only the capacity
for greater growth...And this is
where this comes in.

FX: He waves his hand through a beam and a giant hologram
appears in the middle of the room. It is a massive, golden,
multi-faceted rotating sphere of hieroglyphics.

ORBAN
This is the index sphere. It
represents just one one trillionth
of the stored knowledge of the
Krell, and I have deciphered only
one one thousandth of this
collection so far, yet you've seen
the technologies I have produced
on my own. Here is a present for
you, Lieutenant.

He nudges a small, golden hieroglyph bar and it comes loose
from the sphere, revealing hieroglyphs behind it. The freed
bar floats in the air before him, slowly tumbling. He
nudges it harder and it floats across to Jack.

ORBAN
That's Einstein's theory of
relativity, completed into the
unified theory.

It floats to Jack. He catches it and holds it, looking at
it, examining it like a three dimensional object. As this
is happening...

ORBAN
And for you, Doctor...

Another hieroglyph is floating toward Miller.

ORBAN
...the Newtonian laws of gravity,
but with no inconsistencies.

JACK
I'm holding this thing, but I can't
feel it.

ORBAN
Watch.

FX: He plunges his fist into the huge sphere. Golden segments hurtle off in all directions like an exploding star. The room is filled with free-floating hieroglyphic equations. Both Jack and Miller are like wide-eyed children, marveling at the miracle of knowledge surrounding them. They begin to laugh, pushing the equations around them in the air. Suddenly the equations disappear. Orban has waved his hand through the beam and is grinning at them.

ORBAN
There's more.

INT. REMOTE VIEWING ROOM -- DAY

They are seated in a small room with unusual walls, structured with intricate moldings.

ORBAN
There is a world beneath this planet
like nothing you have ever seen.

Jack and Mitchell wait. Eventually...

JACK
...And?

ORBAN
I want you to relax. Close your
eyes.

Jack and Miller exchange a look then close their eyes.

ORBAN
The room we are in is a remote viewing
room. It allows you to see other places
without leaving this room.

Jack and Miller open their eyes.

ORBAN
Close your eyes. Now think with me, that
we are now deep down beneath the surface
of this planet.

INT. THE KRELL MACHINE -- DAY

FX: There is a massively deep shaft with gigantic machinery of advanced technology moving within it. Huge voltages of electricity jump from machine to machine. There is a walkway across it, and in the glow of a blinking blue light three tiny figures walk out across the walkway.

INT. KRELL MACHINE - WALKWAY -- DAY

Orban stops and points in the direction they are headed.

ORBAN
Twenty miles.

He points in the direction they came from.

ORBAN
Twenty miles.

He holds out both arms crossways.

ORBAN
Twenty miles.

He crosses to the side of the railing-less walkway and signals them with his head to approach. Jack and Miller are reluctant.

ORBAN
Look! Are you afraid?!

Jack and Miller approach and look down.

ORBAN
There are seven hundred levels below us, above, seven hundred more. So far I have discovered some eight thousand labs like the one we just left.

JACK
How did we get here?

ORBAN
You're not here. You're in the remote viewing room.

Jack looks around him.

JACK
I don't believe you.

Orban suddenly pushes Jack off the walkway.

FX: Jack falls and is about to scream.

SMASH CUT:

INT. REMOTE VIEWING ROOM -- DAY

Jack wakes with a start, barely holding back a scream.
Miller too has woken with a start.

ORBAN
Believe me now?

Jack stares back, breathing heavily. Eventually he nods.

ORBAN
Good. Close your eyes.

Jack reluctantly closes his eyes once more.

INT. KRELL MACHINE 2 -- DAY

FX: Three tiny figures are walking between massive globes
that appear to be power generators.

ORBAN (VO)
You may be wondering, gentlemen, why
I am so convinced my theory about
the Krell is correct.

INT. KRELL MACHINE 2 -- DAY

Orban comes to a halt, facing them.

ORBAN
The by-product of all this industry
is oxygen. Just like our own, this
planet was once filled with life.
Why would intelligent beings
knowingly ruin their own planet
through the over-production of
oxygen? No, they wanted all of
this to remain undisturbed. They
intended their destiny, to exist as
pure thought.

He walks on.

Jack exchanges a look with Miller, and both look at Orban,
suspicious of him. They follow on.

EXT. DESERT - VALARIAN WRECK -- DAY

Marines dig in the sand, revealing a space ship hull. Some parts of the hull are torn open, but not enough to allow entry.

Close on a spade being dragged across the metal. It reveals a portion of the name 'VALARIAN'. The Marines stop digging and look round at Thomson and Wilson.

WILSON

Alright, let's find a way in.

INT. ORBAN' OFFICE -- OFFICE DAY

Orban, Jack and Miller come from the passageway and Orban closes the doorway using the tumblers.

MILLER

That's how you knew about us. The remote viewing room.

ORBAN

Yes. Of course its uses are limited. It's mostly for moving around the world of the Krell, for the rest of the planet it mainly just gives me an impression.

MILLER

That's what scanned our satellite?

ORBAN

Yes.

JACK

What bothers me, Doctor, if your theory about that gargoyle entity is correct, then when we attempt to leave it may also try to kill us.

ORBAN

Perhaps. But you did send that message back to Earth successfully.

Jack and Miller look surprised. Miller concludes.

MILLER

Remote viewing.

Orban grins and he and Miller head out of the office. Jack pauses, thoughtful, glancing back toward the lab. He follows on.

INT. ORBAN' HOUSE -- DAY

Jack, Miller and Orban exit from his office to the main living area.

ORBAN

Now you'll have to excuse me, gentlemen. It's my habit to take a short nap around this time.

JACK

Of course, and thank you for sharing so much with us, doctor.

As they move to the front doorway, Marina enters. She pauses, her eyes meeting Jack's, and he hesitates slightly. Orban sees the look.

MILLER

Goodbye, Marina.

MARINA

Goodbye.

But she is watching Jack.

EXT. ORBAN' HOUSE -- DAY

Orban and Marina come out as Jack and Miller are leaving. Jack pauses and looks around.

JACK

Oh, I hate to ask, Doctor, but would you mind if Robbie bought us more firewood tonight. With all the oxygen it burns too quickly.

ORBAN (hesitating)

Of course.

Jack grins and leaves. Marina is grinning too, and she waves. Orban watches her from the corner of his eye, not happy with his conclusions regarding her and Jack.

EXT. FOREST/MEMBRANE EDGE -- DAY

FX: Jack and Miller exit from the membrane to the desert.

MILLER

There's still plenty of firewood.

JACK

You and I are going to take a little walk tonight.

MILLER

Ooh. Should I wear my underwear?

JACK

And you've got a higher IQ?

EXT. DESERT - VALARIAN WRECK -- DAY

The sun is low in the sky. A large part of the space ship has been revealed by the Marines, including a hatch.

INT. VALARIAN WRECK - WRECK DAY

A hatch door comes open. Wilson enters cautiously, a flashlight in her hand. She is closely followed by Thomson, also with a flashlight.

They come onto a main deck and halt.

THOMSON

Jesus.

The walls have been torn apart with great force, twisted metal everywhere, and all of it splattered with dried blood.

THOMSON

This is blood. What happened here?

She moves her flashlight beam slowly onto an upper deck and suddenly reveals Miller's frozen face.

MILLER

(coming alive suddenly)

Boo!

Thomson and Wilson yell in fright.

WILSON

I'd expect that from an officer.

Jack and Miller come down to their level.

THOMSON

You know, I'm already down to my last pair of panties.

JACK

He's got underwear you can borrow tonight.

Jack takes Thomson's flashlight and scans the walls.

JACK

Well this part of his story tallies.

THOMSON
How's that? He said it blew up.

JACK (to Wilson)
Seal the hatch. Bury it.

He hands Thomson back the flashlight and leaves. She looks in astonishment at Wilson.

EXT. DESERT -- DAY

FX: To the sounds of heavy breathing, ponderous giant footsteps are being made in the sand as an invisible being crosses the dunes with great strides. It crests a dune and halts. Beyond the next dune the Marines are around the wreck of the Valarian, filling in the sand around it.

As the creature's footsteps reach the base of the next dune, a large invisible body enters the sand, burrowing straight through and down.

EXT. VALARIAN WRECK -- DAY

Several Marines shovel sand, watched by Jack, Thomson, Miller, Wilson.

Closer on the wreck, Rono shovels sand.

FX: Near his feet sand starts to drain away, as if it is going down a plug hole.

Rono does not notice at first, but too late becomes aware. He tries to move away before he falls into the rapidly growing vortex. He screams.

As other Marines flee Rono is trapped, sinking rapidly in the sand, screaming for help.

Jack rushes forward.

JACK
Everyone, link hands! Link hands! Drag him out!

His order is obeyed, but the vortex of sand is growing wider and wider, also engulfing Gregg, linked to Rono.

Screaming, Rono sinks from view as the entire Valarian ship begins to sink into the sand.

JACK
Get back! Get back everyone!

HENSON

Couldn't help me make up the fires could you. The Lieutenant said the Marines on duty had to pile the wood when you came but I'm awful cold and the oxygen's making me dizzy.

ROBBIE

Very well.

HENSON

Thanks. Appreciate it.

Robbie crosses to the pile and begins picking up individual pieces.

EXT. GRAVEYARD -- NIGHT

Jack and Miller have dug down into the grave. Jack finally hits something. They drop to their knees and begin clearing the earth away by hand. Finally they reveal a body bag. Jack and Miller exchange a look, knowing what they will probably find inside.

Jack pulls down the zipper and the Captain's face is revealed. He pulls the zipper down further and pulls out the Captain's left arm. The amulet is missing, and the two puncture holes where it connected with the Captain's arm are clearly visible.

Jack and Miller look at each other, knowing now something is very wrong.

EXT. DESERT CAMP -- NIGHT

There are numerous fires lit. Robbie walks toward the forcefield but notices it is still working. He turns to Tucker, who is throwing wood onto a nearby fire.

ROBBIE

Excuse me.

Tucker ignores him. Robbie comes closer.

ROBBIE

Excuse me.

TUCKER

Yeah?

ROBBIE

Could you tell them to bring the forcefield down, please, I am ready to return home.

TUCKER
 Sure thing, little buddy. Hey, we
 haven't met, my names Tucker, but
 friends call me Tuck.

He offers his hand. Robbie looks at it, and finally shakes
 it.

TUCKER
 Bit of a dead-fish handshake you got
 there, partner.

ROBBIE
 Define dead-fish.

TUCKER
 Ah, define dead-fish, okay, weak,
 lifeless.

ROBBIE
 How should it be?

TUCKER
 Well, you know, firm, but not too
 hard, it's more of a hug with your
 hands. Here, I'll show you.

He shakes his hand again.

TUCKER
 Now you see that amount of pressure?
 Well that's the right amount, and
 you pump it just once, although
 twice is acceptable, but you never
 go three times 'cause that'd be
 stupid.

ROBBIE
 Why would three times be stupid but
 not twice?

TUCKER
 Got me there, Rob. Oh, or do you
 prefer Robbie?

Robbie stares blankly at him.

Over in the shuttle, Stevens is watching the delaying
 tactics.

INT, ORBAN' OFFICE -- OFFICE NIGHT

Orban paces, agitated, muttering to himself.

ORBAN
 You're a fool...fool...stupid,
 stupid...

Marina looks at him from the other side of the office.

ORBAN
 They'll bring others...Stupid,
 vain...

MARINA (OS)
 Father?

Orban wheels, surprised.

MARINA (smiling)
 Are you talking to yourself?

ORBAN
 Oh, I'm...What is it, child?

Marina crosses to him.

MARINA
 Just going to bed.

She kisses him.

ORBAN
 Oh. Goodnight.

MARINA
 What's wrong?

ORBAN
 Oh, just a problem I'm trying to nut
 out. Sleep tight.

MARINA
 Don't stay up late. You know it
 makes you grumpy.

He grins curtly. She leaves. He watches her go.

EXT. ORBAN' HOUSE/FOREST EDGE -- NIGHT

Jack and Miller are at the forest edge, watching the house.

JACK
 Get back to camp. Get everyone ready
 to leave.

MILLER
 Jack, I don't like this.

JACK

If I'm not back by zero one hundred
I want you to evacuate. That's an
order.

MILLER

But this is madness. We don't know
what we're dealing with here...

JACK

Our orders are to evacuate all
colonists who want to come. Orban
and Robbie are out, but I don't know
about Marina. Besides, she's our
insurance if Orban has some sort of
weaponry we don't know about. Get
going. Out on the desert Robbie'll
hear you ten miles off.

MILLER

For the record, I'm against your
plan.

Jack nods. Miller salutes, but Jack offers his hand. They
shake. Miller leaves. Jack looks toward the house.

EXT. DESERT CAMP -- NIGHT

The forcefield is down. Henson appears beside Tucker,
watching as Robbie leaves.

In the shuttle, Stevens is not pleased they could not delay
Robbie longer.

EXT. FOREST/MEMBRANE EDGE -- NIGHT

Miller hurries at the double toward the membrane. He
encounters it but is knocked backward off his feet. He
realizes he has to go slowly and so eases through the
membrane and enters the desert.

INT. ORBAN' HOUSE -- NIGHT

Jack enters quietly. He spots the stairwell leading
upstairs and moves toward it when he hears a noise. He
takes cover behind furniture.

Orban enters from his office. He sighs heavily, shaking his
head, still disturbed, and crosses to a table and sits.

At the table a panel set into the glass illuminates. Orban
makes a meal selection.

A hot meal elevates up out of the table and Orban begins to
dine.

Jack sighs, frustrated.

EXT. DESERT SAND DUNE -- NIGHT

FX: Under the twin moons, Miller lies at the top of a sand dune, looking with binoculars over the plain toward the membrane.

In the faint distance Robbie can be seen coming down a sand dune to the plain. Miller spots him and looks through his binoculars.

The binoculars zoom in from way out onto Robbie. They stay on him as he walks across the plain.

As the binoculars zoom in, there is the faint whirring sound of the small electric drive motors.

Miller is unaware of the sound.

INTERCUT:

EXT. DESERT PLAIN -- NIGHT

Walking, Robbie stops and listens. He turns his head and looks toward the dunes where we know Miller to be. He is thoughtful.

BINOCULAR FX: Robbie is looking toward Miller.

Finally, he moves on.

Miller lowers the binoculars, watching Robbie go, wondering.

INT. ORBAN' HOUSE -- NIGHT

Orban is finished eating. As he stands and moves to his office, the dish, cutlery etc., dissolve back into the table.

With Orban gone Jack sees his chance and heads for the stairs. He makes his way up quietly.

INT. ORBAN'S OFFICE -- OFFICE NIGHT

Orban sits at his desk, working on a three dimensional hologram. It displays complex hieroglyphs which he physically manipulates with a pen-like probe. He touches a point high up on the hologram and the hieroglyphs recalculate all the way through. He yawns, tired.

INT. UPSTAIRS PASSAGEWAY -- NIGHT

Jack moves cautiously along the passageway, looking for Marina's room. He finds it, her door open. He enters.

INT. MARINA'S ROOM -- NIGHT

Jack enters. Marina is asleep in her bed. Jack crosses to it, staring down at her.

She looks beautiful in the moonlight.

Unable to help himself, Jack bends down to kiss her. He is just about to touch his lips to hers when...

A BLACK PANTHER'S HEAD appears beside him, snarling.

Jack freezes in fright. He had not noticed the panther sleeping beside her on the bed - it appeared a mere shadow.

Marina wakes.

MARINA

Jack?

JACK

One of your little animal friends?

MARINA

(holding out her hand to Jack)
It's alright, he's harmless.

Jack cautiously sits on the bed beside her, and Marina kisses him. The panther growls ominously.

MARINA

Why have you come?

JACK

I've come for you.

MARINA

Oh...I knew you felt it too. I haven't been able to think of anything but you.

She hugs him.

MARINA

But you shouldn't come here. If father finds out he'll be angry.

JACK

Marina, listen to me, listen. You need to come with me. There's something very wrong here.

Marina looks at him, confused.

INT. ORBAN' OFFICE -- OFFICE NIGHT

Orban is dozing off. His head jerks as he begins to fall asleep.

INT. MARINA'S BEDROOM -- NIGHT

Marina is now up and pacing, wearing a robe. The door to her room is now closed. Jack sits on the bed, stroking the Panther and watching her. They are speaking in quiet tones.

MARINA

But this is all...It's...I don't know what to believe. The Valarian blew up.

JACK

We found the Valarian. Marina, it was torn apart inside, the walls were covered in blood. Two of my men died in the wreck today.

MARINA (gasping)

How?

JACK

The whole thing just sank into the sand. I don't understand what's happening here, but you remember that fresh earth in the graveyard? Captain Levinson and Corporal Collins, two men from my expedition, the bodies the creature flew off with, they're buried here.

MARINA

What creature?

Jack looks at her, realizing she really doesn't know anything about the danger.

INT. ORBAN' OFFICE -- OFFICE NIGHT

Orban is asleep, slumped over his desk.

INT. UPSTAIRS PASSAGEWAY -- NIGHT

Marina and Jack are before the doorway to Robbie's room, but the door is sealed. Marina waves her hand before an illuminated panel, but it beeps, flashing red.

MARINA

That's strange, Robbie never locks his door.

JACK

What's he got to hide?

MARINA

I hardly come here. He has a single bed.

Jack rolls his eyes and purses his lips.

MARINA

Mekatooma, Balook - Override.

She waves her hand before the panel once more and the door slides open. They enter.

INT. ROBBIE'S ROOM -- NIGHT

Jack and Marina enter, looking about. Jack spots the Captain's and Collins' PCs on a desk. They have been dismantled.

JACK

(holding up part of a PC)
These are the PCs taken from the bodies of Levinson and Collins. You need more evidence than this?

Jack freezes as he sees something. He crosses to a wall.

Jack looks at Marina, and she at him. There is a charcoal drawing of a Gargoyle stuck to the wall.

INT. PASSAGEWAY -- NIGHT

Beside the open doorway to his room, against the wall, Robbie stands impassively. He has been listening to them.

EXT. DESERT CAMP - SHUTTLE -- NIGHT

A wind has come up. The sides of the shuttle are down. The camp is a hive of activity as Marines erect the Laserlight by a nearby fire.

Miller looks at the shuttle panel. A display shows a countdown 01:00:02. It counts down to 00:59:58 as Miller looks off worriedly in the direction Jack should come.

INT. ORBAN' HOUSE -- NIGHT

Jack escorts Marina, now dressed, down the stairs. He has a futuristic handgun drawn. They glance toward Orban's office and then hurry for the front doorway.

Just as they are about to exit, Robbie steps into the doorway, blocking their passage. Jack makes to fire, but Robbie is quicker, disarming him and holding Jack suspended above him.

MARINA

Don't hurt him, Robbie!

Robbie looks at her, back up at Jack, and back at her. Slowly, he lets Jack down, but does not let go of his collar.

ROBBIE (to Marina)

I'm sorry, but you cannot leave.

JACK

Thought you didn't know how to repair electronics, Robbie.

ROBBIE

I did not repair them. I dismantled them.

JACK

Why'd you take those PCs from the bodies?

ROBBIE

To understand them.

JACK

Why?

ROBBIE

To protect Dr. Orban.

JACK

From what?

ROBBIE

The id.

JACK

What?

ROBBIE

The id.

Marina touches Jack's arm.

MARINA

Robbie.

ROBBIE

Yes?

MARINA

Zane prootak, veadlach
kroo...emergency override.

Robbie watches her impassively.

MARINA

Do you understand?

ROBBIE

Yes.

MARINA

Go over there and sit quietly.

For a moment Robbie does not move, but then releases Jack and walks past them, sitting where she indicated.

Relieved, Jack grabs Marina by the arm and they hurry outside.

EXT. MEMBRANE/FOREST EDGE -- NIGHT

FX: Jack and Marina approach, half-running. Marina slows Jack down and they ease through the membrane and enter the desert. They again hurry.

The wind has come up and it seems a storm is brewing.

INT. ORBAN' OFFICE -- NIGHT

Orban sleeps fitfully.

EXT. DESERT CAMP - SHUTTLE -- NIGHT

Miller paces anxiously on the shuttle deck. The wind is up, gusting about. The Laserlight has been assembled and is being powered up by Marines. Miller glances at the countdown panel - 00:05:02. Miller shakes his head, and stares in the direction Jack should come.

EXT. DESERT -- NIGHT

Jack and Marina hurry up a sand dune. Marina stops, exhausted. Jack comes back for her, helps her up. They hurry on.

EXT. DESERT -- NIGHT

FX: Something big is coming. The sound of slow, ponderous footsteps shakes the earth, and giant footprints appear in the ground. The creature is invisible but the gusts of sand in the wind occasionally delineate its form.

EXT. DESERT CAMP - SHUTTLE -- NIGHT

Countdown is on 00:00:05. It counts down to 00:00:00.

Miller looks from the countdown panel across to Wilson. He nods. Wilson nods to Marine 1, lined up ahead of the other Marines and by a fire. Marine 1 begins to strip off his clothes.

INTERCUT:

The footsteps are coming.

INTERCUT:

EXT. DESERT -- NIGHT

The wind is even higher. Jack and Marina, exhausted, crest a rise, and see the camp in the distance. They stagger on.

BACK TO:

Marine 1 is stripped naked. He steps into the chamber and it is sealed.

WILSON

Activate.

The machine is activated and Marine 1 is disassembled until the chamber is emptied. The light activates on the Laserlight control panel, suggesting the Marine has been 'stored'.

Wilson nods to the next Marine in line, already undressed.

WILSON

Okay, ladies, let's go.

The footsteps are getting closer. The camp perimeter is up ahead.

Jack and Marina are closer to the far perimeter, almost staggering with exhaustion.

The Marine has been disassembled. Another light appears on the Laserlight control panel. There are now ten lights on the panel.

The next Marine undressing is Henson.

The footsteps approach the perimeter.

Henson is undressed. She turns to Tucker, standing in the line behind her, cold in the wind. She kisses him.

HENSON

Good luck.

TUCKER

Same to you.

She gets into the chamber. It is sealed. She looks out through the window at Tucker. Tucker watches. He nods reassurance.

WILSON

Activate.

Henson is disassembled.

Jack and Marina approach the forcefield and slump, puffing.

JACK

Miller!

Miller and Thomson look round.

MILLER

Thank God. (To Stevens in the shuttle) Lower the field!

Stevens does so. Jack and Marina enter the perimeter. Miller and Thomson are running over.

MILLER

Didn't think you'd make it!

JACK

How many to go?

MILLER

Five. Come on.

The footsteps approach the perimeter edge. The blue halo effect is created as it enters the forcefield.

EXT. DESERT CAMP -- NIGHT

Jack, Marina, Miller and Thomson halt, hearing the footsteps.

JACK

What's that?

Tucker is undressing. Wilson looks around at the sound. Stevens, in the shuttle, looks out.

WILSON

Get the blasters!

They rush to the shuttle and pick up the blasters.

The footsteps are getting closer to the shuttle.

Tucker, Stevens, and Wilson line up with the blasters.

TUCKER

Look!

One giant footprint appears beside the shuttle. Another stops beside it.

Everyone is frozen.

The wind comes up strongly.

FX: Suddenly the Gargoyle materializes, first via the blown sand, then in actuality. This Gargoyle is bigger than before, twice the size. It roars at them.

They open fire. Although it appears flesh and blood, the lasers pass through it.

The Gargoyle raises a fist across its body and with a backhand sweep of its arm hits the shuttle, knocking it flying through the air. It crashes to earth forty meters away.

The Marines are still firing.

The Gargoyle raises a fist and slams it down on the Laserlight capsule, crushing it in an explosion of sparks.

TUCKER

No!!!

He rushes at the Gargoyle, firing.

The Gargoyle grabs him in its claws and rips him effortlessly apart. It brings a fist down on Stevens, splattering him.

Wilson draws her knife and charges the creature. With a sweep of its hand it sends her flying through the air, her body breaking in two.

The wind howls.

Miller and Thomson turn and run.

The Gargoyle sees them. With a flap of its wings it makes a giant leap.

Jack notices the shuttle has landed upright. Pulling Marina with him, they race toward it.

The Gargoyle comes down in front of Miller and Thomson. Thomson screams. It picks them up in each hand and bites the top half from Miller's body.

Jack and Marina reach the shuttle and clamber inside the smashed cabin. Jack is immediately hitting buttons and the electronics come on line.

JACK

It's working! Restraints!

Restraints appear, strapping them in. Jack flicks a switch, turning off the forcefield.

Finished consuming Miller, the Gargoyle looks at Thomson. She screams pitifully, but the Gargoyle hears the sounds of the shuttle engines and looks toward it. As though in after thought it rips Thomson in half while lowering its head and accelerating across the camp like a charging T-Rex. It is almost upon the shuttle when Jack activates full thrusters. The Gargoyle smashes head first into boulders.

The shuttle shoots forward, great lines of flame shooting out behind it.

The Gargoyle leaps into the air, and with wings flapping gives chase.

EXT. FX MID-AIR FIGHT SEQUENCE -- NIGHT

FX: As Jack maneuvers wildly the Gargoyle takes swipes at the shuttle with giant talons. They are swooping in and out of canyons at great speed. It is only a matter of time before the Gargoyle gets them.

JACK

Hang on!

Jack takes the shuttle high and then dives it toward the ground. As Marina screams and Jack levels off only feet from impact, the Gargoyle is right behind them.

They head for a steeply rising mountain and at the last minutes Jack pulls the shuttle into a steep vertical climb and hits the thrusters.

They barely clear the peak, and the Gargoyle smashes into the mountainside.

Jack and Marina look back and breathe a huge sigh of relief, sure the creature must be dead.

But their relief is fleeting. The Gargoyle explodes out of the ground on the other side of the mountain.

MARINA

(shaking her head)

Oh...Oh, no.

Jack looks back and sees what she is seeing. His heart also sinks.

EXT. MID-AIR FIGHT SEQUENCE - NIGHT/SUNSET

FX: Jack wrestles the joy stick, trying to get away from the Gargoyle, now hard on their tail again. He hits the full thrusters and watches their speed rise to Mach 7. He looks around and sees the creature is still with them.

JACK

It's no use, we can't outrun it.

The Gargoyle spits fireballs at them. As they miss their target, they explode against peaks and valleys. The chase, now at frantic speed, races on mere meters from the ground.

The shuttle races over a peak, revealing the setting sun and a crimson sky.

Marina looks ahead. Her mouth drops, and she shakes her head. She cries out.

MARINA

Oh!

Jack looks ahead.

There are hundreds of giant Gargoyles hanging in the glowing sky, before the setting sun.

Racing toward them, chased by the Gargoyle behind them, it is obvious there can be no escape.

The shuttle races forward, and dozens of Gargoyles suddenly fly directly at them.

As they are about to impact, Marina holds up her arms, shielding herself, and screams with all her might.

SMASH CUT:

INT. ORBAN' OFFICE -- OFFICE

Orban wakes with a start.

ORBAN

Oh!!...Oh...

He realizes he has been dreaming.

INT. KRELL LAB -- LAB NIGHT

Orban enters, leaving the sliding doors to the passageway open.

He slumps, feeling dizzy.

ORBAN

Oh...My dear, Krell, sometimes I think...I'm going...I hope, I hope I am worthy of you.

INT. ORBAN' HOUSE -- NIGHT

Orban comes from his office. He notices Robbie sitting, but pays little attention. He crosses to the table where he selects a symbol from the panel and a glass of water elevates from within the table. He drinks.

He is about to go upstairs when he becomes more aware of Robbie. He stops, looking at him. Robbie is very still. Orban moves round and looks at him more carefully.

ORBAN

Why are you sitting there, Robbie?

ROBBIE

Marina told me to.

ORBAN

Why did she do that?

ROBBIE

I was trying to stop them leaving, but she issued the emergency override command and had me sit here.

ORBAN
Them? Who's them?

ROBBIE
Marina and Lieutenant Conrad,
otherwise known as Jack.

ORBAN
What?! Get up!

Robbie stands. Orban shakes him.

ORBAN
When was this?! When?!

ROBBIE
One hour fifty-two minutes ago.

EXT. DESERT/MEMBRANE EDGE -- NIGHT

There is a long skid mark of several hundred meters beside the membrane. Following it, the shuttle is revealed on the ground. The cabin hatch is open, the shuttle empty.

INT. ORBAN'S HOUSE -- NIGHT

Orban paces as Robbie watches him.

ORBAN
Blast that man! Blast him! Robbie,
go get them! Stop them! Bring Marina
back!

Robbie points.

ROBBIE
They are in the forest, Dr. Orban,
coming this way.

Robbie looks round at the door. Orban follows his line of sight.

EXT. ORBAN HOUSE -- NIGHT

Jack and Marina approach the house. They are tired, breathing heavily, splattered with blood.

INT. ORBAN' HOUSE -- NIGHT

Orban paces, agitated. He whips round, already speaking as they enter.

ORBAN
Well isn't this perfect! The loving
couple re...!

He sees their state.

ORBAN
Marina, there's blood. What
happened? (To Jack) This is your
doing! Ever since you got here
you've tried to take my daughter
from me!

Marina and Jack have not moved.

MARINA
What have you done?

ORBAN
What?...Marina...

MARINA
You killed mother...What have you
done?

ORBAN
Me?...Marina, I loved...!

Jack comes forward.

JACK
Orban!...What is the id?

ORBAN
What?

JACK
The id. What is it?

ORBAN
What is the id?

Robbie points.

ROBBIE
The id is coming.

ORBAN
What's coming?

ROBBIE
The id.

ORBAN

What?

The ponderous footsteps can be heard, along with the sounds of trees breaking.

JACK

Orban! What is the id?!!

ORBAN

Id! Id! Id! I don't know, it's, it's, it's some antiquated term for the subconscious, the inner self, the, the base of your being!

Jack finally understands.

The sounds of footsteps and breaking trees are getting louder. Orban stares outside in confusion.

ORBAN

What's coming?!

JACK

The id, Orban...Your legacy from the Krell.

ORBAN

But the Krell are gone.

JACK

So smart, so arrogant, so blind. That thing out there...It's you, Orban. That's you coming.

ROBBIE

It's very close now.

FX: Trees topple in the near distance, being uprooted, thrown violently aside, as though a great creature is approaching.

JACK

It's coming to kill your daughter, Orban.

ORBAN

What? Robbie! Go out there! Stop that thing! Robbie!

Robbie goes rigid, convulsing internally.

JACK

You fool! You're asking him to attack you! Don't you see that?!

Orban turns toward the Id.

FX: The trees nearest the house are being torn out by their roots, the footsteps loud.

ORBAN
Tukack Komar...Arm!

FX: Steel plating appears panel by panel, fully enclosing the house.

The footsteps come up to the house and stop. All is silent for a long moment.

MARINA
It's listening.

Silence.

FX: Suddenly there is a thunderous pounding on a steel panel. It is beginning to buckle. A tear appears in it.

ORBAN
What is that thing?!!

JACK
It's you, Orban! The monster in you!

ORBAN
You're insane!

JACK
Am I?! Look at Robbie! You sent that thing to punish us! You sent it to protect your own little egotistical world! And now it's coming because your own daughter is defying you! You've lost control of yourself, Orban!

ORBAN
Marina! Say it isn't true! Say you don't believe this! Say you don't want to leave with this man! Make it go away!

Marina stares at him. Finally...

MARINA
No...Not even to save my life.

There is a tearing sound. The steel panel is almost off.

All look at it, scared.

INT. KRELL PASSAGEWAY -- PASSAGEWAY NIGHT

Jack, Marina and Orban hurry down the passageway and into the Krell lab.

INT. KRELL LAB - LAB NIGHT

Jack, Marina and Orban enter the lab. Orban immediately goes to the combination tumblers. Several panels of Krell steel slide across, sealing them in. As he moves away from the tumblers Jack rushes to them, spinning them.

ORBAN
Why'd you do that?!

JACK
Because that thing out there is you,
it knows the combination.

ORBAN
You're mad! Stark raving mad!

Jack looks round the lab. He points. All of the gauges are active and there is the noise of great power being generated.

ORBAN
I don't understand, I don't
understand what's...?! What's...?!

JACK
What's happening is that your
precious Krell are fueling that
thing with whatever power it needs
to come through those doors!

FX: The doors are changing in color.

ORBAN
Nothing could get through there!
That's five doors of Krell steel!

JACK
Look at them! Look at the gauges!
Look! Each one is alight! That thing
out there has all the power of the
Krell empire to fuel its purpose!
And that purpose is to punish
Marina!

ORBAN
But why?! Why?!

JACK

Your precious Krell, you fool! They were corrupt! Corrupt with power, corrupt with greed, corrupt against nature! Look what they did to this planet just to protect their precious secret! And they got what they deserved! That thing out there is the same thing that destroyed them. It's the same thing that's coming now for you, its new master! You, Orban! You!

The doors are now glowing white hot.

ORBAN

Marina, deny him! Deny what he says! You know me! You know my heart! You know I wouldn't do this! Not to you! Not to my own flesh and blood! You know my heart! You know my heart! Believe in me! Please!

Marina cannot answer. She merely lowers her head.

JACK

Your dreams, Orban, remember your dreams, that evil that lurks just out of view.

ORBAN

Then it's true, it's true...

Orban pounds his own head.

The doors are now breaking apart.

FX: The claw of the Gargoyle punches through. A second claw appears. It's head appears as it begins to pull itself through the molten metal.

Orban faces it.

ORBAN

I deny you! I deny you! I give you up! I turn against you and damn you to hell!

The Gargoyle is through. Orban rushes at it.

FX: The Gargoyle crouches and roars into Orban's face. Orban screams back at it. Huge voltages of electricity leap between Orban's and the Gargoyle's skull. Orban's head swells. Great veins appear in the Gargoyle's and Orban's

face and neck. They are killing each other. The Gargoyle morphs into the various demons from Orban's sub-conscious. Blood comes from Orban's eyes, nose, mouth and ears. The Gargoyle roars in pain, clawing the air.

Marina cringes at the sight, crying, screaming. She can no longer look and turns her head away.

FX: Orban collapses, and the Gargoyle disappears.

The gauges stop glowing and the noise of power dies down.

Marina runs to Orban. She cradles his head.

MARINA

Father! Oh, please, no.

ORBAN

Marina...

He moves his hand weakly, indicating.

ORBAN

Pocket...Robbie...Robbie.

He succumbs.

MARINA

Oh, no...Oh, no.

She weeps fully.

Jack reaches down to Orban's pocket. He pulls a small, metallic, triangular card from it. He looks at it, wondering what it is. He discounts it, and comforts Marina as she weeps.

INT. ORBAN' OFFICE

Close on Robbie's hand. It places the triangular card into a slot on the desktop.

Marina and Jack are before the desk. As Robbie stands back a large hologram of Orban's head and shoulders appears above the desk, almost god-like in appearance.

ORBAN

My darling, Marina, if you are watching this then I am dead. My greatest fear is that you will be stranded alone here.

ORBAN (Cont'd)

As you know, if you use the Krell mind machine your intelligence will grow over the years and with that you can learn enough to devise your own means of transportation back to Earth. But I'm afraid in the meantime you may well be driven mad by loneliness. So I have found another way. Unfortunately, it is not without risk. If you take the card you're watching, touch it to your forehead, and step into the Krell mind machine, the nanotechnology on the card will interact and allow you to increase your intelligence to the level of my own, immediately. But here is the risk. I have not been able to test this, and the process could well destroy you. The choice, whether to risk this or not, is yours. I cannot guide you here. I've checked and rechecked my calculations, and it is my belief that this will work.

My darling, I want you to know, that I have always loved you as deeply as any father could love his child. My only wish is for your happiness. I love you.

The hologram ends.

Marina weeps. Jack comforts her.

EXT. GRAVEYARD -- DAY

Marina's hand lays flowers on a new grave.

Marina looks at the flowers, tears in her eyes.

She stands, and Jack places his arm around her. Eventually...

MARINA

What are we to do?

JACK

When he made that recording he wasn't aware of the Id. If either of us undergo the process we face being killed, or if not, the rebirth of the monster within us...No. There is no choice.

MARINA

You're forgetting something.

She looks over to one side. Jack also looks.

Robbie sits on the ground. He is tapping with a mallet and coal chisel at a headstone.

MARINA

And he is totally obedient, and he cannot harm humans.

Marina looks at Jack and he looks at Robbie.

EXT. GRAVEYARD -- DAY

As Marina sits by her father's grave, Jack, on his way to the house, walks past Robbie. Robbie looks up at him.

ROBBIE

What year is it on Earth, please?

He has carved, 'Dr. Orban Born AD 2019 Died AD '

Jack is thoughtful.

JACK

Put 2089. Three score and ten is enough for mortal man.

He walks on. Robbie watches him go.

INT. KRELL LAB

Robbie stands beside the Krell mind circle.

JACK (OS)

Ready?

Robbie looks at him, then at Marina, then back at Jack. He nods. Jack presses the triangular card against Robbie's forehead. In seconds the card seems to adhere to the skin, and soon it is covered with a fine layer of skin.

MARINA

Robbie...You understand you don't have to do this?

ROBBIE

Yes, I understand. Shall I step inside?

Marina nods. Robbie steps into the circle of lasers, and they activate.

The gauges spring to life, activating one after the other, and the sound of power building grows in volume.

Robbie begins to tremble, the trembling becoming more violent, as the flashing lasers also speed up. Eventually Robbie screams out in pain as the lasers appear to be shooting him, rather than scanning him, and almost all beams are concentrated on the triangle on his forehead, the beams seeming to hold him up.

Marina moves to help him, but Jack holds her back.

Eventually the noise subsides and the gauges go off one by one.

Robbie is still for a long time, bent over, his eyes fixated, as if something beyond belief has filled his mind.

Mesmerized, Jack and Marina watch him.

Close on Robbie from behind. He turns slowly, his head still down.

MARINA

Robbie?

He does not reply.

MARINA

Robbie?

Finally Robbie looks up at them.

They stare back.

There is an ambiguous look in Robbie's eyes.

Jack and Marina watch him.

Slowly, Robbie grins, overly confident, slightly evil.

CUT TO BLACK.

ROLL CREDITS.