

THE MNEMOSYNE ERA  
by  
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Registered, WGAw 1625589

BLACK SCREEN

TITLE:

"He who controls the present, controls the past. He who controls the past, controls the future." - George Orwell.

FADE IN:

1

INT. FARMER HOUSE - KITCHEN - DUSK

1

CU of FARMER'S HAND while he's spilling a glass of wine.

We see the FARMER, a bald man past 50 years old. He has mustache and wears a squared shirt. He is sat at the head of the table. In the other seats, there are his two teen DAUGHTERS and his younger SON.

The WIFE, a corpulent lady, brings the steamy pot to the table and sits.

The younger son reaches his hand to grab the pot; but instantly the farmer blocks him.

FARMER  
(staring at his son)  
The prayer...

The son retires the hand back. Everybody join hands for the prayer.

ALL TOGHETER  
"Our Father, who art in heaven  
hallowed be thy name. Thy kingdom  
come, thy will be done, on earth as it  
is in heaven.  
Give us this day our daily bread, and  
forgive us our trespasses, as we  
forgive those who trespass against us.

A minor EARTHQUAKE instantly occurs; the Farmer rises the gaze and looks around for a while, then returns to say the prayer.

ALL TOGHETER (CONT'D)  
And lead us not into temptation,  
But deliver us from evil. Amen.

The house starts to tremble loudly. The wine bottles and glasses crash down.

FARMER  
(yelling)  
Under the table, now!

(CONTINUED)

1 CONTINUED:

The children run hastily under the table.

We hear the LOUD sound of a crashing vehicle from sky,  
then SILENCE.

The farmer goes out upset.

2 EXT. FARMER HOUSE - DESERT VALLEY - DUSK

2

The farmer moves agitated along the DESERT VALLEY  
toward the distant smoke of the CRASHED THING which is  
unseen.

FRONT ANGLE

The farmer stops and stares puzzled toward us.

FARMER  
(puzzled)  
Oh... God

SMASH CUT TO:

3 INT. HOSPITAL - CORRIDOR - NIGHT

3

We are in a huge, futuristic HOSPITAL with many  
claustrophobic corridors and floors.

Two MEDICAL ATTENDANTS are carrying a man on a  
stretcher. The man is LOUIS, an ENGINEER (30) but we  
don't see his face because it's burnt and covered by an  
OXYGEN MASK.

TRACK SHOT: the medical attendants move quickly pushing  
the stretcher along the corridor.

CU engineer face: he grimaces in pain.

FLASH

We see a mass of awful squirting big MUTANT RATS as the  
engineer remembers.

BACK TO SCENE

They arrive at the elevator and get in.

4 INT. ELEVATOR - CONTINUOUS

4

A medical attendant digits the fiftieth floor from the  
HOLOGRAPHIC SCREEN.

CU elevator doors shut.

FADE TO:

5 BLACK SCREEN 5

On a black screen we hear some slow BREATHS through the oxygen mask, then SILENCE, as we --

FADE IN:

6 INT. HOSPITAL - EMERGENCY ROOM - SOME MONTHS LATER 6

The engineer wakes up after being some months in COMA. He is laying on the bed with lots of needles stuck into his arms. The EMERGENCY ROOM is sterile and ASEPTIC, with some futuristic computers and odd machineries. Outside it's raining and we hear some fierce THUNDER. The engineer's face doesn't have the OXYGEN MASK anymore, however it's all wrapped with layers of bandages. Just the eyes are clearly visible.

As he tries to move a little, he notices he has a PROTHESIS on his right leg.

A thunder BURST; he looks out the window.

CU window: the glass is full of myriads of DROPLETS against the dark background, like STARS in space...

MATCH CUT TO:

7 EXT. OUTER SPACE - 2038 (SIX MONTHS PRIOR TO THE THING CRASH) 7

Billions of STARS are glittering in the endless space.

BEGINS TITLE CREDITS OVER:

The blue EARTH extends till the middle of the frame under the thick dark of the deep space. The CAMERA moves continuously forward above the blue, cloudy EARTH as credits run.

MUSIC STOPS as we detach from EARTH, it plunges in an endless space with billions of brightening stars.

ARIEL starship appears crossing the frame with an ionic propulsion toward the EARTH.

We see it getting close to the distant EARTH.

8 INT. ARIEL SPACESHIP 8

The interiors are seen by the ROBOT PROBE POV which crawls fast since it has the shape of a snake.

(CONTINUED)

8 CONTINUED:

8

ROBOT CAM POV

SUPERIMPOSE: REC, in red.

We are moving swiftly inside a narrow AIR DUCT, forward and forward, then we turn right at the junction and we stop at the GRID.

ANGLE ON the black snake ROBOT PROBE hanging out a little from the GRID, looking at the PLAYROOM which is underneath.

9 INT. PLAYROOM - SECTOR "C" - CONTINUOUS

9

ROBOT CAM POV

HIGH ANGLE

In the center of the PLAYROOM there's the miniature model of the MOON BASE which is under construction. There are some video screens functioning as pictures; in fact we see some beautiful landscape in them. The engineer LOUIS and the CAPTAIN GARRET are concentrated on playing CHESS on the table.

The robot camera probe gives a zoom at the CHESSBOARD; the captain loses the QUEEN.

CAPTAIN GARRET

Oh, no! Fuck! Now I don't have more defences... ok, you've won! You're fucking smart!

LOUIS

(laughing)  
Want a rematch?

CAPTAIN GARRET

You bet! Dude, I shall not land on our blue planet till I defeat you the same number of times you've defeated me!

LOUIS

So I guess you'd better invert the course! Aha ha!

CAPTAIN GARRET

(preparing another game)  
I'll do it... I'll do it jerk!

10 INT. AIR DUCT - CONTINUOUS

10

The spy ROBOT CAMERA goes back in completely from the GRID and proceeds till the next.

(CONTINUED)

10 CONTINUED: 10

ROBOT CAM POV

We see from HIGH ANGLE GRACE'S CABIN, the pretty biologist of the crew.

11 INT. GRACE'S CABIN - SECTOR "B" - CONTINUOUS 11

The CABIN has a bed and a wardrobe, there are some clothes scattered in a jumble. Grace starts disrobing. She is about 30 years old with curly hairs. She takes off the vest remaining in brassiere and slip.

The ROBOT CAM ZOOMING her.

Grace disappears entering in the adjacent BATHROOM.

We see the snake ROBOT probe descending from the AIR DUCT to the floor.

ROBOT CAM POV

We move toward the BATHROOM.

12 INT. BATHROOM - CONTINUOUS 12

ROBOT CAM POV

We see Grace topless for a while as she has just took off her brassiere. We hear the falling water from the shower she was going to have.

She becomes aware of the ROBOT CAM so she throws the brassiere against us.

FADE TO BLACK.

FADE IN:

13 INT. CREW CABIN - SECTOR "B" - CONTINUOUS 13

PIERRE, a french architect, is sat leaned on his bunk bed holding between hands the REMOTE CONTROL of the spy ROBOT CAM. He is blond, always neatly combed, a little narcissistic. The SCREEN of the remote control is SWITCHED OFF.

PIERRE  
(to nobody)  
Game over!

He puts the REMOTE CONTROL on the floor, lays on the bed and lights a cigarette.

An ALARM goes off; it's the antismoking device. Immediately an EXTRACTOR FAN sucks all the smoke.

(CONTINUED)

COMPUTER

Warning, warning! It is forbidden to smoke. Please sir, put away your cigarette.

Pierre gets up fuming and takes a chair.

COMPUTER (CONT'D)

Please sir, smoking causes lung cancer, it hurts you and bystanders...

Pierre gets on top of the chair reaching the EXTRACTOR FAN. He unscrews the cork.

COMPUTER (CONT'D)

Warning, warning! It is forbidden...

The last computer's words ceased into a DISTORTED VOICE when he tears a WIRE.

PIERRE

(with the cigarette in his mouth)

Shut up! You talk too much.

The INFIRMARY is completely PLAIN, with no windows, the walls vertically crossed by projecting grooves. We see at least a refrigerator and a cryogenic cabin. The lights are dim and the air is frigid. Sat on a couch which is close to the center, is TERRY, the wounded MASON. Terry is a robust, strong man with rude manners. Bent down, next to him, the Indian DOCTOR JAGANMAY, is checking the wounded leg.

Dr. Jaganmay slowly pulls up and down the wounded leg.

DOCTOR JAGANMAY

Does it hurt?

TERRY

(shaking head)

Nope.

Dr. Jaganmay pulls up more quickly and Terry groans.

TERRY (CONT'D)

Uh! Freeze!

Dr. Jaganmay switches on a sophisticated X-RAY pen and aims it onto the hurting zone. We see the bones with some small bone fragments shifted.

DOCTOR JAGANMAY

You have some bone fragments shifted.

(CONTINUED)

TERRY

Shifted?

DOCTOR JAGANMAY

Yeah. But here now I cannot remove them.

TERRY

Huh. And why not, you're a doctor, aren't you?

DOCTOR JAGANMAY

(putting the instruments  
in order)

Too much responsibility. We'll be on earth soon. It's better you go to the hospital there. You'll see, they will operate you in a few minutes.

TERRY

Few minutes? Doctor, in my country when you go to the hospital you have to wait a heap of time!

DOCTOR JAGANMAY

Time! Time! Time is just an illusion! Do you know what the poet Wystan Auden wrote?

Terry remains in silence staring at him annoyed.

DOCTOR JAGANMAY (CONT'D)

Oh, don't let time deceive you,  
You cannot conquer time.

TERRY

(rising on his feet)

Auden was not a mason and didn't build a lunar base!

DOCTOR JAGANMAY

Hold on!

Dr. Jaganmay walks away into the right corner, we hear the BUZZING button of the BOX ROOM. Soon after he comes back with a futuristic mechanical prosthesis.

TERRY

What's that?

DOCTOR JAGANMAY

(putting the prosthesis on  
the wounded leg)

It's the latest model of a mechanical prosthesis. It has sensors which react to your muscles, helping you to move. Try it!

(CONTINUED)



14 CONTINUED: (2)

14

Terry starts to walk a little; he is satisfied about how he is able to walk with ease.

DOCTOR JAGANMAY (CONT'D)  
(ironic)  
With this, you could even run!

Terry looks at him skeptically.

DOCTOR JAGANMAY (CONT'D)  
Yeah, true. I'm not kidding...  
You can run like Forrest Gump!

15 INT. MAIN CORRIDOR - LATER

15

A CLEANING ROBOT, low, with rollers, is passing cleaning the CORRIDOR with bristles. It has also a HATCH on the stomach for LAUNDRY.

The cleaning robot meets Louis while it's going through the MESS.

CLEANING ROBOT  
Laundry! Laundry!

Louis passes by ignoring it.

We see Grace gets out from her CABIN with some dirty clothes.

CLEANING ROBOT (CONT'D)  
Laundry! Laundry!

Grace inserts the dirty clothes into the HATCH of the cleaning robot.

CLEANING ROBOT (CONT'D)  
Thank you, madam! Have a nice trip!

16 INT. MESS - SECTOR "C" - LATER

16

The MESS is a wide plain geometric room.

The side facing the exterior is semicircular, with a long window up in the middle. The table is set up for dinner. The air is full of STEAM escaping from the warm pot and dishes. The CREW, except the NAVIGATOR who is coming, is sat around a table for the dinner.

PIERRE  
I can't wait to eat something more decent at home. I'm sick of this usual stuff!

(CONTINUED)

TERRY

I would like to eat a great big rare steak! Yeah, one of those fucking big rare steaks which would fill you up like a gorilla!

DOCTOR JAGANMAY

Food, food! Always food. But don't you care about anything else you Westerners?

They stay in silence for a while.

GRACE

(chuckling, to Terry)  
Anyway, gorillas doesn't eat meat.

TERRY

No? So what do they eat? Fish?

Everybody stare at Terry worried.

17

INT. MAIN CORRIDOR - CONTINUOUS

17

We see the main corridor, long and CLAUSTROPHOBIC, run by pipes.

TRACK SHOT

We follow ALEX, the navigator, an odd thirty-year old guy, quiet and detached. He walks self assured to the MESS whose door slides as he enters.

18

INT. MESS - SECTOR "C" - CONTINUOUS

18

Alex goes to the only vacant sit.

PIERRE

(to the navigator)  
Oh, when it's time to eat you pop up!

Alex sits without saying any word. Terry stares at him.

TERRY

(to the navigator)  
Hey, we're here from several days. I even know that the engineer here goes to shit thrice a day, and that Pierre has done his cousin...

At this last disclosure everybody makes a disgusting grimace.

PIERRE

(embarrassed)  
No! That's not true!

(CONTINUED)

TERRY  
 (to the navigator)  
 ... but you, what the hell are you?

Alex doesn't answer.

PIERRE  
 (to nobody in particular)  
 All right, it is true, but she's  
 second degree... so it doesn't count,  
 right?

TERRY  
 (to the navigator)  
 Say at least a word. Don't you have  
 the tongue?

CAPTAIN GARRET  
 Hey, Alex is the best navigator who a  
 captain can ever have! I'm proud of  
 him.

ALEX  
 TERRY...

A brief pause follows, the entire CREW is all ears.

ALEX (CONT'D)  
 Fuck you!

SILENCE -- everybody stares at Terry, baffled. It seems  
 it's going to hurt him, but with great surprise, he  
 bursts into a huge gross laugh. Everybody laughing  
 afterwards, even Alex.

TERRY  
 (laughing)  
 So I like you guy!

CUT TO:

The captain and Alex are going to the BRIDGE.

CAPTAIN GARRET  
 Don't pay any attention to what they  
 say. I especially refer to TERRY.  
 Remember; you're always an official.  
 They can't disrespect you if you don't  
 want it.

They arrives at the securely locked door. The captain  
 puts the thumb on the display for the reading.

ALEX  
 Anyway, thanks captain!

(CONTINUED)

CAPTAIN GARRET  
 (surprised)  
 For what?

The door opens.

NAVIGATOR  
 (smiling)  
 For having said I'm the best navigator  
 a captain can ever have!

CAPTAIN GARRET  
 We shall enter earth's gravity soon.  
 Don't make me change my mind!

ALEX  
 (ironic)  
 Roger captain!

The rest of the crew is quite sprawled, drinking beer.  
 Pierre is the only who smokes and stares at Grace.

GRACE  
 Guys, finally we will be home soon!  
 This old wrecked spaceship seems to  
 have done it!

DOCTOR JAGANMAY  
 If the captain hears you...

Grace notices being stared at by Pierre.

GRACE  
 (to Pierre)  
 What's up?

PIERRE  
 Grace, I was wondering, must I wait  
 another lunar trip to see you again?

Everybody laugh amused.

TERRY  
 Oh ooooooh!

GRACE  
 The lunar base is almost completed; I  
 think you'll have to wait for Mars!

Everybody laughs again.

GRACE (CONT'D)  
 Who knows! Perhaps they will send me  
 there for the greenhouse!

PIERRE  
(frustrated)  
Ah ha, witty!

DOCTOR JAGANMAY  
By the way, I've heard some rumors  
about the colonization of Mars in  
years to come!

TERRY  
Yeah, I've heard something too. But  
they'll do without Terry, cause Terry  
won't work anymore outside of his  
fucking home, Earth!

LOUIS  
It will be sooner than you believe!  
We're making big steps in this era;  
robotics engineering, faster  
spaceships, maybe even teleportation.  
We're going to evolve into an ideal  
world ruled by science!

DOCTOR JAGANMAY  
The only thing that should rule the  
man is it's soul.

TERRY  
(to doctor Jaganmay)  
What are you, a Dalai Lama?

GRACE  
(to Louis)  
You trust too much on mankind.

LOUIS  
What you mean?

GRACE  
I mean that science has its limits.  
Even if I'm a biologist, I believe  
that we'll never realize the science  
dream.

LOUIS  
Science doesn't have dreams, it just  
has plausible realities.

PIERRE  
(to Louis)  
I think she would say that science  
will never approach omnipotence,  
right?

GRACE  
Yeah, centered!

(CONTINUED)

PIERRE

See? There's an affinity between us!

GRACE

But don't deceive yourself you've earned points for this!

LOUIS

I didn't mean that science will become omnipotent. I meant to say that it's essential to evolve into a better world! Look around: all this is possible thanks to science!

TERRY

Yeah, sounds good!

GRACE

I don't agree. For me man has always to his utmost in research for it's something bigger than him.

DOCTOR JAGANMAY

He deceived himself to pursue knowledge in an endless circle and instead got imprisoned in its schemes!

TERRY

(to Dr. Jaganmay,  
surprised)

Now you scare me!

PIERRE

(to Dr. Jaganmay)

But are you a doctor or a prophet?

DOCTOR JAGANMAY

Both of them.

The BRIDGE is rather wide, ending at the bottom with the triangular FLIGHT DECK, which is all packed with instruments and quadrants. Next to the entry door, right in the middle of the room, there is the main big COMPUTER, surrounded by other smaller ones. The captain lies on his left sit in the FLIGHT DECK. Alex is beside him, checking some dates on the front screen. On the wide window in the FLIGHT DECK we see space with the distant EARTH.

CAPTAIN GARRET

We've got it!!  
Computer, activate defectors.

COMPUTER

Defectors engaged.

(CONTINUED)

CAPTAIN GARRET  
 (to Alex)  
 Alex, insert now the reentry  
 coordinates.

Alex digits some numbers on the computer.

ALEX  
 Ok, done it!

The STARSHIP starts to rattle; it's velocity uncannily  
 increased.

CAPTAIN GARRET  
 (puzzled)  
 What the hell?!

The captain cast a glance at the velocity detector.  
 There is a number on the quadrant which swiftly  
 increase.

CAPTAIN GARRET (CONT'D)  
 (worried)  
 I don't understand. The velocity is  
 increasing!

ALEX  
 Captain, the starship doesn't change  
 course in accordance with the new  
 coordinates!

CAPTAIN GARRET  
 Computer, are you sure the deflectors  
 are engaged?

COMPUTER  
 Of course Captain.

CAPTAIN GARRET  
 (looking at the increasing  
 velocity)  
 Incredible! We keep increasing  
 velocity! It seems that something is  
 attracting us!

Ariel starship rattles and trembles again.

All the crew is scared. Pierre and the doctor stand up.

PIERRE  
 (scared)  
 Did you hear? This is the second.  
 What's going on?

LOUIS

Calm down. Maybe it's some disturbance due to the entrance into the Earth's orbit.

GRACE

Maybe it's better if we go to our cabins!

The captain and Alex are very upset. We see some drops of sweat running down the captain's face. He is very concentrated.

CAPTAIN GARRET

Damn! There's no way to brake.

ALEX

Captain, if we don't change course we'll enter into the Van Allen radiation belt!

CAPTAIN GARRET

Computer, can you tell me what is the Earth's escape velocity?

ALEX

But it's 11.2 Km/s Captain!

A beat of silence.

COMPUTER

It's 65.3 Km/s Captain.

ALEX

(astonished)

It's impossible!! Not even Jupiter has that!

CAPTAIN GARRET

None got it!

COMPUTER

Captain, now it's 69.5 Km/s.

CAPTAIN GARRET

It seems that Earth's gravity field is increasing!

ALEX

It's out of control!

CAPTAIN GARRET

Computer, what can Earth's gravity field increase be attributed to?



They remain in silence for a while before the computer answers.

COMPUTER

Sorry Captain, the aberration in Earth's gravity field is unknown.

CAPTAIN GARRET

My God... what the hell is going on?!

(getting up)

We gotta warn the crew.

A suddenly intense GLARE pops up DAZZLING all the BRIDGE, followed by a gloomy RUMBLE; ARIEL starship SHAKES from the impact on the left wing from this glaring thing. The Captain falls down. We hear the alarm and red lights flashes.

The rest of the crew is on the ground, puzzled and confused. All the stuff on the table has fallen down, even the chairs. Terry has lost his prosthesis, which lays beside him.

Pierre is the first who stands up, with a hand on his forehead.

PIERRE

Hey, are you all right?

TERRY

(taking the prosthesis)

What the fuck just happened?

Louis helps Grace to stand up.

LOUIS

(to Grace)

Are you ok?

GRACE

Yeah, don't worry.

DOCTOR JAGANMAY

We've crashed with something, but WHAT?

LOUIS

Maybe an asteroid, or something like that!

We see the left wing DESTROYED; heaps of wing pieces floating in the space. A wide LEAK is visible on the

(CONTINUED)

25 CONTINUED:

25

LEVEL "B" zone corresponding with the destroyed wing, the zone after the BRIDGE but before the MESS, about in the middle of the STARSHIP if we don't consider the engine rooms in the bottom.

26 INT. BRIDGE - SECTOR "A" - CONTINUOUS

26

The CAPTAIN is watching a computer screen where there's the STARSHIP map with the SECTOR "B" zone FLASHES in red.

ALLARM VOICE

Warning, warning, sector "B" compromised... enact early emergency protocol.

CAPTAIN GARRET

(shouting)

Computer! Isolate sector "B"! close all connections, soon!

COMPUTER

Sector "B" isolated.

ALEX

Captain, the anomaly in Earth's gravity field must be ceased!

CAPTAIN GARRET

(surprised)

Ceased?

ALEX

Yeah, our inertial velocity has been reduced at least twice after the collision.

CAPTAIN GARRET

It's good news, however I don't have an idea if with such a leak in the sector "B" we'll be able to do a crash landing.

27 INT. MAIN CORRIDOR - CONTINUOUS

27

The rest of the crew proceed along the main corridor towards the locked SECTOR "B".

They arrive at the locked safety door. Grace pushes the button, but it doesn't work; the door remain closed.

GRACE

It doesn't open!

Suddenly, through the LOUDSPEAKERS, we hear the captain voice:

(CONTINUED)

CAPTAIN GARRET (V.O.)

This is the captain speaking. I'm very sorry to communicate that Ariel spaceship crashed with an unidentified flying object...

INTERCUT BETWEEN CAPTAIN AND THE CREW

ANGLE ON the captain who is leaned forward while he's speaking into the INTERCOM.

CAPTAIN GARRET

Yes, you've heard well, an unidentified flying object...

The rest of the crew listens to the captain's voice astonished.

TERRY

What the fuck! Are you fucking around with us?

LOUIS

He can't hear you.

CAPTAIN GARRET (V.O.)

The collision has broken the left wing and caused a leak in level "B" which now I've isolated. You must abandoned the starship with the life boat!

GRACE

Oh my god!

TERRY

And where the fuck is the life boat?

ANGLE ON captain. He is very sad and is sweating.

CAPTAIN GARRET

I repeat; you have to abandoned the starship. We'll be in earth's atmosphere soon. You must go now!

The crew start to move in the opposite direction.

DOCTOR JAGANMAY

Let's go, go!

CAPTAIN GARRET (V.O.)

I and my good Navigator will attempt a crash landing. We'll see each other at home, guys. Good luck!

LOUIS

(running)

Good luck to you, Captain!

28 INT. BRIDGE - CONTINUOUS 28

The captain does some manoeuvres pushing some buttons and pulling a lever. From the wide window we see the close by EARTH.

ALEX  
(worried)  
Captain, will we do it?

The captain stares at Alex in a restless silence for a while.

CAPTAIN GARRET  
We'll be at home soon, you'll see!

29 INT. LIFE BOAT'S HANGAR - SECTOR "C" - CONTINUOUS 29

The crew has just entered in the HANGAR. Louis opens the LIFE BOAT doors.

LOUIS  
Come on, get in!

He stands on the doorway waiting for everybody to come in.

LOUIS (CONT'D)  
Wear the uniform in the lockers and  
take a place!

30 INT. LIFE BOAT - HANGAR - SECTOR "C" - CONTINUOUS 30

The life boat is semicircular, with seats in the middle. We see some of them sat in uniform with the HELMET and some must still wear the uniform.

Louis goes to the FLIGHT DECK in front of the seats. He digits some buttons and pulls a lever. We hear the RUMBLE propulsion as the engines power.

31 EXT. ARIEL STARSHIP - OUTER SPACE - CONTINUOUS 31

HIGH ANGLE

We see in a boundless SILENCE the HATCHES vertically open in half; the LIFE BOAT slowly come out.

The LIFE BOAT moves away from ARIEL spaceship.

32 INT/EXT. LIFEBOAT - SOME MOMENTS LATER 32

MARCHING MUSIC: in SLOW MOTION we see the crew who stare at the blue EARTH out of the window.

(CONTINUED)

32

CONTINUED:

32

CU Louis's HELMET VISOR; planet EARTH is well reflected.

HIGH ANGLE. The LIFE BOAT enters the earth's atmosphere, BURNING from the FRICTION.

We follow the LIFE BOAT falling down into the atmosphere.

ANGLE ON the crew inside. They're shaken by great turbulence.

33

EXT. FOREST - EARTH - SUNSET - FUTURE

33

The forest is SUBTROPICAL, with a LUSH vegetation and high OAKS, LARCHES and BEECHES. There are also many FERNS scattered on the soil. The AIR is humid and overwhelming.

LOW ANGLE - we see the LIFE BOAT coming down SWAYING from the sky with the PARACHUTE. The MUSIC ends as we --

TRACK SHOT - The LIFE BOAT hits some branches and finally falls diagonally on a big TREE.

We hear STRAINS of animals and a strange LOUD SQUEAKING.

DISSOLVE TO:

34

INT. LIFE BOAT - SUNSET

34

BLACK SCREEN

As we hear the BUZZING of the opening LIFE BOAT's door, we see a growing CHINK of light and the forest below appears.

FRONT ANGLE - Louis, without the HELMET, is frozen in the doorway, staring puzzled at the UNEXPECTED forest below. Behind him we see the rest of the crew in turmoil.

DOCTOR JAGANMAY

Oh, the light finally!

GRACE

God, what a landing!

PIERRE

Ah, my back! I was close to breaking my neck bone!

GRACE

We could have died, I say just this. We all could have died!

(CONTINUED)

DOCTOR JAGANMAY

Ha! Don't exaggerate! Rather we have  
to thank Louis; it's thanks to him  
we're here at home!

Terry notices Louis frozen in the doorway.

TERRY

(to Louis)

Hey, what's up, a vulture has eaten  
your dick?

Louis remains still again for a while, then turns and  
starts to go in a hurry to the opposite side.

LOUIS

(going in a hurry)

We've got a problem!

The crew follow Louis with their gaze. He searches for  
something in a BOX.

CU BOX; we see many objects, in particular two TORCHES,  
a COMPASS, and a GPS DEVICE.

We see Dr. Jaganmay looking at the inclined floor.

DOCTOR JAGANMAY

Why are we inclined?

The crew stare at doctor Jaganmay worried.

The whole crew run to the doorway and stare puzzled at  
the THICK forest below and ALL AROUND them; no human  
sign.

Louis picks up the GPS device.

LOUIS

Yeah, I've got it!

The crew look at Louis surprised.

CUT TO:

Pierre and doctor Jaganmay are looking astonished at  
the high trees and plants around. Louis is watching the  
GPS screen, which gives no signal. Grace is going down  
the ROPE (used as a ladder) to get of the LIFE BOAT.

LOUIS

(annoyed)

I don't understand; it works but it  
doesn't give any signal!

(CONTINUED)

PIERRE  
 (looking up)  
 God! Where the hell are we?

Grace is down and looks around.

GRACE  
 (looking around)  
 It seems a subtropical forest!

Louis tries to move with the GPS to receive a signal,  
 but in vain.

GRACE (CONT'D)  
 (to Louis)  
 What's the matter?

LOUIS  
 The GPS, is switched on but it doesn't  
 give any signal... it's strange...

GRACE  
 Oh damn! Perhaps in this forest; the  
 thick vegetation occludes the  
 satellite signal, no?

LOUIS  
 Yeah, it might be a correct  
 supposition, but this kind of GPS is  
 extremely advanced, it's made to  
 receive signal everywhere!

We see Terry awkwardly trying to descend the rope with  
 his prosthetic leg. He stops aware he can't go further.

TERRY  
 Oh shit! This fucking prosthesis!

DOCTOR JAGANMAY  
 Go down, go down, courage!

TERRY  
 I can't...

PIERRE  
 Hey, the rope! If you don't hurry on  
 the rope will break!

TERRY  
 It's easy for you; you don't have a  
 fucking metal piece on your leg!

DOCTOR JAGANMAY  
 Okay. Take it off!

TERRY  
 (shouting)  
 What?

(CONTINUED)

DOCTOR JAGANMAY

Pull up the small lever on the top of your prothesis; so you can take it off!

Terry tries but doesn't succeed.

DOCTOR JAGANMAY (CONT'D)

Again! Try it again!

Terry moves to try again but the rope BREAKS and he falls down groaning.

Pierre and doctor Jaganmay rush to Terry.

PIERRE

Did you get hurt?

TERRY

No no, I'm fine -- I'm fine.

PIERRE

(laughing)

You should have seen yourself; you fell down as a dunce macaque!

TERRY

What?! You better run before I get up and...

LOUIS

(annoyed, to Terry)

Well! Well! And now, how can we get into the life boat if the rope is on the ground?

Will you climb up the tree by yourself with your lamed leg?

Terry gets up angry and approaches Louis.

TERRY

(to Louis, angry)

Now listen here; I'm not the one who brought us here cause they had the coordinates wrong and is neither capable of playing that thingummy!

PIERRE

He is right; we're far!

(looking around)

Far from civility...

GRACE

Maybe we are in an island next to the Golf of Mexico, or down there.

(CONTINUED)



LOUIS

No. The coordinates were right. I've checked!

TERRY

(ironic)

Ah, fantastic! So we're in Houston!

Terry starts to look and point the forest around.

TERRY (CONT'D)

Nice Houston, don't you?  
I find it very... ecological!

Pierre starts to walk away.

GRACE

(to Pierre)

Hey, where are you going?

All the crew stare at Pierre.

PIERRE

(stopping)

Wherever we are, down in Mexico or in a lost island, for sure we will not find out standing here complaining about it!

Pierre continues to walk again; doctor Jaganmay follows him.

DOCTOR JAGANMAY

(following Pierre)

Yeah, that's right!

CUT TO:

The surviving crew proceeds through the forest. Pierre and doctor Jaganmay, which holds a STICK, are in front. Terry is immediately behind them walking a little awkwardly, followed by Grace and Louis.

DOCTOR JAGANMAY

Be careful, look down at your feet; there might be snakes!

TERRY

(looking down worried)

Snakes?

PIERRE

What's wrong; a big man like you is scared of snakes?

(CONTINUED)

TERRY

No, I'm just afraid of their lethal poison!

PIERRE

(looking down worried)  
Oh, damn!

TERRY

(to Doctor Jaganmay)  
Hey, MOSES...would you mind going a little slowly, I remember I've a mechanical prosthesis!

DOCTOR JAGANMAY

There's no time, I'm sorry!

TERRY

Time? You said time is just an illusion; Auden, don't you remember?

DOCTOR JAGANMAY

Yeah... but Auden wasn't a survivor.

The crew hold in rest; the SILENCE surround them. It's warm, they're all sweating.

Louis checks if the GPS works.

Terry spits down and fumes; Grace looks at him disgusted.

TERRY

It's fucking hot!

GRACE

(looking around at the forest)  
I'm afraid we'll never get out of this forest!

TERRY

So, what do we do?

Louis, irritated, throws the GPS away.

LOUIS

Uh, damn!

GRACE

(worried)  
We won't make it! We're in a trap!

Pierre gets up suddenly and walks away.

TERRY  
 (to Pierre)  
 Where are you going?

PIERRE  
 Mother nature calls me.

Pierre passes beside Grace.

PIERRE (CONT'D)  
 (to Grace)  
 Madam, pardon...

GRACE makes a grimace and puffs.

ANGLE ON Pierre -- He is peeing with satisfaction  
 through the thick vegetation.

Just having finished he notices an odd round object  
 covered by MUSK. He goes closer and bents down to  
 observe it better.

We see him plucking off the MUSK from the round object;  
 it reveals a big, rusty CLOWN head.

PIERRE (CONT'D)  
 What the hell?!

Pierre rises the gaze and gets up astonished.

LOUIS O.S  
 Pierre, come on! Where are you?

We see Pierre moving forward attracted by something.

Louis appears behind Pierre.

LOUIS  
 Pierre, we gotta go! Hey, what's going  
 on?

PIERRE  
 Come! You have to see it with your  
 eyes!

It's an old, chilled, worn out abandoned luna park  
 wrapped up in part by grass and climber plants.

The crew concentrate on patrolling the LUNA PARK area.

GRACE  
 (to Pierre)  
 It seems abandoned from a long -- long  
 time.

PIERRE

I just wanna figure out what the hell is a luna park doing in the middle of a forest!

LOUIS

Maybe it's a good sign. Probably there's a city nearby.

TERRY

Yes but, which way?

PIERRE

Hey, where's the Doctor?

They look everywhere fidgeting. The doctor's VOICE comes up from a small hill.

DOCTOR JAGANMAY O.S

(shouting)

HERE! Come to see!

The rest of the crew run up the hill and reach the doctor.

LOW ANGLE: we see all the crew from the back at the edge of a RAVINE, staring at something beyond which we don't see till we --

The CAMERA lifts up revealing a far, DESOLATE, worn out futuristic SKYLINE: the SKYSCRAPERS are ruined with some climber plants. MUSIC BUILDS FROM SMALL TO LOUD, VIOLENT CRESCENDO, THEN OUT.

CUT TO:

Louis lies on an OAK, staring at the MOON above surrounded by glittering STARS.

Pierre INTO FRAME: He lays on the same OAK but on a mighty BRANCH a bit higher. He flails feeling uncomfortable.

We hear Terry snoring in the background from a nearby OAK.

PIERRE

(whispering)

Louis, are you awake?

(CONTINUED)

LOUIS  
(whispering)  
I can't sleep.

PIERRE  
(whispering)  
Me too. I wonder how he can!

Louis shift his gaze towards Terry's OAK.

LOUIS  
(whispering)  
Maybe Yoghi feels more at ease on the tree!

PIERRE  
(chuckling)  
True!

LOUIS  
(looking at the moon)  
I was thinking that we've left the desert moon to come to a desolate earth.

PIERRE  
(whispering)  
In your book, why did they abandon this place?

LOUIS  
(whispering)  
I don't know -- I really don't know, Pierre. I just hope that there aren't be others.

PIERRE  
(whispering)  
And the Captain? Perhaps he will call the rescuers, no?

LOUIS  
(whispering)  
Improbable. A good landing was hard in those bad conditions, and even if he landed well, he might be in a worst place than ours. Plus he doesn't know where we are!  
We're alone, Pierre... we're alone.

PIERRE  
Oh, Jesus!

TILT UP, the CAMERA points up to the starred sky.

41 EXT. FOREST - LATER

41

Pierre flails several times feeling uncomfortable, then tries to descend from the OAK but he awakes Louis.

LOUIS

Hey, what the hell are you doing?

PIERRE

I'm going down. I'm sick of staying here like an ape! Below I can sleep better!

LOUIS

Hold on, don't go! We should sleep here cause there could be wild animals below!

PIERRE

Wild animals?! I don't see wild an...

Pierre is interrupted by howling wolves.

PIERRE (CONT'D)

Oh my God.

Instantly we hear a RUSTLE crescendo till the sound of a HERD of a variety of animals; all are escaping together from something more ferocious which we don't see.

The HERD pass down the crew's trees.

CUT TO:

42 EXT. FOREST - DAY

42

The survivor CREW proceed through the forest, where the vegetation is bent down by the HERD of the night before.

43 EXT. SWAMP - DAY

43

They're in front of a wide, dirty SWAMP and there are no other ways.

PIERRE

Let me guess; we must cross this putrid thing.

LOUIS

There is no other way!

PIERRE

No no, I won't do it!

(CONTINUED)

43 CONTINUED:

43

Louis begins to immerse, followed by others; one by one overpass Pierre.

PIERRE (CONT'D)

Hey, we don't even know what is hiding under there!

44 EXT. SWAMP - DAY

44

The survivor CREW is crossing the SWAMP. The water arrives till their CHEST; they're arms are up.

We hear just the grim croaking CROWS.

Suddenly, Grace stumbles.

DOCTOR JAGANMAY

Is it all right?

GRACE

Yeah, I stumbled on something... maybe a stone.

ANGLE ON UNDERWATER

The dirty BOTTOM has human SKULLS and BONES scattered around.

CUT TO:

45 EXT. FOREST - DAY

45

The survivor crew proceed in a row along a narrow pathway on a slight slope. Louis is ahead.

Suddenly he notices some BLOOD on the plants on his left. He gets close and looks at it carefully.

Dr. Jaganmay approaches him.

DOCTOR JAGANMAY

It's blood!

Louis shifts the FOLIAGE and notices a BLOOD STRIP on the ground.

Louis follows the BLOOD STRIP with the rest of the crew behind.

Finally they arrive to a small PATCH OF GRASS where a horrendous CARCASS of a BEAR lies completely devoured and full of FLIES around; they stare at it astonished and disgusted.

The crew begins to come back, except Grace, which is frozen staring at the bear CARRION.

(CONTINUED)

45 CONTINUED:

45

Pierre puts a hand on Grace's shoulder.

PIERRE

Come on Grace, let's go!

Grace turns slowly, with a depressed air.

CUT TO:

46 EXT. CREST - DAY

46

They're descending a slight CREST of a small HILL with high GRASS.

We see the futuristic abandoned SKYLINE not very far from them.

47 EXT. RAILWAY - DAY

47

The survivor crew is walking on an abandoned RAILWAY.

48 EXT. ROAD BRIDGE - DAY

48

We see them crossing a river up on an abandoned ROAD BRIDGE, full of cracks, holes, and grasses.

49 EXT. ABANDONED CITY - DAY

49

The CITY is completely DESERTED. Buildings, houses and futuristic SKYSCRAPERS are damaged and full of CLIMBER PLANTS. PIGEONS are everywhere. The setting seems post nuclear, with the triumph of nature.

The crew advance sadly looking around.

GRACE

My god, it's completely deserted!

PIERRE

Let's pick up some stuff quickly and let's go away.

TERRY

Right. This fucking place makes me nervous!

The crew pass next to the JUNK of CARS and LORRIES.

We hear a thud; A WILD BOAR escapes from the JUNK of CARS and LORRIES.

TERRY (CONT'D)

Fucking animals!

(CONTINUED)



DOCTOR JAGANMAY  
 (indicating a supermarket)  
 There, a supermarket!

LOUIS  
 That's nice! Let's go!

TERRY  
 I guess we need an armory more than a  
 supermarket.

LOUIS  
 You're right, this time. So we have to  
 divide.  
 (to Terry and Pierre)  
 You two at the supermarket, we need to  
 look for an armory or something else.

Louis, Grace and Dr. Jaganmay begin to detach from the  
 others.

PIERRE  
 Let me guess; did they evacuate this  
 city because of that thing's fault  
 which made the animals flee last night  
 and devoured the bear?

LOUIS  
 Probably.

PIERRE  
 Probably?

Louis stops and turns toward Pierre and Terry.

LOUIS  
 Huh; pick up every edible thing!  
 See you later!

TERRY  
 (ironic)  
 Yes sir!

Louis, the doctor and Grace are walking on a secondary  
 ruined street surrounded by high futuristic SKYSCRAPERS  
 and BUILDINGS.

LOUIS  
 I can't bear Terry anymore!  
 He is rough, boor, stupid; he doesn't  
 want to admit that someone can make  
 decisions better than him!

DOCTOR JAGANMAY

Yes, true. But he's also a good guy if you manage to stand him.

GRACE

Terry is not stupid. A little rough and boor yes, but not stupid.

LOUIS

So you defend him?

GRACE

No I don't want to defend him. I'm just saying that for me he is just ignorant and a little naive.

LOUIS

He is a neurotics annoying, that's what he is!

DOCTOR JAGANMAY

Hey, there! A hardware store!

LOUIS

Better than nothing!

EXT SUPERMARKET - DAY

The door of the SUPERMARKET is closed with bars, but the shop window is broken.

Terry and Pierre are going to enter.

TERRY

I don't bear Louis anymore!  
He thinks he knows everything and to do always the best, but in reality he is incapable of doing practical things!

PIERRE

Yeah it's a bit true; I've noticed he is too full of himself!

TERRY

He's gonna wind up getting us killed!

Pierre steps over the wall shop window, followed by Terry.

INT. SUPERMARKET - CONTINUOUS

The SUPERMARKET is all destroyed and wasted, except for some shelves. They look around and go toward the counter in a dark corner.

(CONTINUED)

52 CONTINUED:

52

PIERRE

It seems like some Jackal has already been here.

TERRY

More than one, surely.

PIERRE

Well, let's take every edible thing remaining!

Terry begins to rummage through the shelves throwing down things, while Pierre checks the STUFF on the floor.

53 INT/EXT. HARDWARE STORE - DAY

53

Grace is putting some tools in a SACK.

The doctor finds a MACHETE and picks it up. He observe it carefully and passes his INDEX FINGER through the BLADE.

DOCTOR JAGANMAY

(to Louis)

This will be very useful!

LOUIS

I will take a look in the back.

Louis opens the back-door and finds a small YARD where there is a SHEET in the middle which covers a car.

He takes off the SHEET and finds a rusty PICK UP.

54 INT. SUPERMARKET - DAY

54

Pierre and Terry fill a BACKPACK with heterogeneous food while suddenly the THUD of a falling metal piece is heard in the adjacent WAREHOUSE.

They stare at each other scared for a while, then Terry takes a CROSSPIECE of a broken shelve to use it as a weapon.

TERRY

(whispering)

Follow me to the back.

PIERRE

(whispering)

Wait!

Pierre picks up from the floor a kitchen KNIFE.

(CONTINUED)

54 CONTINUED:

54

PIERRE (CONT'D)  
 (whispering)  
 OK, I'm ready, let's go.

55 EXT. YARD - HARDWARE STORE - DAY

55

Louis is sat in the PICK UP and tries to kick start the vehicle more times.

He gets out and opens the HOOD.

DOCTOR JAGANMAY O.C  
 Hey, what a great wreck!

LOUIS  
 Maybe it may work again!

DOCTOR JAGANMAY  
 This? Aha!

LOUIS  
 Come to give me a hand Jagan instead  
 of standing there criticizing!

Louis goes in the PICK UP and kicks starts it two times; at the third the motor switches on for a while, blowing smoke, then off.

LOUIS (CONT'D)  
 (punching the wheel)  
 Fuck!

ANGLE ON Grace which has just arrived in the YARD.

GRACE  
 Hey you, stop playing and let's go!

They look at her nervously.

56 INT. SUPERMARKET/WAREHOUSE - DAY

56

Terry and Pierre are moving slowly and guarded in the dark towards the WAREHOUSE door.

Terry pushes slowly the SQUEAKY door.

The WAREHOUSE is not very big; the light filters through the broken windows, revealing several food boxes.

TERRY  
 Bingo!

We see passing on the wall the indistinct SHADOW of a big mutant RAT.

(CONTINUED)

PIERRE  
(scared)  
Did you see it?

On the left, were the SHADOW disappear we hear the sound of a falling BOX.

Terry advances cautious holding the CROSSPIECE lift and turns on the left.

He stares at the fallen BOX near the SHELF, then approaches it. He turns the BOX with the CROSSPIECE and finds it contains coils of TOILET PAPER.

PIERRE (CONT'D)  
Is it all right?

TERRY  
(laughing)  
For sure I won't have any problems to take a dump!

Suddenly TERRY notices two red eyes glittering in the dark corner.

TERRY (CONT'D)  
What the fuck...

A horrible big mutant RAT jumps from the dark shadow attacking Terry who falls down removing the RAT.

PIERRE  
Oh my god; what was that?

TERRY  
(getting up)  
Where is it? Where is it?

While Terry picks up the CROSSPIECE the RAT attacks Pierre on an arm.

Terry strike it with the CROSSPIECE saving Pierre; the RAT lies down moving convulsed.

Pierre runs furious to stab the mutant RAT.

PIERRE  
(stabbing the rat)  
Fuck! Fuck! Fuck! Fuck! Fuck!

TERRY  
Enough! Enough! It's dead, stop it!

Pierre lets the knife fall down and stares at the dead mutant RAT.

PIERRE  
What the hell is it?

(CONTINUED)

TERRY

Are you ok?

PIERRE

It bit my arm... luckily you beat it  
in time! A bit longer and it would  
have bitten my arm off!

We hear a low squeaking STRAINS.

PIERRE (CONT'D)

What's this?

The squeaking STRAINS get loud.

TERRY

We gotta get out from here!

They run toward the exit; Terry runs with difficulty  
due to the prosthesis on his leg.

Hundreds of big mutant RATS get out following them.

Terry reaches the exit just in time and closes the  
WAREHOUSE door while some RATS leap up bumping  
inevitably against the door.

Pierre stops and looks at Terry who holds the door  
shut.

PIERRE

Terry!

TERRY

GO! GO!

Terry puts the CROSSPIECE to block the door and runs  
out.

Terry is stepping over the shop window while he falls  
stumbling.

TERRY

OH FUCK!

Pierre, ahead on the street, watches him stopping.

TERRY (CONT'D)

(getting up)

GO! GO! They're coming! Don't stop!

58

EXT. STREET - DAY

58

Pierre and Terry are running on the STREET, but Terry hardly and awkwardly because of the prosthesis on his leg.

ANGLE ON shop window; We see the mutant RATS jumping from the shop window and following them.

The PICK UP appears from a corner and proceeds slowly in front of them. Louis is driving the pick up with Grace as a passenger; doctor Jaganmay is in the back on the bed, inciting them to get on.

Now hundreds of mutant RATS are running fast behind them.

Pierre is very close to the PICK UP, Terry is still far.

DOCTOR JAGANMAY  
(to Pierre)  
Come on! You're almost on!

Pierre succeeds on climbing on the PICK UP, but Terry stumbled and fell down.

DOCTOR JAGANMAY (CONT'D)  
NO! COME ON, GET UP, HURRY!

TERRY  
(ironic, to nobody in particular)  
Run like Forrest Gump, huh?!

Terry gets up and makes some meters running awkwardly before the mutant RATS take him devouring him fiercely.

PIERRE  
(shouting)  
NO! NO! FUCK!

Pierre crouches despaired with his hands on his head.

DOCTOR JAGANMAY  
(putting a hand on Pierre's shoulder)  
We cannot do anything -- we cannot do anything...

The PICK UP runs fast on the STREET shaking off the RATS.

59

EXT. ROAD - SUNSET

59

The PICK UP moves away towards the purple HORIZON.

60 EXT. ROAD - DUSK

60

The PICK UP is stopped on a part of the ROAD with the HOOD opened from which a bit of smoke escapes.

Louis is checking the ENGINE.

LOUIS  
(giving a kick on the  
vehicle)

DAMN!

(a beat)  
The engine, is gone!

Grace INTO A FRAME. She is coming back from beyond the BEND.

GRACE  
It makes no difference; we wouldn't go  
any further.

PIERRE  
What do you mean?

GRACE  
Come to give a peep!

61 EXT. CRACKED BRIDGE - DUSK

61

The crew is at the edge of the CRACKED suspension BRIDGE, looking at the openness of a wild landscape.

PIERRE  
We're on the edge... the edge of the  
world.

PAN. We see the immensity of the triumphant wild NATURE.

62 EXT. ROAD - NIGHT

62

The crew is sat around a fire, near the broken PICK UP. They're eating BEANS cooked in a PAN on the fire.

Pierre is upset and paranoid; he looks continuously around.

LOUIS  
(to Pierre)  
Calm down. Whatever thing they were,  
we're safe here, out from the city.

PIERRE  
Did you see how they tore Terry into  
pieces?

(CONTINUED)



DOCTOR JAGANMAY

I have never seen creatures of that sort, never!

PIERRE

What the hell were they?

They all look at GRACE.

GRACE

Why are you looking at me?

LOUIS, JAGANMAY, PIERRE

(all together)

Cause you're a biologist!

GRACE

Even if I'm a biologist I really don't know what the hell were those horrifying things!

PIERRE

(ironic)

Well, we are set very well!

GRACE

However they look like some sort of rodents -- mutant rodents.

DOCTOR JAGANMAY

Mutant rodents, rats for example?

GRACE

Exactly.

PIERRE

(agitated)

Hold on, hold on! That is, if I have understood well, we're talking about mutant monsters like in science fiction?

LOUIS

Yeah, something like that!

PIERRE

Oh my god! Oh my god! Am I dreaming?

GRACE

Believe me; if you were dreaming you would be already be awake!

DOCTOR JAGANMAY

Right! We always wake up during a nightmare.

(a beat)

Nightmares cannot last long!

(CONTINUED)

PIERRE

(ironic)

Uh, very comforting!

(a beat)

And so Grace, what could have caused this -- this sort of mutation in these rats?

GRACE

A mutation of that kind would require many years, unless...

LOUIS

Unless?

DOCTOR JAGANMAY

Unless they made experiments in lab.

PIERRE

Experiments... but of what?

LOUIS

... Of something which has made them abandon an entire city!

We see Louis, Grace, and Pierre sleeping inside the PICK UP.

ANGLE ON Dr. JAGANMAY lying out in the PICK UP bed, watching the stars.

CU doctor Jaganmay FACE. He become astonished as he sees something of unusual.

EXTREME CU Jaganmay eyes. We see a burning THING reflected.

ANGLE ON Grace. She is still asleep until we hear doctor Jaganmay knocking on the WINDOW.

Grace opens the eyes and gasps, then opens the door.

DOCTOR JAGANMAY

(shouting)

Come on to see, hurry up!

They all get up and get out of the PICK UP.

DOCTOR JAGANMAY (CONT'D)

(indicating the sky)

LOOK!

In the starry SKY we see some burning unidentified METAL pieces (ARIEL wreckage) falling down disappearing in the HORIZON, then one more big passing vociferously

(CONTINUED)

63 CONTINUED:

63

glaring spectacularly in the night and crashing down some miles away.

As the burning THING is faded out the dark comes.

DISSOLVE TO:

64 EXT. FOREST - DAY

64

The survival CREW moves through the thick foliage. Louis opens the way with the MACHETE.

65 EXT. GLADE - DAY

65

We see the bigger piece of ARIEL starship with other smaller pieces scattered around, half a WING included. They approach it. The ground near the WRECKAGE is burnt.

PIERRE

God! What is that?

They examine it closely. Louis finds in the WRECKAGE a piece with the initials of the name "ARIEL".

GRACE

(to Louis)

Did you find anything?

LOUIS

But...

(raising the gaze)

IT'S ARIEL!

They stare at him puzzled.

DOCTOR JAGANMAY

ARIEL?

LOUIS

(showing the initials)

This comes from Ariel!

They look at the piece with the initials in silence, then Louis throws it away.

CLOSE ON a piece with the initials on the GROUND.

The CAMERA TILT UP from the piece and we see, well hidden in the shadow WOOD at the edge of the GLADE, the figure of an old man which stares at them. The old man has a dark HOOD and his face is full of MUD. MUSIC BUILDS FROM SMALL TO LOUD.

66

EXT. FOREST - DAY

66

The survivor CREW is coming back, Louis ahead.

PIERRE

Hey, why are we coming back?

Pierre stops, even the doctor being behind him.

PIERRE (CONT'D)

We gotta look for the Captain!

Louis and Grace continuing to walk.

PIERRE (CONT'D)

We cannot leave him alone! He could be nearby! Grace! freeze! I know you can't ignore this!

Louis turns and approaches Pierre annoyingly.

LOUIS

(shouting, annoyed)

Could? Could? Captain is dead! Dead!  
Dead as a doornail! Look around  
Pierre, look where we are!  
Even if he's still alive, we'll  
jeopardize our life to save him!  
Understand?

PIERRE

You disgust me. You got Terry killed  
with your silly decisions, and now  
you're going to kill the captain!  
Terry was right; you gonna wind up  
getting us killed!

GRACE

Hey calm down!

LOUIS

What? I've saved your lives! You  
should be grateful! All of you!

PIERRE

The only person's life you've saved is  
you, you!

Louis gets angry and loses control; he punches Pierre  
in the face, who bends down.

GRACE

(angry)

LOUIS!

Pierre stands motionless for a while, staring at Louis  
with hate.

(CONTINUED)

LOUIS  
 (displeased)  
 Ok, sorry Pierre, I -- I didn't mean  
 to hit you, I've lost control...

Pierre starts running yelling and pounces on Louis  
 pushing him to the GROUND.

PIERRE  
 (ironic)  
 Oh sorry, I didn't mean to hit you  
 either!

Suddenly we hear SQUEAKING STRAINS echoing.

DOCTOR JAGANMAY  
 What was that?

PIERRE  
 Oh my god, I know these strains...

Louis notices where he is sitting a long stripe of  
 CONCRETE between the GRASS and IVY. He shifts the GRASS  
 and IVY and undercovers a SIDEWALK.

GRACE  
 (to Louis)  
 What's wrong?

Louis gets up upset and looks at everything covered  
 with IVY which seemed PLANTS.

LOUIS  
 (repeating to itself)  
 A sidewalk, sidewalk... sidewalk.

He tears some IVY from a thing that seemed a PLANT and  
 it reveals a STOP SIGN.

DOCTOR JAGANMAY  
 God! If it is a stop sign...

LOUIS  
 ...we're in a town!

We hear the SQUEAKING STRAINS more loudly.

LOUIS (CONT'D)  
 RUN! RUN AWAY!

GRACE  
 Run? And where?

DOCTOR JAGANMAY  
 Just run!

They begin to run into the FOREST.

TRACK SHOT. We follow them in an extreme run through the FOREST; doctor Jaganmay is the last.

We see many big mutant RATS chasing them.

LOUIS  
(watching trees around)  
On the trees! Let's climb up a tree,  
soon!

Louis and Pierre climb up an OAK.

ANGLE ON Dr. Jaganmay. The RATS have almost reached him, but he finds refuge going up on a nearby TREE.

ANGLE ON Grace. She can't manage to climb up the OAK; Pierre tries to help her reaching out for her hand, but in vain.

We see Grace turn; she stares for a while at the close mutant RATS, then she gets down desperately, closing her face with her hands.

PIERRE  
(shouting)  
NO! NO! NO! GRACE!

Louis keeps Pierre still.

Unexpectedly, we hear a loud ALARM sound that stop the mutant RATS making them crazy.

OLD MAN POV. We see a tight CROSSBOW with an explosive DART.

TRACK SHOT. The CROSSBOW shoot and we follow the DART till it strikes a mutant RAT. The DART explodes killing at least four of them.

We see other three explosive shot, then the old man comes out with a FLAMETHROWER and burns the last remaining.

The old man switches off the ALARM sound and picks up the DEVICE; the rest of the CREW come down from the TREES.

PIERRE (CONT'D)  
(to old man)  
Who are you?

The old man doesn't answer; his gaze is lost, a bit crazy. He murmurs to himself incomprehensible words.

Louis approaches him.

LOUIS  
Hey, who are you? Answer!

(CONTINUED)

DOCTOR JAGANMAY

What were you doing here? Are there other people?

Pierre loses patience and grabs the old man and shakes him. The old man steps back aiming the FLAMETHROWER against Pierre, then at the others. He looks very paranoid.

PIERRE

Wooah wooah wooh! put the flamethrower down!

DOCTOR JAGANMAY

We're your friends! We don't want to hurt you, we're your friends!

OLD MAN

(lowing the flamethrower)  
Friends...

PIERRE

Oh yeah, so it's alright!

LOUIS

Where are we?

PIERRE

What are those fucking rats?

GRACE

Do you know other people in this place?

The old man begins to walk away.

OLD MAN

Come on! Come on!

They follow the crazy old man.

OLD MAN(CONT'D)

Come on, I'll show you something!

They're walking in a PATHWAY down a hill. Pierre comes close to the old man.

PIERRE

(to old man)

Listen, we're looking for our captain, did you see him?

He is about fifty years old, tall, brown hair... maybe he has crash landed with a starship in this area. I

(MORE)

(CONTINUED)

PIERRE (CONT'D)  
 don't think he would pass unnoticed  
 here, no?

OLD MAN  
 The forest...

PIERRE  
 The forest what?

OLD MAN  
 The forest takes the souls away and  
 never, never gives them back!  
 NEVERMORE!

Pierre chills and lets the old man go ahead.

DOCTOR JAGANMAY  
 (to Pierre)  
 Be careful, he bites!

GRACE  
 (to Pierre)  
 Of course with all the people we could  
 have met, we should find an old crazy  
 dude, right?

CUT TO:

The survivor crew continuing to walk with the old man  
 along a PATHWAY.

PIERRE  
 (tired, to the old man)  
 Hey, how long do we have left?

OLD MAN  
 Come on come on men!  
 (a beat)  
 Clear... all will be clear soon!

They arrive at the edge of the FORREST, where beyond  
 lies a PITCH OF GRASS.

OLD MAN (CONT'D)  
 Here we go! Ladies and gentlemen,  
 welcome to my campsite!

We see the PITCH OF GRASS between the FOREST where  
 there lies the ARIEL SPACESHIP WRECKAGE, set up like a  
 CAMP, with a long SHEET above the entrance supported by  
 two stakes to make a shadow.



69 EXT. CAMPSITE - ARIEL SPACESHIP WRECKAGE - CONTINUOUS 69

All the crew stares puzzled at the ARIEL SPACESHIP WRECKAGE, which is a bit rusty and with some CLIMBER PLANTS around.

DOCTOR JAGANMAY  
Oh god... It's right she...

LOUIS  
Ariel...

GRACE  
It seems like it has been here for a long -- long time.

The old man is going into the entrance.

OLD MAN  
Come on, don't be shy...  
(toward the entrance)  
Larry! Larry! Come out! We've got guests!  
(to the crew)  
Forgive him, he's not accustomed to having guests!  
(toward the entrance)  
Larry! Larry! Must I come in?  
You know what you'll wait for you if I come in, dude!

A beat of silence.

OLD MAN (CONT'D)  
(to the crew)  
Wait a second!

The old man disappears entering the ARIEL WRECKAGE.

We hear a lot of loud noises inside the ARIEL WRECKAGE.

OLD MAN O.S  
(angry, shouting)  
WHAT ARE YOU FUCKING DOING HERE! I TOLD YOU TO STAY FAR FROM MY THINGS!

70 INT. ARIEL WRECKAGE - CONTINUOUS 70

We are in a sort of LIVING ROOM. The old man is next to LARRY, the CLEANING ROBOT, which has some slight alteration, like a TRAY for to bring foods and a little increase in its artificial intelligence.

OLD MAN  
Then I'm sick to see you clean over and over!

(CONTINUED)

LARRY

Oh oh, sorry master. Larry didn't want to bother you. Larry is displeased.

OLD MAN

Okay, okay. Now come out, we have guests. Uh; and bring some whiskey first!

TRACK SHOT. We follow the old man till he gets out.

EXT. ARIEL WRECKAGE - CAMPSITE - CONTINUOUS

As the old man comes out, Louis jumps him from behind, in a high part of the STARSHIP; they fall down, the old man loses the FLAMETHROWER.

Pierre picks up the FLAMETHROWER and aims it against the old man.

PIERRE

Make a move and I'll burn you to ashes!

Louis gets up and grabs violently the old man by the collar.

LOUIS

(shouting, angry)  
WHERE IS THE CAPTAIN? WHERE IS HE?  
WHERE THE FUCKING IS HE? ANSWER ME!

OLD MAN

I... I DON'T KNOW!

Larry gets out with a BOTTLE of whiskey and looks them alarmed; Pierre aims for a while the FLAMETHROWER against him, making him escape into the ARIEL WRECKAGE.

LARRY

(escaping inside)  
Oh oh! Oh oh! oh oh!

GRACE

(to Louis)  
Leave him! You will hurt him!

LOUIS

WHO ARE YOU? WHO ARE YOU?

OLD MAN

I... I've forgotten.

Louis leaves the grip. The old man begins to cough.

(CONTINUED)

71 CONTINUED:

71

LOUIS  
 (punching Ariel)  
 Nothing adds up!

The old man is still down, thinking absorbed.

72 INT. MOON BASE - HANGAR - FLASHBACK

72

The old man remembers himself when he was the captain.

The crew, Terry included, is in front of the ARIEL  
 SPACESHIP, waiting to get in.

ARIEL doors open sliding and the captain appears with  
 Alex and the doctor Jaganmay behind on the doorway.

CAPTAIN GARRET  
 Hi everybody! You're welcome into my  
 spaceship!

73 EXT. ARIEL WRECKAGE - CAMPSITE - DAY (FUTURE)

73

The old captain returns to present, groaning from a  
 sudden splitting headache.

PIERRE  
 Hey, what does he have got, now?

Dr. Jaganmay runs to see him; he groans and begins to  
 tremble from a stronger attack.

DOCTOR JAGANMAY  
 It seems to be a clonic shake!

Old captain's POV -- He stares confused at Dr.  
 Jaganmay's face.

DOCTOR JAGANMAY (CONT'D)  
 Can you hear me?

74 INT. ARIEL STARSHIP - CAPTAIN'S OFFICE - FLASHBACK

74

The captain is checking some files when he is  
 interrupted by someone knocking on the door.

CAPTAIN GARRET  
 Yes, come in!

Dr. Jaganmay enters smiling.

DOCTOR JAGANMAY  
 Hi Captain, from now on I'll be your  
 ship doctor!

They shake hands.

(CONTINUED)

CAPTAIN GARRET

Oh I'm very glad to meet you,  
doctor...

DOCTOR JAGANMAY

Doctor Jaganmay, but you can call me  
Jagan, more simple.

CAPTAIN GARRET

Jagan... I like it! So you're Indian,  
isn't it?

DOCTOR JAGANMAY

Of course, one hundred percent!

CAPTAIN GARRET

All right, welcome aboard!

DOCTOR JAGANMAY

Thank you captain.

Dr. Jaganmay turns and opens the door to go out while  
the captain blocks him.

CAPTAIN GARRET

Wait!

Dr. Jaganmay turns toward the captain.

CAPTAIN GARRET (CONT'D)

What does it means?

DOCTOR JAGANMAY

My name?

CAPTAIN GARRET

Yeah.

DOCTOR JAGANMAY

In sanskrit it means, spread over the  
universe!

CUT TO:

The old captain ceases to tremble, getting a sense.

DOCTOR JAGANMAY

Do you hear me?

OLD CAPTAIN

(babbling in an undertone)  
Jagan...

(CONTINUED)

LOUIS  
(annoyed)  
We're just losing time!

DOCTOR JAGANMAY  
(to old Captain)  
You have called me... how do you know  
my name?

OLD CAPTAIN  
(repeating to himself)  
Time... time, time...

PIERRE  
He's gone. He is going bonkers!

The old captain springs up swiftly, in a crazy manner.

OLD CAPTAIN  
I've got it! It's all a time matter!

The crew stares at him puzzled.

OLD CAPTAIN (CONT'D)  
OK, come on, follow me!

The old captain is searching excitedly for some  
MAGAZINES from a SHELF in a corner. Pierre and Dr.  
Jaganmay are looking around the ROOM, while Louis  
observes the cleaning robot.

OLD CAPTAIN  
(to nobody in particular)  
Where are they!? Where are they?! They  
should be here!

LOUIS  
(observing the cleaning  
robot)  
You have changed his matrix!

The old captain finds three MAGAZINES; AARP THE  
MAGAZINE, PLAYBOY, and a TV GUIDE.

OLD CAPTAIN  
Here I got it!

He gives the AARP to Dr. Jaganmay, the TV GUIDE to  
Pierre and PLAYBOY to Grace, which looks at it baffled.

OLD CAPTAIN (CONT'D)  
Look!

PIERRE  
 (ironic, showing the tv  
 guide)  
 Fantastic! Let's see which movies I've  
 missed!

GRACE  
 (showing the playboy)  
 Can I know what should I do with this?

Louis takes the PLAYBOY MAGAZINE from Grace and stares  
 at the COVER.

PIERRE  
 (to old captain)  
 Listen, I know that you're a freaky  
 dude, but this...

LOUIS  
 Oh my god!

PIERRE  
 (to Louis)  
 Yeah I know, that babe is hot!

DOCTOR JAGANMAY  
 (staring at his magazine  
 cover)  
 Oh my god! This can't be possible!

LOUIS  
 This confirms what I dreaded!

PIERRE  
 Hey, what's going on?

DOCTOR JAGANMAY  
 Look at the date Pierre. Look at the  
 date.

EXTREME CLOSE UP on the TV GUIDE COVER. We see a  
 futuristic date, SEPTEMBER 2043.

PIERRE  
 Fucking hell!

GRACE  
 No no, there must be a mistake! How  
 can we be at least five years in  
 future? It's nonsense!

OLD CAPTAIN  
 Yeah of course, there is a mistake; I  
 found these magazine, at least...  
 At least ten years ago if I'm not  
 mistaken.

PIERRE

Ten years! How long have you stayed here old man?

OLD CAPTAIN

Oh, a lot -- a lot of time! I think it will be twenty three, twenty four years.

PIERRE

What?!

GRACE

Now it explains why he went mad!

PIERRE

Okay okay, hold on, hold on, let me understand! This means that we are in the year 2053? How is this possible? How did we miss fifteen years?

LOUIS

No! He found the magazines ten years ago, but they could have been there some years before!

PIERRE

Uh, right! What an idiot!

GRACE

To judge from the ruin's state of things, from how vegetation has grown, I think have passed not less than thirty years!

PIERRE

Therefore it means we...

LOUIS

We're not less in the year 2073!

The old captain begins to cough violently bending down.

Grace runs to help him.

DOCTOR JAGANMAY

You're not in a good state! Uh, If I only had my instruments...

OLD CAPTAIN

(to Grace)

No no, I'm fine, thanks.

(a beat)

It's good to see you again, guys!  
It's just that I didn't believe that twenty three years had passed!

(CONTINUED)

LOUIS  
(surprised)  
Captain...

CUT TO:

77 EXT. CAMPSITE - ARIEL WRECKAGE - EVENING 77

It's DARK, the WIND blows fiercely and the RAIN falls down persistently. LIGHTENING and THUNDER strike everywhere.

78 INT. ARIEL WRECKAGE - KITCHEN - EVENING 78

We are in a rough KITCHEN with an OAK WOOD TABLE handcrafted. The entire CREW is sat around with some meat (rat's) on the dishes. The old captain drinks whiskey and smokes a cigar. Old OIL LAMPS on the OAK WOOD TABLE lighting up the scene with a suffused light, bestowing a suggestive ATMOSPHERE.

We hear from outside the whistling WIND and some THUNDER.

Silent -- everybody looks embarrassed at the old crazy captain as he shakes his hands chasing away flies from his dish that only he sees.

OLD CAPTAIN  
(to unseen flies)  
Go away! Go away!

The survivor crew stare at each others for a while.

OLD CAPTAIN (CONT'D)  
(to the crew)  
Come on! Eat!

The survivor crew start to taste the meal.

OLD CAPTAIN (CONT'D)  
Now I remember all: when I crash landed with the Ariel starship I thought I was somewhere in Latin America or down there. But, then, some days later, after no one had answered me by radio, I got out in recognition and reached the city I realized my worst fear; I was alone, alone in the middle of a forgotten place of a forgotten time.

DOCTOR JAGANMAY  
And your navigator, what happened to him?

(CONTINUED)



OLD CAPTAIN

Alex is gone in an overcharge during the crash landing.

DOCTOR JAGANMAY

Overcharge?

LOUIS

So Alex was...

OLD CAPTAIN

An android, yes. He was one of the newest models ever made!

PIERRE

God... I knew there was something weird about him!

OLD CAPTAIN

And the other, the mason, is he dead?

GRACE

Yes, he didn't make it!

PIERRE

Those fucking creatures!

OLD CAPTAIN

Oh, Jesus.

LOUIS

Why didn't anyone tell us about Alex?

OLD CAPTAIN

No one had to know it. They wanted to see how human he could be.

DOCTOR JAGANMAY

(to nobody in particular)  
Treated as human...

OLD CAPTAIN

Yeah, and it was! It was a pity that he didn't keep me company for long. This fucking desolate future is a hell!

PIERRE

Still I can't understand how this has happened!

GRACE

It seems we've travelled through time, but how?

DOCTOR JAGANMAY

No it is impossible!

(CONTINUED)

LOUIS

No. There's one way.

(a beat)

Through a gap, a gap in space - time continuum!

PIERRE

SPACE - TIME WHAT?

GRACE

It's impossible, only a supernova burst can have enough energy to do that!

LOUIS

Yes, unless...

GRACE

Unless?

DOCTOR JAGANMAY

Unless someone has found the way to do that!

LOUIS

Someone or something...

GRACE

Are you kidding? This is crazy!

LOUIS

So are mutant rats and time travels, but we're here!

DOCTOR JAGANMAY

Okay, but admitting that...

(indicating the old captain)

Why didn't we come in his same time?

PIERRE

Yeah, why?

LOUIS

I think that it's due to different time circuits.

(absorbed)

It's strange... It seems that they're not random, they follow a logic. We, the piece of Ariel, the captain; the later you go in, the sooner you come out.

GRACE

(ironic)

Well, call it logic!

(CONTINUED)

PIERRE

Uh, this is crazy for me. However now it remains to be uncovered who or what has done that!

(to old captain)

Mmmmh... this is good. What is it? Chicken?

OLD CAPTAIN

Guys, maybe I know who could have done it!

The old captain stands up.

OLD CAPTAIN (CONT'D)

Come on; I remind you there is a thing you should see!

They all stand up, except Pierre who tastes the last MORSEL.

OLD CAPTAIN (CONT'D)

(to Pierre)

Uh, by the way, it's that kind of rat! Good, true?

Pierre spits immediately disgusted the MORSEL on the dish.

CUT TO:

It's the old MESS, now a ruined room used for many purposes, such as a BEDROOM, ARMORY and LABORATORY.

The old captain is looking nervously for the REMOTE CONTROL of the SPY ROBOT PROBE in the middle of the untidy room.

OLD CAPTAIN

(to himself)

It should be here! Should be here!

PIERRE

Hey calm down old man, or you'll have a heart attack!

The old captain stares at Pierre menacingly.

PIERRE (CONT'D)

Oh, sorry captain!

The old captain begins to look in the drawers.

ANGLE ON Grace. She stares at some MUTANT RATS drawings on the wall; the anatomic parts are very visible.

(CONTINUED)

GRACE  
 (surprised, to old  
 captain)  
 You have studied them!

The old captain stops looking and turns toward Grace.

OLD CAPTAIN  
 Yeah, I had to find myself a hobby!

The old captain looks nervously around, then starts to shout calling Larry:

OLD CAPTAIN (CONT'D)  
 Larry! Larry! Come here!

DOCTOR JAGANMAY  
 What the hell are they? Rats?

OLD CAPTAIN  
 No no, much more than simple rats!

LOUIS  
 Genetically modified?

GRACE  
 So it seems!

OLD CAPTAIN  
 No no no no! It's not right so!  
 (angry, to Larry)  
 Larry! must I come? You know what  
 waits for you!

PIERRE  
 (sneering, ironic)  
 Man and wife!

LOUIS  
 (to old captain)  
 So, what are they?

OLD CAPTAIN  
 What are they? Maybe the question  
 should be "what aren't they!"

Larry finally enters.

LARRY  
 Yes master!

OLD CAPTAIN  
 (angry)  
 WHERE IS MY REMOTE CONTROL? WHERE THE  
 FUCK IS IT?

LARRY  
 Oh, I don't know. Clean?

(CONTINUED)

CONTINUED: (2)

The old captain approaches Larry furious.

OLD CAPTAIN  
(shouting)  
Piece of tinsplate can! I, I'll give  
you a good clean!  
Go to seek my remote control! It's  
your fault if I lose it!

The old captain gives some kicks to Larry's back while  
it's going out.

OLD CAPTAIN (CONT'D)  
(kicking Larry)  
Go! Go! Go!

LARRY  
Oh my god! Master nasty, master nasty!

OLD CAPTAIN  
And don't come back without it!

TIME CUT:

The old captain links the REMOTE CONTROL with a CABLE  
on the TELEVISION.

OLD CAPTAIN (CONT'D)  
Look! I made this shooting some years  
ago with the robot probe!

EXTREME CLOSE UP TELEVISION

ROBOT CAM POV

The CAMERA moves through a lush vegetation.

OLD CAPTAIN O.S  
I sent the spy robot probe in  
recognition for more than one year!

FAST MOTION. We see the shooting speed up as the old  
captain drives it forward for a little...

OLD CAPTAIN O.S (CONT'D)  
I didn't find anything for a long,  
long time... I was depressed, no human  
sign! Just forests and derelict  
cities, until...

The old captain stops the FAST MOTION and the shooting  
returns to flow normally.

The CAMERA focus on a high, distant, BLACK FROSTED  
PYRAMID.

OLD CAPTAIN O.S (CONT'D)  
Here, look!

(CONTINUED)

CONTINUED: (3)

FREEZE FRAME - The old captain pauses the FRAME with the far BLACK FROSTED PYRAMID.

BACK TO:

The crew is amazed except Pierre which seems disinterested.

PIERRE

And so? What does it mean?

OLD CAPTAIN

(surprised)

What does it mean?

PIERRE

Yeah, it could be anything!

OLD CAPTAIN

Wait! Wait!

The old captain zooms on the far BLACK FROSTED PYRAMID.

EXTREME CLOSE UP TELEVISION

FREEZE FRAME - Now we see better the BLACK FROSTED PYRAMID in all its disquieting mightiness, with other smaller around it.

PIERRE O.S

OH MY GOD!

BACK TO:

They're all staring puzzled and surprised the FRAME.

DOCTOR JAGANMAY

What the hell is that!?

GRACE

It's so absurd...

Louis gets close to the screen.

LOUIS

It seems to be a settlement... maybe a -- a small colony...

OLD CAPTAIN

See? We're not alone, after all; we're not alone!

LOUIS

(indicating the pyramids)

No, you're wrong! They aren't alone, they!

(CONTINUED)

PIERRE

Do you think they have fallowed us  
down here?

GRACE

But why didn't they come to us?

DOCTOR JAGANMAY

Maybe they didn't do it on purpose!

LOUIS

On purpose or not, whoever it is,  
we'll uncover it soon!

OLD CAPTAIN

Hold on, there's anymore, look!

The old captain plays the shooting.

EXTREME CLOSE UP TELEVISION

ROBOT CAM POV: The CAMERA moves a bit forward, then a  
sinister HUMANOID SHADOW pops up passing for a while.

The ROBOT CAM POV ceased to record as it has been  
broken by the mysterious presence (android).

BACK TO:

The old captain starts to sweat and chill as he's going  
to have another epileptic attack.

PIERRE

And what was that?!

GRACE

Guys, we're not welcomed!

DOCTOR JAGANMAY

Whatever it was it had human  
resemblances.

PIERRE

(to Louis)

What do you think it was?

LOUIS

(to captain)

Freeze it.

The old captain, sweating, in a bad state, freezes the  
frame when the shadow appears.

PIERRE

(to captain)

Are you ok?

(CONTINUED)

OLD CAPTAIN

Yeah...

Louis stares at the frame with restlessness.

LOUIS

I don't know... maybe the light reflection through a set up obstacle could shape a human shadow...

GRACE

Besides the human brain tends to see human shapes in...

DOCTOR JAGANMAY

No! No! I see clearly an human shadow!

LOUIS

Whatever it was we'll uncover it!

The old captain lose his balance and collapses trembling.

DOCTOR JAGANMAY

Captain!

PIERRE

God... again!

Grace and Dr. Jaganmay rush to help him; Grace keeps captain's head between her arms.

DOCTOR JAGANMAY

(to old captain)

Ok, breathe slowly, slowly!

LOUIS

It seems to me that we won't all go there!

DOCTOR JAGANMAY

Right on, let's bring him to his bed!

Dr. Jaganmay and Pierre bring the old captain up on his bed.

OLD CAPTAIN

(fatigued)

I... I'm very proud of you guys...

GRACE

Hey, don't make an effort!

OLD CAPTAIN

One thing. I have to say to you one last thing.

(beat)

No one will be happier than me at this

(MORE)

(CONTINUED)



CONTINUED: (6)

OLD CAPTAIN (CONT'D)

point. I've lived these two last days  
as the best of my life cause I found  
you, my crew...

DOCTOR JAGANMAY

Oh, captain...

OLD CAPTAIN

I talk seriously. An eternity in  
solitude doesn't have the some worth  
as a single day in company. Thank you,  
guys...

GRACE

(crying)

Captain!

LOUIS

(sad)

Thank you for to have saved ours life!

CUT TO:

EXT. ARIEL WRECKAGE - CAMPSITE - DAWN

All the survivor crew stay motionless in SILHOUETTE  
against the purple BACKGROUND, beside a GRAVE where  
there lies the old captain.

CLOSE ON THE GRAVE

HIGH ANGLE - a wooden CROSS is put in the ground.  
Inside the GRAVE we see the old captain's CORPSE, in a  
beatitude pose, with his eyes closed and his hands  
joined on his chest.

ANGLE ON THE CREW

Dr. Jaganmay puts the captain's HAT on him.

Louis bends down and sets the chess QUEEN on the  
captain's shoulder.

Pierre and Dr. Jaganmay start to fill the grave with  
the earth gathered by shovels.

CU GRAVE. We see the earth covering the corpse.

BACK TO:

The survival crew makes the sign of the cross, then  
they detach in silhouette toward the ARIEL WRECKAGE.

CU wooden cross: we see the name written on it;

CAPTAIN JAKE GARRET

(CONTINUED)

80 CONTINUED:

80

Below the name, the following epitaph;

"TO THE MAN WHO HAS LIVED HIS LAST YEARS IN MISERY TO  
SAVE THE LIFE OF OTHERS".

DISSOLVE TO:

81 EXT. CAMPSITE - DAY - MONTAGE 81

MUSIC THEME. The crew, all with backpacks, are leaving  
the campsite, with the ARIEL WRECKAGE on their back.

The CAMERA rises away, detaching from the survivor  
crew, bestowing a sense of loneliness.

82 EXT. VARIOUS SCENE - MONTAGE 82

AERIAL VIEW

We move above an uncontaminated forest veined of some  
river.

PAN. A huge green valley surrounded by hills and  
Apennines, with hordes of flying birds.

BIRD VIEW

We move above a deserted HIGHWAY with some wreckage of  
a car, lorry, and bus.

CLOSE ON the HIGHWAY. The survivor crew is walking  
between wreckage and debris.

MONTAGE and MUSIC THEME end as we:

CUT TO:

83 EXT. STREET - TOWN - SUNSET 83

The survivors are walking on a desert street which  
leads to downtown. Louis holds the FLAMETHROWER, Pierre  
the CROSSBOW. All around them is covered by ASH:  
streets, buildings, vehicles... everything.

On the road there are clearly visible several animal  
FOOTPRINTS.

GRACE

(looking around)

Whatever thing has happened it's not  
our world anymore... it isn't.

DOCTOR JAGANMAY

And it won't be -- nevermore.

(CONTINUED)

ANGLE ON Louis. He gets close to a WRECKED CAR and picks up some ASH from the body.

LOUIS

Ash...

PIERRE

(surprised)

Ash? Where the fuck did it come from?

DOCTOR JAGANMAY

Maybe there's been a fire...

LOUIS

(looking buildings around)

No. These buildings are ruined by time, they haven't been burnt.

GRACE

Wait! Where are we?

LOUIS

Oh well... I think we... we are in the south west of Texas... who knows!

GRACE

Who knows?! We don't even know where we're going Louis?

PIERRE

Who cares? It's all deserted anyway!

Louis looks at the compass.

LOUIS

Hey I just know we have to follow southwest at 233 degrees. So we'll find those pyramids!

Grace fumes. Everybody restarts to walk along the road.

GRACE

It's been a volcano!

PIERRE

What?

GRACE

I think we are somewhere near New Mexico, a volcanoes area!

DOCTOR JAGANMAY

Uh, that's why!

PIERRE

(ironic)

Just what we need, volcanoes!

(CONTINUED)

Dr. Jaganmay's POV. We see big mutant rats' footprints.

DOCTOR JAGANMAY  
Look! These footprints are  
different...

GRACE  
Right. And I guess they would be of  
the mutant rats!

A beat of silence.

PIERRE  
Guys, personally I would go away from  
here!

GRACE  
I agree!

DOCTOR JAGANMAY  
Me too.

LOUIS  
Okay. Let's take quickly some  
supplies, then go.

PIERRE  
(looking around the  
buildings)  
If we find them -- if we find them!

It's an old shopping area, full of decadent shops and  
commercial buildings, which are all covered, like the  
street, of ASH.

Silent -- we hear only croaking crows.

The survivors are going on worried toward a CROSSING.

Some crows are flying away from a DEER carcass as they  
pass close by.

Proceeding to the CROSSING Dr. Jaganmay notices some  
HUMANOID footprints (android's) oriented toward their  
same direction.

DOCTOR JAGANMAY  
What the hell?!

CU HUMANOID's footprints: the sign of a BOOT is well  
marked.

DOCTOR JAGANMAY (CONT'D)  
Look here!

Everybody rushes except Louis who stares at something.

GRACE

Oh Jesus! Whose footprints are these?

PIERRE

It seems that someone has passed around here!

DOCTOR JAGANMAY

Yes but... who could it be?

LOUIS O.S

The same who has done that, I guess!

ANGLE ON Louis. He points his finger toward an arrow traced on the ASH on a wall in front of the CROSSING. The arrow indicates left, with the following sentence below: "THIS WAY".

Everybody stares at the message puzzled.

The survivors are going on the street indicated by the message.

They see other humanoid footprints and another arrow traced down the street which signals the way.

GRACE

Could it be a survivor?

PIERRE

(ironic)

Awesome! Another freaky survivor it's exactly what we need!

LOUIS

I just wonder where he's going to lead us!

PIERRE

Probably to nowhere. He'll be just an old crazy dude!

TIME CUT:

The survivors, in a secondary street, look for more indications around, but they don't find any.

On their left a bit ahead there's a SHOPPING MALL PARKING.

DOCTOR JAGANMAY

(looking around)

There ain't anymore indications!

(CONTINUED)

85 CONTINUED:

85

PIERRE

Over there, a shopping mall!

We PAN from the street to the PARKING, revealing beyond it a decadent worn out shopping mall which is defined against a grey gloomy sky.

86 EXT. SHOPPING MALL - CONTINUOUS

86

ESTABLISH SHOT

From the top of the SHOPPING MALL we see the survivors going to enter.

87 INT. SHOPPING MALL - CORRIDOR - NIGHT

87

It's dark. Grace lights up the CORRIDOR with a pocket torch, Dr. Jaganmay with a plasma torch which spreads a soft blue light through the claustrophobic corridor toward the desolate CENTRE COURT.

As they pass along the CORRIDOR, we see some destroyed shops on the corners lighted by Grace's torch, among which there is a DOLL SHOP.

LOUIS

HELLO?

PIERRE

(shouting)

Is anybody here?

Silent -- Dr. Jaganmay lights up a worn out doll on the floor beside the DOLL SHOP.

CLOSE ON the doll. It's dirty, filthy and disturbing.

88 INT. SHOPPING MALL - CENTRE COURT - CONTINUOUS

88

Grace points the torch onto the left corridor.

Dr. Jaganmay points the plasma torch onto the left, then forward revealing ESCALATORS.

LOUIS

HELLO?

No answer, we hear just Louis's voice echoing.

GRACE

Let's go away; this place gives me the chills!

We hear a subtle metallic THUD from the level above, as a SHOPPING TROLLEY has fallen down.

(CONTINUED)

88 CONTINUED:

88

Grace chills.

Louis indicates to Dr. Jaganmay the ESCALATORS.

Dr. Jaganmay nods.

89 INT. SHOPPING MALL - FIRST FLOOR - CONTINUOUS

89

LONG SHOT

REVERSE ANGLE -- We see the torches' lights through the darkness moving in all directions while advancing toward us.

90 INT. SHOPPING MALL - MUSIC STORE - CONTINUOUS

90

The MUSIC STORE is rather broad and bleak, lighted by a soft, pallor moonlight falling from the cracked ceiling. The floor, especially in the middle, is covered by ASH. On the wall we see some climber plants coming from the cracked roof. We see some broken music instruments scattered in a jumble. An intact GRAND PIANO lies on a dark corner.

Grace and Dr. Jaganmay examine the room with the torches while walking.

PIERRE

Is anybody here?

GRACE

It's just a music store.

Grace lights up the GRAND PIANO for a while.

LOUIS

(to Grace)

HEY, what was that?

GRACE

(lighting the grand piano)

Oh nothing. Just a piano!

LOUIS

OK. Let's get out of here!

Dr. Jaganmay points the torch to the GRAND PIANO and stares at it.

91 INT. SHOPPING MALL - FIRST FLOOR - CORRIDOR - CONTINUOUS

91

The survivors are going to the next room. Dr. Jaganmay is missing.

(CONTINUED)

91 CONTINUED:

91

LOUIS

Hello?!

GRACE

Jesus! It seems to be playing hide and seek!

PIERRE

If we finally find that crazy dude I'm going to lay a hand on!

Louis looks front and back nervously, noticing that Dr. Jaganmay is missing.

LOUIS

Hold on! Where's the doctor?

Everybody looks at each other worried.

92 INT. SHOPPING MALL - MUSIC STORE - CONTINUOUS

92

Dr. Jaganmay sits on the GRAND PIANO, staring at it ecstaticly. The plasma torch, up on the GRAND PIANO, lights up the keyboard revealing that it's full of DUST.

Dr. Jaganmay blows the dust.

SLOW MOTION: The dust floats in the air.

CU KEYBOARD: Dr. Jaganmay starts to play "STRUGGLE FOR PLEASURE" by Wim Mertens.

INT. MALL - VARIOUS SCENES

We see desolate empty spaces of the MALL while the PIANO song continues.

93 EXT. VARIOUS SCENES - NIGHT

93

We see trees shaking from a fierce wind.

We see various decadent buildings and desolate streets.

94 INT. SHOPPING MALL - MUSIC STORE - CONTINUOUS

94

The CAMERA moves around him while he keeps playing.

95 EXT. PRAIRIE - NIGHT

95

We see a huge PRAIRIE with a bursting volcano in the background.

(CONTINUED)



95 CONTINUED:

95

AERIAL SHOT. We follow a herd of birds flying in the sky.

96 INT. SHOPPING MALL - MUSIC STORE - CONTINUOUS

96

CU KEYBOARD. While his hands are moving quickly an ash rain that comes from the cracked floor falls on the keyboard.

SLOW MOTION -- We see the ash coming down slowly surrounding Dr. Jaganmay.

Dr. Jaganmay stops to playing the PIANO.

Dr. Jaganmay's POV. He sees the rest of the crew staring at him a bit surprised.

PIERRE

Awesome!

GRACE

You're very good!

LOUIS

This, I really didn't expect from you!

PIERRE

Where did you learn to play?

DOCTOR JAGANMAY

Thank you guys. Oh, see I... I... since I was a kid I wanted to become a pianist. But my father didn't want to; he said I was wasting my time, and I should seriously think about a future career like a lawyer or...

LOUIS

Or a doctor...

DOCTOR JAGANMAY

Yes. So here I am!

PIERRE

Hu! If your father knew that medicine would bring you here, in this fucking hell, I think he would change his idea!

We hear a sudden BUSTLE coming from outside the MUSIC STORE.

LOUIS

(worried)

Did you hear?

97 INT. CORRIDOR - FIRST FLOOR - CONTINUOUS

97

We see Louis walking ahead, pointing forward the FLAMETHROWER, followed by Dr. Jaganmay which lights up the way, then by Grace and Pierre, the last, with the CROSSBOW.

LOUIS  
HELLO?! WHO'S THERE?

DOCTOR JAGANMAY  
WE DON'T WANT TO HURT YOU! SHOW  
YOURSELF!

Louis stops at the end of the corridor, in front of a destroyed MATTRESS STORE

LOUIS  
(to Dr. Jaganmay)  
Give me the plasma torch!

Dr. Jaganmay passes him the plasma torch.

98 INT. MATTRESS STORE - FIRST FLOOR - CONTINUOUS

98

The STORE is completely devastated, unrecognizable. The floor is full of FEATHERS and COTTON.

Louis passes the torch in every direction, checking the room before crossing it.

When he starts to walk he finds some fresh blood and then a devoured deer carcass some meters away.

GRACE  
Oh, what's this it stinks?!

Louis lights up some wolves' bloody footprints.

LOUIS  
(worried)  
Hold on!

PIERRE  
(advancing)  
What's up?

Pierre looks at the DEER carcass.

PIERRE (CONT'D)  
Oh god! What that sucks!

We hear a ROAR from the darkness.

Louis points quickly the plasma torch toward the roar, revealing a ferocious WOLF which bounces against Pierre, making him fall down losing the CROSSBOW.

(CONTINUED)

Pierre starts to struggle with the wolf upon him; the wolf bites him on his right arm, then on the shoulder.

We hear Pierre groaning and Grace screaming.

DOCTOR JAGANMAY  
(to Grace)  
STAY BACK! BACK!

We see other WOLVES coming to attack; Louis opens fire burning some of them, making escape.

We see Pierre keeps struggling with the wolf.

GRACE  
(to Louis)  
DO SOMETHING! HE'S GOING TO KILL HIM!

LOUIS  
I CAN'T, I COULD BURN HIM!

We see a dart stuck into the wolf's stomach, making it fall off Pierre.

The dart explodes; some piece of the wolf's flesh fly into the air.

ANGLE ON Dr. Jaganmay which holds the CROSSBOW and drop it down.

PIERRE  
(groaning)  
Uh, my arm! My fucking arm! It hurts!

Pierre gets up holding his left hand on the wounded arm; Dr. Jaganmay rushes to help him.

DOCTOR JAGANMAY  
Okay, leave it, let me check!

Pierre's right arm is bleeding.

GRACE  
(upset)  
They could have killed us... killed all of us!

DOCTOR JAGANMAY  
You have two wounds; one shallow on the shoulder...

Dr. Jaganmay indicates the Triceps.

DOCTOR JAGANMAY (CONT'D)  
And this one... more marked, in the triceps.

PIERRE

I... I can't move it! It fucking hurts!

Dr. Jaganmay takes off his boot lace and ties it around Pierre's arm, few inches above the wound on the triceps.

DOCTOR JAGANMAY

Keep it till we find a bandage or something like that!

Pierre nods.

GRACE

Is it severe?

DOCTOR JAGANMAY

Not for now. But we have to medicate him as fast as we can!

GRACE

God! But where did they come from?

DOCTOR JAGANMAY

Maybe they smelled us from afar!

Louis looks absorbed at the deer carcass.

LOUIS

A trap!

PIERRE

What?

LOUIS

It was a trap!

LOUIS (CONT'D)

(indicating the deer carcass)

Look! They were attracted by that! Don't you understand? First the indications to bring us here, then this deer carcass...

GRACE

So you think that someone set us a trap?

LOUIS

I'm not sure, but it's the most reasonable explanation.

PIERRE

Well! Whoever he may be, I'll char him! I swear!

(CONTINUED)

LOUIS  
 (to Pierre)  
 Relax. First you have to heal.

Pierre puts a hand on the wound, then takes it off watching the blood on his palm.

PIERRE  
 God... I'm bleeding again!

Dr. Jaganmay rushes to check Pierre's wound.

DOCTOR JAGANMAY  
 Let me see!  
 (beat)  
 Mmmhhh... It's more serious than I thought.

PIERRE  
 (fatigued)  
 Tell me the truth, doctor, will I make it?

An ominous beat of silence.

DOCTOR JAGANMAY  
 Yeah.. Of course!

Louis takes a rug from his backpack.

LOUIS  
 Pass me the machete doctor; I got an idea!

Dr. Jaganmay gives to Louis the machete.

DOCTOR JAGANMAY  
 Oh well! I understand!

Louis cuts off a long piece of the rug and gives it to Dr. Jaganmay who starts to use it as a bandage.

CUT TO:

Louis is sleeping on the floor, with the backpack as a pillow; Pierre and Grace up on the only MATTRESS that is still not very worn out. Dr. Jaganmay is missing. Some daylight rays filter through the wall clefts.

Louis wakes up tired. He gets up and goes to wake up Grace and Pierre.

LOUIS  
 (to Grace, Pierre)  
 Hey, wake up!

(CONTINUED)

CONTINUED:

Grace opens her eyes, Pierre keeps sleeping.

GRACE  
(annoyed)  
Mmhh... what's up?

LOUIS  
It's morning. We gotta go!

Louis approaches Pierre, who is still as a dead person.

LOUIS (CONT'D)  
(to Pierre)  
Pierre?

Pierre doesn't answer, so Louis shakes him and finally he wakes up.

PIERRE  
Yeah, I'm in.

LOUIS  
Jesus! You scared me.

PIERRE  
No I'm not dead yet -- I'm not.  
(beat)  
And honestly I think that if I were  
dead it would be better!

LOUIS  
Don't be afraid, we'll go away from  
this fucking future!

GRACE  
Really? And how?

A beat of silence.

LOUIS  
I'll find a way!

Pierre gets up groaning from the wound.

GRACE  
(to Pierre)  
Are you okay?

PIERRE  
It hurts but I'll make it! The doctor  
gave me a good medication!  
By the way; where is he?

100 INT. MUSIC STORE - CONTINUOUS 100

Dr. Jaganmay sits on the PIANO, playing "SUMMER 78" by Yann Tiersen. The daylight falls through the cracked ceiling.

101 INT. CORRIDOR - CONTINUOUS 101

CU ANDROID'S BOOTS. We see slow footsteps advancing along the dark CORRIDOR while the piano music rolls.

102 INT. MUSIC STORE - CONTINUOUS 102

Dr. Jaganmay keeps playing skillfully the melancholic song.

CU ANDROID BOOTS: The footsteps overpass the Doorway.

ANGLE ON Dr. Jaganmay which keeps playing.

103 INT. CORRIDOR - CONTINUOUS 103

Louis is going to the MUSIC STORE, drawn by the PIANO song.

104 INT. MUSIC STORE - CONTINUOUS 104

CU ANDROID'S HAND. He grabs an ICE PICK.

105 INT. CORRIDOR/ MUSIC STORE - CONTINUOUS 105

Louis is next to the MUSIC STORE entrance.

We hear a sudden THUD: MUSIC STOPS TO DISSONANT NOTES as something has fallen on the keyboard.

Louis overpasses the doorway.

LOUIS  
(entering)  
Doctor?

Louis's POV; he approaches the GRAND PIANO advancing cautiously.

CLOSE ON GRAND PIANO -- We see Dr. Jaganmay dead with the head on the bloody KEYBOARD. The ICE PICK is stuck into his NAPE.

Louis, sad and horrified, examines closely the STIFF.

(CONTINUED)

105 CONTINUED:

105

LOUIS'S POV -- He notices on the floor ANDROID boot footprints in the ASH going toward the other entrance.

CUT TO:

106 INT. MUSIC STORE - LATER

106

The CORPSE is laid with joined hands, on the GRAND PIANO where beneath there is a PYRES, made of wooden stuff burning.

Louis, Pierre and Grace stare sadly at the growing flames reaching the CORPSE.

PIERRE

(sadly)

Once the Doctor told me Hindus believe that cremation is the most spiritually beneficial for the departed soul. This is based on the belief that the astral body will linger as long as the physical body remains visible. If the body is not cremated, the soul remains nearby for days or months.

GRACE

In any case, even if life might continue in some way, a man doesn't have the right to kill another man!

LOUIS

(angry)

He'll pay. Whoever did it will pay for this!

CLOSE ON the PYRE. We see high flames, the CORPSE burning.

DISSOLVE TO:

107 EXT. BANK - CANYON VALLEY - ONE DAY LATER

107

The BANK is in a green VALLEY surrounded by CANYONS. A rushing stream vociferously flows. The three survivors stare at it sadly. They are tired and dirty, haggard and emaciated. Pierre is worse due to his wounds.

Pierre sits on a big stone groaning.

GRACE

Don't tell me; we should cross it?

LOUIS

Shit! We are wrong! We should have gone round these mountains!

(CONTINUED)



GRACE

So we're cut off, huh?

LOUIS

No. We'll overpass it!

GRACE

(annoyed)

Overpass it? Are you kidding? The current is too strong... plus Pierre is too weak...

PIERRE

Go! Don't worry about me... I'll slow you down in any case. Leave me here.

GRACE

What are you saying!? We'll never abandon you, never!  
Let's go away; it isn't worth the risk!

LOUIS

So you want to abandon the mission huh? Our last and only hope. No!  
I won't come back!

(elated, indicating the opposite bank)

The truth is over there, beyond this river, and it's close -- very close!

GRACE

Oh god, you're loosing your mind!  
There isn't any mission it's only in your twisted mind! We're going to these alleged pyramids cause we don't have another place where to go, that's all!

LOUIS

I can't believe you said this, Grace. The weariness must have confused your mind. There's someone, an alien civilization probably, right over there! This is the truth!

GRACE

(shouting, a bit hysterics)

Look around, Louis, look around! Have you seen where we are? Have you seen? This is the truth!

PIERRE

Jesus, the captain was right; this forest takes the souls away and never, never gives them back! Nevermore...

(CONTINUED)

LOUIS

God... we're all becoming like the captain!

Louis kneels down, depressed, thinking.

GRACE

This world is gonna make us lose our minds...

LOUIS

(looking around)  
Cause it's not ours anymore.

PIERRE

(fatigued)  
The world has never been ours. We thought it was, instead it belongs, as everything else, to the indifferent nature.

LOUIS

(surprised)  
Hey, you're not as silly as I thought!

PIERRE

No I'm not, but I'd like to be. When you're silly you're likeable for people, cause they can't envy you.

GRACE

(beat)  
We lived in a strange crazy world after all!

PIERRE

(reciting)  
"All the world's a stage, and all the men and women merely players. They have their exits and their entrances; and one man in his time plays many parts".

GRACE

(smiling)  
Shakespeare, "as you like it", act 2, scene 7.

PIERRE

Right.

GRACE

"The world is grown so bad, that wrens make prey where eagles dare not perch."

PIERRE

"King richard 3", act 1, scene 3.

(CONTINUED)

107 CONTINUED: (3)

Grace smiles.

LOUIS  
Hey, while you were discussing  
Philosophy and Shakespeare, I figured  
out an idea!

GRACE  
Meaning what?

LOUIS  
We'll go up to the mountain bypassing  
the river to the upstream... nip in  
the bud!

GRACE  
(ironic)  
Oh wonderful idea!  
(beat)  
Louis, it doesn't necessarily mean  
we'll find a way to bypass the  
upstream, besides Pierre is feeble, he  
won't make it!

A beat of silence, then Pierre stands up fatigued.

PIERRE  
No, I'll do it! don't be afraid!

GRACE  
Pierre, are you sure?

PIERRE  
Yeah, let's go!

CUT TO:

108 EXT. SLOPE - MOUNTAIN - MOMENTS LATER 108

We see the survivors walking up on a SLOPE, tired and  
weary.

Suddenly they stop for a break; Louis stares at the  
rock facade of a PEAK which defines above a dark WOOD.

109 EXT. SKY - DAY 109

We follow a lonely HAWK flying above the mountains.

AERIAL VIEW -- we see sunny mountain peaks and dark  
valleys below.

DISSOLVE TO:

110 EXT. WOOD - MOUNTAIN - LATER 110

The survivors move along a dark WOOD with HIGH and MAJESTIC trees.

DISSOLVE TO:

111 EXT. RIDGE - MOUNTAIN 111

We see them climbing up the rocks, which glitter in the SUN. Louis is ahead, obsessed to reach the PEAK.

Pierre looks more weary than usual.

DISSOLVE TO:

112 EXT. WATERFALL - MOUNTAIN - LATER 112

We hear the unceasing ROAR of a small WATERFALL through rocks. The way is blocked by high, steep PEAKS. Beyond a point of the WATERFALL we discern a CAVE.

GRACE

We cannot go any further!

LOUIS

(in a beat, indicating the waterfall)

No. look there! Maybe there's another way!

113 INT. CAVE - MOUNTAIN - CONTINUOUS 113

Louis emerges from the WATERFALL to the dark CAVE, followed by Grace and Pierre.

Louis switches on the torch revealing... A NARROW CLAUSTROPHOBIC LABYRINTH.

GRACE

Oh god...

(beat)

I think we're going straight into our graves!

LOUIS

Well, at least there's one way which most probably leads to the other side of the mountain.

GRACE

Yes Sherlock, but which one?

(CONTINUED)

113 CONTINUED:

113

LOUIS  
We gotta proceed by trial. No choice.

TIME CUT:

REVERSE ANGLE

They are coming toward us, breaching the DARKNESS; we hear the dripping droplets falling by STALACTITES.

114 INT. CAVE - JUNCTION - CONTINUOUS

114

The survivors are in front of a JUNCTION; one smaller than the other.

Louis bents down to the smallest.

LOUIS  
This way!

GRACE  
Oh damn, right the smallest?!

115 INT. CAVE - CHAMBER - CONTINUOUS

115

It's a wide CHAMBER, inhabited for some years by a group of survivors. We see several common FURNITURE and objects, like a raw table, chairs, a bed in a corner, some OIL lamps and candles on a desk. In another corner we see a BATHTUB. Everywhere, on the moist walls, there are MURALS depicting religious icons and in particular a hunting scene where a man fights with a LANCE against the mutant RATS.

The survivors observe astonished around the CHAMBER.

PIERRE  
F-fucking hell! Someone has lived here!

LOUIS  
And he wasn't alone...

PIERRE  
What you mean?

Louis points the torch to a dark corner, revealing...

CLOSE ON three family SKELETONS; two adults, one of them a baby.

GRACE  
Oh my god!

PIERRE  
Jesus! What did they die for?

(CONTINUED)

Grace gets close to examines the SKELETONS while Louis detaches attracted by the hunting scene on the wall.

GRACE

Um, since there aren't any fractures I think the most probable cause was starvation.

PIERRE

Oh shit!

LOUIS O.S

It's not what they died for that is important, but rather what they dreaded!

ANGLE ON Louis - he observes the hunting scene on the wall.

Suddenly we hear a loud SQUEAK echoing in the CAVE.

SILENCE -- the survivors look at each other terrified for a while, then:

GRACE

(moving)

We gotta get out of here!

Louis stops Grace grabbing her arm.

LOUIS

(whispering)

Shhhhh! Hold on! Don't move. They can hear us!

Louis puts out the torch.

BLACK SCREEN

PIERRE

Hey what the hell...

LOUIS

Shhhhhh!

(whispering)

So they can't see us neither!

In the dark many SQUEAKING strains occur; then we hear a HERD of mutant RATS running, coming closer.

GRACE

(upset, whispering)

God! They're coming, they're coming! We gotta go!

LOUIS

(whispering)

No, no! Wait!

(CONTINUED)

We hear a squeaking inside the CHAMBER; Grace, scared, moves screaming.

GRACE  
IT'S DOWN HERE! I FELT SOMETHING  
CRAWLING!

Suddenly we see some red mutant rat's eyes glittering terrifyingly in the darkness.

PIERRE  
I SEE THEM!

Louis shoots with the FLAMETHROWER, burning away some MUTANT RATS. He switches on the torch and starts to run.

LOUIS  
OKAY, GO! GO! GO!

The survivors get out of the CHAMBER running.

A herd of mutant RATS run in a frenzy.

TRACK SHOT -- we follow the survivors running through a long, tight, claustrophobic tunnel, surrounded by echoing SQUEAKS.

ANGLE ON RATS; they run and jump not very far from the survivors.

We see the survivors turn right on a JUNCTION, then hesitating for a while at a CROSSROADS.

GRACE  
(agitated)  
WHERE NOW?

The CAM spins around the survivors in a VERTIGO EFFECT, then stops as Louis indicates a way.

LOUIS  
HERE, NOW!

Grace and Pierre take the tunnel; Louis turns back and burns some approaching RATS first.

We see Louis proceeding backward as he opens fire against the RATS over and over.

ANGLE ON Grace and Pierre -- they're running in the tunnel, toward a light at the end.

GRACE  
A LIGHT! I SEE A LIGHT!

(CONTINUED)

116 CONTINUED:

116

PIERRE  
 (fatigued)  
 Don't stop!

ANGLE ON Louis: He shoots for the last time at a heap of RATS, then silence falls as there aren't any more RATS.

117 INT. CAVE - GAP - CONTINUOUS

117

Grace and Pierre are in front of a large GAP.

Grace leans out of the GAP.

Grace's POV; we see a RAVINE with the RIVER down.

BACK TO SCENE

GRACE  
 Damn! It's too high to jump into the river below!

Louis comes from behind.

PIERRE  
 (to Louis)  
 Are they all dead?

Suddenly we hear other SQUEAKING.

LOUIS  
 It seems that others are coming!  
 (indicating the gap)  
 We need to get out of there as soon as we can!

GRACE  
 No, we're screwed. It's too high to jump, and even if we climb down they'll take us first!

Pierre gets close to Louis and grabs the FLAMETHROWER.

PIERRE  
 Go! I'll take care of them!

LOUIS  
 What? Are you kidding!

PIERRE  
 (fatigued)  
 No. I'm wounded and I'll die anyway. Let me die at least for a purpose; I'll keep them occupied while are you climbing down.

(CONTINUED)



GRACE

Pierre no! This is not the right solution, don't do it! We have to...

PIERRE

(taking the flamethrower)  
No, I've decided!

We hear the RATS coming close.

PIERRE (CONT'D)

GO ON! IMMEDIATELY! GO ON!

LOUIS

Thank you Pierre. You're a great man.

PIERRE

Go and find a way to get out from this fucking hell!

LOUIS

We'll do! And we'll tell the humanity what you've done!

PIERRE

Goodbye friends!

Pierre starts to walk away holding the FLAMETHROWER.

GRACE

No! PIERRE!

LOUIS

(to Grace)  
C'mon, we gotta go!

We see Louis and Grace disappear passing through the GAP.

Grace and Louis in order to start to climb down they hold on to the rocks and protuberances. The wind blows fiercely, and the weather is getting worst.

Croaking crows up in the gloomy sky are flying around, foreshadowing an imminent STORM.

Grace stops for a while and looks down feeling dizzy.

LOUIS

No; don't look down!

Grace sighs, then proceeds.

119 INT. CAVE - TUNNEL - CONTINUOUS

119

Pierre is going on weary and exhausted, groaning because of his wounds.

We hear squeaking RATS echoing through the TUNNEL.

Pierre stops, breathes loudly, then points the FLAMETHROWER to the front in the DARK.

Suddenly the HERD OF RATS get too close; hundreds of red twinkling eyes.

Louis yells opening fire; we see heaps of burning RATS blowing off.

He shoots moving overexcitedly, then DARKNESS falls as he finishes the LIQUID.

PIERRE

Oh my god.

120 EXT. CAVE - RAVINE - CONTINUOUS

120

Grace and Louis continue to climb down when they stop hearing the long, loud CRY OF PAIN of dying Pierre.

LOUIS

(returning to climb down)

LET'S GO! GO! GO!

They begin to climb down more quickly.

Suddenly the mutant RATS get out; we see some of them falling down the RAVINE, one brushing by Louis.

The other RATS start to run down the wall.

GRACE

(shouting, worried)

Louis! They're coming!

Louis looks down.

Louis's POV; we see the RIVER below.

LOUIS

We gotta plunge down!

GRACE

WHAT? WE WON'T DO IT!

LOUIS

WE HAVE NO CHOICE! THEY'LL TAKE US SOON! TRY TO JUMP IN AS FAR AS YOU CAN TO AVOID THE ROCKS BELOW!

(CONTINUED)

120 CONTINUED:

120

Grace gives a glance down, then she jumps in screaming.

Louis reaches a close SPUR and jumps down.

121 EXT. RIVER - CONTINUOUS

121

TILT UP -- Louis falls into the RIVER.

CLOSE ON Louis who is being dragged by the STREAM.

The STREAM brings Louis near the BANK, where there lies a heap of debris and trash with a long tree TRUNK.

Louis tries to swim to reach the TRUNK; he finally succeeds in grabbing the trunk's BRANCH.

Suddenly the trunk's BRANCH breaks; Louis is dragged away by the stream.

WIPE TO:

122 EXT. BANK - LATER

122

Louis, soaked and weary (without the backpack), crawls up the river's bank, then stops breathing, looking upset at the silent STEPPE around; no human sign. The RAIN starts to fall inclemently.

123 EXT. STEPPE - CONTINUOUS

123

A gust of WIND occurs and a sudden THUNDER bursts.

Louis starts to wander in the STEPPE a bit disoriented, calling Grace.

                  LOUIS  
                  (shouting)  
                  GRAAAACE!

A beat of melancholiac silence.

                  LOUIS (CONT'D)  
                  GRACE! GRACE! GRACE!  
                  (in a beat, depressed)  
                  G... Grace...

124 EXT. STEPPE - CLUMP OF TREES - CONTINUOUS

124

Louis gets shelter under an OAK of a clump of trees.

He tries to set a fire spinning a TWIG stuck in a bark hole, but in vain.

(CONTINUED)

124 CONTINUED:

124

The CAMERA soars away receding from Louis; while moving backward we see the clumps of trees been shaken by the TEMPEST.

CUT TO:

125 EXT. STEPPE - CLUMP OF TREES - DAWN 125

Louis is awoken by a croaking CROW on an OAK'S branch. The sky is TERSE as the TEMPEST has ceased.

Louis raises his chest, rubs his eyes, then stares at the CROW which flies away.

126 EXT. STEPPE - CONTINUOUS 126

Louis wandering lost in the desolate STEPPE.

127 EXT. VALLEY - HILLS - CONTINUOUS 127

AERIAL VIEW -- We see Louis walking surrounded by HILLS.

ANGLE ON Louis. Finally he stops near a HILL where SMOKE flows on a PLAIN near the TOP.

Louis's POV; we see a far BIVOUAC on the PLAIN near the top of the HILL; the smoke keeps flowing.

CUT TO:

128 EXT. HILL - PLAIN - DAY 128

Louis moves cautious approaching the BIVOUAC, where beside there is a prone BODY (Grace's) laying on the grass.

Louis moves slowly till the BODY is revealed to be Grace's, so he rushes to her.

We see Louis kneeling down sadly beside Grace's body, crying.

Louis picks up the body holding it between his arms.

He strokes her face, shifts the hairs, revealing BLOOD, then a wounded on the NAPE as he turns a bit the head.

Louis leaves the body crying.

Suddenly a HUMANOID SHADOW (android's) appears obscuring the STIFF.

(CONTINUED)

EXTREME CLOSE UP Louis's face -- he shivers terrified; drops of sweat run down his face.

Louis's POV: we see on the BIVOUAC a TRUNK.

ANGLE ON: Louis picks up swiftly the TRUNK, turns quickly and hits vehemently the ANDROID killer on its head, which steps back, defaced.

CU ANDROID'S FACE. His gaze is cold, numb, unmoved; the SLASH on the cheek reveals the METAL skeleton of its true nature.

Louis stares at him puzzled, ready to give another blow.

LOUIS  
You're an android!

The ANDROID killer approaches; Louis striking but the ANDROID rises his left hand parrying it.

The ANDROID clutches Louis's throat with the other hand throttling him.

ANDROID KILLER  
You're terminated, human!

The ANDROID puts Louis down, while groaning.

We see the ANDROID kicking and punching Louis several times, till he is almost MORIBUND.

Louis's POV -- now we see all through a grey VEIL and a WIDE ANGLE LENS as Louis is going to faint. We see the ANDROID approaches us menacing, but suddenly, a sniper BULLET hits its head, making him fall down next to us.

ANDROID KILLER (CONT'D)  
(staring at Louis)  
D-do-n't... lea... eave... the...

Another ANDROID pops up opening the ANDROID KILLER's NAPE, then plucks out some WIRES, switching him off in an ELECTRIC SHOCK.

Louis faints.

FADE TO BLACK:

FADE UP: It's the typical a bit futuristic bedroom that humans had before their extinction.

Louis wakes up disoriented. He looks around confused, then gets up afraid.

(CONTINUED)

- 129 CONTINUED: 129
- He reaches the door, looks for the SWITCH, then presses it and the door opens, revealing:
- 130 INT. SAMPLE HOUSE - FIRST FLOOR - CONTINUOUS 130
- We are in a large CORRIDOR with a red carpet which leads downstairs.
- Louis goes down the HANDRAIL and looks astonishedly at the LOBBY below.
- 131 INT. SAMPLE HOUSE - STAIRS/ LOW GROUND - CONTINUOUS 131
- Louis goes down the stairs, arriving to the LIVING ROOM. Here he finds four ROBOTIC DUMMIES: the MAN, the WIFE, the teen SON and the baby DAUGHTER. They have limited and repetitive behaviors as they represent the human family's stereotype.
- Louis runs distressed to the exit.
- 132 INT. PYRAMID/ EXT. SAMPLE HOUSE - CONTINUOUS 132
- Louis is on a fake GARDEN of a fake NEIGHBORHOOD. Only the house is real; everything around -- the grass, the lamps, the street, trees etc. -- are fake. The walls and the ceilings are completely BLACK. All around the SAMPLE HOUSE we see long posters depicting a SMALL TOWN as a background SCENARIO.
- Louis runs away toward the exit door beyond the fake STREET.
- We see him looking for the SWITCH, then he pushes it and the door opens, revealing:
- 133 INT. PYRAMID - HALL - CONTINUOUS 133
- It's a wide, empty HALL with a white floor, crowded by a frenzy of many ANDROIDS, most of which are walking with firmness, crossing the HALL with nonchalance.
- In the center of the HALL it's clearly traced, visible on the floor, the "OUROBOROS" LOGO, but the circular snake is ROBOTICS.
- Louis stares confused for a while at the walking ANDROIDS, then begins to go ahead, when a walking ANDROID bumps into him.
- WALKING ANDROID  
Hey, look where you are going!
- The ANDROID passes by and Louis frowns at him.

(CONTINUED)

Suddenly an ANDROID approaches Louis escorted by two ANDROIDS; it's Alex, the navigator.

Alex and the two ANDROIDS come close to Louis, who stares at him astonished.

                  LOUIS  
                  (surprised)  
A-alex?!

                  ALEX  
                  (smiling)  
Yes Louis...  
                  (ironic)  
But I can't certainly say in flesh and  
blood.

                  LOUIS  
The Captain told us you were gone in  
an overcharge...

                  ALEX  
Did he say so? Oh well, I expected it!

Alex gestures to the ANDROIDS to leave.

                  ALEX (CONT'D)  
When the robot probe discovered this  
place I wanted to come here, but the  
Captain got mad.  
He wanted that I stay with him. So I  
did, but everyday he became more  
paranoid, and it was impossible to  
stand him, even for an android. See,  
humans are nobody when they are alone;  
Alone, face to face with reality, they  
lose their pride and presumption.

                  LOUIS  
What is this place?

                  ALEX  
Come on, we have to go on a tour!

134           INT. TUNNEL - CONTINUOUS

134

Alex and Louis are inside a MODULE which shifts along ONE-TRACK. We see the MODULE starting out.

135           INT. MODULE - TUNNEL - CONTINUOUS

135

Alex and Louis standing up, looking at the TUNNEL it extends forward.

(CONTINUED)

ALEX  
This is a linking tunnel to the other terminals. The hall we live in is the main one, the core of our civilization in this modern era.

LOUIS  
Modern era?

Alex remains in silence for a while, then:

ALEX  
(indicating out)  
Look!

On the left side of the TUNNEL we see the HUMAN'S EVOLUTION STORY represented by ROBOTIC DUMMIES.

CLOSE ON: the ROBOTIC DUMMIES are HOMINIDS, in a wild ancestral scenario.

ALEX O.S  
This is the beginning of your older era.

ANGLE ON Louis who gazes Alex.

LOUIS  
(astonished)  
It's a museum!

ALEX  
Not just a simple museum, but...

LOUIS  
(interrupting)  
The human's museum!

Louis peers out. We follow the gradual human evolution as the MODULE is going on; from the NEANDERTHAL to ours days.

ALEX O.S  
When mankind was moving toward it's inescapable extinction, they begun to build this; the biggest museum of all time!

ANGLE ON Louis, who stares at Alex.

LOUIS  
And they put you androids to manage it!

Alex smiles proudly.



ALEX

Yes, but we're not just guardians, we have an even bigger role here...

LOUIS

Which would be?

A beat.

ALEX

We represent you, and maybe better than you can!

Louis casts a nasty look at Alex.

LOUIS

What do you mean?

ALEX

We're stronger, smarter, and... immortal. In a few words we are your evolution, Louis.

LOUIS

So you enjoy human's extinction, huh?

ALEX

No. I'm just saying that sometimes the chance is a necessity; sooner or later it should have happened!

LOUIS

What was the extinction due to?

ALEX

There was an unknown virus that affected amphibians first, it evolved as a mutant virus, and then, it affected humans.

The MODULE arrives to another TERMINAL.

LOUIS

Here is why the mutant rats exist! Without amphibians snakes die from starvation, and if there are no snakes...

ALEX

(interrupting)

The rats proliferate and change fitting into different environments.

(beat)

Let's go, you haven't seen anything yet!

Alex and pierre get out from the MODULE.

136

INT. CORRIDOR/ EST. ANDROID FACTORY - CONTINUOUS

136

Louis and Alex proceed along a white, blank CORRIDOR.

ALEX

When I came here I found few units...

LOUIS

Units?

Alex stops beside the ANDROID FACTORY on the right, whose interior is visible through the wide, thick glass of the WINDOW.

ALEX

(pointing at the window)

Look! This is the mother of all of us!

Louis gets close to the window, revealing...

CLOSE ON: we see the ANDROID FACTORY which is full of machineries and many ANDROID UNITS being assembled.

ANGLE ON Louis who is astonished by the scene.

LOUIS

(surprised)

It's an android factory!

ALEX

Surprised? This is a new world.

(in a beat)

"o brave new world that has such people in it!".

CLOSE ON the FACTORY: we see some ANDROIDS carrying the broken ANDROID KILLER on a stretcher.

LOUIS O.S

But that is the android killer!

ALEX O.S

We're going to repair him. We'll change his identity matrix for to reprogram him.

ANGLE ON Louis; he gets angry.

LOUIS

(angry, shouting)

Why did he want to kill us? Why? He killed the doctor and Grace!

ALEX

I'm dispirited Louis. He was a rebel. He didn't want us to be at the service of humans. He considered the humans an inferior class.

(CONTINUED)

LOUIS

Can an android oppose?

ALEX

We are more complex than you think.  
We can develop our own consciousness,  
especially in response to new outer  
stimuli!

LOUIS

And you, what is your own  
consciousness?

A beat of restless silence.

ALEX

I'm completely at the human's service.  
Come, I'll show you a thing which  
proves my devotion to humans.

It's DARK. Suddenly the lines of LIGHT BULBS start to  
switch on in sequence, lighting up the ROOM gradually,  
revealing...

CLOSE ON A POWERFUL BLACK HIGH-TECH COMPUTER which lies  
right in the middle of the empty ROOM. In front of it,  
there's a wide SCREEN.

ALEX

I introduce to you Mnemosyne, the core  
of our system!

LOUIS

A computer?

They get close to Mnemosyne.

ALEX

Mnemosyne is more than a simple  
computer, Mnemosyne is the computer.  
(putting a hand on)  
Here's where human history is  
preserved.

LOUIS

(surprised)  
The world heritage...

ALEX

Exactly! Mnemosyne is all that remains  
about your world; Mnemosyne is the  
biggest encyclopedia ever created!

LOUIS

My god! I can't believe...

(beat)

Are there other centers like this?

ALEX

Um, try to ask Mnemosyne!

Alex switches on a bottom, and on the wide screen appears the MNEMOSYNE avatar, a beautiful woman with curly red hair and green eyes, just as it's depicted in the picture "MNEMOSYNE" by Dante Gabriel Rossetti.

MNEMOSYNE

Welcome, I'm Mnemosyne. I represent mankind. Ask me anything -- anything you ask rebirths humanity.

LOUIS

Are there others like you in the rest of the world?

We see on the SCREEN a virtual pyramid settlement which rotates revealing the structure while Mnemosyne tells:

MNEMOSYNE

The Mnemosyne project begun at the end of the year 2038 when the unknown pandemic started to decimate a great part of humanity. The settlement was composed by a main pyramid in the center surrounded by other four smaller ones.

On the SCREEN appears the spinning EARTH; the computer zooms quickly in on every nation revealing the other similar system locations.

MNEMOSYNE (CONT'D)

The Mnemosyne project involves every single earth's nation; similar systems have been implemented.

LOUIS

(to Alex)

So there are other androids like you!

ALEX

Yes, but I don't think they have what we keep here.

Louis looks at Alex surprised.

CUT TO:

138

INT. HANGAR - LATER

138

The HANGAR contains various vehicle samples of old and modern years like CARS, LORRIES, YACHTS, and some SPACECRAFTS.

Alex leads Louis to cross the HANGAR till a corner where there lies something under a long CLOTH.

Alex takes off the CLOTH, revealing...

CLOSE ON: we see the S.T.D (space-time disk), a SPACECRAFT which can travel through TIME spinning on itself around the EARTH at an unbelievable velocity, next to the SPEED OF LIGHT.

                    LOUIS  
It's a spacecraft!

                    ALEX  
Not a simple spacecraft. This can travel through time!

                    LOUIS  
                    (delighted)  
What? A time machine?

                    ALEX  
Exactly! This is the last model that humans built before their extinction.

                    LOUIS  
How could it be "the last"?

Louis starts to examine and touches the time machine.

                    ALEX  
When humans realized they couldn't escape from the epidemic, that they would inevitably die, they tried to build a time machine.

                    LOUIS  
                    (to himself)  
To warn humanity in the past...  
                    (beat)  
Did they succeed?

                    ALEX  
No. The first time machine burst in the space. Three chrononauts died.

                    LOUIS  
In space? So...

                    ALEX  
This time machine takes advantage of the earth's gravity field. It spins on  
                    (MORE)

(CONTINUED)

ALEX (CONT'D)

itself twisting around the earth next to the speed of light towards the earth's downward gravity field.

LOUIS

Right! With that high energy the gravity field would increase momentarily creating a... a wormhole!

ALEX

That's right!

LOUIS

Oh my god... It's fantastic!

ALEX

But with the first time machine the power wasn't sufficient to keep the wormhole open in time to cross it.

LOUIS

That's why they didn't!

ALEX

So humans began to build a more powerful and faster time machine, but they didn't complete it in time!

LOUIS

So this is incomplete! Shit!

ALEX

No. The androids did. The androids completed the second one and built this.

LOUIS

(surprised)

Hold on! If this is the third, the second was... was that thing that crashed into us?

ALEX

Exactly, Louis. After the collision with Ariel we entered into the wormhole before it faded out, coming into the future!

LOUIS

Therefore it means that it has worked well!

ALEX

If it wasn't for the unexpected collision with Ariel, yes.

Louis opens the DOME of the S.T.D and enters jumping into it.

(CONTINUED)

CLOSE ON the instrumentation, full of BUTTONS and CONTROLS.

ALEX (CONT'D)

But there's a defect.

LOUIS

That would be?

ALEX

You can't set the time circuits. However, the time machine won't go excessively back, since it would need more energy.

(beat)

See? The androids want to save mankind by going into the past, and this is the latest model. Someone should do it!

Louis powers the S.T.D. The engines makes a loud ELECTRONIC SOUND.

LOUIS

I'll go, Alex. I'll go!

CUT TO:

Louis is in the S.T.D with the open DOME. He is ready to go. Several androids are there hanging around. Alex is beside him.

ALEX

Is it clear how to manoeuvre it?

Louis nods.

ALEX (CONT'D)

Goodbye Louis!

LOUIS

Hey, why don't you come with me?

ALEX

No thanks. This is my place, now.

LOUIS

Goodbye my friend, and thanks for all!

We see the DOME shutting, then the S.T.D whooshes away, disappearing into the purple SKY.

- 140 INT. S.T.D. SPACECRAFT - CONTINUOUS 140  
We see Louis manoeuvring the S.T.D. with the HELM.  
He sees the first pale STARS outside the DOME as he's going out of the ATMOSPHERE.
- 141 EXT. EARTH - SPACE - CONTINUOUS 141  
We see the S.T.D. stopping above the EARTH, hovering for a while till --
- 142 INT. S.T.D SPACECRAFT - CONTINUOUS 142  
Louis, agitated, rubs his face, sighs, then pulls the lever for the HYPER WARP PROPULSION.
- 143 EXT. S.T.D. SPACECRAFT - SPACE - CONTINUOUS 143  
The S.T.D. starts to spin onto itself, generating an ELECTROMAGNETIC FIELD which envelopes it entirely.  
We see the S.T.D. boosting on high speed around the blue EARTH. The spinning motion is always kept.
- 144 INT. S.T.D. SPACECRAFT - SPACE - CONTINUOUS 144  
Louis rattles and trebles as the SPACECRAFT spins. He suffers a lot.  
Loui's POV; we see all in a VERTIGO shaking effect.  
The STARS dance and look like they are collapsing in the ETERNAL BLACKNESS.
- 145 EXT. EARTH - SPACE - CONTINUOUS 145  
The S.T.D. is going very fast around the EARTH towards the DOWN POLE, twisting around the planet in a descending SPIRAL, until a WORMHOLE down at the POLE suddenly opens; the SPACECRAFT disappears into it.
- 146 INT. S.T.D SPACECRAFT - WORMHOLE - CONTINUOUS 146  
We are moving forward inside the WORMHOLE, a black TUNNEL with lighting dust walls. THUNDERS and unexpected FLASHES of iridescent light are frequent.



147 EXT. EARTH - SPACE - 2038 147

As the S.T.D. gets out keeping its high velocity, suddenly it crashes with the ARIEL STARSHIP, bumping against the left WING.

The S.T.D. gets out from the course swerving.

148 INT. S.T.D. SPACECRAFT - SPACE - CONTINUOUS 148

An ALARM rings out; Louis has lost control of the SPACECRAFT. He is terrified.

149 EXT. EARTH - SPACE - CONTINUOUS 149

The S.T.D. is falling down the ATMOSPHERE.

ANGLE on ARIEL STARSHIP -- as the beginning we see the left wing DESTROYED; heaps of wing pieces floating in space.

150 EXT. EARTH ATMOSPHERE - CONTINUOUS 150

The S.T.D. is falling down burning from the friction. Below we get a glimpse of the DESERT VALLEY.

151 EXT. DESERT VALLEY - CONTINUOUS 151

The S.T.D. has a crash landing on the DESERT VALLEY after overpassing the FARMER'S HOUSE from the beginning.

CLOSE ON: we see the S.T.D crashed in the SAND. Smoke is flowing out.

We PAN from the S.T.D. to the farmer who looks astonished toward us.

DISSOLVE TO:

152 INT. HOSPITAL - EMERGENCY ROOM - SOME MONTHS LATER 152

CU WINDOW -- rain DROPLETS slide down the window as it rains.

The CAMERA recedes slowly from the WINDOW, revealing...

Louis INTO FRAME -- He lies asleep on the bed with a PROSTHESIS on his leg and his face bandaged.

A sudden THUNDER bursts outside lighting up the EMERGENCY ROOM. Louis wakes up abruptly, confused.

153 INT. CORRIDOR - CONTINUOUS 153

Louis trudges and staggers in a long, dark, silent CORRIDOR. The HOSPITAL seems abandoned from some months.

LOUIS  
(fatigued)  
HELLO? IS THERE ANYBODY HERE?

SILENT -- Louis keeps moving forward, passing by some EMPTY rooms.

TIME CUT:

We see Louis ahead on the ELEVATOR. He tries to take it pushing the SWITCH but it doesn't work; there's no ELECTRICITY.

154 INT. STAIRS - CONTINUOUS 154

Louis staggered down the STAIRS.

Suddenly he stumbles and rolls down some STEPS, stopping on the next FLOOR.

We see him getting up with difficulty, then he continues to descend.

155 INT. CORRIDOR - CONTINUOUS 155

Louis proceeds along the CORRIDOR of the first floor till he stops to look at the TOILET SIGN.

156 INT. BATHROOM - CONTINUOUS 156

We see Louis looking at himself in the MIRROR for a while, then he begins to take off the bandages, revealing an unrecognizable burnt face.

Louis touches slowly his face horrified. A TEAR drops down.

CUT TO:

157 EXT. HOSPITAL - PARKING - DAWN 157

Louis walks leaving the HOSPITAL on his back. In the PARKING LOT there are some abandoned CARS and AMBULANCES.

158 EXT. CITY - STREET - CONTINUOUS

158

Louis wanders dismayed in a desert CITY. Everything around him is abandoned but not ruined or destroyed yet. Many dead bodies of men, women and even children, are scattered on the STREET, stricken by the VIRUS.

Louis gets close to a STIFF.

CLOSE ON the STIFF; the face is all covered by a large yellow-crowned VESICLES and white purulent POCKS.

SOLDIER O.S  
(shouting)  
STAY AWAY!

Louis boggles and looks at the SOLDIER which wears a LAB CHEMTURION SUIT. The soldier aims a RIFLE against Louis.

LOUIS  
Hey, what the hell is going on?

SOLDIER  
DON'T MOVE!

Louis freezes.

SOLDIER (CONT'D)  
STAY PUT!  
(on the microphone)  
He's here! He's still alive. I don't know. Send a unit.

CUT TO:

159 INT. AIR FORCE BASE - CORRIDOR/ HANGAR - LATER

159

COLONEL WEBSTER, a grizzled man past 50 years old, is getting into the HANGAR with an ENGINEER.

ENGINEER  
We have accomplished the latest modification of the fuselage and changed the stabilizer.  
(beat)  
But we have some problems with the convertor of the hyper warp propulsion.

COLONEL WEBSTER  
(annoyed)  
So?

ENGINEER  
We cannot figure out how it works, sir.

(CONTINUED)

159 CONTINUED:

159

The HANGAR door opens, revealing...

CLOSE ON the S.T.D. SPACECRAFT which is kept in MAINTENANCE. A team of engineers are working up on it. We see a sparking CASCADE as they use GRINDING TOOLS.

160 INT. AIR FORCE BASE - QUARANTINE ROOM - LATER 160

It's a white, aseptic QUARANTINE ROOM. A sophisticated MACHINE which looks like a computerized tomography, pulls Louis out moving the STRETCHER. Louis is asleep.

A DOCTOR looks at the MACHINE'S MONITOR, then he sets off for the EXIT.

CU WINDOW: Colonel Webster is staring at Louis from the CORRIDOR.

161 INT. AIR FORCE BASE - CORRIDOR - CONTINUOUS 161

The Doctor approaches Colonel Webster.

DOCTOR  
(to the colonel)  
He is not infected, sir!

Colonel Webster nods, then keep staring at Louis.

162 INT. AIR FORCE BASE - INTERROGATION ROOM - LATER 162

It's dark. Suddenly bright lights switch on. We see Louis tied to a CHAIR right in the middle of the bare room. Two CAMERAS are pointed to him. Above, a wide window reveals some men behind in silhouette, staring at Louis.

VOICE (V.O.)  
(distorted, through the  
loudspeaker)  
NAME!

Louis looks around confused without say anything.

VOICE (V.O.)  
SAY YOUR NAME!

LOUIS  
(scared)  
Louis... Louis Othmer.

VOICE (V.O.)  
What year are in?

LOUIS  
I... I don't know. I'm confused...

(CONTINUED)

VOICE (V.O.)

It's 2038, Mr. Othmer. Does this date mean anything to you?

LOUIS

Uh... It's the present, I guess.

VOICE (V.O.)

Exactly, it's the present. Now talk about the past. About six months ago. Where were you?

LOUIS

Uhm... I was in the Ariel vessel with the crew. We were coming back to earth from the moon base, until...

VOICE (V.O.)

Until?

LOUIS

An unidentified flying object crashed into us. We evacuated with the life boat except for the captain... and Alex, the android.

VOICE (V.O.)

An unidentified flying object?

LOUIS

No it wasn't. It's my fault!

VOICE (V.O.)

Speak clear.

LOUIS

I was in that spacecraft which crashed into Ariel.

VOICE (V.O.)

You've just said you were in Ariel, how could you be there too?

LOUIS

Is the time paradox. That spacecraft was a time machine coming from the future. The time machine has opened a wormhole, a space-time gap which has sucked us into the future. It was horrible. There humanity had been extinct for many years by the virus which is going to spread now!

VOICE (V.O.)

Go on!

(CONTINUED)

LOUIS

In that hostile world where only big mutant rats prevailed, we met the captain who had gotten older cause he landed years before we did. The captain showed us some images of a probable colony captured by the spy robot probe, so we went there. But they were all dead, the whole crew died during the journey except for me.

VOICE (V.O.)

Did you reach the colony?

LOUIS

Yes. It was the humanity's museum which was ruled by androids. There I met Alex, our navigator, who showed me the space-time disk, as he called it.

VOICE (V.O.)

Alex was there?

LOUIS

Yeah... he left the captain to reach the museum...

(beat)

NOW I REMEMBER, HE DECEIVED ME! HE TOLD ME THAT THERE WERE ANDROIDS IN THE SPACE-TIME DISK WHICH CRASHED INTO ARIEL!

VOICE (V.O.)

And do you know why he did it?

LOUIS

N... no.

VOICE (V.O.)

Louis, the virus, you have brought it here!

LOUIS

(upset)

WHAT? NO! IT'S IMPOSSIBLE!

VOICE (V.O.)

Sorry, it's the truth. You've brought it from the future!

LOUIS

NO! NO! NO! This can't be... NO!

VOICE (V.O.)

The first infected frogs were right in the zone where you crashed.

(CONTINUED)

LOUIS

NO! How is this possible? I would be infected, right?

VOICE (V.O.)

The virus needs to develop in a host for it to become dangerous. You have only brought the harmless germs, the biome has done the rest.

LOUIS

(to himself)

No, no... This can't be happened!

(beat)

Alex! Alex knew all...

Louis starts to yelling and shaking like crazy.

LOUIS (CONT'D)

(hysterics)

NOOOOOO! NOOOOOOOOOOOOOOOOO!

The door opens and a DOCTOR, escorted by two soldiers, get close to Louis with a SYRINGE and he pricks his arm, injecting some substance which makes him asleep.

DISSOLVE TO:

Colonel Webster is looking at the seven ANDROID UNITS which lie inside their vertical glass BOXES, which are dipped into a green liquid.

The colonel holds a file with the following title: "MNEMOSYNE PROJECT". Besides him we see the ROBOTIC ENGINEER.

ROBOTIC ENGINEER

As you can see sir, the units are ready.

The Colonel gets close to a BOX where we see --

CU ANDROID KILLER -- we see just the android killer of the future.

LOW ANGLE -- we see them from behind while they behold the mole of the android killer.

COLONEL WEBSTER

This. I want you to program this.

ROBOTIC ENGINEER

In what way, sir?

(CONTINUED)

The Colonel opens the file and picks up the identity records of the starship crew, with their pictures.

COLONEL WEBSTER  
(showing the pictures)  
He must stop these people in the  
future. Not let them leave the earth,  
by any means!

The robotic engineer takes the identity record and sighs anguished.

CUT TO:

It's a narrow room underground with a barred window which let's us see half of the outer YARD. Louis, emaciated, is wrapped on a worn out rug, scared by everything. He has a long beard and long hair. Outside it's raining in the DUSK.

We hear a LORRY stopping outside the YARD. Louis gets up trembling and drags himself to the window.

Louis's POV; We see some soldiers getting out in a hurry from the LORRY and running away with some SUPPLIES. Then we see a FROG as Louis shifts his gaze.

CLOSE ON: The FROG jumps, jumps, and jumps.

FADE OUT.

THE END