

AFRIKKA

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African native music over...

FADE IN.

SPACE.

Arriving at light speed. A planet seen from space. Closer, it's not Earth, although Earth-like - blue oceans, continents, green belts, deserts.

SUPER: NEW AFRIKKA 2119

A CRAFT enters frame, headed for the planet.

INT. SPACE CRAFT, FIRST CLASS AREA.

HARRY (50's), a TV exec producer, is served a drink (bloody Mary) by a sexy FEMALE ROBOT. Harry is the only person in first class. He wears headphones.

BACK TO.

Closing on the planet, audio from a television show becomes apparent, the signal growing stronger as African music fades. As audio becomes intelligible...

MARY (VO)

...I think the person I learnt most from was Tim. He was always there for me, he showed us how to be brave, how to be resourceful, you know, within myself. I'll always be grateful for that...

INTERRUPT TO:

EXT. THICK SHRUBLAND -- DAY

It's a hot day. WORKERS 1 & 2 uncoil wire from a reel they carry between them. They're preoccupied with their conversation.

WORKER 1

I mean what's the point in setting all this stuff up, you know, if it takes all the danger away...

They are brought to a halt as the wire behind them snags. They tug on it, see it is not about to give, and so back track.

They round a shrub and are startled to see the wire is pinned by an enormous BIRD'S claw. There are six giant bird's feet side by side. The workers look slowly up the bodies of the birds, all 3 meters tall and standing in a huddle. The birds' huge predatory eyes stare fixedly down at them. (See *Phororhacoids* - 'terror birds'.)

Staring up at them, Worker 1 holds a communicator to his ear.

WORKER 1

Ah, this is the electric fence detail. Are the big birds here dangerous?

EXT. MAIN CAMP. JEEP INT. -- DAY

GRIMMEL (60's early 70's), New Afrikka wildlife consultant, is in a parked jeep. His head whips round to the sat-phone resting on the passenger seat.

EXT. THICK SHRUBLAND -- DAY

As two jeeps arrive the three birds tear the flesh from Workers 1 and 2, squabbling over the food.

GUARDS 1-3 arrive and blast the birds to pieces with advanced weaponry.

As feathers settle Grimmel arrives hurriedly, puffing. He looks upon the horror and sighs despondently.

GRIMMEL (German accent)

Better tell the office we'll need more workers. Tell them robots this time, and to Hell with the unions.

A microphone on his shoulder beeps acknowledgement.

BACK TO:

SPACE. Continue approach to planet New Afrikka. Music backing is now sickly sentimental.

MARY (VO) (Cont'd)

I suppose the person I learnt least from was Kelly. I guess you could just put that down to a clash of personalities. But more than that. Was as though we were destined never to be supportive of each other...
(continuous)

INT. STUDIO - SIMULATED NIGHT.

Panning discovers KELLY, her resentful face set hard as she listens. She is lit by the glow of flaming fake torches.

MARY (OS)

...as though we had somehow been enemies in another life.

Close on MARY, lit by torches. She's middle-aged, strong in the face, although has a 'new age' way of talking. She sits on a plastic log.

MARY

Anyway, no hard feelings, just, well, guess we didn't click.

COMPERE

(also on a fake log)

Ethan?

ETHAN, (late 20's). He's looking down, 'composing' himself. He's athletic, three day beard growth, classically handsome, but there's something untrustworthy about him.

INT. CONTROL ROOM

JOSH (African American), the show's producer, purses his lips, waiting on Ethan.

INTERCUT:

Ethan finally looks up, with fake sincerity...

ETHAN

Well, what can I say, I...well, there isn't anyone I didn't really learn from...

Josh blinks slowly with impatience.

ETHAN

...but if I had to choose the person I learnt least from then I guess it would be...Ben.

He looks across at Ben. BEN does have an incompetent look about him.

INT. CONTROL ROOM

The DIRECTOR signals to the SOUND CONTROLLER.

DIRECTOR

Fade up.

Sound Controller fades up 'bad guy' music. As this happens...

INTERCUT:

ETHAN

Sorry. Ben's a nice guy but he wasn't really up to what we had to go through out there and, ah, pretty hard for me to say, but, ah...I guess he became a...a 'passenger'.

SUSAN, one of the contestants, looks at Ethan admiringly, nodding in agreement, a devotee.

Josh stares, purse-lipped bored.

The studio is fully revealed as a typical "Survivor" set replete with fake native huts and flaming torches.

ETHAN

Anyhow, ah, guess the person I learnt most from is...right beside me here. Mary's quite a woman and she makes me admire all women for the sheer guts and grit and determination she showed.

In the control room a female VISION CONTROLLER watches him dreamily on an overhead monitor, shaking her head in admiration. Standing behind her, Josh notices and frowns.

ETHAN

I also found her the sort of person I hope one day to be. I mean, you know, not a woman...but (joking)...She played it hard, fair, honest, and...caring. In some ways I hope it's her gets the votes instead of me. (joking) Not that I want to lose.

Polite laughter from the others.

Josh looks down wearily, seriously fed up.

COMPERE

Thanks, Ethan. (to CAMERA) And just a reminder that our winner will be receiving one billion universal credits, plus a one week vacation at Club New Afrikka every year for the rest of his or her life. We'll find out which of our two remaining contestants will be the one to wear the mantle, "Alpha Champion, New Afrikka", right after this.

The SIMULATED AUDIENCE on the monitor appears to be in the studio and looking onto the set. They clap and nod enthusiastically.

FLOOR MANAGER (OS)

We're out.

Vision Controller hits a button marked SIM AUD and the 'AUDIENCE' disappears from the monitor.

FUTURISTIC COMMERCIAL: The commercial deals with New Afrikka, a planet devoted entirely to animal preservation and tourism, and 'Club New Afrikka', the resort.

(All species made extinct on Earth e.g. the tiger, the elephant, rhino, etc. are being bred back via genetic manipulation from the animals naturally occurring on New Afrikka. This results in some pretty weird looking creatures - a lot of half-throwbacks, mutations and crossbreeds.)

Club New Afrikka is a luxury resort where 'the big five' can be observed from behind a forcefield (even though the big five are not exactly back to being themselves yet). Guests within the hotel grounds can go right up to the forcefield near the animals without fear of attack. There are regular SHUTTLES to and from Earth on starships that offer the best in luxury travel and cryo-suspension.

EXT. SHUTTLE BAY - DAY

Two shuttles are on the shuttle bay next to the demountable studio. The massive space craft seen earlier hovers over the pad as HARRY and his luggage are delivered by a tractor beam to the landing pad. A MALE STEWARD ROBOT appears and takes Harry's bag onto one of the shuttles. Harry heads toward the studio.

INT. CONTROL ROOM.

Various angles on monitors show Ethan being made up by a besotted MAKEUP GIRL, on set...

VISION CONTROLLER

God, he is soooo yummy.

JOSH

Oh, please.

VISION CONTROLLER (to Josh)

No, he's going to win. (to FEMALE SOUND TECHNICIAN) Yeah?

SOUND TECHNICIAN

Oh, honey, he can put his boots under my bed. I can't believe he's not gay. And see the way he said he'd rather Mary won? (hand to heart) Oh!

Harry enters the control room quietly behind them.

VISION CONTROLLER

I know!

JOSH

You've got to be kidding! He's a fake on a fake show. He didn't even...

Josh realizes too late that Harry is in the room.

VISION CONTROLLER (sing-song)

Joshua's jealous, Joshua's jealous.

Josh ignores her, aware he has just made a bad career move.

DIRECTOR

Okay, stand by, countdown please, on ten, nine, eight, seven...

INT. STUDIO - SIMULATED NIGHT

As the ROBOT FLOOR MANAGER gives the finger countdown, MAKEUP GIRLS clear shot. BECKY, a young, attractive assistant producer, looks on. Floor Manager signals three, two, one, cues the Compere.

COMPERE (too sincere)

Welcome back. You know, it's been my privilege to host 'Surviving Afrikka' since the show began, and I must confess that this batch of contestants has made it tough on me, they are just the finest bunch of people any person anywhere could ever hope to meet. And I mean that from the heart.

He's reading from an autocue. He turns to another camera.

COMPERE

So it's a sad thing that there can only be one winner, one gladiator, one conqueror of the savage wilderness who will march alone and triumphant across the Afrikkan Savannah this very night.

Josh blinks slowly with disgust.

COMPERE

Although all contestants will enjoy a well-earned vacation at Club New Afrikka, and the runner-up receives one million universal credits, our single Champion will be leaving this planet with one billion universal credits. Alright, I believe we are ready for the tribe to speak. Warriors, I would ask you now, one by one, to come forward and cast your vote. Who...should be the last person culled? Who...should be our final champion?...Paul?

PAUL, a nobody contestant, comes forward and casts his vote, dropping it into the slot in a fake log. Portentous music plays.

INT. CONTROL ROOM

Josh crosses to Harry.

JOSH

Listen, I...

Harry holds up his hand, cutting him off, intent on the show.

BACK TO:

TIM, overweight, votes, followed by KELLY, cheap blond.

BACK TO:

HARRY

(hand on Director's shoulder)

Let's have some spellbound sim shots.

The Director looks at the Vision Controller. She quickly calls up Simulated Audience shots on another monitor and scrolls through a number of variations until she finds one with the audience looking fascinated/spellbound. She looks at Harry for approval. He nods. Director selects his camera angles.

DIRECTOR

Stand by...And, go.

Vision Controller punches a button and the Simulated Audience comes up on the main monitor.

Harry turns to leave, opening the door. Josh watches. Harry swivels in the doorway, looks at Josh and jerks his head. Josh is not off the hook.

EXT. STUDIO ENCLOSURE/SHUTTLE BAY -- DAY

Harry, followed by Josh, exits down stairs. The installation has a temporary, oil-rig feel, mainly demountables with a satellite upload dish. Once downstairs Harry crosses toward one of two parked SHUTTLES, the one the Steward entered. Josh catches up.

JOSH

Ah, Harry, you may have misunderstood...

HARRY

(getting out a hip flask)

You know when Hannibal crossed the Pyrenees, Josh, his biggest problem wasn't the Romans, was finding a way to get the Carthaginians, Greeks, and Gauls to fight alongside each other. Know what he did?

He stops, takes a belt. As he speaks he offers Josh the flask. Josh shakes his head. Harry shrugs, puts it away.

HARRY

(getting out cigarettes)

Every time they conquered people he gave the captives a choice: either fight a fellow prisoner, or die. So, most fought. Those who won were set free.

He lights a cigarette and hands Josh the packet and lighter.

HARRY

Now he understood psychology. He was sending a clear message to his own men. Win and be free, or die. See? Needs no translation, unambiguous theater.

JOSH

Are these cigarettes?

HARRY

Yeah?

JOSH

(handing them back)

How'd you get 'em through?

Harry sets off again, shaking his head, Josh following.

HARRY

Josh, what happened when they legalized dope and banned smokes?

Josh draws a blank.

HARRY

Everyone gave up the weed and started growing tobacco. Same with prohibition.

Josh still doesn't get it.

HARRY

Son, you just don't understand human nature.

Harry flicks the cigarette away as a gesture.

EXT. SHUTTLE STAIRS -- DAY

Harry and Josh head toward the SHUTTLE stairs.

HARRY

Think I give a shit who wins this crap? Know what hardship is to these idiots? No Mars Bars for two weeks. Want to know what real hardship is? No smokes or scotch for a whole month. Happened to me on Luten-b. Longest month of my life.

He stops at the base of the stairs.

HARRY

You find the words pain and temptation mean the same thing.

He looks significantly at Josh, who is somewhat lost.

HARRY

You can go places, Josh, but you don't know diddly-jack-shit about people or the real nature of our business. When you see me in front of crew, contestants, audience, I dispense total belief that what we are doing is culturally valuable, worthwhile, and zingally-bingally exhilarating. 'Bullshit' is our bread and butter.

He climbs the stairs, Josh watching. Harry throws back...

HARRY

Hannibal understood that.

The sound of applause rises...

INT. STUDIO -- SIMULATED NIGHT

...Ethan smiles, being hugged and kissed and patted on the back. He laughs, fake overwhelmed. There's a lot of group hugging going on with other contestants applauding and some crying.

INTERCUT:

INT. CONTROL ROOM -- SIMULATED NIGHT

On the monitor the Sim Audience rises to their feet, even though in the actual studio there is no audience.

Vision Switcher and Sound Technician are smiling and nodding as they watch Ethan being congratulated below.

On set Becky stands to one side near an exit, smiling, watching, clapping. Josh enters and they share a friendly grin. Josh makes his way across to Ethan and shakes his hand. Ethan gives him a big hug, surprising Josh. Josh tries to make out he is enthusiastic for Ethan's victory and holds Ethan's hand up in triumph.

EXT. RIVER - DAY

Powerful looking BUFFULO-type creatures drink by the riverside. A giant reptilian RIVER MONSTER seizes one, and drags it screaming into the water.

EXT. SHUTTLE LAUNCH PAD -- DAY

Shuttle engines fire up, noisy as they ready for take-off.

Josh, Becky, Ethan and Grimmel, the Contestants, the Compere, all with carry-on luggage, make their way to the Shuttles.

Grimmel is ahead of the others and crosses to the stairs Harry ascended earlier. Josh and Becky cross to Ethan, who is with the

other Contestants. Ethan indicates he wants to go with the others but Josh and Becky guide him away to their shuttle. Ethan and the other Contestants part company with ingenuine regret.

Josh, Becky and Ethan head toward the stairs Grimmel took.

EXT. SHUTTLE PAD - DAY

THE SHUTTLES POWER UP AND LIFT OFF, the one carrying the Contestants getting away first. It accelerates at great speed across the Savannah. The second Shuttle hovers, rotates slowly, then shoots away.

INT. PASSENGER CABIN -- DAY

Harry and Josh are seated opposite, while across a passageway Becky is opposite Grimmel and diagonally opposite Ethan. The ROBOT STEWARD takes drink orders.

HARRY

Bloody Mary. Got any aspirin back there?

ROBOT STEWARD

Yes, sir.

Steward looks at Josh.

JOSH

Light beer, thanks.

HARRY

Ethan, name your poison.

ETHAN

Oh. (to Steward) Water's fine.

HARRY

Son, you are now a billionaire, you can have a scotch and water with the scotch in it.

Harry laughs, encouraging the others to.

ETHAN (placid but serious)

No, I find alcohol weakens the will.

HARRY

Ah hah.

Harry nods in understanding and Ethan looks away. Harry's eyes flare in comment to Josh.

The Steward looks at Becky.

BECKY

Gin and tonic, please. Plenty of lemon.

GRIMMEL
Ah, beer, thanks. Fosters?

STEWARD
Sorry, sir, we have Bud, Heineken, Mars Red...

GRIMMEL
Oh, Mars'll be fine, thanks.

Steward departs. Josh decides he should try to engage Ethan in conversation.

JOSH
So, Ethan, what's on the agenda?

ETHAN
Well, I think I might invest in property, then...

JOSH
Oh, I meant at Club New Afrikka. Going to do one of their safaris or something?

ETHAN
You're kidding, right?

JOSH
No, I, I just thought...

HARRY
Think what Josh means, Ethan, is we got four days before the next flight to Earth, so after tonight's wingding you can unwind a bit. See, back on Earth you got eight straight weeks of promotions, and trust me, you won't believe the stress.

ETHAN (ambitious)
Oh...I've seen how famous winners become.

Harry nods, grinning hypocritically, but as he takes his drink and aspirin from the Waiter...

HARRY
You know, you're an amazingly humble young man and a credit to your generation.

He tosses the aspirin into his mouth and toasts him. Ethan is flattered. Josh has paid close attention to Harry's lesson in 'sincerity'.

INT. SHUTTLE - FLIGHT DECK -- DAY

An alarm goes off. STURDEN, the captain (South African) looks across at it. The FIRST OFFICER silences the alarm and punches up a diagnostics hologram.

FIRST OFFICER

Not good, not good.

STURDEN

What is it?

FIRST OFFICER

Hydraulic leak near the main reactor.

STURDEN

AI on.

The ship's computer projects the face of a sex neutral hologram.

STURDEN

What's with the hydraulic leak?

HOLOGRAM

It's a TCN seal that just failed. Supposed to be ozone resistant but on this planet ozone is far more intense so the seal has aged premature to the manufacturer's performance guarantee.

STURDEN

Safe on auxiliaries?

HOLOGRAM

Yes. You can in fact re-engage the main drive without fear of failure for several hours, but that's only at the current settings and oil loss rate, which could change. The seals do not have sensors. There is no way to tell their level of deterioration.

STURDEN

Well if we do re-engage keep us updated on oil back pressure.

HOLOGRAM

Sure.

Sturden presses a button shutting the Hologram down.

STURDEN

Shut down main drive.

The First Officer does so.

FIRST OFFICER
Shutting down main drive.

INTERCUT:

EXT. SHUTTLE -- DAY

The MAIN ENGINE shuts down, but two smaller engines either side continue to function.

On the flight deck there is a sudden decrease in power.

INTERCUT:

INT. PASSENGER CABIN -- DAY

Harry spills his drink.

HARRY
Whoa!

Sturden flicks a switch marked PA, connecting his headset.

STURDEN
Sorry 'bout that, folks, we had an alarm go off so as a precaution we shut down the main drive. We're completely safe on auxiliaries so there's nothing to worry about. We'll drop down, give you some views of the wild-life here. Captain out. Computer, down to eight hundred. Maintain constant topography.

The joystick eases down on auto.

INTERCUT:

EXT. SHUTTLE AND PLAIN - DAY

The SHUTTLE descends low over the plain.

INTERCUT:

BECKY
Oh, great!

She is close to a window, eagerly looking out.

Ethan's eyes drift up her legs, onto her body and face.

Harry notices Ethan leering at Becky. He looks across at Becky and does the same i.e. His eyes drift up her legs and onto her body and face. However when they get to her face he finds her frowning his way. Caught out, Harry scratches guiltily.

JOSH

So, how did you come up with this concept? I mean, it's, it's so...

HARRY

Cheap? Nothing's new in TV, Josh. This idea's a hundred years old. Found it in archives. Figured people are just as stupid now as they were then, so...perfect. You know I just sold it into the Centauri quadrant. Eight thousand channels.

JOSH

Y'kidding?

HARRY

We are now in every civilized sector. (He leans forward, lowering his voice) Nothing, but nothing, sells like trash.

JOSH

And who said that?

HARRY

(lighting a smoke)

Hero of mine, Arnold Schwarzenegger, died 1990.

Josh nods unconvincingly.

EXT. SAVANNAHS -- DAY

The SHUTTLE shoots by. STRANGE CREATURES CRANE THEIR NECKS, look skyward, and hurry away in panic. There are niche versions of WILDEBEEEST, ZEBRA, BUFFALO, HYENA, and finally a bizarre form of huge saber tooth lion (a LOIGER), which knocks down a fleeing animal and tears out its throat.

INTERCUT

INT. PASSENGER CABIN -- DAY

Becky, close to the window, is fascinated.

BECKY

Oh, look! Look! Those are baby elephant!

Grimmel joins her.

A HERD OF ANIMALS RESEMBLING ELEPHANT SCAMPER AWAY.

GRIMMEL

Well, they will be one day. They're elephytodons. Back-bred from the indigenous pakiodons.

Grimmel settles back. Becky eyes him.

BECKY

What do you think about the breeding program, doctor?

GRIMMEL

Oh, I'm so ancient I can remember the old herds in Africa. I was a boy when the last wild elephant died. Sad sad day. That's why I agreed to consult for this show, to convince people we can bring them back.

BECKY

You don't think it's a contradiction? I mean, those aren't elephants and even if we breed them to look like elephants they'll never be elephants. Just, seems...

Ethan shrugs.

ETHAN

Hey, looks like a duck, walks like a duck...

BECKY

The robot duck in my bath does that.

Ethan frowns. Grimmel grins at Becky. She returns the grin and looks back out the window.

INT. FLIGHT DECK, DESERT BELOW -- DAY

Later. Flying smooth. Sturden looks out at desert below.

STURDEN

They call that the Namid. Means the great thirst. That's where the Pygomo people live.

FIRST OFFICER

People?

STURDEN

Oh, this planet's version of early man. Protected species.

FIRST OFFICER

Why?

STURDEN

Believe it or not some bright-eyed genius wants to breed them back to chimpanzees.

First Officer half laughs.

FIRST OFFICER

Bit close to home.

As Sturden nods and grins a different alarm goes off.

First Officer's head whips round to the radar screen. There is a faint cloud edging toward them. He frowns.

FIRST OFFICER

What the hell's that?

Sturden checks the radar, confused. He looks out the windscreen - open sky ahead.

STURDEN

AI on.

The Hologram appears.

What's the radar telling us?

There is a long pause.

HOLOGRAM

Suggestions are volcanic ash...

STURDEN

And?

HOLOGRAM

Insufficient data on this planet's biologicals for further conclusion.

Sturden growls with annoyance, turns the Hologram off and hits a button marked PA.

STURDEN

Dr. Grimmel...

INTERCUT.

INT. PASSENGER CABIN -- DAY

STURDEN (PA VO)

Come to the flight deck. Dr. Grimmel.

Grimmel, red colored beer in hand, looks surprised and tuts in annoyance.

GRIMMEL

(leaving)

Every time I relax with a nice cold beer.

Left alone, Becky and Ethan's eyes meet. They exchange a grin, her cautious, he supremely confident.

INT. FLIGHT DECK -- DAY

The radar screen: the SHUTTLE has a 'cloud' closing from all sides forward.

GRIMMEL
Captain?

STURDEN
Any ideas?

Grimmel studies the radar, perplexed. He looks up at the windscreen. As he stares, a horrifying realization occurs to him.

Through the windscreen a vague gray cloud can be seen ahead.

GRIMMEL
Turn this thing around, right now! Right now, you hear! Now!

STURDEN
What is it?!

GRIMMEL
It's, it's Tychondria! They're like, like grasshoppers! Much bigger! (pointing) That's a swarm coming straight at us!

STURDEN
Manual!

Joysticks quickly elevate. Sturden immediately takes evasive action, swinging the ship hard over in an attempt to turn it around.

INT. PASSENGER CABIN -- DAY

Passengers are thrown about.

HARRY
(losing his whole drink)
Jesus!

The seatbelt sign belatedly comes on. Becky struggles to get her seatbelt on.

BACK TO:

Grimmel watches in horror as the shuttle turns but it is surrounded by the oncoming curtain of insects.

INTERCUT:

EXT - SKY -- DAY

FX: A huge, noisy SWARM OF FLYING INSECTS heads toward the SHUTTLE.

GRIMMEL

Get this thing around! Get it round!

Suddenly one insect hits the windscreen. This is followed by another. Soon it is like a pounding hailstorm.

EXT - SHUTTLE -- DAY

The air intake vents fill quickly with insects.

An alarm goes off, red light flashes over a hologram depiction of the fuselage, with the main engine already showing red (because it was shut down) and now the right auxiliary also flashes red.

FIRST OFFICER

We're losing number two!

STURDEN

Shut it down! Stand by vertical thrusters!
Strap in, Doctor!

Grimmel exits hurriedly.

INT. PASSENGER CABIN -- DAY

Grimmel exits the flight deck, drops into the first seat he finds and desperately straps in.

INT. FLIGHT DECK -- DAY

An alarm sounds.

FIRST OFFICER

Number three's going, sir! Shut down?!

STURDEN

Not yet!

First Officer looks alarmed. Sturden hits a button.

STURDEN

Mayday! Mayday! Fix is two four zero by eighty-three alpha! I repeat, two four zero by eighty-three alpha!

FIRST OFFICER

Sir, third engine's critical!

STURDEN

Not yet! Lock down for suborbital! Standby V-thrusters one and two!

The AI hologram suddenly comes on.

HOLOGRAM

Re-engaging main drive.

FIRST OFFICER

Locking down! All vents closed! Standby V-thrusters one and two! Back-blasting main valves!

STURDEN

What?! No!!

But the First Officer flicks a switch.

An engine explodes.

SMASH CUT TO:

EXT. SHUTTLE IN FLIGHT - DAY

A large portion of the shuttle explodes.

INT. FLIGHT DECK -- DAY

Strong winds rake the flight deck. Sturden is dazed, his face covered in blood. He looks round, sees that not only is the First Officer no longer there, but neither is the other half of the flight deck. The SHUTTLE hangs in the air then plummets.

INTERCUT:

INT. PASSENGER CABIN -- DAY

Everyone braces for impact. The interior is whipped by high winds. The ROBOT STEWARD at the rear of the cabin is desperately strapping itself in.

The rear half of the SHUTTLE breaks away. The ROBOT STEWARD is torn away and ripped apart by debris tumbling through the sky.

INTERCUT:

EXT. DESERT -- DAY

The SHUTTLE comes down, hits the ground like a brick that seems to have endless momentum. There are three heavy impacts, each less severe than the previous.

CUT TO BLACK.

Sounds of radio static over...

EXT. DESERT -- SUNDOWN.

The sun sets on the horizon. There is a long skid path, finally revealing the wreck of the shuttle remains. Somewhere, a strange animal cry carries on still air.

INT. FLIGHT DECK -- SUNDOWN

Sturden, dried blood on his forehead, tries to operate a radio. The panel sparks, short-circuiting. He sighs, shaking his head.

INT. PASSENGER CABIN -- SUNDOWN

Becky and Josh make up a stretcher for Harry as Sturden comes down the aisle.

HARRY

Pretty sure it's not broke. Think I can walk.

STURDEN

Better we carry you, Mr. Young.

HARRY

Harry for Chrissakes.

STURDEN

Where's Dr. Grimmel and that other chap?

BECKY

(nodding toward outside)

Looking for supplies. Jesus, you've got blood all over your face.

STURDEN

Belongs to the first officer.

Sturden moves on.

HARRY

Tell me we got rescue craft coming.

STURDEN

(not stopping)

No idea. We lost both Epirbs.

HARRY

(being bandaged)

Oh, that's just...duddy!...Ah!

EXT. LUGGAGE BAY -- SUNSET

Not far from a section of burning fuselage Grimmel and Ethan sort piles of luggage. Grimmel pulls a powerful hunting rifle from its soft case and hands it to Ethan. He's getting another rifle from a case as he speaks.

GRIMMEL

There's two hundred rounds in a bivouac here somewhere.

Ethan examines the rifle.

ETHAN

Jesus, how old is this?

GRIMMEL

Oh, fifty years or more. This one I think seventy-five. Don't worry, they still pack a punch.

ETHAN (to himself)

If they don't blow up in your face.

GRIMMEL

Be grateful. I got them through as antiques. They're supposed to be hanging on Club New Afrikka's walls right now.

STURDEN (OS)

Know how to shoot that?

Ethan sees Sturden. He's standing near an engine air intake vent. It is jammed with insects. He takes one and examines it.

In his hand is an insect similar to a grasshopper but much bigger. Sturden shakes his head and drops it, dusting his hands.

STURDEN

If anyone told me these can bring down a V1 class 12 shuttle I wouldn't believe them.

He looks at Ethan and his head goes back in question. Ethan nods.

STURDEN

Good. Any lions here, Dr. Grimmel?

GRIMMEL

Loigers? There is a species that hunts round the edge of this desert. But we'd be unlucky to bump into one here. Thirst is our enemy now.

Ethan pulls two bandoleers of bullets from a green bag.

ETHAN

What's our chances?

GRIMMEL

Oh... (indicating a distant mountain) If we can reach that before dawn, find water, don't run into predators. Optimistically?... ten percent.

Ethan and Sturden stare at him for a long moment.

ETHAN

Then shouldn't we stay with the Shuttle?

STURDEN

There's barely ten liters of water left on board. That sun's like a furnace. Besides, even the giant hyenas here will give these old things a run for their money.

He looks at the doctor for validation.

GRIMMEL

(nods)

Unfortunately.

Sturden walks on.

Ethan, unsettled, watches him, the rifle in his arms.

EXT. SHUTTLE -- NIGHT

Three moons are up. Part of the fuselage still burns nearby as Becky, Ethan, Harry, Grimmel, Sturden and Josh assemble. Grimmel hands Josh a stick with shoes hung from it.

JOSH

What's this?

GRIMMEL

Shoes are as important in the desert as water.

Josh rests the stick across the top of his pack.

Sturden strains to put the pack carrying the water on his back.

Harry, lying on the stretcher, watches.

HARRY

Oh, this is stupid. I can walk.

He tries to get up but finds himself held down by a rifle butt. Ethan is holding him down.

ETHAN

(shaking his head)

Going back for you every twenty minutes?

Harry resents the rifle, but concedes and lies back.

Becky eyes Ethan. They hold contact for a second.

Ethan puts the rifle over his shoulder along with his pack as...

GRIMMEL

Here, let me carry that.

ETHAN

No, I got it.

He bends down and grabs his corner of the stretcher, the other corners held by Josh, Sturden, and Becky.

STURDEN

Okay, up. (They rise) Let's go.

They set off.

EXT. DESERT -- NIGHT

MUSIC MONTAGE. The party struggles across the desert - The four carrying the stretcher with Harry on it, and Grimmel walking behind, using a rifle as a walking stick.

They draw away from the SHUTTLE wreckage and it becomes clear they have a long way to go to reach the black, distant mountain.

Those carrying the stretcher have difficulty, especially on sand.

They rotate on the hand grips of the stretcher.

Harry has passed out and has a fever, sweating profusely.

They crest a ridge and put the stretcher down.

EXT. DESERT - RIDGE TO CLEARING -- NIGHT

Sturden passes round a water-bottle.

A large GEMSBOK-LIKE CREATURE grazes below.

BECKY

What's that?

Sturden shrugs.

GRIMMEL

It's a toberbok. Fills the same niche as the gemsbok back home. Herbivore, good eating I hear.

A rifle is being loaded OS. Becky notices Ethan squatting, preparing to fire.

The Toberbok merely watches them, chewing its cud.

Becky places her hand softly on the sights of the rifle. Ethan looks up at her.

BECKY

Why kill such a beautiful creature when we can't carry the meat?

Ethan lowers the rifle.

As Becky moves away Ethan looks round at Harry, who is being given water by Grimmel. As Harry lies back semi-conscious and Grimmel departs, Ethan steals the packet of cigarettes from Harry's shirt pocket and buries it in the sand.

EXT. DESERT - DAWN

The sun breaks the horizon.

The party treks on, the mountain closer but still a good way off.

EXT. MOUNTAIN - BABONITE COLONY -- DAWN

FX: There is a cave. A large, blue-haired baboon-like creature, a BABONITE, comes from the cave. He sits back and yawns, revealing huge, deadly canines. He is the LEADER of the troupe.

He looks around, scratching. Other BABONITES from the colony come from the cave, milling around, the young playing.

EXT. DESERT -- DAY

The four carrying the stretcher are in difficulties. They're hot, exhausted, staggering. Sturden, in front and carrying the most load, stumbles and falls, causing the others to put Harry down.

They catch their breath. Eventually...

HARRY

Well...Could be worse...I could've been dead all this time.

Josh finally laughs. He notices Becky laugh but that her laughter turns to tears.

JOSH

Hey...we're okay. (indicating the mountain)
We'll find water there, you'll see.

Becky nods and stands.

BECKY

Well...this isn't getting the baby fed.

She grins weakly. Harry grins at her. The others pick up the stretcher and march on toward the distant mountain.

EXT. BABONITE COLONY -- DAY

The BABONITE LEADER sees something below and tenses.

Far below the party approaches the base of the mountain.

The Leader hoots an alarm and spreads his shoulders in threat, making a strange, other-world sound. All those around him tense, also becoming alarmed and looking down at the intruders.

The Leader snarls, baring his fangs.

EXT. MOUNTAIN BASE -- DAY

The party lies in the shade of a rock shelf, Sturden the only one on his feet. He checks Grimmel's rifle and takes some ammo.

ETHAN

I'll come.

STURDEN

No, protect the others, could be predators.

ETHAN

Here?

GRIMMEL

See this?

He opens his hand revealing a dried animal dropping.

GRIMMEL

Babonites. But this is good, very good. For them to be here there would have to be food and water.

JOSH

Babonite?

GRIMMEL

Oh, bit like a baboon. Bigger, meaner, faster. They're omnivores so be careful. Haven't had much to do with them but I'm told they're much smarter than baboons.

JOSH

They on the breeding program?

GRIMMEL

No. But if theirs is the only water hereabouts then they're head of the food chain here...so to them we're either competitors or food.

STURDEN

Or both. (to Ethan) I'll fire a shot.

He leaves.

GRIMMEL

Good man...brave and true.

Ethan's look is dismissive.

EXT. SKY - SUN -- DAY

FX: As the relentless sun streams down a VULTURE-LIKE CREATURE (with four wings) cuts through frame, giving a malevolent call.

EXT. MOUNTAIN BASE -- DAY

Harry wakes, sweating. He pats his shirt pocket.

HARRY

Anyone got a smoke?

He looks around. The others sleep, exhausted. Harry lies back, suffering withdrawal, heat and pain.

Ethan, at a distance, watches dispassionately. Unlike the others he is alert.

A distant rifle shot.

The others stir, looking toward the sound.

Ethan stands.

ETHAN

Let's go.

The others react wearily.

EXT. CLIFF TO WATERHOLE -- DAY

Sturden sits on a bare rock outcrop. He looks round. Ethan, Becky, Grimmel, and Harry - limping, helped by Josh - approach.

GRIMMEL (calling)

Water?!

Sturden indicates.

Following his direction reveals trees surrounding a patch of green in a gully below.

EXT. WATERHOLE -- DAY

It's a small pond. Ethan, Becky, Josh, Harry and Sturden hurry to it and drink.

Grimmel does not join them. Instead he sees something of interest among the trees and wanders away.

EXT. MELON PATCH -- DAY

A small, strange melon is on the ground. A sharp stick pierces it, picking it up. Grimmel takes the melon from the stick and deposits it in his hat, where he already has several others.

EXT. WATERHOLE -- DAY

The melons pour from the hat to the ground.

JOSH

Are they edible?

GRIMMEL

Had one ten minutes ago. Still breathing.

He stabs one with the stick, breaks it open and hands it to Josh.

GRIMMEL

They're sweet and full of juice, like the Tsamma melon in the Kalahari on Earth. We should find shelter, pick these, store them in the cool before they shrivel.

STURDEN

You sound like my grandfather with all your knowledge. He was an old Boer.

ETHAN

(taking a melon)

Huh.

He moves away. Sturden watches him for a moment, then discounts him.

STURDEN

Where're you from?

GRIMMEL

Bavaria, but most of my fieldwork was done in Southern Africa. The Boers are a fine people, resourceful, stoic.

Everyone eats the melons. Grimmel nods and grins.

GRIMMEL

This is good. This is good. We might survive now I think...At least for a while.

BECKY

You really didn't think so before?

She is surprised that Grimmel grins and shakes his head adamantly.

EXT. CAVE ENTRANCE -- DAY

The party enters the cave. With rifles, Sturden and Ethan lead the way. Becky and Josh assist Harry, whose limping is better. Grimmel sniffs the air.

GRIMMEL

Don't think any animal lives here.

STURDEN

Where's the flashlights?

BECKY

Oh, here.

She kneels and searches a pack.

INT. CAVE BELOW KLOOF -- DAY

It is a magnificent, cathedral-like cave. Further in the blackness Grimmel, Ethan, Josh and Sturden approach, two flashlight beams swinging about. As they get closer Grimmel holds up his hand.

GRIMMEL

Feel that?...There's a draft.

He shines his flashlight higher and walks on.

GRIMMEL

Ah, good. A kloof.

High above there is a small amount of daylight through a hole in the rock ceiling.

JOSH

The sides are smooth as glass.

GRIMMEL

Water. Flash flooding.

JOSH

Flash floods? Here?

GRIMMEL

(nodding, demonstrating with his hands)
Sedimentary rock between two igneous layers.
Over time it turns vertical, the rains come, in
no time the soft rock is gone and you have a
kloof. Water comes through and makes this cave.

STURDEN

What's kloof mean?

Grimmel lowers the flashlight beam to the ground and illuminates the
ashes of a fireplace.

GRIMMEL

Chimney.

ETHAN

(coming forward and kneeling)
People.

GRIMMEL

No...the Pygomo.

STURDEN

The Pygomo live here?

GRIMMEL

Oh, maybe not for a fifty years, or then, a
month. (He shrugs) But they do come here from
time to time. Unless you know another animal
that can make fire.

He moves the flashlight beam onto a nearby wall, revealing
primitive drawings and three finger hand impressions.

JOSH

Aren't they those funny little guys, look like
an ape crossed with a lizard?

Grimmel nods and moves on.

JOSH

Well, what if they attack us?

GRIMMEL

Why?

JOSH

'Cause we're in their cave?

GRIMMEL (chuckling)

You have much to learn about the primitive mind, Josh.

JOSH (to himself)

Can't even figure the modern one.

INT. CAVE ENTRANCE -- DAY

Becky gets a blanket from a pack and makes Harry comfortable.

BECKY

Think we'll be here a while.

HARRY

What I wouldn't give for a good Cuban and a slug of Jack right now. Oh...how'd I ever get so useless.

BECKY

You've been through a lot.

HARRY

So have you...If we get out of this...

BECKY

When.

HARRY

(conceding her correction) ...you'll be looking at a promotion and...

BECKY

Oh, you know... When I was little I always wanted to work in TV, but now...Think I'd rather find some deeper meaning. Maybe start a family.

HARRY

God, what I wouldn't give to be thirty years younger and hear someone like you say that.

Becky grins.

BECKY

Thirty years ago someone like me did say that. You weren't listening.

INT. CAVE BELOW KLOOF -- NIGHT

They sit round a fire, eating melons. All around the flicker of flames reveals primitive art on the walls. Josh shakes his head in wonder.

JOSH

How many generations of Pygomo must have sat here like this. (to Grimmel) What'd you mean before, 'I got a lot to learn about the primitive mind?'

GRIMMEL

Let me show you something.

He takes off his watch.

GRIMMEL

Something truly wondrous.

He holds his watch out and looks at Josh expectantly.

JOSH

(shrugging)

Time is irrelevant here?

GRIMMEL

(shakes his head)

Pretend you're an archaeologist, pretend this is an artifact. In this one object alone you see the hand of millions. Time-keeping, metallurgy, glass-making, mechanics, electronics, plastics...art. Millions over countless generations cooperating to make 'time'. That's the poetry of our species.

ETHAN

And war?

GRIMMEL

We misjudge it. It's just competitive cooperation. Those who cooperate best, win.

HARRY

And brutality loses long-term because it inspires cooperation among the oppressed.

Grimmel nods and grins with affinity.

BECKY

But war sticks medals on people for murder.

GRIMMEL

(shrugs, indicating cave mouth)

If a loiger came through there right now we would cooperate to kill it. Yet a loiger is a sentient being. We're weak little animals from the trees, yet we walked out onto the savannahs of Africa and beat the mightiest predators there were. Altruism, group co-operation and intelligence. Unbeatable.

STURDEN (referring to a melon)

Well we better cooperate intelligently to get out of this mess. We can't survive just on these.

GRIMMEL

There's reptiles, birds. The waterhole is where we ambush.

ETHAN

What about those Babonites? They're meat, and the less of them the more for us.

GRIMMEL

(grinning)

Huh, which is the reason man first fought his own kind. My advice... (shakes his head) I haven't studied them but other naturalists say beware.

ETHAN

You also said they'd kill us given half a chance.

Ethan stands. Grimmel puts his watch back on.

ETHAN

Speaking of watches, I think we should keep one. Two hour shifts. I'll go first.

Carrying the rifle he walks toward the cave mouth.

HARRY (parodying)

Two hour shifts. I'll go first.

Grimmel grins, and lies down to get some sleep.

Becky looks off toward Ethan.

Harry watches her. He catches her eye, but she becomes self-conscious and looks away.

Josh watches it all.

EXT. CAVE -- NIGHT

Ethan on guard, looks at three moons.

EXT. BABONITE CAVE -- NIGHT

The BABONITE leader on guard, looks at the moons.

EXT. THE DESERT -- DAWN

The red sun breaks the horizon.

EXT. CAVE MOUTH -- DAY

Matching shot of a red circle on a map. Written beside it is "Mining Permit 106571". The dot is on a coastline by the sea.

Sturden indicates on the map.

STURDEN

The studio's here. Our bearing was one two zero. My last reading puts us here, and this looks like the same topography.

GRIMMEL

Ja.

STURDEN

So this mining lease, ziraderite miners I think.

GRIMMEL

Is it operational?

Sturden shrugs.

GRIMMEL

That's a hundred kilometers or more, and if it's abandoned...

STURDEN

We have a choice?

GRIMMEL

Well...we have the winner of the 'Surviving Afrikka' TV show here, and the producers. The searchers will come, if only for the money.

STURDEN

(shaking his head)

There aren't enough craft on this planet for a systematic search. They'll have to send for more. Realistically? Months. We don't have enough food here for that.

GRIMMEL
(nodding)

We'll slowly starve...But can you walk a hundred clicks with the predators here, and the heat?

STURDEN

Walk by night, hide by day. It's only luck this place has water. We have to make our own luck now.

Grimmel nods in solemn agreement.

EXT. MOUNTAIN AMPHITHEATRE -- DAY

Ethan is alone, rifle in hand. He climbs up onto a flat area which is a natural amphitheatre with a rim of rocks on the circumference. There is utter silence, only the sounds of his footsteps.

Ethan is halfway across when...

The BABONITE LEADER steps up onto a rock.

Ethan freezes.

The BABONITE LEADER snarls and comes forward, making threatening gestures.

Ethan watches him calmly.

The BABONITE LEADER becomes increasingly excited and threatening.

Ethan slowly raises the rifle and takes aim.

Numerous BABONITES appear on the rocks in support of their leader.

Ethan, seeing he is outnumbered, lowers the rifle.

He gives a 'You'll keep' look, turns and goes back the way he came.

The BABONITE LEADER grunts, having won the standoff, seeming childishly arrogant.

EXT. CAVE ENTRANCE -- SUNSET

There's a campfire. Sturden is helped as he puts on a jerry-built water pack, plus his rifle and bandoleer.

STURDEN

Sorry I have to take the containers. Should be alright without them.

Becky hands him a satchel filled with melons.

BECKY

I'm afraid there's only enough melons for four days.

STURDEN
(shrugs)

I'm a good scrounger.

GRIMMEL

You'll have to be. In eight days you will be out of water.

HARRY

Isn't there anything else we can do for you?

STURDEN

Wish me luck, and although I'm not religious, pray...Bye.

BECKY
(kissing his cheek)

Good luck.

Harry shakes Sturden's hand.

HARRY

Yeah, thanks.

Grimmel shakes Sturden's hand.

GRIMMEL

God speed. Sorry, I am religious.

Josh shakes Sturden's hand.

JOSH

You're a brave man. Thank you.

STURDEN

Least I can do. I feel responsible for this mess.

He shakes Ethan's hand.

ETHAN (serious)

I agree.

STURDEN (smiling)

Cheeky prick. (serious) Stay on your guard, Ethan, I saw some Babonites today at the waterhole. I would not like to cross those big bastards.

Ethan nods, a slightly sinister look in his eye.

STURDEN (to everyone)
Farewell.

He sets off.

GRIMMEL
Captain Sturden.

Sturden pauses.

GRIMMEL
The loigers, the lions, they're not the only
predators. Treat everything as a predator.

Sturden nods. Hiding his fear, he goes on.

EXT. DESERT -- DUSK

The sun is just down as Sturden marches across the desert. He hears a long, distant howl. He half pauses, shaken, and marches on.

EXT. BABONITE CAVE -- NIGHT

The Babonite Leader makes the sound. He looks down on Sturden, a long way off below. He is curious.

EXT. MOUNTAIN -- DAY

A small LIZARD moves cautiously over a rock. Suddenly the knob end of a stick slaps the rock beside it.

Josh, Harry, Becky and Grimmel chase the lizard, pounding at it with sticks.

Finally Josh shouts in triumph and holds up the dead lizard.

The others are happy at his success.

EXT. HIGHER UP THE MOUNTAIN -- DAY

Ethan watches them below, mild disgust on his lips. He sets off up the mountain, rifle in hand.

EXT. BABONITE CAVE -- DAY

The BABONITES roam not far from their cave. Small baby and teenage BABONITES play, tolerated by adults. Some females breast-feed babies.

Suddenly a shot rings out and a female with baby drops dead.

There is great alarm and confusion within the troupe.

INTERCUT:

EXT. ROCKY OUTCROP -- DAY

Ethan fires again.

Another adult BABONITE drops dead.

Ethan fires.

A teenage BABONITE scrambles across a cliff face. He drops dead, falling far into the valley below.

INTERCUT:

EXT. BABONITE CAVE - DAY

The BABONITE LEADER, flanked by several big males, bursts at a sprint from the cave.

They arrive at the cliff edge and peer down aggressively.

The male beside the Leader is hurled back by the impact of a bullet.

The Leader roars with fear, confused.

Ethan steps out, holding up the rifle. He roars at the Leader.

With hatred in his eyes the Leader roars back.

His eyes equally fierce but triumphant, Ethan leaves.

The Leader pants, his eyes wild with dismay.

INT. CAVE CHAMBER -- DAY

Blackness - in the inner recesses of the cave - slowly the interior is illuminated by the approach of a flaming torch.

Grimmel, Harry, and Josh are in a large chamber.

HARRY

Just over there.

Grimmel picks up a small, anthropoid-like skull from a collection of bones and studies it.

GRIMMEL

Ah, yes, see here, these grooves and puncture wounds, this little fellow did not die of natural causes.

JOSH

Predator?

GRIMMEL

A cat maybe, or more likely our Babonite neighbors. His family bought him here to save him from scavengers.

He looks at the gravesite.

GRIMMEL

This is typical of our own Neolithic period. See how they left flowers. He was loved this one.

HARRY

But they didn't bury him.

Grimmel is looking elsewhere, revealing large egg shapes (ostrich egg size).

GRIMMEL

No, neither did our ancestors. My Heaven, what is this?

JOSH

Eggs?

Harry picks one up and shakes it.

HARRY

It's full. There's a hole with a stopper.

GRIMMEL

(touching the stopper)

Mmm, bees wax.

He undoes the stopper, pours some liquid on his hand, and sniffs it. He licks it.

GRIMMEL

Water. So you see, these Pygomo believe in an after-life. Interesting.

JOSH

Excuse me?

HARRY

They left him water so he won't go thirsty in the after-life.

GRIMMEL

Mmm, good, and see, there's at least a dozen maybe two dozen here. This is wunderbar.

JOSH

Yeah?

HARRY

Yeah, now we can carry water. Grab some.

GRIMMEL

Oh, we can do more than that. See the Pygomo bury these miles apart in the ground. So they can walk up to fifty miles and always be sure of water on the way home.

HARRY

(passing eggs to Josh)

Which means we can hunt for meat.

GRIMMEL (nods)

And look further for roots and tubers and such. This is very, very good.

JOSH

Wunderbar even.

They chuckle.

EXT. WATERHOLE -- DAY

Parts of Ethan appear from behind a rock. He's stalking something. A Toberbok, seen earlier, approaches the waterhole. It drinks. Ethan takes aim and fires, putting a bullet through its eye.

INT. CAVE BELOW KLOOF -- DAY

Harry, Josh and Grimmel put the eggs down.

The gunshot echoes into the cave.

They exchange a look and head outside.

EXT. ARID LAND -- DAY

Becky, digging in the ground with a pointed stick, looks toward the rifle sound and stands.

EXT. CLEARING -- DAY

With great effort Ethan drags the carcass of the Toberbok as Harry, Josh and Grimmel arrive. Josh and Grimmel are immediately congratulatory, coming forward to pat Ethan on the back and inspect the prize.

Becky appears and Ethan turns, seeing her as he is being congratulated. Their eyes lock. She smiles.

Harry notices, and knows what it means.

EXT. CAVE MOUTH -- DAY to SUNSET

MUSIC MONTAGE.

The group is busy:

A] Collecting firewood.

B] Stacking firewood.

C] The Toberbok is being hoisted via a rope over a tree branch, ready for butchering.

D] Fires are lit and there is considerable smoke about, the men ensuring they have a good blaze going.

E] Grimmel and Ethan peel the skin off the Toberbok.

F] In numerous branches of a tree (nearby the cave mouth) there are dozens of strips of meat hung for drying. The smoke from the fires wafts onto them.

H] Big vulture-like creatures settle nearby to watch, Harry points them out to Becky. She nods, but is more interested in watching Ethan wash the Toberbok's blood from his hard body.

Music continues through...

EXT. CAVE MOUTH -- NIGHT

The group sits round a large fire, laughing and eating meat from the remains of the Toberbok on a spit over the fire. Ethan stands and begins to dance round the fire with the Toberbok's horns in his hands. Becky smiles and claps her hands.

Ethan gets Becky to her feet to dance with him. She gets Josh up as well.

As Josh tries to get Harry up, Harry refuses self-consciously, indicating his injured leg.

While the three dance, Ethan drops the horns at Grimmel's feet and Grimmel hits them together, creating a primitive rhythm which he chants to. Feeling left out, Harry reluctantly claps his hands.

Music continues through...

EXT. NEAR AND ABOVE CAVE MOUTH -- NIGHT

As the celebration continues, the forelimbs of the BABONITE LEADER appear. He is hanging/standing with little effort at an extreme angle on a rock shelf looking down the unsuspecting group.

His eyes reflect the fire and are evil with rage. He makes a low, malevolent growl.

INT. CAVE BELOW KLOOF -- NIGHT

Grimmel is by the fire, poking at it with a stick. Harry sleeps nearby, as does Becky. Josh writes in a small electronic diary. He writes in shorthand but it is being interpreted as print.

JOSH (VO)

There's usually not enough food for all of us so the toberbok meat lifted our spirits. That, along with discovering the eggs, has given everyone real hope.

As Harry rolls over Josh notices.

JOSH (VO)

Harry's leg is beter and he only has a slight limp now.

EXT. MELON PATCH -- DAY

Harry gathers melons, using the tail of his shirt as a basket.

JOSH (VO)

He looks younger and says he feels better than he has in years. He doesn't say much, though. Maybe it's just the real Harry coming out, minus the alcohol. Anyway, he's different now.

BACK TO:

JOSH (VO)

(writing)

Becky sometimes worries me.

He glances at Becky sleeping by the fire.

JOSH (VO)

She spends a lot of time alone. Guess she doesn't like being the only female. But I admire her greatly.

EXT. ROCK SHELF -- DAY

Becky sits, frozen. A lizard appears, making its way out from cover. Becky's eyes track it. She strikes, hitting it with a stick, killing it.

JOSH (VO)

She always does her fair share and she's a better hunter than me, more patient, more deliberate. Faster too.

EXT. SHRUBBERY IN ARID LAND -- DAY

Becky digs with a sharp stick by the root of a tree. She brings up a tuber, which she smells and places alongside several others. She picks it up, frowning, and smells it again, then discards it.

JOSH (VO)

I now know why women can always find your socks. She never forgets a food location. And now I know why women give you smell reports every five minutes.

BACK TO:

Josh writes.

JOSH (VO)

And we would all be lost without Dr. Grimmel.

Grimmel pokes the fire, contemplating.

EXT. WATERHOLE -- DAY

Grimmel explains something to Josh, indicating tracks by the waterhole.

JOSH (VO)

He's the wise old man among us. He's a warehouse of knowledge.

EXT. CAVE MOUTH -- DAY

Becky hands Grimmel a twig with berries on it. Grimmel tells her about it, nods, pops one in his mouth, and grins, eating it.

JOSH (VO)

He's a real student of mother nature.

BACK TO:

A hand slaps on Josh's shoulder, startling him.

ETHAN

You're up.

Ethan hands Josh the rifle, but keeps hold of it.

ETHAN

Careful. All that meat could attract trouble. Don't leave cover, shoot from where you sit.

Ethan won't release the rifle until acknowledged.

JOSH

Got it.

Ethan finally releases the rifle and moves away. Josh goes back to writing.

JOSH (VO)

I've misjudged Ethan. I guess I underestimated what it takes to win 'Surviving Afrikka'.

Ethan lies down, away from the fire.

JOSH (VO)

He's a magnificent specimen. Reminds me of some sort of Spartan, or a wild Celtic Warrior.

EXT. CAVE MOUTH TO WATERHOLE -- SUNSET

Grimmel, Harry, Becky and Josh are by the cave mouth. Josh points at Ethan, approaching.

Ethan, bathed in golden light, wearing nothing but shorts, approaches, a small antelope carried effortlessly over his shoulders, the rifle in one hand.

JOSH (VO)

Ethan belongs here. He's a hunter, a real hunter, and I think he understands what nature is really all about, maybe even better than Dr. Grimmel.

BACK TO:

Ethan stretches out on the ground.

JOSH (VO)

Nights are freezing here, but he doesn't cover himself or even sleep by the fire. He said he'd adapt, and he has. Can't help admiring willpower like that. He embodies "What does not kill you, makes you stronger".

Josh catches an impatient glance from Ethan. He presses 'Save', puts his diary down, takes the rifle, and exits the cave.

EXT. CAVE MOUTH -- NIGHT

Josh, wrapped against the cold, his back against a rock wall, cradles the rifle. He watches over the meat strips hanging from branches of the tree seen earlier.

He checks his watch, his face illuminated by the small viewing light. He yawns.

INT. CAVE -- NIGHT

Later. Becky, by the fire, wakes. She checks her watch and frowns. She looks off toward the cave mouth, concerned.

EXT. CAVE MOUTH -- NIGHT

Josh is dozing off.

There is a small sound, beyond the tree.

Josh becomes alert. He looks hard, peering into the darkness. He raises the rifle.

A hand touches his shoulder.

JOSH (hoarse whisper)
Jesus!

BECKY
Sorry.

JOSH
Scared the crap out of me!

BECKY
Explains the smell.

Josh looks at her seriously then laughs quietly. Becky sits.

BECKY
Why didn't you wake me?

JOSH
Oh, Ethan said it's more dangerous tonight, you know, with all the meat.

BECKY
Oh, that's sweet...Can you shoot that?

JOSH
What? You aim and pull the trigger.

BECKY
With the safety on?

Josh examines the rifle, confused. She indicates the safety. He acknowledges his inadequacy and relinquishes the rifle.

BECKY
I'm a country gal.

JOSH
Oh...Well...I'll...leave you to it...gal.

He nods awkwardly, gives her the blanket, gets up and begins to leave.

JOSH

Just call if you see somethin'.

Becky stares at him.

JOSH

I'll come a runnin'.

Becky nods. Josh nods and leaves. Becky grins.

INT. CAVE -- NIGHT

Josh lies down by the fire and makes himself comfortable. He looks at Ethan.

Ethan is asleep, face down, silent.

EXT. CAVE MOUTH -- NIGHT

Becky wraps against the cold. There is a small sound beyond the tree. She becomes alert and eases the safety off on the rifle.

Another small sound, beyond the tree.

Becky stands, moves slowly forward, tense, getting closer to the tree.

Suddenly the whole tree shakes.

Becky freezes. Scared, she decides to withdraw.

Something big hits the ground behind her.

Becky turns slowly.

A male BABONITE is on the ground behind her, stalking her. Its true size is now obvious, about one and a half times the size of a big male baboon and twice as muscular.

A second BABONITE leaps to the ground near her. The BABONITE on the other side of the tree also comes forward.

BABONITE LEADER is on a rock shelf above, watching.

Becky has a rock wall at her back. The BABONITES close on her. She finds her voice and screams.

INT. CAVE -- NIGHT

Ethan's head jerks into frame. He is up and running.

The others are just waking.

EXT. CAVE -- NIGHT

The BABONITE nearest the tree roars at Becky.

She turns and fires, killing it.

The other two are startled by the noise, but their fear quickly turns to rage. They are just about to attack her fully when...

Ethan tackles the one nearest the cave mouth. He stabs it through the neck with the hunting knife. The surviving BABONITE clips Ethan's shoulder, knocking him down, and springs upon him when...

He is shot from behind and slumps. Ethan kicks him off.

The BABONITE LEADER roars in outrage.

Ethan sees him above, seizes the rifle from Becky, and takes aim.

The BABONITE LEADER takes off with tremendous speed and agility across a cliff-face, the shots barely missing.

Ethan takes off into the night, chasing.

Grimmel, Harry and Josh arrive, each carrying lumps of wood, ready to fight. Harry hugs Becky protectively.

The men listen to Ethan's gunshots in the distance.

GRIMMEL (to Josh)
Altruism, co-operation and intelligence. No
contest.

A more distant shot from Ethan casts its own comment.

EXT. MOUNTAIN -- NIGHT

The BABONITE LEADER is well distanced from Ethan and bounds across rocks. He stops and looks back.

Ethan takes aim and fires.

The bullet strikes the rock ten feet down from the Leader. The Leader flinches, but notes the shot has fallen short. He remains, watching Ethan.

Ethan fires again, and again the shot falls short.

Ethan looks angrily at the Leader, lowers the rifle, and walks away.

Seeing him leave, the BABONITE LEADER gives full vent to his fury.

EXT. WATERHOLE -- SUNRISE

Becky's hand fills one of the large eggs with water. She is alone by the waterhole.

OS - The sound of a body dropping to ground near her. She gasps and spins round.

It's Ethan. She stands. There is immediate animal attraction. They embrace, falling to the ground, writhing.

BECKY

Oh...You want me?

ETHAN

I have you.

BECKY

No but you...you want me? You love me?

Ethan breaks the moment. He stands and walks away to the waterside, kneels, and starts to drink.

Becky appears behind him. She waits.

ETHAN

(not turning)

If you want to be my woman, that's fine.

He walks away, and bounds up the mountainside.

Breathing hard, Becky watches him go.

Harry, among the nearby trees, has seen it all.

EXT. BABONITE CAVE -- DAY

The BABONITE LEADER is among the other BABONITES.

In the distance Ethan approaches.

There are far-flung sentries. They spot Ethan and call back in alarm, then immediately retreat.

The BABONITE LEADER grunts in alarm, leading the entire troupe away up the mountainside.

Ethan sees they are on the run. He hurries to catch up.

EXT. MOUNTAIN -- DAY

The BABONITE LEADER comes to a halt, and the troupe assembles around him. He looks back at Ethan.

Ethan comes over a rise and pauses to take aim.

The BABONITE LEADER grunts, ensuring all are back level with him.

Ethan fires.

The shot falls short.

Ethan realizes he is out of range and hurries forward.

The BABONITE LEADER grunts and withdraws the troupe the same distance. He looks back at Ethan once more.

Ethan, about to fire again, pauses. He lowers the rifle and walks slowly forward.

The BABONITE LEADER moves his troupe slowly on.

Ethan stops. He nods, understanding that the Leader is smart enough to know when he is out of range. Ethan leaves.

The BABONITE LEADER glares, fierce eyes glowing with intelligence and determination.

EXT. MOUNTAIN APPROACH TO WATERHOLE -- DAY

Ethan erects a pole, tamping down soil with the rifle butt. Another two poles are already erected nearby.

Josh appears, carrying a load of melons in a woven basket.

JOSH

Okay...What?

ETHAN

I think it's clear.

Ethan picks up the rifle and moves on. Josh stares up at the poles.

The heads of the three BABONITES killed the night before are impaled on each stake.

Josh stares after Ethan, disturbed.

INT. CAVE -- NIGHT

Ethan turns a carcass on a spit over a fire. It looks distinctly human. Josh and Becky look on.

Grimmel and Harry enter, Grimmel with melons, while Harry carries firewood. As Grimmel drops his load, he frowns.

GRIMMEL

What is this?

ETHAN

Food.

GRIMMEL

But we have the dried meat...

ETHAN

Fresh food.

GRIMMEL

I...I cannot eat that.

Ethan looks at him in question.

GRIMMEL

So human.

Ethan tears off a piece of meat and hands it to Becky. Becky is aware the others are watching. Eventually, she takes a bite.

ETHAN

How's it taste?

Becky finds it too conflicting to answer directly, so nods and lowers her head.

Harry watches, not liking what he sees.

Ethan holds out some meat to Josh. Josh hesitates for a moment, but accepts it.

Harry drops the firewood and looks at Ethan.

HARRY

You know you should have discussed what you planned to do with those babonite heads.

ETHAN

Babonites? You mean those big, dangerous animals that almost tore Becky to pieces last night?

HARRY

They're very intelligent.

ETHAN

So?

HARRY

So they will remember what you did. Sticking their heads on poles will start a war.

ETHAN

I agree, and you should agree they are vicious, wild animals. Those heads on poles are a clear statement in a language they understand that if they ever attack us again there'll be consequences.

HARRY

What I'm saying, Ethan, is that you should have discussed it with us first.

ETHAN

Why?

HARRY

Why?!

ETHAN

Yeah. 'Might Is Right' the first rule of nature, yet you don't think that applies to apes with fangs the size of a lion's?

HARRY

I'm just saying...

ETHAN

That we should have put it to a vote. Sure.

Ethan holds up his hand and turns to the others.

Who here thinks we should have sent a clear message to the creatures that tried to kill us last night, or instead should have tried peaceful negotiation with animals we can't communicate with?...C'mon put 'em up.

Slowly, reluctantly, both Becky and Josh hold up their hands. Everyone looks at Grimmel.

GRIMMEL

I'm sorry, but I agree with Harry. With intelligence comes vindictiveness. A provocation like this could bring on carefully planned attacks.

ETHAN

Well, gosh, the vote is three to two. Now, can I interest you in some fresh meat, Doctor?

Harry turns to walk outside.

HARRY

Oh, you should know. They knocked over the poles and took away the heads.

ETHAN

I don't think so. But I'm sure I know who did.

Harry pauses momentarily in mid-stride, but continues on. Ethan bites off a large hunk of flesh and chews it slowly, staring after Harry.

INT. CAVE BELOW KLOOF -- NIGHT

Josh seems asleep, while Grimmel stares at the fire. They are the only two by the fire.

Harry enters, carrying the rifle, his watch finished. He approaches the fire and notices the spot where Becky usually sleeps is empty. He notices something further into the cave.

There is firelight further in, and a shadow cast on the wall momentarily shows a naked woman's form, sitting up, having sex.

Realization comes to Harry.

GRIMMEL

It's nature's way. The males compete, and the females make their choice.

HARRY

There's more to it than that.

GRIMMEL

No. Only different circumstances.

HARRY

What if he doesn't know the difference between right and wrong?

JOSH

Is there right and wrong here? (shakes his head) Just the weak and the strong. Maybe your show's not so fake after all, Harry. Might is right.

HARRY

Huh...my show.

GRIMMEL

I wonder about Sturden. Poor man.

HARRY

He's dead.

JOSH

Why so sure?

GRIMMEL

He's probably right, Josh. Look at all we have here, yet we are slowly starving. So how can one man walk a hundred kilometers in this heat and with only eight days of water on his back? Burn by day, freeze by night. (shakes head) And with the predators here...God...he must be dead.

JOSH

Makes you respect those little pygomo people. Only two-thirds our intelligence and size, yet this is home.

Grimmel gets up, taking the rifle from Harry.

GRIMMEL

Yes. And yet we don't give our own ancestors that same admiration.

He exits. Josh snorts ironically and grins, lying back down to sleep. He looks at Harry.

Harry is looking in the direction of Ethan and Becky. He notices Josh.

HARRY

Sorry, didn't mean to upset you about Sturden. Just that...

JOSH

Oh, you're probably right, Harry...I'm such a sucker. I think, 'how can that person be so confident unless it's true.

HARRY

Yeah, well, 'Sincerity, if you can fake that...' How come you voted with Ethan? You can't see he's ruthless?"

JOSH

Actually it's something you said. Hannibal understood theatre. Ethan's giving the babonites theatre they understand.

HARRY

Huh, touché. Didn't see that one coming.

JOSH

And it was you who knocked down the poles and took away the heads, right?

HARRY

No, they did. That's why I think Ethan's started a war that we'll all have to fight.

Again he catches a shadow of a woman's form on the wall.

There are sounds of faint, echoing, sexual groans.

Harry looks downhearted at the fire.

EXT. ARID SAVANNAH -- NIGHT

It is a bright, moonlit night. There is a single, lonely tree - a rock outcrop nearby. Strange animal cries fill the air.

EXT. ROCK OUTCROP TO TREE -- NIGHT

Sturden walks, carrying gear. He is dirty, disheveled, watchful. Cautiously, he rounds the rock outcrop.

He is surprised to see four giant pillars before him, and slows, confused. Suddenly one of the pillars moves. Sturden looks up. He cannot help a startled cry.

The animal, A GIANT HERBIVORE dining on a tree, (see *Indricotherium*) is similarly startled. It lets out a sound of mild alarm, wheels, and moves away.

Sturden falls back against the rocks, recovering.

He becomes aware of the sound of approaching snorts, not unlike pig's grunting, but from much larger animals. He finds a cleft in the rocks, squeezes in, takes off his pack, and readies his rifle.

EXT. ROCK OUTCROP TO TREE -- NIGHT

A pack of giant, carnivorous, BOAR-LIKE CREATURES (see *Andrewsarchus mongoliensis*) appear. They make visual contact with the giant herbivore, fan out and surround it.

The boars have laid a trap for the herbivore, with many of them waiting ahead. The herbivore wheels and comes back toward Sturden.

Sturden looks around desperately. He sees a small crawl space behind him and makes his way under it.

From his position he watches wide-eyed as the drama unfolds.

The boars surround the herbivore. The herbivore's defense is twofold. It can rear up on its back legs, rising to four stories in height, and crashes down to crush the boars with its front legs. Or it can kick its back legs individually to great effect, releasing the force of a giant mule's kick.

But it is outnumbered by the boars, which slowly bring it down, tearing great hunks of flesh from it as it struggles. They move in to ravenously feast despite the animal's thrashing.

EXT. ROCK OUTCROP TO TREE - NIGHT

As the boars eat they are suddenly attacked by an even bigger pack of giant HYENA-LIKE ANIMALS (see *Pachycrocuta brevirostris*). Both packs of animals attack and counter-attack aggressively, evenly matched, and for a while the battle moves away from the lifeless herbivore.

Starving, Sturden sees his opportunity and comes out from the crawl space. He races to the fallen giant, grabs a large hunk of flesh and hacks with a knife. As the flesh comes away, the herbivore cries out in pain, still alive. Shocked, Sturden falls over, but regains his feet and hurries back to the rocks.

Upon his return the HYENA-ANIMALS emerge from shrubs and begin their feasting, along with eerie screams, bellows of triumph, and savage squabbling.

Sturden watches and listens in horror. His is in purgatory.

EXT. ROCK OUTCROP TO TREE -- DAWN

VULTURE-CREATURES are now everywhere in the tree, and all over the skeletal remains of the herbivore. Its giant bones are quickly being picked clean.

A plume of smoke rises from within the rock enclosure nearby.

EXT. ROCK ENCLOSURE -- DAWN

On the other side of the crawl space, Sturden is surrounded on all sides by rock, but above him there is an opening. This is where the smoke from his fire vents as he cooks a large slab of meat from the dead herbivore.

Sturden's clothes are tattered and he looks exhausted. His pack and water bottles (almost empty) are to one side.

As he cooks, holding the meat on the end of a stick over the flames, he is dizzy, fading in and out.

INTERCUT:

EXT. ROCK ENCLOSURE -- DAY

Through the crawl space there can be heard the sounds of sniffing, followed by the appearance of a LOIGER'S legs (very large, muscular saber tooth lion) pacing around outside. The paws come to a halt. The claws extend out into the dirt.

Sturden is unaware.

A low growl.

Sturden's eyes spring open. He looks around. He sees the loiger's legs. His face goes tight with fear.

Suddenly the loiger crouches and stretches a front limb into the crawl space, clawing aggressively for the food. By the size of its paw and forelimb it is an animal much bigger and more heavily muscled than a lion.

Sturden scrambles out of the way. The loiger growls in frustration as it searches for the meat it can smell.

Sturden loses his nerve and tosses the meat on the stick to the giant claw. Finding the meat, the claw is quickly withdrawn.

Sturden listens to the sounds of bones/flesh being crushed and swallowed. It is done in seconds.

He looks across the space he is in. Another large, raw slab of meat remains.

Sturden looks back at the crawl space. He starts in fright.

The loiger is down on its haunches - a mad, yellow eye stares directly at him through the crawl space.

Sturden looks up.

There is ample room for the loiger to gain entry from above.

No sooner does Sturden realize this than the loiger is on its feet and disappears, springing upward.

Sturden gasps and looks up.

Brief glimpses of the loiger can be seen as it circles the rock circumference above. Finally the loiger stops and peers down at him.

The loiger prepares to jump down. Sturden grabs his rifle and dives into the crawl space.

As Sturden drags himself desperately through the crawl space, glimpses of the loiger hitting the ground behind him show the closeness of his escape.

EXT. OUTSIDE CRAWL SPACE -- DAY

Sturden rolls out onto open ground. He is barely free when a giant paw and claw rakes after him. It catches his shoulder, tears his shirt. Sturden cries out in pain, but gets to his feet and runs.

EXT. ROCK OUTCROP TO TREE -- DAY

Sturden hurries across open ground to the tree.

A loiger's roar.

Sturden turns.

The loiger is up on the rock outcrop above, watching him. It leaps down and charges.

Sturden shoulders his rifle as he rushes for the tree.

EXT. TREE -- DAY

Sturden makes the tree and climbs frantically.

He is a good way up when the loiger hits the bough. Its initial jump takes it high up and it tears off Sturden's trouser leg, wounding his calf. In terror, Sturden climbs higher as the loiger falls back and tries to mount the tree once more.

As Sturden climbs, his full attention on the loiger below, he is unaware he is climbing directly toward New Afrikka's equivalent of a leopard, a LEOPAR. Its intense eyes dilate as it watches a free meal coming its way.

Frantic with fear, Sturden unshoulders his rifle, and with shaking arms points the barrel toward the loiger. The loiger leaps once more and makes slow progress up the tree. It is about to take Sturden's foot when he fires, shooting directly into its open mouth.

The loiger falls back, hits the grounds, convulses, spewing blood, dying.

Sturden slumps with relief and exhaustion. Gathering himself wearily, he turns to make the climb back down. He suddenly finds himself face to face with the leopar. It snarls and swipes. Sturden yelps and falls out of the tree.

EXT. TREE -- DAY

Sturden hits the ground hard, his rifle falling away.

Stunned, he gathers himself and looks for the rifle. He sees it is well away from him.

The leopard drops to the ground, closer to the base of the tree.

Sturden is rigid with fear.

Issuing a low growl, the leopard stalks toward him, but hesitates. It looks toward the fallen loiger, still dying, then back at Sturden, and back at the loiger. The loiger suddenly dies. The leopard crosses to the loiger and rips out its throat, then settles down to feed.

Sturden crawls, limps, quickly away.

JOSH (VO)

I'm concerned that Harry and Dr. Grimmel are so sure Captain Sturden is dead. Maybe they're right, perhaps no one could survive out there.

INT. CAVE BELOW KLOOF -- DAY

Josh writes in his diary.

JOSH (VO)

Day by day we all get a little weaker, yet we have this oasis. What we must have is meat. Ethan said he and I are the two strongest physically...

EXT. WATERHOLE -- DUSK

Josh's hand fills one of the drinking eggs with water, bubbles seeping from the hole in the end. He takes it out, seals the end with bees wax, and places it into one of two packs filled with eggs.

JOSH (VO)

...so tomorrow we're going into the desert to set up water stations by burying the eggs we found. Dr. Grimmel and Harry went out twice already. They buried some at eight kilometre intervals, so now we can move sixteen k from the waterhole and know we have reliable water.

As Ethan places a melon into each pack and closes them we catch a glimpse of the eggs inside. He then hands one of the packs to Josh, and looks at Becky.

ETHAN

Well...

Becky looks at him with devotion and concern. He hands her his hunting knife.

ETHAN

The babonites shouldn't bother you, but they're smart. They might see I have the rifle and...

Becky nods. Ethan nods and begins to leave. Grimmel hands him a small Swiss army knife with a tiny compass set into it.

GRIMMEL

Look for the cross. Make sure you build the next station on the same bearing.

Ethan nods. Grimmel hands Josh two sticks and bindings to make a cross. They leave.

Harry looks across at Becky. She stares lovingly after Ethan. Harry looks away, downhearted.

EXT. DESERT FROM MOUNTAIN -- NIGHT

Seen from a great distance below, Ethan is followed by Josh. They are headed into the desert.

JOSH (VO)

By building these water stations we estimate we will be able to go up to fifty kilometers from the cave. This allows us incredible roaming distance without fear of thirst. Even if we succeed only once in every ten hunts, we should still have enough food to survive. So now, there's hope.

The BABONITE LEADER enters foreground.

He watches them intently.

EXT. CAVE MOUTH -- MORNING

Becky weaves a sleeping mat from plant materials, as Harry comes from the cave.

HARRY

(indicating and holding up a tiny club)
I'm going to look for lizards up that way.

BECKY

(holding up the large hunting knife)
Want the knife?

HARRY

Itty-bitty lizards.

BECKY

How about huge babonites?

HARRY (debonair)

No, they can't come. It's by invitation only.
(holding up the little club) I'm actually
rather good with this. They won't see me
coming.

BECKY

The lizards?

HARRY

And the babonites

Becky bursts out laughing.

You could come and protect me with your short
sword. And you know, with our weapons in
combination we could rule this planet.

BECKY

Where's Dr. Grimmel?

HARRY

Snoozing. He asked me to wake him for brunch,
no sooner. Hence my expedition.

BECKY

Well we must have brunch.

HARRY

Yes, maintaining standards is what makes our
empire great.

Becky grins and gets to her feet.

EXT. MOUNTAIN - KLOOF -- DAY

Climbing a ledge, Harry leans down and pulls Becky up. As he does
so he can't help notice her cleavage, her bare thigh, her bare
stomach. He's fighting his attraction. As they cross a flat
section of rock Becky stops.

BECKY

What's this?

She has stopped beside a deep hole in the rock. It has perfectly
smooth sides and goes down twenty feet.

HARRY

Oh, a baby kloof I guess, like the chimney in
our cave, but this one's still forming.

BECKY

(walking on)

Wouldn't want to fall in. Better give up your
late night strolls, Harry.

HARRY
But it means so much to our dog.

EXT. EGG CAIRN -- DAY

Ethan and Josh walk past a cairn of stones with a large cross erected at its center. They sweat profusely.

EXT. MOUNTAIN/BEEHIVE -- DAY

Harry and Becky climb. Harry pauses as he spots something.

HARRY
You know, that there is a beehive.

It is hanging under a rock shelf.

BECKY
You know, that is a beehive.

HARRY
You know in the civilized world we call that
'sarcasm'.

BECKY
Okay, I'll bee-have.

They grin at each other.

HARRY
That was really awful.

BECKY
Better than yours. This guy walks into a bar...

HARRY
Hey, there's years of research in that.

INT. CAVE -- DAY

Grimmel dozes. He groans slightly and rolls over.

The shadow of the BABONITE LEADER halts at the mouth of the cave.

EXT. MOUNTAIN/BEEHIVE -- DAY

Becky edges along under the ledge toward the beehive. Harry watches from above, about to hand a flaming torch down to her.

Becky looks down - the fall would be fatal. She stops, unable to go further.

BECKY
Okay!

Harry hands her down the torch. Becky gingerly transfers it to her other hand and stretches to hold it under the beehive.

HARRY

Can you reach?

BECKY

(straining to put the torch under it.)
I think so!

Suddenly she slips, dropping the torch. She has only a fingertip grip on the rockface.

BECKY

Harry!

Harry tries to reach her, but cannot.

INT. CAVE -- DAY

Grimmel's eyes flicker, as he slowly comes from a deep sleep. He cannot fully see what is before him. Frowning, he reaches for his spectacles and puts them on. His eyes widen.

The BABONITE LEADER and four large males stand over him. The BABONITE LEADER opens his jaws wide, revealing deadly fangs.

Grimmel begins to scream. The Leader strikes.

EXT. LEDGE -- DAY

Harry edges along the ledge Becky is on.

HARRY

Almost there.

He reaches out, his fingertips straining to reach hers. At the last second she slips and he makes a grab for her. He pulls her to him, hugging her close.

HARRY

I got you!

He swings her onto a shelf, but still holds her close.

HARRY

I got you.

Becky senses his meaning, and looks up into his face. He releases her reluctantly and she moves away. Without letting on, Harry suddenly realizes he's torn a lot of muscles.

EXT. ARID COUNTRY -- LATE DAY

Ethan and Josh place the last stones into place for a new cairn, marking buried eggs.

JOSH

Want to head back now, or camp a bit, head out at dusk?

Ethan wanders near the packs and his rifle. He squats.

ETHAN

How tired are you?

JOSH

Very...You?

Ethan takes his melon from his pack and places it into Josh's. Doing so reveals Ethan's bag now contains only two eggs, while Josh still has many eggs and now two melons.

JOSH

Why'd you do that, man?

ETHAN

Make sure you've got something to eat...man.

JOSH

Well...How about you, bro? Like I'm...

ETHAN

I'll hunt on the way back...bro.

Josh stares at him for a long moment, not understanding.

JOSH

Ethan...

Ethan picks up the rifle. Josh stares, not wanting to acknowledge what is happening.

ETHAN

You're the worst hunter, Josh...

JOSH

No, Ethan...no...

ETHAN

Bit ironic don't you think, a black guy the worst hunter?

JOSH

Sending me out there is murder.

ETHAN

No. It's your chance to shine, bro. (pointing)
Sturden went that way.

He moves his arm in an arc of twenty degrees.

ETHAN

You need to go that way, keep the sun at your back. When you strike the coast turn left and walk until you find the mining lease.

JOSH (angry)

I'll tell them you did this!

ETHAN

Good. (almost pointing the rifle) Now put all that anger to good use.

Josh picks up his pack.

JOSH

Altruism, cooperation and intelligence? Grimmel was wrong. You have none of it.

ETHAN

And yet I am the survivor. Hard decisions are made for the good of the group, Josh.

JOSH

Yeah...only I don't recall you being elected leader.

Ethan nods in the direction Josh must go. Josh sets out, Ethan watches him go.

EXT. CAVE MOUTH -- LATE DAY

Harry and Becky arrive. Harry sets down a large block of honeycomb covered in a handkerchief and as he and Becky kneel to eat...

BECKY

Oh, something sweet at last.

HARRY

Hey, I've been here the whole time. Hey, Grimmel!...Grimmel!

They pick at the honeycomb, enjoying it.

HARRY

Hey, Grimmel! Want something sweet?!

Becky stands.

BECKY

I'll get him.

She enters the cave. Her entry is shortly followed by a scream. Harry hurries into the cave.

INT. CAVE -- LATE DAY

The fire is virtually out. As Harry enters, Becky stands, sickened, turning away, sobbing. Harry sees the carnage - the remains of Grimmel are scattered about the cave.

HARRY

Jesus.

BECKY

What...what...?

Harry kneels beside Grimmel's severed head. There are two huge puncture marks in the forehead.

HARRY

The babonites. They...This wasn't done for food.

BECKY

Ethan has the rifle. What are we going to do?

Harry has no answer.

EXT. RIVER BED -- SUNSET

Sturden digs in the sand, exhausted. He pauses, watching the hole. Water slowly seeps into the bottom of it. Sturden places his fingers in the water and weeps with relief.

EXT. DESERT -- SUNSET

Josh walks, sweating profusely. As he walks, he drinks from an egg, empties it, and drops it as he trudges on.

EXT. DESERT -- SUNSET

A Toberbok grazes. A rifle shot. The Toberbok falls.

BACK TO:

The faintest sound of a distant rifle shot.

Josh pauses, listening. He looks back the way he came. The faint echoing sounds of the shot drift away. Josh turns and keeps walking.

INT. CAVE -- NIGHT

The fire is going again. Becky sharpens poles to a point with the knife. In the background Harry stacks gathered thornbush in a high pile at the cave entrance. He crosses to her.

HARRY

How's it going? (demonstrating with a pole)
Okay, now just hold the point in the flames
like this and rotate it slowly.

BECKY

(taking the pole and doing it)
Will this make it hard?

HARRY

Well...does get me a little excited.

Becky cannot force a laugh. She shakes her head with misgivings.

HARRY

Don't worry. We'll make it.

BECKY

Promise? Promise me.

HARRY

Look, I'm a TV producer, so you know deep down
that when I tell you I can deliver... there's
at least a five percent chance I will.

EXT. ARID COUNTRY -- NIGHT

Ethan walks, carrying a large section of the butchered carcass of the Toberbok, the rifle in his hand. The carcass is heavy and his progress slow. Because it has been butchered, blood streams across his bare skin.

INT. CAVE -- NIGHT

Harry sits behind the wood and brush piled at the cave mouth. Becky is over by the fire, an unlit torch by her hand along with a spear.

BECKY

How do we know the brush will catch fire?

HARRY

I don't even know if they're afraid of fire.
Most animals are. I'm guessing the animals on
this world operate on the four f's, same as
Earth's animals.

BECKY
The four f's?

HARRY
Feeding, fighting, fleeing and reproduction.

BECKY
F for reproduction?

Harry waits. She finally gets it.

HARRY
And we're back. Look, I can only afford to throw one spear so I'll try to kill the leader first. Whatever you do don't give up your spear. If it's knocked out of your hand then use the knife. Better than nothing.

They are silent for a while.

BECKY
Maybe they won't come. Maybe Grimmel was enough.

HARRY
(shaking his head)
Animals don't kill like that...They want revenge. Why they want revenge is the question.

They wait in silence.

BECKY
Oh, God, I wish Ethan was here.

The remark does not gone down well with Harry.

EXT. ARID COUNTRY -- NIGHT

Ethan drops the carcass and takes a break, puffing. He wipes his weary forehead, smeared with blood.

INT. CAVE -- NIGHT

BABONITE LEADER'S POV: Becky and Harry are below.

The five BABONITES are up on a rock shelf inside the cave. They have been in the cave the whole time, Harry and Becky unaware they were there. Harry is working with the thorn bushes, Becky is by the fire.

The BABONITE LEADER stands, and the other four males follow suit. The Leader makes his way down from shelf to shelf then jumps to the floor.

Becky has heard the sound behind her. She looks up and freezes. Her eyes move to one side, too afraid to look around. Harry has not noticed.

BECKY (quietly)
Harry.

HARRY
Mmmm?

Her silence eventually attracts his attention. His scalp goes tight. Becky's eyes squeeze shut as his expression confirms her fears.

The BABONITE LEADER crosses toward her and pauses, only feet from her.

Becky's eyes drift onto the unlit torch, then up to Harry. Harry sees her intention and nods slightly.

The BABONITE LEADER snarls.

Becky grabs the torch, plunges it into the fire and as the BABONITES come at her she swings the flaming torch, keeping them at bay. Harry rushes forward and throws a spear, aiming for the Leader. The Leader evades the throw and the spear hits a BABONITE beyond him in the thigh. It screams in pain and falls to one side. Harry grabs Becky's spear and between the two of them they keep the remaining four at bay.

Harry and Becky retreat toward the cave mouth and the tangle of wood and brush.

HARRY
Wait until we're in the middle!

They painfully back into the brush, clearing a way behind them as best they can. Becky allows it to catch fire and as the flames grow higher the BABONITES are intimidated, falling back. Harry and Becky burrow their way out.

EXT. CAVE -- NIGHT

Harry and Becky exit the cave, running as the flames grow high behind them.

HARRY
Come on!

They run downhill toward the mountain base.

EXT. ARID COUNTRY -- NIGHT

Ethan approaches the mountain. He pauses as he sees something.

The glow of the fire is apparent, a tiny light in the blackness of the mountain.

Ethan frowns.

EXT. MOUNTAIN BASE -- NIGHT

Harry helps Becky down from a rock shelf and onto open ground.

EXT. CAVE MOUTH -- NIGHT

The flames have died down somewhat. With incredible agility the BABONITE LEADER suddenly leaps the still burning pile, and the three others follow.

EXT. OPEN GROUND -- NIGHT

Becky and Harry run into the desert. They are some three hundred meters onto open ground, their breathing already labored.

INTERCUT:

EXT. MOUNTAIN BASE -- NIGHT

The BABONITES come fast, making light work of the same terrain Harry and Becky struggled over.

Harry and Becky are out of breath, now some five hundred meters onto open ground.

The BABONITES arrive at desert level and lengthen their stride, galloping.

Harry and Becky look back, see they are being chased, and let out cries of anguish.

The BABONITES are breaking up as a group, with the Leader and the two largest males beginning to fall behind a younger, slimmer male.

The leading BABONITE is within clear range of Harry and Becky and it is only a matter of time before he runs them down. Harry is falling behind, wheezing badly.

HARRY

Give me the knife!

Becky hands it to him. Harry stops and turns, ready to face the BABONITES. Becky stops and looks back.

BECKY

Harry! What are you...?! Harry!

HARRY

Go! Go!

Becky begins to leave, but finds herself torn.

BECKY

Harry!!

HARRY

Run Becky! Run!

Harry stands his ground ready to take on the leading BABONITE, the knife in his hand a token defense. The lead male comes fast. Harry grits his teeth, building to a shout of rage as the BABONITE is about to hit. It leaps.

EXT. OPEN GROUND -- NIGHT

The BABONITE is shot mid-air, thrown back.

Harry and Becky look round.

Some seventy meters off, Ethan stands, the rifle aimed toward them.

ETHAN

Get down!

The BABONITE LEADER and two remaining males skid to a halt.

Harry and Becky hit the ground.

A shot hits the ground near the BABONITES. The BABONITE LEADER grunts and they beat a hasty retreat, bullets biting the earth around them.

Harry and Becky look toward Ethan.

INT. CAVE -- NIGHT

The wounded BABONITE lies on the ground, the spear through its thigh.

Ethan enters the cave. He crosses to the BABONITE and looks down on it dispassionately.

ETHAN

Well...guess it's just not your day.

The BABONITE is afraid.

INT. CAVE -- NIGHT

As Ethan stands by, Becky makes up their sleeping mats at the rear of the cave.

He sniffs the air, looking back into the darkness.

BECKY

Dr. Grimmel. We buried him back there.

Ethan and her settle onto the mats by a small fire.

BECKY

What happened out there?

Ethan shrugs.

ETHAN

Took a nap, woke up. Josh'd taken most of the eggs and disappeared. Probably thinks he can make it to that ziraderite mine.

BECKY

But...I've known Josh for...I, I can't imagine he'd...He's not that brave.

Ethan kisses her. They sink back.

INT. CAVE BELOW KLOOF -- NIGHT

Harry, with the rifle, sits by the fire, apparently alone. The faint sounds of Becky's sexual groans can be heard. Harry looks round.

The vague flickering shadows of two people having sex are projected onto the cave wall.

He purses his lips and looks across the fire.

HARRY

Don't suppose you've ever considered inter-species sex.

The wounded BABONITE, tied up, glares and hisses at him.

HARRY

Okay...But you don't know what you're missing.

EXT. CAVE MOUTH -- DAY

Harry and Becky have fires lit and are smoking strips of meat as they butcher the toberbok. Harry looks up as he sees Ethan coming from the cave.

On Ethan's back he now carries a frame he has made. Strapped to it is the wounded BABONITE, tied in a crucifix position.

HARRY

Interesting.

ETHAN

Might seem like baboons, but they don't act like 'em. Think they'll understand an act of compassion, then maybe leave us alone.

Harry is not buying it. Ethan heads off.

Harry looks at Becky, who meets his eyes. She is uncomfortable but goes back to work.

EXT. ARID COUNTRY -- DAY

Josh staggers, exhausted, dehydrated. He no longer carries the bag that contained the eggs. He has already stripped off his shoes and now takes off his clothes.

Naked, he staggers a few paces more, sways drunkenly, and collapses.

EXT. MOUNTAIN AMPHITHEATRE -- DAY

Ethan arrives at the center of open ground and takes off the harness, lowering the wounded BABONITE to the ground. He looks around.

There are no BABONITES apparent.

Ethan puts his foot onto the wounded thigh of the BABONITE, making it bleed. It cries out in pain. Ethan continues to do so as he monitors the surrounding rocks.

Eventually BABONITE eyes appear over the rocks. The BABONITE LEADER comes over a boulder, showing himself. As he hears the screams of the wounded BABONITE he becomes increasingly agitated, vacillating between anger and distress. At one stage he begins to advance toward Ethan, but Ethan raises the rifle, making him stop.

The torture goes on, with Ethan taking pleasure in the distress he causes the troupe. The sounds are driving the leader into a frenzied state, and the entire troupe is now hooting. It builds to a climax as...

A loud rifle shot.

The BABONITES are shocked into silence. The BABONITE LEADER comes forward, expressing bewilderment.

Ethan pushes the captive BABONITE away from him, and it slumps at his feet, dead. Ethan spits at the BABONITE LEADER, turns and walks away.

Under cover, Harry moves back behind a rock, horrified by what he has seen.

EXT. ARID COUNTRY -- DAY

Josh lies on the sand, face to the sun, dying of thirst, his eyes flickering.

SNORT of a large animal.

The shadow of a large animal falls across Josh.

ELEPHANT-LIKE TRUNK touches Josh's face. He wakes.

Josh realizes he is staring up into the face of a huge, elephant-like creature, a PAKIODON.

JOSH
(throwing sand, anything)
Get away! Get away!

The trunk pushes him aside.

The Pakiodon turns around, putting its back to him.

Great globs of Pakiodon manure rain down on Josh, half burying him.

JOSH
Oh, shit!

Josh lies, covered in steaming manure.

A rock suddenly hits the Pakiodon in the head. It makes a sound of pain. Another rock quickly follows. Roaring with annoyance, the Pakiodon hurries away.

EXT. DESERT -- DAY

Josh is dragged through the sand. The strange sounds of a language spoken by small creatures, the PYGOMO, surround him.

Josh's head is raised and he is given water from an egg. He drinks. The hands holding the egg are small, three-fingered, scaly hands.

Josh passes out. He is dragged away once more, his legs leaving a trail in the sand.

EXT. BEACH DUNES -- DAY

There is a matching trail in the sand. Following it, Sturden is revealed, reduced to crawling. The distant crash of beach breakers become apparent.

Over the dune crest there is a surf beach, and also a distant building - a stores depot owned by the ziraderite mining lease.

Surden, at the limits of his strength, is utterly relieved.

EXT. CAVE MOUTH-- DAY

Ethan, Harry and Becky eat. Harry looks at Ethan, studying him.

HARRY

So what did the babonites do when you set that one free?

It's a long moment before Ethan replies.

ETHAN

Seemed grateful. Surprised. Like I said, they're intelligent. They can learn.

BECKY

Think they'll leave us alone now?

Ethan nods.

HARRY

Thought I heard a shot.

ETHAN

Yeah. Bird. Missed...Didn't see much game on the way in yesterday. Maybe I've hunted that sector out. Maybe we should shift the eggs to different spots.

HARRY

But you nailed that toberbok.

ETHAN

Luck. It was already wounded, dying. You know there might even be a waterhole out that way. Ground slopes down. Worth a try.

Harry looks to one side. The rifle is not far from Ethan. He looks back at Ethan.

HARRY

By 'we' you mean you and me?

Ethan nods.

HARRY

We can't leave Becky here alone. Not now.

Ethan shakes his head and keeps eating. He looks at the toberbok's entrails hanging over a tree branch. Eventually...

ETHAN

Got a better idea.

He keeps eating.

Harry and Becky exchange a look. She is uncomfortable.

INT. CAVE -- NIGHT

Ethan rolls off Becky. There is a sheen of sweat on them as they recover their breath. She touches his chest tenderly and rests her head on his shoulder.

BECKY

I love you, Ethan.

Ethan sighs ambiguously.

EXT. WATERHOLE -- DAY

Ethan fills a large water bag made from the stomach of the toberbok. He seals it with a cord and hangs it over his neck. He struggles to his feet under its weight and goes to pick up the rifle.

Harry gets to it first.

HARRY

I got it.

Ethan hesitates, watching suspiciously. He decides to let Harry carry the rifle, and the three of them leave, heading down to the mountain base.

EXT. EGG CAIRN 1 -- DAY

Harry and Ethan dig at the base of the rock cairn with the cross on it.

They produce two eggs from the soil, and place them in a pack.

Becky sits under a small tree/shrub, resting on a rolled up sleeping bag, watching them.

Harry and Ethan cross to her, carrying the pack. Harry drinks from the waterbag as...

ETHAN

Stay in the shade. You should be safe here.

Becky nods. Ethan steps away and stares off into the distance.

The mountain is some five kilometers away.

Harry has finished with the water and Ethan takes it, drinking.

HARRY (to Becky)

So, you bring that pack of cards?

BECKY
No, but I brought this.

She shows her belly button.

HARRY
Hours of entertainment. And G rated.

They grin. Ethan has finished drinking. He hands Becky the water, jerks his head at Harry to follow, and leaves.

HARRY
(Indicating Ethan)
Sentimental kinda guy...Good luck, Becky.

BECKY
You too.

Harry heads out after Ethan.

Becky watches them go.

INT. STORES DEPOT -- DAY

The door to a pot belly stove is open, flames inside. Sturden's tattered clothes are shoved inside and the door closed. On top of the stove a meal cooks in a pan, along with a pot of coffee.

OC a shower is turned on and there is a glimpse of naked Sturden stepping into it.

EXT. ARID COUNTRY -- DAY

Josh sits in the shade of a tree, watching the PYGOMO people around him. They are under five feet in height and in appearance have reptilian, human, and ape-like characteristics. They chatter continually in a strange language. An old female comes to him and takes him by the hand. Josh goes with her.

They stop beside a hole she has dug in the ground, about a foot deep. She instructs him to kneel beside it and watch her. He does so. She places a straw-like plant stem into the hole and quickly fills in the soil around it, packing it tight. She then begins to suck hard on the straw. As other PYGOMO gather, Josh watches, having no idea what she is doing. Finally, water comes from her mouth. She invites Josh to try.

Josh gets down and sucks on the straw. He looks up, delighted, and water runs from his lips.

JOSH
Yes! It works! Yes!

The PYGOMO make a collective sound, suggesting laughter. Josh smiles and nods gratefully, understanding, and continues to suck on the straw.

EXT. EGG CAIRN 2 -- DAY

As Harry takes two eggs from a hole and places them in the pack, Ethan checks the surrounding country.

HARRY

You don't say much these days, Ethan.

Ethan does not answer.

HARRY

On the show I seem to remember you being this talkative, sensitive guy who...

ETHAN

Have you noticed we're not on your stupid show anymore.

HARRY

Seem to recall that stupid show made you a billionaire. You know, I did stop to ask myself once what sort of person would want to be on a show like that. I mean, it's really all about back-stabbing, isn't it.

ETHAN

Yeah. Same here, Harry. Always wondered what sort of asshole would create a show like that.

Ethan walks off. Harry watches him, and pokes his tongue.

EXT. EGG CAIRN 1 -- DAY

Becky dozes. There is something large, breathing and moving just out of shot. Becky becomes aware of it and wakes. She gasps and sits up.

Near her is a giant raptor-like creature with taloned foreclaws. It is drooling as it watches her.

Becky is frozen with terror.

The creature advances toward her. Becky turns her head away, too scared to move. The creature smells her all over, even drools on her. It snorts in her face, then stands up high on its back legs. It uses its foreclaws to pull a tree branch down to feed on it.

BECKY

Oh...You like plants...

She looks set to pass out with relief.

INT. STORES DEPOT -- NIGHT

The depot is in darkness. There are sounds of heavy footsteps outside. The door opens and MEN enter, flashlights in hand.

Flashlight beams crisscross the room, pausing to show dishes on the table, lockers open, coffee on the stove. Eventually the lights come to settle collectively on the sleeping form of Sturden, dressed in new overalls. He's on a small camper bed, his back to us. Crossing quickly to him, Sturden is pulled roughly over. He wakes. He is clean shaven, hair combed.

STURDEN

Oh, thank God!

Only the vague faces of TOUGH MEN beyond the lights can be seen. Suddenly one steps closer and hits him hard.

CUT TO BLACK.

EXT. CAMP SITE, ARID COUNTRY -- NIGHT

FADE IN to a star-filled sky. A SHOOTING STAR.

Harry and Ethan sit by a small fire, eating melons and dried meat.

HARRY

Hope Becky's alright.

Ethan stares at the stars.

HARRY

You don't seem too concerned.

ETHAN

Would it make a difference?

HARRY

Ethan, have I offended you somehow?

Ethan stares at the stars, not answering.

HARRY

You know, this monosyllabic Tarzan shit is wearing thin. What's going on with you? You gone Neanderthal on us or what?

Ethan finally looks at him.

ETHAN

Neanderthals were stronger and had bigger brains than us. Has it occurred to you, Harry, I've adapted to the conditions and you have not?

HARRY

I thought the conditions called for us to be decent to one another despite the hardship.

Ethan rolls over to go to sleep.

Harry watches him, troubled.

EXT. EGG CAIRN 1 -- NIGHT

Becky, her sleeping bag done up tight, stares at the stars. Tears are in her eyes. The roars of animals in the distance scare her.

EXT. ARID COUNTRY -- NIGHT

Josh, naked against the night's chill, shivers violently. A PYGOMO WOMAN comes to him and lies beside him.

JOSH

What're you...what you doin'?

The PYGOMO WOMAN says something reassuring, then something to other PYGOMO. More of them come and also lie on/with him.

JOSH

What's going on, guys?

Eventually, Josh is almost covered in PYGOMO PEOPLE, lying on him or next to him.

JOSH

Oh, that's...oh, that's so much better.

He settles down, his shivering abating. He closes his eyes.

JOSH

Oh, yeah, thank you. Thank you. So nice.

They are still. Someone farts. Josh's eyes open. Someone giggles. Josh giggles, and they all have trouble stopping their giggles.

INT. STOREROOM -- DAY

Sturden wakes, groaning and rubbing his forehead, in pain. There is a bruise on his cheekbone. He looks around. The room is a small, dirty storeroom with cans of paint and rags and plastic containers full of chemicals.

He stands and staggers to the door. He finds it is locked.

STURDEN

Hey!...Hey! Anyone out there?! Hey!

He bangs on the door. There is no response. He looks at the small window and sees there is only a flimsy steel grate over the glass. He crosses to it, looks about, can see nothing, and so begins to pull on the grate.

A small robot on the far side of the room watches him, an 'eye' on a stalk. It shoots a short laser blast at his arm. Sturden yelps and falls back, clutching his arm. He looks for what shot him.

The robot eye tracks his movements.

STURDEN

Why you...

He advances aggressively toward it. It shoots him again, this time in the chest. Sturden clutches his chest in pain and falls down.

He sits up, panting, and pulls himself against the wall, where he glares at the robot. It stares back at him.

EXT. LAST EGG CAIRN -- DAY

Harry digs out the last two eggs. Ethan stares into the distance. Harry places the eggs in the pack.

HARRY

That's the last.

ETHAN

How many full ones?

HARRY

Oh, 'least half.

ETHAN

Good. Did you separate the full from the empties.

HARRY

Oh, yeah, we'll get back on these, no problem.

ETHAN

No.

Harry freezes, watching him. Ethan doesn't look at him.

HARRY

No?...So where are we going, Ethan?

Ethan lifts his chin, indicating the desert.

HARRY

That what happened to Josh?

Ethan doesn't answer.

HARRY

Why?

ETHAN

You might get through, Harry, bring help for Becky. I see the way you look at her...That's good, means you'll try that much harder.

He indicates with his eyes that Harry should get going.

HARRY

Why shouldn't I just follow you back? You got to sleep sometime.

Ethan grins.

HARRY

Stop grinning, you slimy cocksucker...If I was twenty years...

ETHAN

But you're not. You're old. And I doubt you'd've taken me even then...Go.

HARRY

You can't make it back without water. Even for a strong man like you that's impossible. The sun'll boil your brain.

ETHAN

Thanks for your concern.

He throws him the Swiss Army pocket knife. Harry half opens a blade.

HARRY

In case I meet a loiger?

ETHAN

There's a compass. Head sou sou east. When you strike the coast, turn left, walk along the beach 'til you find the ziraderite mine. Don't drink your water, sip it. Forgot to tell Josh that. Look for creek beds. Dig for water on the bends. Rest in the shade by day, walk by night. Be aware, the predators hunt mainly at night.

HARRY

You're insane.

ETHAN

No...I'm a survivor.

Ethan points the rifle. Harry walks away.

INT. STORE ROOM -- DAY

Sturden studies the robot 'eye' opposite him as he sits against the wall. He decides to try something. His hand moves gingerly, taking hold of a half-gallon paint tin handle, drawing the tin slowly across the floor to him. He summons his energy and in an explosive moment tries to hurl the tin at the robot.

The robot is faster and shoots him and the paint tin in the air. Sturden collapses back against the wall, covered in paint. As he recovers, the door to the storeroom slowly opens.

A FOREMAN, a big, bearded man, looks down at him. He enters, sits on a crate and tosses Sturden a rag. Sturden sits up and wipes his face.

FOREMAN

(lighting a cigarette)

Now who's going to clean up this mess?

STURDEN

You in charge?

FOREMAN

I'm a foreman.

STURDEN

My name is Richard Sturden, I'm a captain with Hyperspace Air, we crashed in the desert about a hundred kilometers from here.

The Foreman scratches his nose, not believing him.

STURDEN

I was transporting several people to Club New Afrikka, people from the TV show, "Surviving Afrikka". We crashed.

FOREMAN

What type of shuttle?

STURDEN

Global, V1 Class 12.

THE FOREMAN

V1-12? Rolls Royce. You know, I've never heard of one crashing. Ever. Fission drive main and two ramjet auxiliaries. Now tell me something I can believe.

STURDEN

We hit a locust swarm. You know, a, a...

THE FOREMAN
 (tired, holding up his hand, getting up)
 I'm a busy man, cut the crap and...

STURDEN
 (moving quickly to get up)
 Listen to me!

He finds The Foreman's shoe is holding him down. The Foreman looks at the robot.

THE FOREMAN (to the Robot)
 He tries to get up again, shoot him.

The robot beeps acknowledgement, and looks at Sturden.

STURDEN (to them both)
 I'm not trying to harm you.

THE FOREMAN
 I just don't want to get paint on me.

He crosses to the door.

STURDEN
 No, wait.

THE FOREMAN
 Do you know how many ziraderite lifters we catch every year? And they all have stupid stories just like you.

STURDEN
 Please, I'm, I'm not...

THE FOREMAN
 Let me get this straight. A V1-12 got knocked down by a swarm of insects and then you trekked a hundred klicks here with no water and no weapon.

STURDEN
 I, I had a rifle!

THE FOREMAN
 A rifle? (snickering) Now I know you're lying! A rifle. You couldn't even knock down a hyenadon with a rifle.

STURDEN
 It's true. It was an old-fashioned rifle...

THE FOREMAN

And where are your clothes? Why are you in company clothes?

STURDEN

I burnt my clothes!

THE FOREMAN

Why?

STURDEN

I...I, because, they were shredded, filthy! Look...

THE FOREMAN

You look pretty clean for a man who walked a hundred clicks without water.

STURDEN

I, I, I had a shower, I shaved...

THE FOREMAN

You're barely sunburnt.

STURDEN

I walked at night! I have wounds, a loiger...

THE FOREMAN

There's a freighter back to Earth in a week. You'll be charged with thieving and damage to private property. Clean this mess up or you won't get any water. Then you'll really find out what it's like to be thirsty.

He leaves, shutting the door.

STURDEN

(getting up)

No, don't go! Don't!

The robot shoots him twice. Sturden bellows in pain and falls down, slipping in the paint. Weak, on the ground...

STURDEN

Please! Those people will die! Please! Please!

INT. OUTSIDE THE STORE ROOM -- DAY

The Foreman chuckles, shaking his head, walking away.

EXT. ARID COUNTRY -- DAY

Ethan digs in the soil. He produces one, then two drinking eggs.

EXT. EGG CAIRN ONE -- DAY

Becky sits in the shade of the tree in the terrible heat. She is drifting in an out of awareness, looking toward the horizon.

The hot shimmering heat of the horizon distorts the view, like great sheets of water on the ground.

Becky's head dips down and comes up again. Suddenly she sees something, not sure, trying to focus.

There is the vague form of a man in the distance.

As she watches, the image of the man becomes clearer.

Excited, Becky gets up and begins to run forward, but she remembers the water and goes back for it, the bladder now only quarter full. She gathers it and hurries on.

There is only one person coming toward her, and that person is Ethan.

EXT. ARID COUNTRY -- DAY

As Becky hurries to Ethan she sees he is in a bad way, staggering in the heat.

They come together, Ethan all but collapsing onto her. She takes him to a kneeling position and gives him water, which he drinks desperately.

BECKY

Oh, my God...Where's?...Ethan, where's Harry?

He drinks some more and looks at her.

ETHAN

We camped. He told me he loved you, wanted you for himself. In the morning he was gone, took all the eggs...Didn't think I'd make it.

He drinks again.

BECKY

Oh...Oh, God, no.

She hugs him, looking over his shoulder into the distance, shaking her head.

Before her is the shimmering heat, the nothingness.

BECKY

Oh...This is my fault, my fault.

EXT. WATERHOLE -- DAY

Becky is reflected in the waterhole as she fills the water bag. Ethan's reflection appears above hers. He carries the rifle.

BECKY
You slept straight through.

She stands.

BECKY
I was worried, you kept muttering about Harry.

ETHAN
He wants me dead.

BECKY
You know, he did make a pass at me, once, before. I should have told you. I never realized he'd take it this far. I'm so sorry.

ETHAN
If he comes back, I'll have to kill him.

Becky concludes something (as yet unexplained).

ETHAN
How can we trust him? I'm only human. I have to sleep sometime.

Becky nods.

ETHAN
If he comes secretly, act like nothing's wrong. Come tell me.

Becky nods. They hug.

Harry, unkempt, hides behind a rock-face, listening.

EXT. ROCK LEDGE -- DAY

Ethan looks out over the desert, waiting. From his vantage he would be able to spot anyone on the plain below.

What Ethan cannot know is that Harry is behind and above him, watching him.

What Harry cannot know is that the BABONITE LEADER is behind him, watching them both. The leader is thoughtful, understanding the two men are in conflict.

INT. MINING CAFETERIA -- NIGHT

The Foreman comes from the self-service line in the busy cafeteria where he has just collected his dinner. He sits at a table and is busily taking his meal, cutlery, drink, from the tray when he glances up at a TV monitor. The sound of the broadcast is dominated by the surrounding din of voices.

What has attracted his attention is the title "Surviving Afrikka" on the screen and the cross to a NEWSREADER who is introducing a news item. There are pictures of Ethan, Becky, Grimmel, Josh, Harry, and finally Sturden, in his flight uniform.

The Foreman freezes, his mouth open.

INT. CAVE BELOW KLOOF -- DAY

Harry sits by the fire, waiting. A shaft of light spears through the kloof, illuminating dust in the air.

Ethan enters, passing through the light.

As Ethan comes closer he stops, surprised to see Harry. Ethan points the rifle at him, and looks around.

ETHAN

Becky!

HARRY

She's collecting honey. I wanted to talk to you alone, see if we can't work this out.

ETHAN

Well tell you what. You fill the eggs with water and go now, and I won't kill you. Take all the meat you want.

HARRY

Now, see, that's the part I don't get. Why send me and Josh out to almost certain death? Sturden didn't make it, so what makes you think we could? And why? If I made it through do you think I'd hesitate to have you arrested for murder?

Ethan stares.

HARRY

The only way any of this makes sense is if you also kill Becky.

ETHAN

She said you made a pass at her. Her story supports mine.

HARRY

You know, when I get back to Earth I must try to walk more often. Alone, I mean. Gives you time to think. See, it bothers me when I can't figure people out. But then I remembered something you said on the shuttle.

FLASHBACK:

HARRY

And trust me, you won't believe the stress.

ETHAN (ambitious)

Oh...I've seen how famous winners become.

BACK TO.

HARRY

It's not about money, is it, Ethan. It's fame. The man who won 'Surviving Affrika', won the game, and the man who actually survived when it wasn't a game. The only one who could, and did. What a man. You know, it's people like you, make me ashamed to call myself human.

Ethan flicks the safety off the rifle.

ETHAN

You're right. It's a waste of time sending you again. You and Josh were long-shots at best. See, Harry, they'll find me, because they'll come looking for you.

He points the rifle. Harry stands.

HARRY

Ethan, there's one golden rule you young fellas always overlook.

He walks slowly forward.

HARRY

Never pick on an old man.

Ethan raises the rifle ready to fire.

ETHAN

Thanks for the advice.

He presses the trigger. There is a click.

FLASHBACK:

Harry gets to the rifle first.

HARRY

I got it.

END FLASHBACK.

Harry holds up the firing bolt.

HARRY

See, old men can't afford to lose.

Ethan raises the rifle butt to strike, but Harry doesn't flinch. Ethan is struck from behind and falls unconscious. Becky is standing behind Ethan, a rock in her hand. Becky looks sadly at Ethan, then at Harry.

EXT. MOUNTAIN - KLOOF -- DAWN

Ethan, face down, lies with his feet overhanging the kloof, and there is a rope going down into the kloof, tied off to a boulder nearby.

Ethan wakes, regaining consciousness fitfully. He becomes fully conscious, but then realizes his hands are tied behind his back. Harry's leg appears beside him, the rifle barrel against Ethan's head.

Harry hands Becky the hunting knife.

HARRY

Cut him loose and step away quickly.

Becky does so. Ethan looks up at Harry, murder in his eyes.

HARRY

Try me.

Harry motions with his head for Ethan to climb down. Ethan looks at the hole, then back at Harry, then finally, Becky.

ETHAN

Don't let him do this, Becky.

Becky's eyes fill with tears and she turns away. Ethan realizes it is useless and so shimmies down the rope. Harry pulls the rope up.

As Harry retrieves the rope, Ethan looks up at them.

ETHAN

Becky.

She steps into view.

ETHAN
I love you. I don't know what he's told you
but...

Harry steps into view.

HARRY
I knew you'd have to have some back up water
buried somewhere, Ethan...

FLASHBACK: As seen before, Ethan digs in the soil. He produces
drinking eggs.

HARRY (VO)
...no one could make it back that far without
water. So logically you had to detour.

END FLASHBACK.

EXT. EGG CAIRN 1 -- DAY

Becky squints, her hand to her eyes, looking into the desert.

HARRY (VO)
And while you did that, I hurried home.

Becky comes forward and meets Harry, coming from the desert. Harry
is exhausted.

BACK TO:

ETHAN (to Becky)
You lied to me?

BECKY
Isn't that how you play "Surviving Afrikka",
Ethan?

ETHAN
The babonites'll kill me here!

HARRY
No. Your act of 'compassion' brought us peace.
Remember?

Harry takes the hunting knife and drops it down. Ethan catches it.

HARRY
Best I can do for you, sport.

ETHAN (cold threat)
I'll get out.

HARRY (cold threat)
 "Make my day". (leaving, to Becky) Arnold
 Schwarzenegger, died 1990.

Harry and Becky leave. Camera notes the rope still beside the kloof.

Ethan tries to climb the walls, but they are too smooth and far apart. He falls back, frustrated and angry.

INT. CAVE -- NIGHT

Harry and Becky sit by the fire. Becky reads Josh's diary.

BECKY
 Even Josh worshipped him.

She puts down the diary.

BECKY
 Must be freezing out there.

Harry shakes his head.

HARRY
 He's good with the cold.

BECKY
 What are we going to do? We can't keep him
 there forever.

Harry shrugs. Becky shakes her head.

BECKY
 We'll never be rescued.

Harry puts his arm around her.

HARRY
 Hey, listen, we know they won't come for you,
 but I'm very important.

She looks up into his face and smiles. He kisses her.

BECKY
 Don't do that, Harry. I'm confused enough.

She moves away.

HARRY
 Is it because I'm old?...Getting old.

She shakes her head.

HARRY

When we get out of here, I want to see you.

She is thoughtful, and half-nods.

BECKY (ironically)

When we get out of here.

EXT. DESERT -- SUNRISE

The sun breaks the horizon.

EXT. KLOOF -- DAY

Ethan sits, morose, belligerent, looking up.

INTERCUT:

EXT. MOUNTAIN & KLOOF -- DAY

Becky drops three melons down to Ethan, along with a drinking egg.

ETHAN

You and Harry are right, Becky. I should be the one to go out into the desert. I'd get through. You know that.

BECKY

And you'd tell them we're dead, Ethan, give them the wrong location, and still get all the glory.

ETHAN

Becky...

She walks away.

EXT. MOUNTAIN & KLOOF -- DAY

Angle. Becky walks away below.

The BABONITE LEADER watches.

EXT. KLOOF -- DAY

Ethan drinks from the egg.

INTERCUT:

EXT. MOUNTAIN & KLOOF -- DAY

The BABONITE LEADER approaches the kloof and looks in. He bares his teeth, full of hatred.

Ethan notices the shadow and looks up. He almost grins.

ETHAN

What took you so long? (indicating) The rope.
See the rope? (He makes a hand over hand
climbing gesture) Get the rope, stupid. Come on
down.

The BABONITE LEADER gets the idea, and looks at the rope, coiled beside the kloof.

There is deep desire in the Leader's eyes to have revenge on Ethan, but he is suspicious of the invitation. As he stares down at Ethan, African music begins over...

INTERCUT:

EXT. SHUTTLE -- DAY

The super-heated thrusters on a SHUTTLE blast as it races across the desert sky. There are OMINOUS DARK CLOUDS in the distance.

INT. SHUTTLE FLIGHT DECK -- DAY

Sturden, in uniform, stands between the PILOTS, looking out, his face determined.

EXT. TOWARD CAVE MOUTH -- DAY

Becky approaches the cave mouth from the mountainside. She is already looking into the distance.

STORM CLOUDS are coming, along with flashes of lightning.

She stops and holds out her hand. A spit of rain hits it. Excited, she hurries into the cave as it starts to rain more fully.

EXT. CAVE MOUTH -- DAY

Becky rushes inside. Shortly she emerges with Harry. Rain and thunder grow in volume.

FIGHT SEQUENCE - KLOOF

Intercut scenes building. (African music rising to a climax)

A] The rope is down into the kloof. The Babonite Leader climbs down.

B] Ethan stands, evil determination in his eyes as he looks up, ready for final battle. Heavy rain splashes onto his face.

C] The powerful BABONITE LEADER descends, lightning flashing above, rain coming down.

D] CAMERA moves down Ethan's torso, revealing the large knife as water runs over his arm. He reverses his grip on the knife handle.

E] Lightning flashes, thunder booms. Ethan's face is impassive yet murderous, as he watches his nemesis coming down to him.

F] The SHUTTLE closes, hurtling low over the plains.

G] Harry and Becky dance in the rain.

H] Angle. Looking down. Ethan and the BABONITE LEADER savage each other like pit dogs fighting.

I] The SHUTTLE closes.

J] Harry and Becky hug each other in celebration.

K] The BABONITE LEADER'S fangs slash at Ethan's bare flesh.

L] Lightning flashes, thunder booms.

M] Ethan's knife flashes, stabbing rapidly, trailing blood. The BABONITE LEADER screams.

N] Angle. Looking down, the rain splashes into Harry's and Becky's joyful, upturned faces.

O] The SHUTTLE engines roar.

P] Teeth bared, Ethan and the BABONITE snarl, hands to the other's throat.

MUSIC ABRUPTLY ENDS.

INT\EXT. CAVE MOUTH -- DAY

Later. Becky watches the rain outside. It's been raining for some time, now steady.

HARRY (OS)

Damn!

Becky goes inside.

INT. CAVE BELOW KLOOF -- DAY

Harry wanders around with the flashlight, dragging firewood. He notices Becky.

HARRY

Woods all wet. We'll be lucky to have a fire tonight.

Becky crosses to the kloof and looks up.

Water pours through.

HARRY (OS)

Grimmel said there was flash flooding here. I didn't believe him.

BECKY

Oh my God!

HARRY

What?

BECKY

Ethan!

She rushes out. Harry grabs the rifle and follows.

EXT. MOUNTAIN - KLOOF -- DAY

Raining heavily. Becky, followed by Harry, rushes toward the kloof.

Becky stops, looking in, her hand to her mouth. As Harry arrives she turns and hugs him, crying hard.

BECKY

Oh, my God! My God what have we done?!

She falls to the ground crying.

We killed him, Harry, we killed him!

Harry looks into the kloof.

In the conditions visibility is poor but there appears to be the shoulders and back of a man floating face down in the water, halfway up the kloof. The corpse is headless, bloodied, mutilated, stripped of skin.

Harry looks away, sickened. He tries to get Becky to her feet as she cries fully.

BECKY

I loved him! God, forgive me, but I loved him!
I knew he was evil! But I couldn't help myself!

As Harry pulls her away, camera notes the rope, out from the kloof.

There is a flash of lightning.

INT. SHUTTLE FLIGHT DECK -- DAY

Sturden, standing, points. FX CAMERA follows the direction he indicates and 'flies' through the windscreen toward the distant

mountain. Looking back, the SHUTTLE banks hard and speeds toward the mountain.

EXT. NEAR CAVE ENTRANCE -- DAY

As rain falls heavily Harry helps Becky (distressed) down the last levels of slippery rock. There is a roar of engines from above.

The SHUTTLE, dwarfing them, descends.

Grief and shock give way to wonder.

A door opens and Sturden jumps down, runs to them and all three embrace. A ROBOT CAMERAMAN films from the SHUTTLE doorway.

EXT. CAVE MOUTH -- DAY

Sturden yells over the roar of the SHUTTLE and the rain.

STURDEN

Where are the others?!

Harry and Becky exchange a look.

HARRY

We're all that's left!

Sturden looks saddened, but understands.

There is a flash of lightning and a thunder clap, close by.

STURDEN

Come on! Let's get you home!

Both Sturden and Harry climb into the SHUTTLE doorway and turn to help Becky. She suddenly remembers something and pulls away, signaling them to wait as she runs into the cave.

HARRY

Ever met a woman who can just grab her keys
And walk out the door?

STURDEN, grinning, shakes his head.

HARRY

Neither have I.

INT. CAVE -- DAY

Becky enters and digs in a pack, where she finds Josh's electronic diary. She turns to run outside when...

Ethan is standing behind her.

Becky's gasp is a long, terrified whine.

He is dirty, bloodied, wounded, but still a force to be reckoned with.

She searches his face. His look softens a little.

BECKY
They've come for us, Ethan.

Ethan looks toward the cave mouth. He lowers his eyes.

BECKY
Ethan.

He eventually looks at her.

BECKY
Come with us.

He stares at her, not about to respond. She is sad for him. She touches his face.

BECKY
Goodbye, my love.

She turns and walks away. Ethan watches her leave.

EXT. SHUTTLE -- DAY

Becky's sad face inside the SHUTTLE looks out through a window as rain splashes against it. The SHUTTLE lifts off.

INT. SHUTTLE - PASSENGER CABIN -- DAY

Becky, wrapped in a blanket, looks sadly out the window.

View of the cave recedes rapidly, the waterhole now nothing but a small pool.

Becky looks round at Harry and finds him watching her. She grins sadly, indecisive.

EXT. SHUTTLE -- DAY

The SHUTTLE jets blast and it accelerates.

INTERCUT:

EXT. CAVE MOUTH -- DAY

Ethan watches the SHUTTLE disappear in the distance.

EXT. CLUB NEW AFRIKKA -- DAY

Establishing.

INT. CLUB NEW AFRIKKA, MAIN DESK -- DAY

Harry, well dressed, clean shaven and looking healthy, approaches the front desk, a platinum credit card in his hand.

ROBOT DESK CLERK

Oh, good morning, Mr. Young. Sorry to hear you're leaving us.

HARRY

(offering his credit card)

Me too. But God-knows I needed the break.

ROBOT DESK CLERK

Oh, I've been informed your stay is on the house, sir.

HARRY

Oh? Very generous. Why?

ROBOT DESK CLERK

Management is very grateful to you, sir, for the business your show brings to our resort.

HARRY

(indicating the dining area)

Wow, thanks. Ah, if a certain young lady comes by can you tell her I'm in there.

ROBOT DESK CLERK

Mrs. Young, sir?

HARRY

Not yet but I'm working on it.

ROBOT DESK CLERK

Of course.

Harry nods and leaves for the dining area.

EXT. ROCK AMPHITHEATRE -- DAY

Silence. It is a bright, still day. The sun beats down on the flat area of ground. Approaching footsteps are heard.

Ethan, bearded, mostly healed from his wounds, carries the rifle in one hand and the knife in the other.

Everything is still.

Ethan is watchful.

As he continues, BABONITE eyes appear over the rocks, watching him cautiously.

Ethan sees them, but keeps going, unafraid.

A big BABONITE male, the new leader, suddenly crests a rock and stares fiercely at him. He snarls, challenging.

Ethan's stops, a murderous determination in his eyes.

The big BABONITE male roars at him, baring his fangs.

Ethan drops the rifle. He brings the knife up slowly, ready for combat.

Ethan's head flicks back, inviting him to battle.

The big BABONITE male paces then decides. He suddenly charges across open ground.

Ethan charges.

They run full tilt at each other.

EXT. ROCK AMPHITHEATRE, FIGHT SEQUENCE -- DAY

Ethan and the big BABONITE male meet head on. The fight is fast, savage and bloody, Ethan triumphant as he stabs the BABONITE again and again in a killing frenzy.

The other BABONITES grow silent, shocked.

Ethan stands, panting, bloodied. He roars at them, daring another challenge.

The looks on the BABONITE's faces reveal they see something sick in Ethan.

And old female BABONITE comes forward and approaches him. Ethan is surprised.

She looks closely into his eyes. She slowly shakes her head, her expression quite human. It is disgust. She walks away. The other BABONITES shake their heads, and walks away.

Ethan stands, now alone.

A scream wells up inside him. He has won, yet in victory he is finally, utterly alone.

As he screams his rage and fear and loneliness, tears streaming...

EXT. CLUB NEW AFRIKKA -- DAY

ELEOPHYTODONS, trumpeting, approach a waterhole.

GUIDE (OS)

Now if you look down to the waterhole you can see we have some eleophytodons coming to have a drink.

A small party of TOURISTS are led by a bored and boring WILDLIFE GUIDE in the grounds of the club and behind a forcefield, defined by a series of illuminated posts. The Tourists follow the Guide as he approaches the forcefield.

GUIDE

These are being selectively bred from the local pakiodon population and we hope to re-establish the African wild elephant over the next two dozen or so generations. Naturally, as these are long-lived creatures, this might take a while.

An ELDERLY MALE TOURIST has a cigar in his mouth.

GUIDE

Ah, excuse me, sir, you're not allowed to smoke here and besides cigars are contraband.

MALE TOURIST

I'm not smoking it, I'm just sucking it! Can't a man even suck a damned cigar these days?!

INT. CLUB NEW AFRIKKA, DINING AREA -- DAY

Harry sits alone at a table and looks down on the Tourists by the forcefield - his table is not far from the doorway leading down to where the Tourists and an alfresco café are. He finds it amusing as he watches the Guide point to the Male Tourist's cigar, before the Male Tourist finally throws the cigar angrily away. It creates a mini-explosion in the forcefield. Harry chuckles.

BECKY (OS)

What's so funny?

Harry looks round and sees Becky, looking radiant. She begins to sit in the chair opposite.

HARRY

Oh, I'm sorry, that's for my wife.

BECKY

Older woman? Bit hippy?

HARRY

No, bit of a hippie. And you really can't tell her age since the makeover.

BECKY
 (nodding, sitting)
 Tell you what, I'll just keep this warm for her
 with my soft, yet firm, young buns.

HARRY
 That'll work...Coffee?

Becky smiles and touches his hand affectionately, revealing her engagement ring.

BACK TO:

There are RHINO-LIKE ANIMALS (see *Brontotherium*) coming from long grass as well as a variety of other GIANT MAMMALS.

GUIDE (OS)
 And if you look down there in the far distance
 you'll be able to make out rhinocrusus...

The Elderly Male Tourist sneaks another cigar into his mouth.

GUIDE
 ...which you don't get any points for guessing
 is going to end up being the now extinct
 African white rhino.

A brattish KID tugs on his MOTHER'S dress and points.

KID
 What do they call those things, mom?

The Elderly Male Tourist looks. His jaw drops and the cigar falls out.

Everyone else looks as well, stunned.

Josh, buck naked, and the PYGOMO People, approach the forcefield.

Some of the LADIES in the tour group grin with delight as they check-out Josh.

JOSH
 Ah, 'scuse me. Can you get them to lower the
 forcefield, please.

GUIDE
 Ah...

JOSH
 There are loigers out here, you know.

GUIDE
 Yeah. Right. Ah, stay right there.

He talks into a shoulder mike.

GUIDE

Can we get security to lower the forcefield
for a second? Partition 46. Check your monitor,
there's a man outside.

Josh turns to the PYGOMO People and talks to them in their own language, as they touch and stroke him with affection and begin to leave.

SUBTITLES:

JOSH: "Look after yourselves, my friends, and stay away from those loigers."

"We will. And you stay out of the desert now."

JOSH: "Thank you for being so kind to me."

"We love you, Josh, we love you."

JOSH: "Live free and well under the stars my friends."

"Live free and well under the stars, Josh."

A CHILD BIKKER talks to his mother.

"Mother, see how strange the other humans are. They're not even pretty like Josh."

"Shh, quiet, they can't help it."

As a bunch of fast-food, lounge-lizards, the dumbstruck Tourists do look particularly inferior. Josh laughs and waves to the PYGOMO.

A section of the forcefield hums and goes down. Josh enters. He looks at the Tourists.

GUIDE (into shoulder mike)

Okay, clear!

As the forcefield goes back up, Josh, smiling, walks up to the resort.

JOSH

You all have a nice day now.

The stunned group stares.

EXT. GARDEN CAFÉ -- DAY

Josh walks past groups of GUESTS at café tables, having breakfast in the gardens. They are universally stunned. A WAITRESS, pouring a cold drink, is captivated to the extent she pours it straight into a MAN'S lap. Josh walks up some stairs and into the hotel.

INT. CLUB NEW AFRIKKA, DINING AREA -- DAY

Harry sips coffee as...

Josh walks into Harry's line of sight and looks into the restaurant. He sees Harry and stops. He smiles.

Harry sees Josh standing there naked. He looks at Becky.

HARRY

Honey, it cost me a great deal of time and money, but you are not going to believe who I invited for breakfast.

Becky looks at Harry. She turns round to see who he is looking at. Her eyes widen.

CUT TO BLACK.

ROLL CREDITS.