Paradise

An original screenplay
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EXT. DEEP SPACE.
We see our SPACESHIP, small, compact, flashing through the cosmos. This ship is moving very fast, much faster than light speed.

Cut to:

INT: SPACE SHIP
Fading back from a C.U. of her face reflected in the view port, we pass by the back of DEI SUMMERS head. She is the captain of the scout class explorer ship. She is tough, knowing, in charge. But something has her very angry at this moment.

DEI (in V.O.)
Our mission faded long ago from pretending to seek a new home to pure exploitation of resources.

Cut to:

EXT: EARTH, BLEAK FUTURE LANDSCAPE

(Subtitle: Earth: Year 2648)

We see a montage of images of a very bleak, faded brown landscape. Extreme over population, violence, chaos.

DEI (in V.O. cont.)
When the population got to 60 billion, they established the “life tax”. If you didn’t have the money to pay it, it meant your life.

We focus on a brigade of masked, helmeted military cops are rounding up large groups of screaming humans and inspecting documents. It’s like the train station at Auschwitz, and people are being segregated into groups; those who have paid and those who haven’t.

DEI (in V.O. cont.)
They were given over to the lowest of jobs or killed...
A young girl breaks from the ranks and starts to run and is blown to bits by the blaster rifles of at least 6 cops. The cops do a forearm bash, congratulating each other on their shooting prowess. One of the bash-brothers is who will we later come to know as TEODOR.

DEI (in V.O. cont.)
...or, as you say, allowed to enlist into military service...

CUT TO:

EXT: EARTH, MILITARY BASE, A COLD, SNOWY FUTURE MOSCOW
A ragtag group of conscripts, cannon fodder for distant wars, are handed helmets and blaster rifles. The last soldier to receive his weapon is PLATON.

CUT TO:

EXT: EARTH, GLASS DOMED ELITE VILLAGE
After a high establishing shot we focus in on the interior of the domed city. Here we see how the other half, or maybe the other .0001 percent might live. Palm trees, swimming pools, relaxed people in all white proto-cotton garments. Among this group, SAFIC is trying to get an obviously very wealthy man to look at something on his holo-comp. And just as obviously, the fat man is not at all interested.

DEI (in V.O. cont.)
Even the politicians, who at one time, asked us to believe it was about the salvation of humanity, now talk of nothing more than credits and available energy units.

CUT TO:

EXT: EARTH, OUT IN THE CITIES,
A brownish-grey cityscape, people scurrying past a video kiosk as a talking head is smiling and reassuringly advertising for a new future, off-planet. A subtitle under his image reads: “We need your help!”

DEI (in V.O. cont.)
At first people hung on the news reports; potential planet found, abundant water, real air...
EXT: EARTH, SPACE AUTHORITY
We see long lines of people at the space authority, waiting, begging, and screaming to get in and to sign up to get off of the planet. Anything is better than this. NELSON is in this line. We see several launches of space crafts, THOUSANDS OF PEOPLE crammed into the shuttles. One of them fails and comes crashing back to earth in a fiery explosion which even reaches a section of the space authority. Oh, the humanity...

DEI (in V.O. cont.)
But there were no colonizing efforts—just the mining. The raping of what could be found.

CUT TO:

EXT: DISTANT MOON
We see now giant tractor-harvesters and digging and drilling rigs, under different skies and moons. None of the landscapes seem particularly pleasant or inviting, masks always hiding the faces of the slave-humans operating the machines.

DEI (in V.O. cont.)
No one is looking for a new home any more. All anyone wants is the money...

EXT: DISTANT MOON (CONT...)
Suddenly the array of machines is bombarded from the skies by a squadron of evil looking attack ships...

DEI (in V.O. cont.)
And then there were the Mutra...

CUT TO:

EXT: THE PLANET MUTRA
A rocky desert landscape, sparse, odd looking trees and shrubs. The sky has two suns. It is very hot. And over the sand comes a caravan. They look like Bedouins in dress, but their skin is orange tinted and we notice that they have only 4 fingers.
DEI (in V.O. cont.)
Always, there were the Mutra...

CUT TO:

There is a brief and explosive montage; brief shots of galactic battles, space ships exploding and frightening, Orange Mutra faces - these are pictures of the adventures which have transpired...

FADE TO:

EXT: DEEP SPACE
...a human transport ship being chased by a group of Mutra attack ships. They are biting like wolves at the oversized and under-armed vessel.

DEI (in V.O. cont.)
For 300 years now we have fought the territorial wars.

CUT TO:

INT: HUMAN TRANSPORT SHIP
The faces of the humans, trapped like rats and observing their fate transpire on huge video screens hung over their heads. Alarms are sounding and the few soldiers there desperately try unsuccessfully to fight off the Mutra with blast cannons. The ship is doomed.

DEI (in V.O. cont.)
For 300 years now, this has been humanity's quest.

DISSOLVE TO:

EXT: PEACEFUL DAY ON A DISTANT PLANET.
At first we believe this to be a successful human colony, but as we get closer, we see that this is a Mutra controlled planet and we are seeing what will be their last peaceful day. This planet is obviously nicer than their desert home - grass and trees. A little city has sprung up. Mutra men, women and children pass what might be the equivalent of an easy summer Sunday.

CUT TO:
EXT: HUMAN ATTACK SHIP STREAKING THOUGH THE SKIES
This was a planned attack, a reprisal.

INT: HUMAN ATTACK SHIP
With THE CAPTAIN leaning over his shoulder, a SOLDIER presses a button and a single bomb is ejected from the underside of the ship’s hull.

CUT TO:

EXT: PEACEFUL DAY ON A DISTANT PLANET.
A YOUNG MUTRA MOTHER, her baby, blanketed and lying in an anti-grav carriage, looks up, shielding her eyes from the sun. Maybe she senses what is happening. There was no warning.

CUT TO:

EXT: THE SKIES OVER THE PLANET
The bomb clears the clouds and descends towards the Mutra city/colony. Boom.

CUT TO:

EXT: A DISTANCE FROM WHERE THE COLONY WAS
The blast is bigger, faster, louder and badder than any nuke film you’ve ever seen. A fiery holocaust; the shot is not in slow motion—just a great, giant hammer slamming down on the face of this world. There is no more colony here.

DISSOLVES TO:

INT: SPACE SHIP
We are in full C.U. on DEI’s face, still staring out the spaceport.

DEI (in V.O. cont.)
For 300 years we have been traveling, looking for new worlds.
And my job is to find them...

CUT TO:

EXT: DEEP SPACE
A shot of our ship blasting through the cosmos.

(Title card: PARADISE)
INT: SPACE SHIP
We are at the bridge of this ship. No one is at the helm, just two empty chairs where DEI and NELSON sit. Slightly aft is DEI, the Captain, sleeping, or pretending to sleep on the circular table set in the middle of the rounded crew cabin. NELSON, #2, is sitting also at the table, swivel chair facing away from the sleeping captain, quietly cleaning a gun. PLATON, the navigator is doing something at his station, just back and to the right of the pilot’s chairs. SAFIC is walking in a circle, around and around the sleeping captain, looking very nervous.

SAFIC
(Shouts)
We should change our...

NELSON
Don’t shout. The captain is sleeping, can’t you see?

SAFIC
(More calmly)
We should change our course! My sources never lie. There are a lot of wild planets in the other quadrant!

NELSON
On this ship, we follow the captain’s orders.

SAFIC
Are all of you stupid? We should be going where there are potential...

NELSON
Just shut up, Zhadni.

SAFIC
Don’t call me Zhadni...

PLATON
Oh, man, stop it, already.
Our focus shifts to the navigator who speaks without looking up from his own console with an expression that says he is tired of being disturbed.

PLATON (cont.)
Nelson is right; the captain knows what she’s doing. She never makes mistakes. Just relax, man.

SAFIC
But... But...

NELSON
She’s right Safic. Just go with what she’s doing. She’s never missed yet.

SAFIC
Okay, look we only have three weeks, I told you, only three weeks. There is not one single credit for more than three weeks in this sector. And if we don’t find any planets, you and your perfect captain will have to explain where the money went!

SAFIC exits to the sleeping quarters. Dei gets up, slowly. She had been pretending to sleep

DEI
What’s wrong with him?

NELSON
Nothing serious, captain. He’s just a greedy little insect.

PLATON
Or maybe it was the 7% gravity I added to his cabin.

DEI
(Rubbing her eyes and chuckling lightly)
Huh, okay. Nelson make me some tea, please.
NELSON
Aye, captain.

NELSON puts the blaster rifle on the table and heads to the small kitchen area at the back left of the cabin.

DEI
Stop it. I have a name.

NELSON
(He laughs)
Roger that, captain.

DEI
Get out, private soldier!

She looks at Nelson like he is an idiot. She comes to Platon and leans over his shoulder, looking at the coordinates on the screen.

PLATON
Not yet, captain.

DEI
Don`t worry. Those three systems ZHADNI wanted to check are dead; nothing but giants and dwarfs—nothing to land on, nothing of any use. And anybody who ever spent 10 minutes in the bar at Cergium 7 would know that. Keep going. We`ve got at least two class A stars in Delta 5, right where we are at. If there is a place to be had, we will find it. And if not, we can always backtrack through Zhadni`s desert on the way back.

Dei returns to the table. Teodor and Agata enter. Agata is looking for something. And she is angry as usual.

AGATA
Where`s my diagnostic?

PLATON
Check my bag. I think I put it in there.
AGATA
How many times have I told you not
to touch my shit?

PLATON
I am sorry, man. Oh, I mean miss.

AGATA
Fucking botanist…

PLATON
You are so beautiful when you are angry.

TEODOR
I really love that girl.

AGATA
You got a problem?

TEODOR
No, no! I… was talking about… Dei.

DEI pretends she doesn’t hear anything.

PLATON
Hey Teo, you’re a hard core soldier, aren’t you?

TEODOR
What do you want?

PLATON
I forget, how many did you kill?

TEODOR
You starting shit?

PLATON
No, I just forgot.

TEODOR
Fifty-nine… and a half. The last one had run away. Orange moron…

PLATON
All of them are morons.
AGATA
Where is Olan?
She still hasn’t found what she is looking for and getting more and angrier by the moment.

PLATON
He is in his bunk. Reading his detective shit, like always...

NELSON
Oh, yes... Hey, Agata, I have no partner to play cards. Maybe you can play with me?

AGATA
Shut up, fool.

NELSON
Come on, you should have a rest before dinner.

AGATA
I’ll kill you before dinner, motherfucker.

She exits towards the back with TEODOR trailing behind.

TEODOR
I really love that girl, man.

Nelson brings the tea and he and Dei sit at the table.

DEI
So what is the news today?

NELSON grabs a holo-comp and quickly reads the news from fleet command

NELSON
Well, looks like we hit 15 Mutra ships right there in their own space dock. Says here that they never had a chance and that the attack was attributed to outstanding work on the part of internal intelligence.

DEI does not react to the news.
NELSON
We are gonna win this thing, Dei.

She sees that he is serious, but still she can’t bring herself to speak about such things with anything but sarcasm

DEI
It’s wonderful. We are near victory.

NELSON takes this in the spirit with which it was intended. He looks over at PLATON who, after a second, turns his attention back to his screen. DEI gets up and goes back to the view port, staring out at the endless sea of stars.

NELSON
(After a pause)
You don’t really believe in it, do you?

C.U. on Dei and her perspective of the endless cosmos. She doesn’t answer.

NELSON (cont.)
I don’t either. Nobody’s ever going to win this war. Three weeks ago the muzards took out an entire moon base and the I-Queen and General Powel and everybody else on it along with it. Today we got one back. It’s true. It’ll never stop.

DEI
Well, you’ve gotta believe in something.

This is more sarcasm. Nelson feels this. PLATON’s station is directly next to where Dei and Nelson are standing.

PLATON
In Russia we had a president once who lasted 115 years. The doctors kept replacing his organs as they went bad, but he never left us. Him, you could believe in.
They regard PLATON for a second, thinking hard about what he has said, then go back to drinking their tea and waiting.

CUT TO:

EXT: ESTABLISHING SHOT WITHIN THE SOLAR SYSTEM OF THE PLANET MUTRA
The planet Mutra has a somewhat orange hue to it. It is a part of a binary system with two different sized suns at the center.

CUT TO:

EXT: ESTABLISHING SHOT, IN LOW ORBIT OVER THE PLANET
We can see now that the planet is very dry with the water to land ratio about the opposite of what we have on earth.

CUT TO:

EXT: ESTABLISHING SHOT, HIGH OVER THE CAPITAL CITY/STATE
We can start to make out that the MUTRA are not such Bedouins as we saw earlier and that their capital city is about the size of the state of Texas.

CUT TO:

EXT: ESTABLISHING SHOT, THE MINISTRY OF ACQUISITIONS AND COLONIZATION.
This structure is explained with a subtitle and we...

CUT TO:

INT: CORRIDORS OF THE MINISTRY OF ACQUISITIONS AND COLONIZATION.
We follow ZOAR via steady cam as he walks down a corridor. Around him is a busy office with many MUTRA heading from place to place. ZOAR AG’ASH is a well decorated officer and a very dignified Mutra of great experience and moves with the grace of one who has earned the respect of his peers over a long period of time. Most of the Mutra only peek glances at him as he passes. We don’t see his face. He comes to a particular door and places his four fingers onto an ID pad, causing the door to open.

CUT TO:
INT: THE MINISTRY OF ACQUISITIONS AND COLONIZATION, OUTSIDE OFFICE OF GENERAL GHI’AOR
As the door slides open, we see a FEMALE MUTRA SECRETARY at a desk. She waves a hand over a sensor, this alerting GENERAL GHI’AOR of ZOAR’s presence. She waves him towards a second door leading to the general’s private office.

CUT TO:

INT: THE MINISTRY OF ACQUISITIONS AND COLONIZATION, PRIVATE OFFICE OF GENERAL GHI’AOR.
GENERAL GHI’AOR is an extremely powerful man in the Mutra bureaucracy. He dresses in the traditional robes of the Mutra, and he is a very wise and serious man. He motions for ZOAR to take a chair. All the dialogue is spoken in Mutra with subtitles.

GENERAL
Ish zaku’iyut ashutva ish. Sit down my friend.

ZOAR
In pikofsu
Thank you.

GENERAL
Zakuyiteh nsetch nitchga nsefin cifaad ish nitchga?
I suppose you are wondering why I have called you.

ZOAR
Zefuye ershtal nuyi zakushom’feyu. Eshu ish chat
I did think that I was on my private time.

GENERAL
Yes, I understand the situation. We hadn’t planned on this but something unexpected has occurred and we need the help of our old and most trusted friend.
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ZOAR
Zdufeh’yu
Of course

GENERAL
Zefi’ye kushumu ech’ehyu tsu
“Khuman” ageg’ku citch’iyu f’kuf
U-Ka-cheh-em-en-ghe
We have just received notice that
the humans are venturing into
quadrant 34XV67.

ZOAR
Zadfosu erun i’unchatva.
That is beyond their territory.

GENERAL
C’chegteh tsu ehrgeh. C’chegteh
ehrun… t’cheh.
By our count, but unfortunately
not by theirs.

ZOAR
Ageg’ku ashtev ehrun Quai-Dun.
Then they will happen upon Quai-
Dun.

GENERAL
Fosgakfehyu
Exactly.

ZOAR
Ageg’ku zakchidu ehrut
This will be a problem.

CUT TO:

EXT: FLIGHT DECK, MUTRA MILITARY AIR BASE
The conversation between ZOAR and the GENERAL continue in
voice over, but now we see ZOAR heading out to his craft.
Waiting for him are GEV’ARID and FADAAR’ARID who greet
their captain with a Mutra handshake, which consists of
pressing together the tips of the four fingers, the
“higher” party using his right hand and the “lesser”, his
left. We can see clearly that FADAAR’ARID is female.
Our intelligence has told us that they might not know anything. We gave some disinformation to a greedy individual which we had hoped would keep him away. However, we have now learned that his transport has ignored his advice and is now heading directly towards that system.

ZOAR (V.O.)
Zakuyiteh rif’mu ehshu gs’ir tsu ageg’ku citchu Quai-Dun?
How much time until they arrive at Quai-Dun?

The two ship’s mates board and several other hands start delivering a rather frightening looking machine, which seems to be sort of a cannon, but without any muzzle, onto the ship. This is the Molecular Accelerator we will better come to know later on. ZOAR runs his hand over the lines. This is obviously a very important and special thing.

GENERAL (V.O.)
Ageg’ku citchu vofun tseh.
Most probably within 2 days.

ZOAR (V.O.)
Forufov ehrut ehrun sheh vofun tseh.
Then they will be ahead of me by 2 days.
GENERAL (V.O.)
Ageg’ku pitch t’cheh nitchga
ashpereh’atchkeh.
Yes. But you are not going to
lead a military mission of any
kind.

CUT TO:

INT: THE MINISTRY OF ACQUISITIONS AND COLONIZATION, PRIVATE
OFFICE OF GENERAL GHI’AOR.
On this note, we are back in the General’s office for ZOAR’s
reaction. Close in on the general.

GENERAL (cont.)
Pitch nitchgeh Zach’tsuk-tseshehr
titcheh
You must travel basically unarmed.

Here we finally see ZOAR’s face. The Mutra is handsome, but
has a noticeable scar under his left eye— a reminder of a
direct hit from a human battle cruiser. His left hand
starts to touch the old would but he catches himself at it and
composes himself.

ZOAR
Litchits titcheh
I don’t understand.

GENERAL
Ageg’ku nu’ih nitchgah EUV’ON
You will of course have EUV’ON
with you.

CUT TO:

EXT: FLIGHT DECK, MUTRA MILITARY AIR BASE
EUV’ON is the last to board the ship. He is big, really big
and looks a little like Voluyev, the Russian boxer, but with a
long braid shooting straight up from his otherwise shaved,
orange head that dangles well below his waist. EUV’ON is a
straight up warrior and this is obvious even from the distance
from which we are observing. ZOAR offers the fingers of his
right hand and they are met by EUV’ON’s left, along with an
almost imperceptible nod. The captain has this Mutra’s full
respect.
GENERAL (cont. in V.O.)
Igyeh lit’chits nu’ih ashpreh
titcheh ehyu’ih tsatch’khadev
her’feyu. Ageg’ku ehflu nitchga
tsifzetchzit tehlu fos’sud,
ageg’ku ehyu’ihyeh bu’owtvuk-
tchteh. Ageg’ku tsifsheh
ishpit’fod nitchga tsatchklih
ageg’ku sha.
But as you know, there is no
possibility of war on that world.
You are going to take the
Molecular Accelerator however and
to test it on the Defender Stone.
We will be waiting for your signal
when it works.

ZOAR (in V.O.)
Ageg’ku tsatchklih sha titcheh?
And if it doesn’t?

CUT TO:

INT: THE MINISTRY OF ACQUISITIONS AND COLONIZATION, PRIVATE
OFFICE OF GENERAL GHI’AOR.
We are now directly behind the general. Obviously the news is
not the best for ZOAR, but he is who he is and his duty comes
well before any personal feelings.

GENERAL
Ageg’ku ehrut sha
vish’zehdtchifson tsu…
tchon’tchag.
If it doesn’t, we will be counting
on your… diplomacy.

ZOAR rises and nods his head and leaves without any further
words. We follow ZOAR though the corridors as we hear the last
of the General’s words in V.O.
General (in V.O. cont.)
The planet has everything they need. They could even live there. There is much water. But we do not want this to happen. Do what you need to calm them without compromising the situation. After the stone is disabled, you will be free to clean up any messes which might have occurred.

As the last of the general’s words are said, ZOAR heads out of the ministry, the final door opening into the blinding white light of a Mutra morning.

DISSOLVES TO:

INT: SPACESHIP, DEI’S PRIVATE CABIN
DEI is at her writing desk, dictating her thoughts into the ship’s log while again watching the stars through her view port and sipping at a glass of scotch.

DEI
All is calm on the ship. If anything the crew has become bored by a lack of action.

INT: SHIP’S FORWARD CABIN
We are drifting over the crew as DEI speaks in voiceover.

DEI (V.O.)
Or maybe we have become bored because there has been too much action.

We stop AGATA and TEODOR, who are eating soup with bread at the table.
AGATA and TEODOR never know how to handle the down times. But she is my best soldier and I would trust her to keep her head in any situation. TEODOR however is a loose cannon and when things get hot, he is the last person I would turn to for help.

Close in on NELSON playing cards with OLAN.

DEI (V.O.)
Poor Nelson tries with all he has to be good to me. He is a competent officer and a good friend. But sometimes I think he is too nice for the job that must be done. OLAN is just a boy. I don’t even know why he wanted a career in the space fleet.

NELSON throws down the cards. He has won the game and OLAN looks confused. How was it possible? We now pan over to PLATON, who is as always glued intently to his command screen.

DEI (V.O.)
But I think most of all, it is PLATON who holds things together. He is the hardest worker and the most dedicated to the missions.

As if he has heard his name called, suddenly PLATON jumps up starts aft towards DEI’s cabin. NELSON sees him get up and goes to the view screen to see what the fuss is about. We follow PLATON via steady cam as DEI continues her dialogue.

DEI (V.O.)
I have no real complaints though about my crew. They give me no real problems and we seem to get through whatever we come across and that, plus nobody getting killed is what it is really all about.
At this moment, SAFIC pops suddenly out of his cabin and bumps straight into PLATON. The two of them have a hard time getting past each other in the tiny corridor mostly because SAFIC, being who he is, refuses to give ground... As, SAFIC and PLATON wrestle for the corridor, we go to SPLIT SCREEN, with DEI to the left and SAFIC and PLATON on the right.

DEI
SAFIC on the other hand has almost zero redeeming values, either as a human or as a worker. I suppose he must be some kind of a businessman or he wouldn’t be here, but for me, I wouldn’t trust him with even half a credit...

SAFIC
Would you please get out of my way...

PLATON
I have got to speak to DEI right away...

SAFIC
Well, just get back down the corridor and let me through and then you can talk to DEI all you want...

Finally, losing patience, PLATON grabs SAFIC’s shirt and literally shoves SAFIC back into his cabin and pulls the door shut. SAFIC of course begins yelling his head off, which DEI hears in her own cabin and gets up to investigate. PLATON gets to DEI’s cabin just as the door opens and the SPLIT SCREEN dissolves seamlessly into a single continuous shot, which follows DEI and PLATON back to the bridge.

SAFIC
(On the other side of the door)
I assure you, I will have your commission for this. You won’t be able to clean a toilet on a garbage scow when I get done with you. Did you hear me?
DEI
What is going on?

PLATON
Captain! You have got to come take a look at this!

SAFIC’s door swings open again and seeing the captain, straight away begins to make his official protest.

SAFIC
Captain, I demand that this man be put into custody immediately on the charges of assaulting a superior...

He never finishes the statement as DEI shoves him back into his cabin and continues towards the bridge. Ahead of them, we see that NELSON has been at the screen and is smiling happily as the captain and her communications officer enter the main cabin.

NELSON
We’ve got a good one. It’s a planet, class c, distance, size, age- all perfect for atmosphere and condensation. Very good chance of water.

DEI
(Happily smiling)
I told you, guys. Come on, prepare for landing. PLATON, power up initial atmospherics and biotics.

PLATON
Aye, Captain.

DEI
OLAN!

OLAN
(Coming to attention)
Aye, captain.
DEI
I want a geo report the minute we take orbit.

OLAN
Aye, captain.

He exits towards a different station

DEI
Agi..

AGATA
Aye, Captain

DEI
Take TEODOR with you and check the suits and rover and make sure the oxi-nit’s are working properly.

AGATA
Copy that.

They two head aft to check on the necessary landing gear.

DEI
(To NELSON)
And I guess I have to tell Zhadniy that he is actually going to make money on this mission.

NELSON
They’ll probably name the planet in his honor!

CUT TO:

INT: SAFIC’S QUARTERS.
DEI stands in the doorway. SAFIC quickly closes his holo and stands, not having noticed her appearance.

DEI
Writing us all up for insubordination?
SAFIC
What just happened was
inexcusable. I have never been so
insulted...

DEI
We found you a planet. Are you
happy now, baby?

SAFIC
You did what? That’s impossible.

DEI
Yep. And if the initial readings
are right, you’ll be needing to
buy a new house on Earth.

SAFIC says nothing in reply but Sneaks a glance at his
holo. DEI gets the idea that he has things to do and so she
nods and exits for the bridge. As the door closes, SAFIC,
shaking mildly pulls a book from the shelf and removes a
small info-chip which he slides over a sensor on the holo. He
then locks the door and returns to his comp. We do not see he
does next as we...

CUT TO:

EXT: DEEP SPACE
An exterior shot of our ship slightly changing direction and
streaking towards their new find.

DISSOLVE TO:

INT: SPACE SHIP
It is a little while later and DEI and NELSON are at the helm,
plotting courses. Enter SAFIC with, as always, his holo at the
ready.

SAFIC
Captain...

She doesn’t answer

SAFIC (cont.)
Captain, may I have a word with
you?
DEI
Is this really necessary?

SAFIC
Yes. Can we see the planet on the scanner yet?

DEI
(Lying)
No, not yet.

SAFIC
I wish to be told the moment...

DEI
The moment we are within range. I understand. I understood when you came over.

SAFIC
Anyway, I wish to be told the moment we know something concrete.

SAFIC returns to his seat at the cabin table and goes back to his holo.

NELSON
(Quietly to DEI)
I hate Bureaucrats.

DEI
Everyone does.

PLATON
But without them, we aren’t working. We must be at least a little blogodarni, a little grateful to him.

NELSON
When there is war, there is always work

DEI
And we are always at war

PLATON
But he is helping us.
NELSON
I don’t care for his style of help

PLATON
Maybe if we make some real money for a change, you’ll get to like him more...

DEI and NELSON look at each other.

NELSON
What’s going on between you and ZHADNI?

PLATON
I don’t know. I’m just saying...

We close in on a very nervous SAFIC, sitting at the table.

CUT TO:

INT: MUTRA SPACESHIP
The interior of the small Mutra craft is much tighter and darker than the well-lit human craft, and most of the lighting comes from the command controls and the view screens. And in fact, there are no view ports and all navigation is done via sensor, like a submarine while under water.

GEV`ARID
Agash, zakuyuteh kys’shumu tsech’hevih tsu.
Sir, we have received another transmission from our spy.

ZOAR
Uch’zehdafsheht zakt’tteh ru ishku tseren zefihyeh afchad khuman bu’ehyuk Quai-Dun-akcheh?
He is explaining again why he failed to deter the humans from going to Quai-Dun.

GEV`ARID makes a small nod. ZOAR is obviously disgusted.
ZOAR (cont.)
(As if waving off a
distasteful odor)
Zakuyuteh shpit’cheku ru.
Tukmechgiyu pishmu ru khuman
fedchets…
Just ignore him. Let his
nervousness be with the Humans.

GEV`ARID makes another small nod. ZOAR looks over to EUV’ON, who is cleaning and sharpening a huge, ornate and truly badassed knife.

ZOAR (cont.)
Refeyhu ish rufkehdzhui
I hate bureaucrats…

A small smile appears on EUV’ON’s face.

CUT TO:

INT: HUMAN SPACE SHIP
Close in on OLAN, working at his station. He is looking at something which is making him very giddy.

OLAN
Captain uh I think you ought to
look at this...

DEI
What have you got?

OLAN
You know this planet…

DEI
Yes…

OLAN
Well, according to the scan, there…

DEI
Yes…

OLAN
...there is not only water- there are also… trees.
NELSON
Trees?!?

Everyone heads towards OLAN’s station.

OLAN
Yea. Trees. What do you think about that?

All are stunned

DEI
We see so many worlds which have the minerals and elements we need— but trees...

OLAN
And, if I am not mistaken... the atmospheric conditions are... perfect.

DEI
What does that mean, perfect?

OLAN
Oxygen nitrogen seems basically... you know, basically, identical to earth. The size of the planet is about 65%, so the air would be a bit thinner... like about what it would be in the mountains... And the gravity would be less...But the air... seems breathable.

NELSON
Wow... trees. I can’t even remember...

DEI
Maybe. But let’s not get crazy till we are there. I don’t want to take any chances of there being some little extra something we failed to pick up on the scan...

OLAN
Aye, Captain. But really, imagine if we really could walk around... (laughs) in a...in a forest... without masks...
NELSON
Jesus Christ...

DEI
It’s a fucking fairy tale!

SAFIC
(To himself)
You’re right; it is a fairy tale...

DISSOLVES TO:

EXT: NEW PLANETS STRATOSPHERE
We see out ship breaking through the atmosphere and hurtling down over a green and blue landscape.

CUT TO:

INT: SPACE SHIP
We are looking over OLAN’s shoulder as he scans and creates topographical maps of the contours of the planet. SAFIC is hanging over his other shoulder watching intently.

CUT TO:

INT: SPACE SHIP
NELSON is piloting the ship as it jets over the landscape. DEI is watching over PLATON’s shoulder as he scans the planet for signs of life.

PLATON
Birds... fish... lots of fish...

NELSON smiles.

NELSON
Real fish...

EXT: PLANET
We see the ship jetting across the sky from the planet’s surface leaving a long vapor trail.

INT: SPACE SHIP
C.U. on OLAN as he reacts to something on his view screen.

OLAN
(To himself)
What the hell was that?
Using his fingers he changes the perspective of the scan tracking back to something that they had just passed, and then enlarging the image several times... On his holo screen, we see that it seems to resemble a small rectangular Roman temple...

OLAN
Captain, I have something.

DEI quickly heads over to OLAN’s station and looks over his shoulder.

DEI
What have you got?

OLAN
I’m not sure, but it seems to be some kind of a structure.

DEI looks at the temple’s image portrayed on OLAN’s holo screen, but suddenly, it disappears.

DEI
What happened?

OLAN starts waving his arms, filing though the visual data which has suddenly vanished

OLAN
I don’t know. You saw it, I saw it, but the data has just vanished.

DEI
Nelson. Double back and do a second flyover at oh-3-seven-mark 3. We’ve got something happening.

NELSON
Aye captain.

DEI
Platon, I want to know everything going on at that coordinate.

PLATON
Already on it, Captain.
EXT: NEW PLANET’S STRATOSPHERE
We see the ship bank into a turn and start heading back in the other direction.

INT: SPACE SHIP
OLAN’S station.

OLAN
Whatever it was, it’s gone now.

DEI
Platon?

PLATON
Nothing.

DEI
Nelson, can you see anything?

We see NELSON standing at the helm and looking through the view port.

NELSON
I don’t know what I am looking for, but I don’t see anything but lakes and trees…

OLAN
It was like a Roman temple or something like that. Rectangular and sitting on top of a small hill.

DEI thinks hard about this for a moment.

DEI
OK. Nelson, find us a place to set down.

NELSON
Aye Captain.

DEI flips a switch on the communications console

DEI
Are we all squared away Agi?
AGATA
(Over the com)
Ready when you are, Captain.

CUT TO:

EXT: NEW PLANET
We see the ship start gearing up for a landing in a small open field surrounded by trees. There is a small hill and on the other side of the hill is a small lake.

CUT TO:

INT: SPACE SHIP
NELSON is piloting and DEI is watching through the view port.

CUT TO:

EXT: NEW PLANET
The ship gently touches land and the engines wind down.

DEI
OK, Platon, what have you got?

PLATON
Air... just, clean air. Surface temperature an easy 20 degrees. Mild breeze. It’s earth, minus the toxins.

DEI
Check it again.

PLATON
I checked it three times. If anything, the Oxygen content is a little higher. Not much, less than 1%. With the low grav, it would be like hiking in the Ural Mountains.

DEI thinks hard about this for a moment.

DEI
Well, all the same, let’s get the masks on. Alright, let’s go have a look around.

CUT TO:
EXT: NEW PLANET
The hatch opens and TEODOR and AGATA, wearing masks and their blaster rifles powering up with a high pitched whine, step out onto the planet. We have a quick look around via AGATA’s perspective, and then she cues her com.

AGATA
All clear here.

And with that, DEI, NELSON, and PLATON, holding a tablet sized scanner, follow. As they set foot on the planet there is a moment of stunned silence as all of them take in the greens and blues.

NELSON
My god...

After a moment, DEI is the first to regain composure

DEI
Right. So let’s start. We need water samples straight away and let’s get some cuttings from these trees.

AGATA
(Sill dreaming a little)
This planet is so beautiful. I can’t believe what I am looking at.

We can hear the sound of Platon’s device.

PLATON
The air is normal, DEI.

AGATA
Captain, permission to remove my mask.

DEI looks at PLATON, who shrugs. Then to NELSON who nods his approval.

DEI
Alright Agi, just take it easy.
We get a close up of AGATA, thinking for a moment about what she is doing, and then slowly, she pulls off her breathing device. The first thing we see is that as she is taking her first breath, we sense the breeze blowing against her face. She starts smiling.

TEODOR
Well...

AGATA
It’s not just normal... it’s sweet.

DEI
Don’t get high from it so fast.
You are just a little light headed.

AGATA
Maybe. But I like it.

Slowly, all of the others start removing their masks.

NELSON
Where are we?

PLATON
Do you think the earth was ever like this?

NELSON
Maybe a thousand years ago.

TEADOR
Before the Mutra...

NELSON
No! Fuck the Mutra. We destroyed the Earth. And if old Zhadni gets his way, we’ll destroy this one as well...

Everyone looks at NELSON, taking in the power of those words.
DEI
OK, people... Let’s do our jobs. There’ll be plenty of time after we are all squared away to bask in the abundant beauty. Agi, Teo, you guys head over that hill and get us a few liters of water.

TEODOR
Aye, Captain.

DEI
Nelson, you come with me over to those woods. PLATON, you keep an eye on SAFIC.

PLATON
Always gets the dirty jobs...

DEI
We’ll meet back here in 1 hour.

The camera follows PLATON as he turns and heads back into the space craft.

INT: MUTRA SHIP TRAVELING THROUGH SPACE
The captain’s seat is located at the center of the small circular cabin. GEV`ARID and FADAAR`ARID are seated in front of him. EUV’ON stands to the captain’s left.

FADAAR`ARID
Zakuyuteh stchu Quai-Dun khuman
The humans have arrived on Quai-Dun

ZOAR takes the news in stride. He is quietly sipping what we can assume to be a cup of tea, or something like that. This was already known.

ZOAR
(To FADAAR)
Aghek’ku i’zufhil ish ru
I will speak to him

SAFIC’s face is seen in Holo on the Mutra ship. And...

CUT TO:
INT: EARTH SHIP, SAFIC’S CABIN
We see a facial image of Zoar appear next to SAFIC’s on SAFIC’s holo. Sofic is nervously trying to explain the situation.

SAFIC
I did everything I could. They simply wouldn’t listen to me.

ZOAR
(In English and on Safic’s holo)
You have caused us many problems Sa-feek.

CUT TO:

INT: EARTH SHIP, CORRIDOR OUTSIDE SAFIC’S CABIN
Platon knocks on safic’s door.

PLATON
SAFIC, you alright in there?

CUT TO:

INT: EARTH SHIP, SAFIC’S CABIN
SAFIC nervously shoots a glance at the door and then to the cabin’s lock. Did he lock it?

ZOAR (cont.)
Many problems and much money...

SAFIC cannot decide which conversation to honor and which to ignore.

SAFIC
(to PLATON)
I’m fine I will be with you in a moment...
    (to ZOAR, in a stage whisper)
It was not my fault that this captain ignored my orders.

ZOAR
It was your job to protect QuaiDun. You were paid much money to do this job.
INT: EARTH SHIP, CORRIDOR OUTSIDE SAFIC’S CABIN
Platon is getting impatient

PLATON
I just wanted to tell you that the air checked out fine. No masks, no suits. If you want to come out and stretch your legs, you are welcome...

CUT TO:

INT: EARTH SHIP, SAFIC’S CABIN
Safic is about to pop. He looks nervously to the door and then whispers into the holo.

SAFIC
(To Zoar)
I understand that.

CUT TO:

INT: EARTH SHIP, CORRIDOR OUTSIDE SAFIC’S CABIN

PLATON
What’d you say?

CUT TO:

INT: MUTRA SHIP
We get a close up on Zoar’s face.

ZOAR
I think there might need to be an alteration to our contract...

CUT TO:

INT: EARTH SHIP, SAFIC’S CABIN
SAFIC is genuinely scared though possibly, we don’t know if he is scared of ZOAR or if he is scared about losing the money.

SAFIC
(a bit too loudly)
NO!

CUT TO:
INT: EARTH SHIP, CORRIDOR OUTSIDE SAFIC’S CABIN
Platon has heard this.

    PLATON
    Well suit yourself ZHADNI, but
    it’s the most beautiful day I have
    ever seen in my life out there...

Platon hangs there a minute waiting for Safic to say something, but hears nothing but some quiet murmuring.

CUT TO:

INT: EARTH SHIP, SAFIC’S CABIN
Safic is whispering directly into the com’s microphone—an act which produces an absurd picture on the com on the Mutra ship

    SAFIC
    Don’t worry, everything is under
    my control...

    ZOAR
    If everything was under control,
    we would not need to be coming,
    would we?

This is shocking news to Safic

    SAFIC
    You’re... you’re coming here?

CUT TO:

INT: MUTRA SHIP
Zoar is pacing a bit in the small cabin

    ZOAR
    There is need for... a negotiation.
    We will arrive presently. Your
    work now is to guarantee that the
    humans... understand our position
    and agree to leave Quai-Dun.

CUT TO:

INT: EARTH SHIP, SAFIC’S CABIN
Safic looks like he just ate a very bad apple. But before he can answer, the door to Safic’s cabin swings open and we see Platon standing there. Safic slams closed his holo which causes...
...his image in the Mutra ship to cease simultaneously. However, the transmission has not been disconnected and the Mutra can hear the conversation between Safic and Platon.

PLATON (from the com)
Did you hear what I said?

INT. SAFIC’S CABIN.
Did Platon hear anything?

SAFIC
What are you doing barging in here?

PLATON
Listen Zhadni, I’m only saying it’s possible to go outside...

INT: MUTRA SHIP
The Mutra are listening

SAFIC
Get out of here... and don’t call me ZHADNI.

Zoar smiles at this.

INT. SAFIC’S CABIN.
PLATON is smirking at SAFIC. Nobody likes him anyway, and Platon nods his head once, and slams the cabin door and heads back out into the light of day.

INT: EARTH SHIP, CORRIDOR OUTSIDE SAFIC’S CABIN
Platon is heading aft down the corridor

PLATON
Fucking bureaucrats...
INT: MUTRA SHIP
Close up on GEV`ARID

GEV`ARID
Zakuyuteh ersih ish agegku loshdi tsu fodd.
I think we must kill them all.

CUT TO:

INT. SAFIC’S CABIN
SAFIC can hear the Mutra conversation continue.

FADAAR`ARID
(VO FROM THE HOLO)
Zakuyuteh kchat’kogku. Agegku loshdi tu’uv.
I agree. We must kill them.

SAFIC leans his head closer to the holo, listening quietly

CUT TO:

INT: MUTRA SHIP
ZOAR is looking at FADAAR`ARID who is silently nodding her head. ZOAR Pauses for a second thinking deeply. She has said something wrong and he does not like this.

ZOAR
No. I won’t allow you to do this. They must be with us now. And we must not show violence on this planet of any kind. At least not until the stone is under our control.

He looks to EUV’ON, who nods without looking up.
(to EUV’ON)
Tserut ageg’ku ashtishir tsech’kul tscu, ageg’ku izufil guyeh nitchga ru…Sa-Feek
When this mission is over, I think you might need to have a word with the Sa-Feek.

EUV’ON nods quietly in agreement

CUT TO:

INT. SAFIC’S CABIN
Safic’s face has gone white and he quickly cuts the power on the holo-comp. This has not been a very good day.

CUT TO:

EXT: PLANET IN THE WOODS, ORCHARD
DEI and NELSON are walking through a grove of trees which seem to resemble oaks with twisted trunks and tight leaves. There are also many interesting and strange varieties of flowers all around. Both are marveling at the intense beauty. NELSON, notices something ahead.

NELSON
Oh, my god.

He starts ahead a little faster.

DEI
What is it?

NELSON
Oh my god, look at this.

We follow DEI’S gaze up the trunk of a tree and notice that it is filled with what at first appear to be pumpkins, because of their size. But after a second, we realize that the fruit more closely resembles apples. NELSON picks up a branch lying on the ground and hits one of the lower branches, causing the fruit to fall. He deftly catches it with both hands before it hits the ground. He looks up at day and shows her his prize, giddily...

NELSON
I think it’s an apple...
We'd better get a scan on it first....

Absolutely...

And with that, he takes his knife and slices off a chunk bigger than his hand. He holds the white flesh up to his nose and breaths deeply... and then...

Nelson, no...

...bites into it, the sweet juice exploding in his mouth...

Oh my god...

Are you alright?

We can see that he is crying a little...

In all my life... I have never actually tasted a real apple. Only dried synth-apples or apple flavored sweet drinks...

DEI doesn’t really know what to say about this.

Maybe we should get back to the ship....

You’ve got to try some...

He hands her the apple slice. She looks at him as if she knows it is wrong, but also cannot help but be curious. She takes the apple from him and, holding it in both hands bites into what is for her, the single most sensuous eating experience of her life...

CUT TO:
EXT: PLANET. LAKESIDE.
TEODOR and AGATA are simply awestruck at the crystal clear blue waters softly lapping at their feet. They have already taken the first water samples, but they are not really looking at the readout.

TEODOR
It’s clean?

AGATA
Yea, it’s clean

TEODOR
I knew it was clean without the computer.

AGATA
Me too.

TEODOR
You can smell that it’s clean.

AGATA
I know. I see it too.

TEODOR
I couldn’t even have dreamed this.

He stands dumbfounded staring out over the water, at the three small moons visible on the horizon and at the quiet blue sky. We then hear a swishing sound and our attention is tuned to AGATA, who has stripped off her clothes and is wading in naked. TEODOR is thunderstruck by how beautiful tough-as-nails AGATA looks at this moment. She smiles back over her shoulder...

AGATA
Aren’t you coming?

The thought strikes TEODOR like a punch in the head and he immediately starts pulling off his clothes. We focus back on AGATA, smiling and laughing as she starts to run out into the water. In a second TEODOR and his bare butt enter the shot, chasing playfully after her. We then pan up to the top of the hill, to where a figure is standing there watching.

CUT TO:
EXT: PLANET. TOP OF THE HILL
The figure we saw is SAFIC and he is not happy at all.
Getting these people off this planet is not going to be very easy.

FADE TO:

EXT: PLANET. DINNER TABLE/CELEBRATION
The table is set and looking like a roman orgy, except for the obvious size difference; there are grapes the size of grapefruits, giant plums and melons sitting along side as big as tractor tires. No one is drinking alcohol, but all are drunk on the clean light air and vitamin rush from their found bounty. Everyone is laughing and shouting except for SAFIC, who is sitting some distance away, fretting seriously about what he needs to do next and occasionally looking up to the stars as if he could see his fate raining laser blasts down upon him— which is probably what is going to happen.

DEI
Come on SAFIC, don’t be such a downer. Come and sit with us!

TEODOR
Yea, Come on Zhadni. You’re a bazillionair now. This planet is the white whale! We did it.

PLATON
Really, Zhadni, it’s no joke. We’ll all be rich.

SAFIC decides that this might be his moment.

SAFIC
This is a mistake. We have to leave here at once.

There is a moment of silence as all think about what he has just said. But then all, believing it was the greatest joke ever told, burst out hysterically laughing.

AGATA
Good one, Zhadni!

NELSON
All bazillionairs have got senses of humor...
Everybody laughs at this. SAFIC thinks about trying again, but lets it go. Maybe he will think of something by morning. So he smiles and heads onto the ship.

TEODOR
 Ah good riddance...

They all start to laugh again, but DEI has caught on that something is wrong.

FADE TO:

EXT: PLANET. BEACH.
A scorching midday sun is shining on the whole crew, who are stripped down to shorts and tee’s and are swimming and sunbathing at the lake. All except SAFIC...

CUT TO:

INT: SPACE SHIP. SAFIC’S CABIN
...who of course is in his cabin, thinking hard as usual.

Cut to:

EXT: PLANET. BEACH.
We go for a close up of DEI and NELSON lying on a white tarp, sunbathing together. DEI is thinking hard again. NELSON looks at her. He already knows what she is thinking.

NELSON
 You’re right. He knows something.

CUT TO:

EXT: PLANET. BEACH.
Under the shade of a nearby tree, DEI, NELSON and PLATON are getting into it.

PLATON
 ... No, I didn’t hear or see anything. But he was definitely on his holo talking to somebody. I didn’t think anything about it, I mean, it’s his holo...
That’s alright. But I think we need to go and have a talk with Zhadni.

INT: SPACE SHIP. SAFIC’S CABIN
Except of course, when they get there both he and his holo are gone…

Well, this is getting interesting.

EXT: PLANET, FORREST
SAFIC is running for his life, holo, of course, in hand. The big problems are that he has nowhere to go; he’s all alone and, in about five minutes, should they decide to look for him, they could pin-point him with the ships scanner and/or, depending on how much they knew, blow him off the face of this world with a single blaster shot. He’s defeated and he knows it. Are they going to believe that he went for a walk?

EXT: PLANET. DINNER TABLE/CELEBRATION
The party is a little less raucous than the night before. Mostly because of the days R and R but also because of the negative mood SAFIC has put on things both with his behavior and by his disappearance. None of them even lifted a finger to find him, an option SAFIC hadn’t even thought of in his hysteria. As he meekly makes his entrance, we can easily see that his coming back isn’t helping the mood much.

The prodigal son returns…

SAFIC offers a half smile.

EXT: PLANET. DINNER TABLE/CELEBRATION
A few minutes later and SAFIC is hungrily stuffing his face with fruit.
TEODOR
Wandering alone like an idiot
really works up an appetite,
doesn’t it Zhadni?

SAFIC doesn’t answer. But offers a small smile. DEI’s had
enough. She stands.

DEI
OK, ZHADNI. Spit it out. What’s
going on here?

This is the moment of truth. Does he tell them? Would it do
any good? What lie would work now? The only thing that comes
to his mind is a little tiny bit of bureaucrat-ese.

SAFIC
You wouldn’t understand the
politics...

Nobody likes this answer and all start yelling at him to give
it up and tell them what was happening... but he never gets the
chance...

CUT TO:

INT: SHIP’S COMMAND STATION.
OLAN is at his station keeping an eye on things. We can hear
the argument at the table outside in the background, but to
this noise, we start picking up the beep beep beep from the
extra planetary scanner. This gets OLAN’s attention also.

OLAN
Oh shit.

CUT TO:

EXT: SHIP’S HATCH
OLAN drops out the hatch, breathless. Everyone stops and looks
to see what is up.

OLAN
Captain... we’ve got company.

CUT TO:

INT: SHIP’S CORRIDOR
We are following DEI, NELSON, PLATON and OLAN and last, SAFIC
via steady cam towards the helm
OLAN
I am looking at a Mutra vessel. Class E, scout courier and she’s coming our way double time.

NELSON
Oh shit!!! Not again!

PLATON
It’s only a scout ship. We have them outgunned. We can fight them... if... we have to.

DEI
Not sitting on the ground we can’t. Let’s get this bird in the air. ETA?

OLAN
We are looking at about 15 minutes to entry. 25 minutes max to touchdown.

DEI
Have they seen us yet?

OLAN
I can’t say for sure.

DEI
Right. Everybody, pack it up and let’s get aloft ASAP.

SAFIC
Captain, I demand to know what you are planning to do.

DEI
I am getting off the ground Zhadni. What does it look like I am doing?

This is going to be easier than he thought.

SAFIC
An excellent idea. We need to get away from this place as soon as possible.
DEI
I didn’t say we are leaving, I said that we are getting off the ground.

SAFIC
What?! We can’t fight them. We are not prepared for that.

DEI
Don’t sweat it, Zhadni. We are not running away. They are only an E class scout ship. We have more people and more weapons. And we were here first. But we are sitting ducks here on the ground. So don’t worry about anything. We are just going to talk them out of it. There won’t be any fighting.

DEI quickly looks around and sees that all is progressing.

SAFIC
You can’t talk to them! Are you crazy? We have to get out of here immediately. There is going to be a catastrophe and I guarantee that you will be to blame for it.

He’s gone crazy. DEI simply walks away from him and goes about the business of securing for launch.

SAFIC (cont.)
(Following)
Did you hear me? Your career will be over and you will only dream of having anything higher than a job of floor-mopper in this space fleet.

She turns on her heal and comes face to face with her mission finance specialist.

DEI
Safic, do you speak Mutra?
SOFIC

(Lying)
No. I don’t.

DEI
Zutsheh nitchgeh gaz!
Subtitle: Go fuck yourself!

She adds to this an imitation of the Mutra gesture which would go along with such a statement, the four fingers divided into pairs, and then thrust straight up,

DEI (cont.)
Alright people, playtime’s over.
Let’s roll. Move, move, move!

As the crew bursts into action, SAFIC makes a bee line to his cabin. Once inside he locks the door and whispers a code quickly into his holo, which opens a line directly to...

Cut to:

INT: THE MUTRA SHIP.
...the communications console of the arriving Mutra ship.
SAFIC’S face appears on the Mutra holo screen. We don’t hear what he says, but it is clear that the Mutra do. ZOAR gestures to FADAAR‘ARID to open a frequency to the captain.

Cut to:

INT: EARTH SHIP
Olan’s station.

OLAN
Captain… I think we are made. We have contact with the Mutra ship. They are hailing us on our own frequencies.

DEI
Oh shit. What are they saying?

OLAN
They have made a request to meet. They said we are to stay where we are and under no circumstances to board our craft or to use any weapons.
PLATON
What does that mean?

DEI
PLATON, get me a weapons scan on that scout ship, now.

PLATON
Scanning...

This is a tense moment as we focus on PLATON’s graphic analysis. And then we see something, some kind of a gun or cannon...

PLATON
What the hell is that?
The Data report reads out: Weapon type: Unknown

NELSON
What do you think, DEI? You think they’ve got something?

DEI
Yea, they got something.

OLAN
What does this mean?

DEI
It means that we are going to have a great opportunity to learn more Mutra dialect.

She turns and addresses the whole crew.

DEI
Alright, people. Looks like we are grounded. Anybody got a problem with some action?

AGATA
(Powering up her blast weapon)
Not me. This lady ain’t workin’ for no Mutra, no how. If they think I’m going quiet, they got another thing coming.
NELSON
Me too.

TEODOR
Ready, when you are, DEI.

DEI
Right. Ok. Let’s see what we have to work with here... Everybody off the ship and on the field, locked and loaded, double time.

Everyone grabs blaster rifles and side arms and exits the ship, meeting at what was, a pretty cool banquet table just a moment before. We hear the sound of the blaster rifles powering up.

CUT TO:

EXT: PLANET. LANDING AREA.
The group has formed and DEI is checking out the landscape and formulating her plan.

OLAN
(via com with DEI)
Captain, we have contact in approximately 11 minutes. And they are repeating adamantly that there is to be no violence.

NELSON
Right. We got that. OK, Captain, what’s the game plan.

DEI
Ok. AGATA, we are going to need you about at those rocks- that’s about a 60 meter shot. You get your line and click your com three times when you have an angle.

AGATA
Roger that.

She heads off towards the place which DEI indicated.
DEI
Teo, Nel- we are going to need to establish a kill zone. About the only place they can touch down, if they touch down, is right there on that ridge. They are going to approach us from that point right there, and they will have to come down that slope or get us to come up it. But in any case, we will start our “dialogue” from right back over there, and... right over there. Let’s get you guys set up like that and with Agi, that gives us three clean shots. If we can get even two decent lines, we have a chance because they are not going to have more than 4 or 5 people.

TEADOR
And if they don’t land?

DEI
Well, if they don’t land, at least we won’t be standing in a tight little group.

OLAN
(over the com)
Captain!

DEI
Listening...

INT: SHIPS COM

OLAN
The Mutra captain is asking to speak to you personally.

EXT: BANQUET TABLE

DEI
Acknowledge that. I’m on my way.
NELSON
Captain, if it is a trap and they have already got a bull’s eye on the ship, it would be better if you were not on it.

DEI
Understood, Nel.

NELSON
Let me talk to them, instead.

DEI
Go get set up in your position. One way or another we are going to get through this day. Get moving.

PLATON
Where am I, DEI?

DEI
You are right next to me. You’re my gunner.

PLATON
Best place to be.

OLAN
(Over the com) Captain, the Mutra are demanding...

DEI
Tell them they can wait a goddamned minute. (to herself) Don’t they know a woman needs time to prepare...

OLAN
(Over the com) Captain... um...

DEI
What is it now?

CUT TO:

INT: SHIP. OLAN’S COM STATION. Olan is pissing his pants.
OLAN
I... I am not a soldier.

EXT. BANQUET TABLE
Shit. If it is not one thing it is another. Day shoots a glance towards where the snipers will be holed up.

EXT. SNIPERS NEST
We get a quick shot of Nelson, Agi and Teador clambering up the rocks, blasters slung over their backs.

EXT. BANQUET TABLE
Back on day. She sighs...

DEI
Take it easy, OLAN.

INT: OLAN’S CONSOLE
Olan looks like he wants to cry

OLAN
I am sorry captain, I just don’t... know... what....

EXT. BANQUET TABLE
Dei is searching the skies...

DEI
(Into her com)
Alright OLAN, I’m on my way.

She signals for PLATON to follow and we follow them through the ship via steady cam. The dialogue is continuous throughout.

DEI (cont.)
(Over her com)
Ok, everybody in position?
DEI and PLATON head into the main cabin. We see OLAN sitting at his station. Dei goes straight to his chair as PLATON takes his usual position.

DEI
(To OLAN)
You all right?

She is there with her hand on his shoulder before he can answer.

OLAN
I think so.

DEI
Good. The important thing is that you understand that nobody’s asking you to do anything you are not trained to do.

OLAN
I just… I just... I really…

DEI
It’s ok. You just stay with me and watch my back. Here... You ever shot one of these?

She offers him a hand blaster...

OLAN
Uh... no...

DEI
Well, there is a first time for everything.
(over the com)
Gentlemen, you’ve got my back.
Eyes open while I am on the ship.
And if those orange headed lizards show us a centimeter of meat,
roast it for me.

ALL
Aye captain...
DEI
Ok guys. Olan, Platon- we are on board. I think we should talk with them. Do you have any suggestions about it?

OLAN
Yes! Uh, no... If they won’t talk with us. What will we do?

DEI
We don’t have any choice. We will fight.
(to PLATON)
OK, open the channel.

PLATON toggles a switch and the rather startling image of ZOAR AGASH appears on the screen.

CUT TO:

INT: MUTRA SHIP
This is to be an elegant moment for ZOAR. As of this moment, the humans do not know that he is (almost) completely unarmed.

ZOAR
(In English)
I assume I am addressing Captain Summer Dei of the human space command.

CUT TO:

INT: HUMAN SHIP
DEI is standing up straight and strong. She knows what she is doing. There is not a drop of fear in her. We are behind her, moving left to right as she speaks to ZOAR’s hologram projected on the com screen.

DEI
That is correct. And to whom do we have the pleasure of being address by?

CUT TO:
INT: THE MUTRA SHIP
ZOAR is amused by her feistiness. FADAAR`ARID gives a subtle glance backward, observing her captain’s amusement.

ZOAR
I am ZOAR AGASH, captain and commanding officer of this vessel of the Mutra fleet.

We see her displayed in hologram

DEI
(In Mutra)
Ritchechk tseshir
Subtitle: I am honored)

ZOAR nods in deference to this display of intelligence and respect. We shift back to the human ship to listen to his reply.

ZOAR
(In English)
No, it is I who am honored to be addressing such an intelligent and wise… colleague.

CUT TO:

INT: HUMAN SHIP
C.U. on DEI. She knows she’s got her hands full.

DEI
And to what do we owe the pleasure of such austere company?

CUT TO:

INT: THE MUTRA SHIP.
ZOAR takes a sip of tea.

ZOAR
I am afraid that it is the Mutrah who are enjoying your company.

In Mutra, the word “Mutra” gets the accent on the second syllable.

CUT TO:
INT: THE HUMAN SHIP
DEI glances to NELSON for an idea but he just shrugs, as does PLATON. ZHADNI is nowhere to be seen, but then again, this is not such a bad thing.

DEI
So it seems that the argument between us is a question of ownership rights.

CUT TO:

INT: THE MUTRA SHIP
ZOAR likes her.

ZOAR
I would not even use the word argument.

CUT TO:

INT: HUMAN SHIP.
We get a C.U. of PLATON.

PLATON
(Quietly)
ETA, less than five minutes

DEI acknowledges this with a small nod. Well, if we are going to talk real estate, there is no reason to beat around the bush.

DEI
There is no record of either Mutra possession of this planet or even of the planet’s existence in any legal log. As far as we are concerned, we are in an unclaimed and neutral sector and, as they say, we were here first.

CUT TO:

INT: THE MUTRA SHIP
Of course she must be strong in her conviction. She has no other choice.

ZOAR
This “planet” as you call it is called Quai-Dun...
The name “Quai-Dun” is said with some reverence, and though it is a subtlety that might be impossible to show, technically, Quai-Dun is not even a Mutra word.

ZOAR (cont.)
And it has been a possession of the Mutra for over 10 khet -14 of your earth years.

CUT TO:

INT: HUMAN SHIP
This might be true but it also might just be idle talk.

DEI
There is no evidence that what you say is true. There are no bases, no structures and no Mutra present to defend... it.

She didn’t want to say Quai-Dun just yet.

CUT TO:

INT: THE MUTRA SHIP
We have a C.U. on ZOAR, sipping tea as he contemplates his explanation. This is not the time or the place to begin to explain it.

CUT TO:

INT: HUMAN SHIP
We are on Platon

PLATON
One minute, DEI.

She understands. And she does not want to continue this “conversation”

DEI
Under the circumstances and as there is no physical evidence that what you say is true, I ask you to stand down and remove yourselves from what is now a territorial planetary object of the human race...
EXT: SNIPER NEST
We get a shot of AGATA, she is listening to the whole conversation via her com.

DEI (cont.)
(in V.O.)
...and as such, will be defended to the limits of our capacities.

AGATA sneaks a peek over at TEODOR. He nods. He has heard it too and he is ready.

CUT TO:

INT: MUTRA SHIP
ZOAR was afraid of this. He motions for FADAAR`ARID to switch off the audio.

ZOAR
Pitchech mishetch’dutsu khuman stcheti’yeteh vitch iyu’acheku tchon’tcag utveh. Litchits titcheh ehrun scham-shdash-ya’uv. Why do the bloody humans always have to go to violence before the negotiation is finished? They have no concept of civilization.

He looks at EUV’ON, who nods that he is ready for what will come. This is going to be a very delicate moment.

CUT TO:

EXT: SNIPER’S NEST
NELSON can see the Mutra ship now clearly as it descends towards the spot DEI predicted. He cues his com...

CUT TO:

EXT: PLANET. BIRD’S EYE VIEW.
The Mutra ship is now in hover mode over the human camp.

NELSON
(In V.O.)
I’ve got visual...

CUT TO:
INT: MUTRA SHIP
ZOAR has simply kept silent. The landing is proceeding.

CUT TO:

INT: HUMAN SHIP
DEI is pissed.

DEI
God damn! How come everybody reads goddamned Carnegie?

Platon opens his mouth to say something, but she sharply silences him with a wave of her hand and raising lightly one finger to her lips: The first one to talk loses. But this is bad. They didn’t buy her bluff and now they are on planet. Well, this is all going according to plan but that doesn’t mean that she has to like it.

CUT TO:

EXT: PLANET. MUTRA LANDING SPOT.
The Mutra ship carefully descends and touches ground.

CUT TO:

EXT: SNIPER’S NESTS.
We get a succession of quick shots of the human snipers at the ready, including a perspective shot over AGATA’s shoulder as she takes aim straight at the Mutra vessel now standing quietly on the ridge.

CUT TO:

INT: MUTRA VESSEL
ZOAR has not moved an inch or said a word. He is in complete control.

CUT TO:

INT: SAFIC’S CABIN
SAFIC has been watching the whole thing via holo. He is even toggling back and forth, getting camera shots of all of the snipers as well as a secondary graphic of their locations shown as dots on a contour map. This is of course being transmitted to...
INT: MUTRA SHIP HELM
…the Mutra ship’s com and we see on FADAAR’ARID’s holo screen that the Mutra already have the locations of all of the snipers and their own weapon’s graphics have already locked on their positions. The Humans are screwed.

CUT TO:

INT: HUMAN SHIP
DEI senses that something is really going wrong. She has made a mistake somewhere but can’t find it. She taps her com once, the click registering...

CUT TO:

EXT: SNIPER’S NESTS.
…with her people in their positions. It means hold your fire.

CUT TO:

INT: MUTRA SHIP
ZOAR nods to EUV’ON who returns the gesture and walks to the hatch. It is time. GEV’ARID toggles a switch and the hatch pops and the gangway lowers.

CUT TO:

EXT: LANDING AREA
We see the gangway descend and EUV’ON standing there. When the hatch is fully lowered, he steps down onto the field. He is a really big guy.

CUT TO:

EXT: SNIPER’S NEST
NELSON’S reaction to EUV’ON is real.

NELSON
Jesus, would you look at this guy...

All three snipers click their coms three times.

CUT TO:

INT: EARTH SHIP
The clicks come to DEI like popcorn. She gets the idea. But what can she do?
EXT: LANDING ZONE
EUV’ON leaves the ship and looks around. From his perspective we can look down on the Earth ship and the table, still full of food from only moments ago. He checks a small com link on his wrist and sees a miniature topography of the area with the three sniper locations along with the four others, inside a rectangle indicating the ship. We focus on one of the dots as being separate from the others. EUV’ON immediately understands that this is SAFIC and he laughs slightly. From a wider angle he gestures towards the ship. This is his sign that all is clear.

CUT TO:

INT: MUTRA SHIP
We see this gesture from the holo on the command screen. ZOAR nods to his crew, who stands getting ready to exit the craft. He then reaches forward and taps the com.

CUT TO:

INT: EARTH SHIP
The earth crew sees ZOAR’S holographic image appear before them.

ZOAR
Captain, if you will allow me to introduce to you my crew.

This is shocking. What the hell is he doing?

CUT TO:

EXT: LANDING AREA
We get a C.U. on EUV’ON. Man he is scary.

ZOAR (cont. in V.O.)
The soldier before you is EUV’ON.
A very highly decorated warrior and an old personal friend.

CUT TO:

EXT: SNIPER NESTS
All guns are trained right on this guy. Here we get a close up on TEODOR, he is chewing gum very quickly. Obviously he is very nervous. This is not a good sign.
EXT: MUTRA SHIP, LANDING AREA
FADAAR`ARID and GEV`ARID now exit the ship.

ZOAR (cont.)
(In V.O.)
I now present my crew. GEV`ARID, a most intelligent and disciplined engineer and FADAAR`ARID, our communications officer, navigator and... my daughter.

CUT TO:

INT: EARTH SHIP
C.U. on DEI’S reaction.

DEI
What?

CUT TO:

EXT: SNIPER’S NEST
From the perspective of AGATA’S scope, we can clearly see that FADAAR`ARID is definitely feminine.

AGATA
What?

CUT TO:

INT: EARTH SHIP
C.U. on OLAN’s reaction of FADAAR`ARID on his holo. She is kind of hot.

CUT TO:

INT: EARTH SHIP. SAFIC’S QUARTERS.
SAFIC’S reaction is equal to the others. What is he supposed to do now? There is nothing else to do but stick to the plan. He quickly flips the holo to typing mode and hand types in the following message to be relayed to the coms of the Earth ship’s crew. We get a POV shot of the words being typed: WAIT FOR THE CAPTAIN AND THEN TAKE THEM ALL. DEI. The last three letters are added slowly.

CUT TO:
EXT: SNIPER’S NEST
NELSON reads the message as it comes through. He doesn’t understand, but as they are silent, all he can do is acknowledge with three clicks to his com. TEODOR and AGATA are equally confused, but also chime in.

CUT TO:

INT: EARTH SHIP
DEI hears her people telling her they are ready. This is a good thing. She nods forward, indicating that PLATON should get ready to send a message.

DEI
Captain, I am appreciative of your openness and candor but…

She never gets to finish her phrase because the transmission from the Mutra ship has stopped.

DEI
What’s happened?

CUT TO:

EXT: MUTRA LANDING AREA
ZOAR is exiting his ship

CUT TO:

EXT SNIPER’S NEST
NELSON taps his com three times.

CUT TO:

INT: EARTH SHIP, SAFIC’S QUARTERS.
SAFIC has been waiting for this moment. He starts typing the word “FIRE”

Cut to:

INT: EARTH SHIP, HELM
DEI, sensing that there is about to be a big problem takes off for the exit hatch like a bolt…

DEI
Shit!
EXT: MUTRA LANDING AREA
ZOAR is now off the ship and standing just in front of his people holding his arms out in an obvious gesture of peace.

INT: EARTH SHIP, SAFIC’S QUARTERS.
It’s now or never baby. This is how the great ones do it. SAFIC hit’s the “send” button.

EXT SNIPER’S NEST
The command “FIRE” is visible on their coms. This is it.

EXT: EARTH SHIP, EXIT HATCH
DEI dives from the hatch trying to stop what she sees will be a tragic mistake...

DEI
HOLD YOUR FIRE!

But she can’t get the last word out because an enormous triangulated eruption of blaster fire starts raining onto the Mutra landing area. But amazingly, all of the bolts seem immediately to get sent back in the general direction from where they were coming from.

EXT SNIPER’S NEST
The rocks around the three shooters begin to explode from the force of the blaster bolts and all three dive for cover. But then, an even more amazing thing happens...

EXT: HIGH ABOVE THE GENERAL AREA
Both ships suddenly and completely power down.
EXT: MUTRA SHIP
The Mutra group takes on an air of pure resignation.

GEV`ARID
Zutshehni khuman!
Fucking humans.

ZOAR
Tumuk i`zufel ehrun tseshehr
mutreh…
They simply cannot be spoken to like people.

CUT TO:

EXT: SNIPER’S NEST.
No one seems to be badly hurt, but as they start to pry themselves from the rubble and dust, they all notice that their blasters and com units have gone completely out. And both the ships are now without power and sitting dumbly in a deep azure night.

CUT TO:

INT: EARTH SHIP, SAFIC’S QUARTERS.
And of course in SAFIC’S case, because he is in complete darkness (and without his holo), he starts to scream and freak out. Which of course can be heard...

CUT TO:

EXT: EARTH SHIP, EXIT HATCH
...by DEI who is as amazed at what has happened as anybody.

DEI
Is everyone ok?

CUT TO:

EXT: EARTH SHIP, TABLE
It is about 30 minutes later. The crew of the Earth ship is seated at the table. At the head stands ZOAR with EUV'ON at his side and FADAAR`ARID and GEV`ARID off to the other side.
ZOAR
We attempted an explanation of the situation and that the Mutra had already gained this planet.

DEI
I still don’t see any evidence other than we are all without power at the moment and that you seem to be responsible.

FADAAR`ARID
Shevsgeche sehcets khuman! Zakuiyuteh sdatchiyu ishgehr izufil Zoar Agash tsirut! Stupid human cow! Close your mouth when Zoar Agash speaks!

AGATA stands in defense of DEI.

AGATA
You watch your mouth honey pot.

FADAAR`ARID’s reaction is to start after AGATA, but she is caught quickly by EUV’ON and GEV`ARID. AGATA though is ready to rumble.

AGATA
C’mon, let the bitch go!

DEI stands and motions to AGATA to be calm and ZOAR motions for the same from his daughter. ZOAR has a pained expression on his face and somewhat sheepishly glances towards DEI; his daughter has been impetuous and this causes some embarrassment to him. FADAAR`ARID sees this immediately and stands down without any further outward expression. It is now an embarrassment to her to have caused her father and captain such consternation. After a moment, the resonance of the cultural subtleties take hold of everyone and the humans sit quietly, allowing the meeting to continue. After a moment...

ZOAR
Forgive me my daughter’s impetuousness. She is a very competent officer but she has strong prejudices against humans as... I am sure you all have against Mutra.
All take this rather seriously. TEODOR sneaks a peak at EUV’ON, who catches the glance but as with FADAAR’ARID, does not show any emotion. These Mutra are pretty disciplined. OLAN, by the way, can’t seem to take his eyes off of FADAAR’ARID, but she has not noticed this (and probably wouldn’t care even if she did).

DEI
So I suppose then that the main point as of the moment is you telling us your version of what the hell is going on.

ZOAR understands that this is his moment. Before he starts, we take a quick peak at SAFIC who looks about ready to run off again. Back on ZOAR, we see that he is aware of SAFIC’s discomfort and is probably enjoying it. Zoar begins to walk slowly around the human group as he tells his story.

ZOAR
This planet is called Quai-Dun. This name comes not from the Mutra lexicon but rather from this world.

NELSON
How is that possible if the planet is uninhabited?

ZOAR
Currently uninhabited. But we speak of what has been. At some unknown time in the past, there were builders here.

PLATON
The temple we saw on the scanner.

ZOAR
Seen, but only for a moment, correct?

PLATON
That’s right…
EXT: DEFENDER STONE TEMPLE.
We have an aerial shot of a roman style temple standing on a small hill and surrounded by greenery.

ZOAR
(In V.O.)
The “temple” as you call is a monument built around a large stone, made from an unknown element.

We begin to focus in on a semi-translucent rock situation in the center of the temple.

ZOAR (cont.)
(In V.O.)
Our name for this, said in human language, would be the “Defender Stone”.

CUT TO:

EXT: EARTH SHIP, TABLE
Focus in on DEI

DEI
What does this mean?

And back on ZOAR

ZOAR
As we mentioned, we have been aware of the existence of Quai-Dun for over 10 khet, but have been unable to establish any foundation because of this stone.

CUT TO:

EXT: QUAI-DUN. PLANNED CONSTRUCTION ZONE
The Mutra have unloaded several oversized trenchers and tractors and are set to begin excavating when the first attempted shovel full stops every piece of machinery dead in its tracks. The project manager stands there scratching his head.
The first several explorations, because there was no opposition or violence, went without problems. It was only when we attempted excavations that we found what aggressiveness begot here. You can imagine the surprise of some of our exploratory and settling expeditions to suddenly find themselves completely powerless and stranded...

CUT TO:

EXT: QUAI-DUN PLANNED EXCAVATION SITE
Here we see the workers from the previous scene being boarded onto a working airship and the dozers and diggers being loaded onto larger, cargo transports. All of these take off, but as they are leaving, one attack ship begins a strafing run on the Defender Stone which, of course, closes the power on all of the transports and they all come crashing back to the planet.

ZOAR (cont.)
(In V.O.)
After this, we tried several times to attack the stone directly from our crafts, with of course no positive results.

CUT TO:

EXT: QUAI-DUN PLANNED EXCAVATION SITE
Finally we see small transports coming in, shuttling down from a mother ship. The foot soldiers attempt to blow the Defender Stone up, with the result being simply the loss of power to themselves, but...

CUT TO:

EXT: QUAI-DUN ORBITING MUTRA SHIP
...a shot of the mother ship back in orbit shows the lights going off.

ZOAR (cont.)
(In V.O.)
We unfortunately also found that the power of the Stone can exceed the direct proportions of the planet itself.
INT: ORBITING MUTRA SHIP
An interior shot shows us the floating, now lifeless Mutra trapped inside.

CUT TO:

EXT: EARTH SHIP, TABLE
Zoar smiles at the foolishness. We then close in on DEI

DEI
So you are saying we are stranded here indefinitely?

ZOAR
Not necessarily...

ZOAR begins pacing again.

ZOAR (Cont.)
After this and several other attempts to similarly overcome the planet’s defenses, we began to think a bit more delicately of the situation.

DEI
And...

CUT TO:

INT: MUTRA DEFENSE FACTORY
We see a group of Mutra scientists standing around an oversized holo-comp analyzing the situation.

ZOAR (CONT.)
(In V.O.)
We began to think of the problem, not as how to defeat the stone, but rather, how to use the Stone’s force to our own advantage.

CUT TO:
INT: MUTRA DEFENSE FACTORY
The scientists roll a prototype machine onto a firing range. At the other end is a serious looking blast cannon.

ZOAR (CONT.)
(In V.O.)
We started to look for ways to deflect or redirect aggressive energy. The technology at first was similar to what is commonly used for the energy shields we use to protect our war vessels...

The scientists run for cover and when the test is declared ready, the cannon fires, destroying the machine completely. This does not make the scientists happy.

ZOAR (CONT.)
(In V.O.)
The process of finding a passive weapon was long and painful...

CUT TO:

INT: MUTRA DEFENSE FACTORY
Here, on another day, we see a similar test being undertaken. This time though, the energy bolt is deflected towards a space ship parked nearby. The blast blows away a portion of the ship as well as one of its landing pods, causing the ship to topple over onto its side.

CUT TO:

INT: MUTRA DEFENSE FACTORY
In yet another test, the bolt is again only deflected but unfortunately, the shot goes in the direction of the scientist’s bunker which is wiped out, sending a few burning survivors scurrying.

ZOAR (CONT.)
(In V.O.)
But in the end, we found the platform we were looking for and a new weapon was created.

CUT TO:
INT: MUTRA DEFENSE FACTORY
In this next test, the cannon is fired but this time the bolt is cleanly sent directly back into the cannon which is blown off its foundation. The scientists smile at one another in their moment of success.

CUT TO:

EXT: EARTH SHIP, TABLE
DEI completely believes the story.

DEI
So this is how you managed to so accurately find my shooters with all of you standing on the tarmac.

ZOAR is at peace but sneaks a quick peek at SAFIC, who averts his eyes. PLATON catches the gesture. For sure, it was Zhadni who sold them out.

ZOAR
I assure you captain, we had no intentions of attempting any harm. However, we are very happy for your help in that initial field test.

DEI is beaten here. Her crew gets the picture as well, especially TEODOR, who is sporting a large cut on the side of his head.

DEI
So what do we do now?

ZOAR
As of the moment, this is not yet completely known. However, most probably we have three scenarios. The first is that we sit quietly, tolerating each other as well as possible until help arrives. However, if that help happens first to be human...

CUT TO:

EXT: LANDING AREA. MUTRA SHIP.
ZOAR is standing at the hatch, sipping his tea and watching the skies.
...they will most probably attempt some sort of military action to free you with the results being disaster after disaster.

CUT TO:

INT: EARTH SHIP OVER-FLYING THE LANDING AREA. The scanners show both crews segregated into their own ships. Thinking they have got a sitting duck on their hands, the ship levels off into a strafing run which of course leads to the “paperweight” effect.

CUT TO:

EXT: LANDING AREA. MUTRA SHIP.
As the earth ship passes overhead and crashes into a muffled implosion, ZOAR smiles in amusement at the folly.

CUT TO:

EXT: LANDING AREA.
ZOAR is in total control now.

ZOAR
However, we all know that it is the Mutra who are aware of the situation’s possibilities and so the second scenario would be if the arriving ship was Mutra.

CUT TO:

EXT: LANDING AREA. MUTRA SHIP.
We see the humans being led up the ramp of a Mutra vessel in chains.

ZOAR (cont.)
(In V.O.)
...probably, the people in charge of such things would not decide your fates with an eye towards pleasantness...

CUT TO:
EXT: DISTANT PLANET, MINERAL QUARRY.
The mine being worked is basically hell. We see the humans using picks and shovels as they bang away at completely unyielding stones as sulfurous discharges erupt around them. An incredibly ugly and malformed Mutra task manager eyes AGATA lecherously while gripping a multi-lashed whip.

CUT TO:

EXT: LANDING AREA. TABLE
Everybody senses that this is probably true as well.

ZOAR
The last scenario is not yet completely planned. However, should you all agree, I think the basic premise is to work together to try and disable the stone, freeing both ships to leave under their own power.

DEI
And just how do we do that?

With this, ZOAR begins to clear a place on the table. He uses some things to make a model of the situation.

ZOAR
The nearest Defender Stone is located about 50 kilometers from where we sit. We had planned on landing the ship directly there to test our weapon, but now it looks like we will have to try and somehow move it, or at least a working part of it, by hand. How to do that is what is not exactly known. But what we do know is that we will require your help to carry it there.

This is a startling thought for the humans. AGATA and TEODOR are obviously emotionally opposed, but rather than acting, both suppress their rage, staring down at the table. The deal is ugly, but maybe the alternative is worse.
Obviously, we all have some thinking to do. I suggest we rest and reconvene in the morning. By that time we should have a greater understanding of our possibilities.

He looks to DEI for her agreement and, after a moment, she nods slightly, a gesture which is silently returned by the captain, and without another word or motion, the four Mutra turn and retire to their ship. The humans are now alone at the table, in the semi-darkness of a strange world—and in this moment, completely out of control.

CUT TO:

INT: HUMAN SHIP, IN THE DARK
A match is struck and used to light an improvised oil lamp, which allows us to see the crew huddled around their cabin table. SAFIC is noticeably absent.

NELSON
PLATON, you are a genius.

PLATON
Not really. I learned this trick from my father while hunting. Living and working without anything that costs money has been part of Russian culture for millennia.

DEI
Alright, let’s get down to business. Ideas...

TEODOR
I am not interested in working for the muzzards.

AGATA
I second that.

NELSON
Make that three.
OK, what are our alternatives?

TEODOR pulls out his knife and runs his finger over the blade.

TEODOR
We have them 7 to 4.

PLATON
6 to 5 if you count ZHADNI.

AGATA
No, if we count him with them, we are back to 7 to 4.

This gets some chuckles.

PLATON
Actually, I think we should count that big bastard as evening the odds in any case.

EXT: MUTRA SHIP
We get a C.U. on EUV'ON, who is standing guard outside the Mutra ship. He is motionless and untiring. Suddenly, TEODOR, NELSON, PLATON and AGATA attempt to attack him using knives and improvised weapons. Without a gram of wasted effort, EUV'ON whips out his knife and wipes out the party in a few short strokes. He returns to his original position, leaving the corpses lying where they fell, one of them quivering slightly in its death rattle.

INT: EARTH SHIP. MAIN CABIN.
Everybody pretty much understands this.

DEI
And what if this planet suddenly makes us cut our own throats in response to the action?

This is true. There is a lot that is unknown.
NELSON
I think if they weren’t so damned smarmy about it, I wouldn’t mind so much.

There is a lot of truth to this as well. It’s becoming even clearer than it was before. They are screwed. Dei stands.

DEI
Right. I think we all get the picture. Just in case, we are going to need someone on watch. Our hatch has no manual drive so this ship is open. I believe it is going to be light in about 6 hours. I think we need three watches of two hours each.

TEODOR
I’ll take the first.

OLAN
I’ll go second, DEI

NELSON
I’ll take the third.

DEI
Done. We’ll meet at the table first light and see what happens next. Oh, and whoever is on, Make sure and let me know if ZHADNI decides to go for another walk. I think we have enough problems as it is...

And with that, the meeting is adjourned.

FADE TO:

EXT: EARTH SHIP. TABLE.
It is morning and the evening has passed uneventfully. As the earth people file tiredly and dejectedly off their ship, the first thing we notice is that EUV'ON has not moved an inch all night.
NELSON
He is a disciplined fucker isn’t he?

As if hearing this, EUV'ON breaks his stance and heads into the ship to alert the captain that the day has begun.

CUT TO:

INT: MUTRA SHIP
As we see now from an inside perspective EUV'ON’s entrance onto the Mutra ship, we see that the Mutra have been busy all night working on a rather complex mechanical project. If it is possible to discern, the great machine that we earlier saw being loaded onto the ship has now been stripped down and reconfigured into a smaller, less streamlined improvisational version. The Mutra generally seem to require less conversation about things and so without further delay, upon seeing EUV'ON, begin the process of lifting and carrying the instrument, which is now about the size of an engine block, off the ship.

CUT TO:

EXT: EARTH SHIP
The humans are now watching all four Mutra lugging the cubicle device down the ramp, where they set it carefully on the ground. ZOAR then comes to the edge of the slope where he stops to speak. We change to his perspective as he calls down to the humans.

ZOAR
Perhaps we should meet here. Our device isn’t very comfortable to carry.

CUT TO:

EXT: MUTRA SHIP
All are gathered around the machine, as ZOAR again holds fort.

ZOAR
This machine is called a molecular accelerator. It is without several focusing devices, but should still be operable when it is called upon.
DEI
And where’s the power to run it coming from?

ZOAR
We will use several small solar accumulator cells to charge the device. There should be enough to allow for the moment of operation we need.

TEODOR
Ok, it’s eco-friendly. But you are expecting us to lug that hunk of crap for you for 50 kilometers through a road-less wilderness?

For some reason, perhaps fatigue, or perhaps because Mutra culture does not allow for so much improvisation, ZOAR is taken aback by this display of insolence. However, he can also see that the human is correct in his assessment; the machine is obviously too heavy to be carried, even by an extended and disciplined team. This is a failure of planning and the mistake causes a flush of emotion to pass over ZOAR’S face. DEI catches this and shoots a glance towards NELSON, who as usual is right with her. It is PLATON who breaks the moment.

PLATON
Is this as small as this thing can get, or can it be broken down into smaller pieces?

ZOAR now has the problem of deciding whether or not to give away the secrets of a highly valuable device to his enemy. He looks into the faces of the earth people. They have just won their first battle of this war.

AGATA
Your call papa. I’d just as soon go swimming.

She is chewing gum and pops a bubble for emphasis. ZOAR looks to GEV’ARID, who nods his approval of this addition to the plan.

ZOAR
GEV’ARID will guide the process.
AGATA
Right. I’ll get my kit.

EXT: EARTH SHIP. TABLE
ZOAR is seated at the table with DEI, NELSON and SAFIC. EUV’ON stands as usual just behind his captain.

CUT TO:

EXT: MUTRA SHIP
GEV’ARID, PLATON, AGATA, OLAN and TEODOR are working on the disassembly. FADAAR’ARID stands nearby, observing. OLAN is sneaking glances her way. This time, she notices.

CUT TO:

EXT: HUMAN SHIP. TABLE.
ZOAR has drawn up a map and is pointing out the general location of the Defender Stone. DEI nods her head in understanding.

CUT TO:

EXT: MUTRA SHIP
The machine’s parts have been packed away into rucksacks which everyone except for DEI and ZOAR wear. SAFIC of course is protesting his task, refusing to even pick his assigned sack up until EUV’ON picks the sack up with one hand and forces it into SAFIC’S chest. SAFIC declines to protest further.

CUT TO:

EXT: QUAI-DUN WOODS, ON THE WAY TO THE DEFENDER STONE
The group is traveling basically in silence and obviously in separate groups. Nobody is happy with the task at hand. SAFIC is of course picking up the rear. We are treated though to several pictures of exotic plants and birds. And of course the way often has outsized fruit available for the picking. NELSON is seen picking three half-meter long bananas from a bunch dangling from a tree and after, the humans all eat from softball sized chunks as they walk. The Mutra are not sampling the food, but instead eat from food packets they have brought with them, a fact that worries DEI a little. Do they know something?

CUT TO:
EXT: QUAI-DUN WOODS.
It is evening and the two groups have decided to camp for the night near a small lake which is fed by a short waterfall. The camps are again quite segregated and very quiet. The humans have built a small fire at their camp, while the Mutra, again obviously prepared for the situation, are using what seem to be phosphorous sticks, which produce enough light to read by.

FOCUS ON:

EXT: THE HUMAN CAMP
The humans are roasting plantains on sticks.

    TEODOR
    We must not trust them and we must watch them.

Nobody is disagreeing with him.

CUT TO:

EXT: THE MUTRA CAMP
At that moment the Mutra are (also) talking about this situation and we can see that whatever they are saying is not making them especially happy.

FADE TO:

EXT: EARTH. A BIG FIELD
It is another of those faded brown landscapes. We see piles of black plastic bags, lying on top of one another. In the middle of these hills is a big rusty metal machine with several mechanical arms collecting bags and dropping them onto conveyers. Two humans in masks are bringing in yet another group of bags. The camera pulls back and we now see that this is only one of many such machines and that the field is actually a sea of plastic bags. We focus in on a masked human holding a clipboard.

    MASKED MAN
    (through the mask)
    This is the last batch today.

Start packing up to go back. From somewhere we hear a hysterical cry. A woman's voice
WOMAN's VOICE
Wait. Stop. Let me see... let me see.

As we turn, we see that there is a middle aged woman wading through the sea of bags trying to get to the machine in the center.

MASKED MAN
Stop! You can't go in there.

She doesn't listen and continues towards the center.

We now focus on the machine itself whose doors now slowly open for us revealing a blazing furnace. We understand now that this field is a giant crematorium. The masked humans stand calmly, watching the woman as she reaches one of the conveyors. Suddenly, we see one of bags start to move. The old woman frantically starts screaming.

WOMAN
Stop it. Stop the machine! You're killing her!

We hear the voice of a woman crying from inside the bag.

VOICE
Heeelp! Nooo!!! I don't want to die!!! Please, somebody, help me!!!

The woman cannot reach the moving bag. The belt is too high and too wide. She starts jumping, desperately trying to somehow get to the bag with the living human inside.

WOMAN
Help her! Please help her! Don't let her die!

A masked man enters the shot and places a hand on the woman's shoulder.

MAN
You can't do anything. She is already dead.

We now see the woman in C.U. and realize that she is an older version of DEI.
DEI
(Really fighting him now. She is frantic.)
But they shouldn't have killed her! She wasn't supposed to be here. Let her go. She will die in this furnace!

MAN
We can't stop the machine, Dei. Our job is only bringing the bodies to the fire. It is what we do.

DEI
But she's still alive! Look! She wants to live! Let me help her!

MAN WITH THE CLIPBOARD
Get that woman away from the machine. We have a schedule to keep.

DEI
But she doesn't need to die!

MAN WITH THE CLIPBOARD
Do you want to take her place? Do you?

Dei is crying. But the moving bag now somehow manages to fall off the conveyor onto the pile of body bags below. As it lands, the bags it landed on start to move as well and the people inside of them start screaming as well.

VOICES
Let us out. Let us go.

DEI breaks away from the man and crawls under the conveyor, and literally claws her way through the piles of now squirming and screaming bags. She gets to the first bag but cannot manage to open it. We can see the imprint of a face and fingers trying to claw their way out. The face is desperately trying to draw a breath but the plastic doesn't allow for his. The person inside is suffocating. DEI yells to the MAN WITH THE CLIPBOARD.
DEI

Why! Why are they dying? Tell me, why!?!

The fingers slowly begin to lose their strength and the face recedes back from the plastic. They have suffocated. DEI sees now that all of the bags have quieted down. There are no more screams or movement.

MAN WITH THE CLIPBOARD

They didn`t pay any money for their lives.

DEI looks out over the hills of bags. She sees two white butterflies, which are flying over the bodies. With the last of her strength and screaming like a wounded animal, she manages to somehow get the bag to break open revealing the face of the discarded human inside. It is her current self, her face blue from suffocating, mouth frozen in its final scream and eyes crossed; a kabuki death mask.

We then fly straight up and away from the scene, our view expanding as we rise. We continue further and further, the landscape blurring to include eventually the whole of the planet, which has become a brown, stifled mass. It’s all filthy. It’s all dead. A whole planet turned garbage dump.

CUT TO:

INT: DEI'S TENT. HUMAN CAMP - PREDAWN
DEI awakens from her dream gasping for breath. She sees she is in her tent in the Quai-Dun camp. She is wet from sweat and her eyes are darting around.

CUT TO:

EXT: HUMAN CAMP - PREDAWN
Dei emerges from her tent, still in the grasp of her dream. All are asleep including OLAN, who has fallen sleep on his watch. She notices EUV'ON, lit by the light of the phosphorous sticks, standing guard as always over the Mutra group. Doesn't that guy ever sleep? She starts towards the lake, quietly at first and then breaking into a run. At the shore, she strips off her clothes and runs in. When she is thigh deep, she dives, swimming out towards the center. She swims hard. Her swimming is inter-cut with flashbacks from her dream. With the shore several hundred meters away, she stops and rolls over on her back, floating and staring up at the last of the evening's stars. It will be dawn soon. We see she is crying softly.
After some time she starts back. As she nears the shore, she looks up and sees ZOAR, standing on the shore waiting for her and holding a towel. She looks at him for a moment and then starts towards the shore. We shift to his perspective, the camera behind him as DEI emerges from the water and takes the towel from the Mutra captain.

ZOAR
Problematic sleep is a sign of a restless soul. Shakespeare wrote of this a thousand years ago.

DEI
You don't need Shakespeare to explain that we're fucked ZOAR.

This makes him smile. He likes her.

CUT TO:

EXT: QUAI-DUN WOODS.
DEI and ZOAR are walking back to the camps together.

DEI
It was SAFIC who told you we were here, wasn't it.

ZOAR
Of course. We also have greedy individuals among us. He paid to know of these sectors. We only gave him what we wanted him to know. You were more clever though.

DEI
And what will happen at the Defender Stone?

ZOAR
This is not really known. We believe that the Molecular Accelerator will work but we do not know what will happen after.
DEI
And what about us? We know of this planet now too. Even if we all die, others will come. And there will be war here.

ZOAR already understood this. There is a moment of silence. And then ZOAR stops walking and looks around the beautiful landscape bathed in the rich blue light of dawn.

ZOAR
It is beautiful here, isn't it?

DEI
Yes, it most certainly is.

EXT: QUAI-DUN. CAMPSITE.
As DEI and ZOAR get back to the camp, we see that FADAAR`ARID, GEV`ARID and EUV'ON are engaged in a rather elegant and extremely acrobatic dance. It has a flavor of being like Tai-Chi but the physical extensions and contortions are unknown to human possibilities. In the background we notice the human crew watching from their own camp.

DEI
This is Zhe’un Zhi’ah?

ZOAR
You have heard of this?

DEI
Yes, but I have never actually seen it.

We get to watch the three practicing their extreme stretching and striking movements.

ZOAR
(in V.O.)
It is a very ancient and beautiful art. And quite deadly if performed by a master.
We focus in on EUV'ON who is obviously a master and combined with his size would make him practically unbeatable in hand to hand combat. But for some reason, TEODOR, who we first see in the background, has taken it onto himself to act like a child, imitating EUV'ON’s movements and drawing some laughs from the others. This is not taken well by the Mutra, whose concentration is broken by the laughter. And this of course, evokes more laughs from the humans. EUV'ON takes a few steps towards the humans and they all quiet down somewhat. He then motions with his four-fingered hand that TEODOR should step forward. TEODOR, hot head that he is, is perfectly fine in sparing with the big guy and in fact, has been waiting for his chance to get a few licks in. As he steps up, wringing the kinks out of his neck and shrugging his shoulders loose for the sparing. EUV'ON suddenly takes several steps back and motions for FADAAR`ARID to step forward and do the duties. This of course gets OLAN’s attention. TEODOR though is taken aback.

TEODOR
If you want me to kick the shit out of your woman, I would be happy to do it. I just don’t see the point of it.

With this, FADAAR`ARID begins to approach TEODOR. She is swishing her hips in an overtly sexual manner. This brings more laughs from the humans, except for OLAN who is embarrassed by the display.

As she is approaching, TEODOR starts bouncing on his toes, boxer style, bobbing and weaving with his fists up front.

TEODOR
OK, tough guy, bring it on!

But then she stops and it gets everyone’s attention. A small smile crosses her face and with that, her head ducks down and she executes a spin on one leg, sending her torso and her other leg spinning in an absolutely straight vertical arc. But it’s not just one arc, it is several and she is changing legs at the bottom as she goes. This movement, a whirling dervish, has TEODOR mesmerized. And then, for second, she stops and then does the same basic trick but the lines are horizontal and include flashing fists. And then, after another small pause in which we see that she is smiling with the confusion and fascination she is putting on this pathetic human, she gets into a fireworks show of changing diagonal arcs, changes
of direction and concludes with a vertical jump which allows no less than five rotations, all of which come from different angles. For sure, Teodor would be hamburger if this had been full contact. And then she stops and really, she is not even breathing hard. Teodor is screwed and he knows it. He just stands there with his fists fading slightly. The Mutra are laughing in their subtle way. But then, as if the show itself wasn’t enough to win the sparring, she takes another couple of steps closer to Teodor, and when she is obviously close enough to hit, she offers her face. TEODOR has no where to go. It doesn’t matter whether or not she is in charge— he can’t just lay down and die and so he shoots a jab which she dodges effortlessly. She does the same for the next 5 or six. TEODOR is swinging at the breeze and starting to get a little angry.

NELSON
C’mon Teo. You can do it.

The others follow with shouts and chants of their own. In reaction, FADAAR`ARID offers her face up to him as a target again, lifting and turning her chin and adding in a hand gesture saying that this first would be free. TEODOR may be a hot head, but he is not completely a fool and declines the invitation. This brings shouts from the others. This is not good but worse, she is obviously smiling at him and this is the end, she’s got to go down. He pulls back his hand to send another shot her way. But before anything even starts from TEODOR, her head ducks down but instead of describing any sort of arc, she slithers down between his legs and up in back of him, he four fingers popping nerve points on the way up along his back neck and the sides of his head. There was no one single touch that did the job, but Teo is already out and keels over, face first.

DEI reacts for this but again, ZOAR holds her back.

ZOAR
He is not hurt. He will rise in a short moment.

And it’s true, he is only out for a moment, but AGATA is at his side in a second.

TEODOR
(From the ground)
Ok, ok. You win. But show me. What would you have done if I took that shot?
As if taking him out so effortlessly was not enough, FADAAR’ARID again offers her face and motions for TEODOR to try again. TEODOR just stares at the Mutra woman. This situation is freaking him out. He notices that the Mutra are all smiling at how easy it is to humiliate the earthlings. Suddenly a hand shoots out, cleanly banging the side of the Muta’s head and sending her sprawling back and onto her ass.

We close in on AGATA, who was the sender of that five-fingered haymaker.

AGATA
Step aside Teo. This is my dance.

Now this is interesting, and everyone, including the Mutra show this. DEI takes a step forward but ZOAR gently holds her back again.

FADAAR’ARID has been caught off guard, and she takes a moment to size up her opponent. AGATA is in a fighting stance, a parody of TEODOR’s boxing style. After a second, FADAAR’ARID shifts her weight forward slightly, places a hand on the ground, ducks her head and cartwheels to a full standing position, pivoted off the one hand. She smiles slightly and, her head starts to go down and her torso shifts to send her legs and arms in a horizontal strike, but amazingly, AGATA ducks down and executes a perfectly timed sweep kick, which combined with FADAAR’ARID’s own motions, sends the Mutra sprawling again.

This is a shock to the other Mutra and to the humans as well who erupt into cheers.

DEI sneaks a peak at ZOAR who, though not showing any emotion, is obviously eating his heart out.

AGATA
Your move sunrise. You got something interesting stashed away somewhere?

Hoots and hollers.

FADAAR’ARID again cartwheels into a standing position but this time, she continues to spin. but when her head is at the bottom of the arc, she uses her speed to pivot against the ground and is suddenly airborne and sailing over AGATA’s head...
and, though AGATA does get her guard up, FADAAR`ARID is able to get a hand and a foot to her head and AGATA goes down.

FADAAR`ARID
(No subtitle)
Zakuyuteh auuv nitchga rutch’u feh iyuyuuk.

AGATA
What did the bitch say?

ZOAR
She said: Perhaps you should be home feeding babies.

FADAAR`ARID adds to the remark by miming a mother offering a spoon to a baby in a high chair.

This of course really pisses off AGATA, who, throwing away all pretensions of style, comes straight at the Mutra like a linebacker, catching her in the middle and sending them both tumbling.

The war is on and both sides begin shouting encouragement to their heroes who are going at it in the clench tooth and nail. AGATA is throwing punches, elbows and knees and FADAAR`ARID is using head buts and her fingers to work on pressure points.

But quickly the problem becomes obvious: physically, the Mutra is just stronger and thicker of frame and AGATA is getting the worst of it.

FADAAR`ARID ends up on top of the human and is attempting to get her four fingers onto AGATA’s head. AGATA has got the Mutras arm in her own hands and is holding her own, but the Mutra has got the advantage and the fingers are closing in. We get a C.U. of the faces of the two fighters, AGATA straining with all of her might and FADAAR`ARID and her sharp Mutra teeth slowly moving in.

AGATA suddenly sees something and acts on the hunch, bringing her leg up hard between the Mutra’s and at the same moment, allows her grip to slack. There’s enough leverage to send the Mutra off balance and as she goes, AGATA rotates and pushes hard, managing to come out on top with her forearm cleanly on FADAAR`ARID’s throat.
FADAAR’ARID struggles to try and bridge out of the hold. We can see that AGATA is not going to stay on top long. We get a close up on her face though and she is smiling.

AGATA
Breakfast time baby.

FADAAR’ARID is confused but with that AGATA hawks a giant lugi right into the Mutra’s mouth. Oh, the agony! The Mutra has been defiled and after throwing AGATA clear, vainly attempts to get the vile material out of her.

This move brings great cheers from the humans. After a second though, the rage in FADAAR’ARID has become immeasurable. AGATA answers by wagging her tongue at her.

FADAAR’ARID
Ageg’ku pishmu ish rufkeh nitchga vokahn sdofit!
I will feed my family with dried pieces of your heart.

AGATA
Yea? Well blow me, Winnie Poo.

And with this, AGATA turns on her heels and starts running towards the woods. FADAAR’ARID goes straight after and after a minute, so does everyone else.

The woods are dense and AGATA is moving fast but obviously FADAAR’ARID has the ability to move faster. AGATA catches a mild break when FADAAR’ARID slips on something but then she herself stumbles and falls down a small slope. FADAAR’ARID stands above the human, looking down at her and smiling. She has her now. But it is at this moment that we notice the sound of running water. AGATA hears this too. She’s right near the lake and the thought of what to do next also makes her smile. She gets up and starts sprinting for the lake.

AGATA
(To herself)
Come on Winnie. Just a little more.

FADAAR’ARID comes down the slope easily and from her perspective, we can see that she is gaining on the human. It won’t be long now.
But AGATA breaks to the right jumps over a small stream and clambers quickly onto a stone step, which she follows to the right.

FADAAR`ARID though stops at the meter wide flow of water. There is terror in her eyes. She’s been had.

AGATA
(From the rock)
What’s the matter marmalade?
Haven’t taken a bath in a while?

FADAAR`ARID sees her. She knows she has lost the advantage, but she is too angry to stop. She screams, baring her sharp teeth and simply springs into the air, covering the distance in a single bound. AGATA turns the corner and disappears for a moment, but when our perspective changes, we see that she has ended up on a short waterfall, which feeds the lake DEI, was swimming in. The rocks though are not secure and AGATA sends several down into the water. Even better.

AGATA then backs up to the edge of the water and takes her stance. In a second, FADAAR`ARID turns the corner. She is not as secure as she was a minute ago and is quite tentative in her steps. She doesn’t like this situation at all. We see now that all of the others have arrived below along the shore of the lake and are watching. We have a C.U. of FADAAR`ARID. She has made a tactical blunder and has done so in front of her people. She is beaten but cannot back away from the situation. AGATA can see that she has her and relaxes her stance, offering a hand shake. FADAAR`ARID looks toward the crowd and sees her father watching. He nods his head slightly. He approves the solution. She agrees and begins to reach out her hand when the rocks below her give ways and she stumbles, briefly managing to grasp a single stone but even that one gives way and she drops a few meters into the water.

We see her under that water thrashing about vainly, screaming in panic—she hasn’t a clue how to swim. AGATA doesn’t
hesitate and dives in after her. When she tries to get her arm around FADAAR`ARID, the Mutra’s first thought is that she is being attacked and starts to flail at the human. AGATA rolls her eyes at the persistent stupidity and simply grabs the Mutra’s hair and drags her to the surface that way. They both break water together, the Mutra gasping and choking. AGATA puts her arm around her torso, her own body supporting the Mutra’s. They are cheek to cheek.

AGATA
Take it easy Winnie Poo. You’re ok.

FADAAR`ARID has stopped fighting and AGATA is bringing her in.

AGATA
You had a big day today, didn’t you little girl?

CUT TO:

EXT: CAMPSITE. MORNING.
This is the first time that both of our crews have gathered together. FADAAR`ARID is sitting by herself, covered in a blanket. DEI and ZOAR are drinking a cup of ZOAR’s tea with EUV’ON of course standing nearby. NELSON is dabbing something on TEODOR’s head, having already giving medical attention to AGATA. OLAN is sitting next to GEV`ARID but really, is only paying attention to the Mutra woman. SAFIC is all by himself. He is completely alone now and nobody is talking to him. Most probably his career is over and if it would only be that, he’d probably be lucky.

FADAAR`ARID stands and drops the blanket. She walks to her pack and takes something small and shiny from it. She looks at it for a second and then walks over to AGATA.

FADAAR`ARID
(No subtitle)
Z’fiyeh pishayeh tusel-kishtep
itcharek ish. Zakuuteh pishmu ish
nitchga ifk’el kuizuizeh akshutiv.

FADAAR`ARID then puts a necklace around AGATA’s neck and smiles at her. AGATA doesn’t quite understand.
ZOAR
She said that the necklace was a present from her mother. She gives it now to you as a symbol of respect and friendship.

Wow. This was unexpected.

AGATA
Thank... uh... In pikofsu. Ritch... Ritch... Thank you.

AGATA has forgotten the words

DEI
(Reminding her)
Ritchechek tseshir.

AGATA
(Nodding slightly)
Ritchechek tseshir
I am honored

FADAAR`ARID smiles and returns to her place. She sneaks a glance at her father who nods in approval. She has done the right thing. OLAN likes this too. AGATA has a look at the necklace with a small, elegant crystal at its center. It’s really beautiful.

CUT TO:

EXT: PLANET. ON THE TRAIL TO THE DEFENDER STONE.
The groups have now merged into one and the road, with the exception of SAFIC, is being passed more quickly with good conversation, or at least attempts at conversation and good fellowship.

DEI and ZOAR are continuing their ongoing conversation. DEI, though we can’t hear her, seems to be describing some deeply personal event from her life. NELSON is walking with them as is EUV'ON. AGATA and FADAAR`ARID are now walking together and are trading language secrets naming the things they are finding along the way. OLAN is walking with them, attentively listening and repeating the Mutra words along with AGATA. TEODOR is hanging a few steps in back of them, obviously a little jealous of the relationship. PLATON has struck up a friendship with GEV`ARID, who, for all intents and purposes seems to be his counterpart and as such, is interested in the
same sorts of things. PLATON knows a little Mutra and so there is some back and forth going on, they are talking shop. And of course, last in line and the only one who seems to be being bothered by mosquitoes, is SAFIC.

CUT TO:

EXT: PLANET. ON THE TRAIL TO THE DEFENDER STONE.
It is later in the day and we see that the group has encountered a problem of having to cross a small open gorge. They have slung a double rope bridge and are crossing one at a time.

CUT TO:

EXT: PLANET. ON THE TRAIL TO THE DEFENDER STONE.
We get several high, aerial views of the planet. Some shots of the very exotic birds and plants. And we are shown by virtue of the three rising moons that the day will shortly be at an end.

CUT TO:

EXT: GROVE OF FRUIT TREES/PARADISE LAKE.
The group comes to the end of a grove of oversized fruit trees and wild grape vines, the view opening to reveal what has to be the most astoundingly beautiful lake one could possibly imagine. The waters are crystal clear, two waterfalls are shimmering and making a double complete rainbows. It is paradise.

Everyone looks at each other and then at DEI to make the call. ZOAR already understands.

ZOAR
We are only perhaps an hour to the Defender Stone. It is late and we have come far. Perhaps this is a good place to spend this evening.

There is a brief moment as the humans look to DEI to agree. She smiles.

DEI
At ease.

And with that, the humans, except for SAFIC, let out gleeful cries and start running down towards the beach. DEI watches
them go and then takes notice of SAFIC, who is sheepishly standing alone. She laughs a little, amazed at the pictures life shows her sometimes and starts down the path towards the water.

EXT: PARADISE LAKE.

ZOAR is sipping his tea as the other three Mutra organize the camp. The humans, except for SAFIC who is wandering alone in the fruit grove are down to their skivvies are playfully splashing about in the water.

OLAN looks at FADAAR`ARID, who smiles back at him.

OLAN

Come on in.

FADAAR`ARID understands the invitation, but shakes her head.

OLAN

You don’t have to swim. But the water is really nice. You can just sit here where it’s shallow.

Most probably, she doesn’t understand every word, but she gets the general drift. The other humans start calling for the Mutra to come and join them as well.

FADAAR`ARID looks to her father to advise her and after only a brief pause, he offers his agreement if this should be her own desire. OLAN is very near the shore and holding out his hand for her. She takes a step or two forward, and then, understanding that all have removed their clothes, quickly strips down to a tied red loincloth, similar to a Japanese fundoshi.

OLAN of course is thunderstruck as are all of the male humans. FADAAR`ARID is the hottest babe in the galaxy and would easily win any MAXIM poll ever held. This of course ticks AGATA off and she splashes some water on TEODOR, trying to break the spell.

AGATA

Get a life, Teo.

He guiltily averts his eyes (except for one last peek.) FADAAR`ARID is appreciative that OLAN likes her form and frowning only a little, starts to head down to the water. OLAN
takes her hand and leads her only a few steps in and offers that they could sit and enjoy the water.

GEV`ARID looks to ZOAR, who nods and he also removes his clothing and tentatively heads into the shallows.

ZOAR then silently offers EUV'ON the same opportunity but the brooding Mutra giant only continues to organize the camp.

CUT TO:

EXT: PARADISE LAKE.
It is a little while later and PLATON and NELSON are fashioning some two barbed spears from some metal tubing. When they are ready, both put on breathing masks and walk out into the lake diving under the water.

We get a picture of the two swimming under the water and of the outrageously colorful landscape. The sea life is teeming and after only a brief search, the two spot a school of giant slow moving lake trout. The two exchange glances, smiling gleefully.

CUT TO:

EXT: PARADISE LAKE. CAMP SITE.
They have a nice fire going now and two, meter-long trout are being roasted over it. With the exception of SAFIC who is not joining or being invited and EUV'ON, who of course never gives an inch, all are happy and animatedly talking. It is a great party.

From his pack, PLATON pulls a flask and offers a small sip to GEV`ARID. The Mutra sniffs at it a bit, the smell is apparently harsh to his senses.

   PLATON
   It is called vodka.

   GEV`ARID
   (Repeating the word carefully)
   Vod-kah.

   PLATON
   Da, da... Vodka. Like this...
He pours a little in a cup and takes an apple slice. He steadies himself, takes a short breath and blows it out sharply and then downs the shot, breathing in deeply the aroma of the apple to stave off the shock. GEV’ARID is taken aback by the necessity of doing something which seems so obviously painful. The humans chuckle slightly at the Mutra’s puzzlement.

GEV’ARID
(To PLATON) Is... good?

PLATON nods his and offers the cup to GEV’ARID. All are interested in what will happen. The Mutra looks to his captain who, with a wry smile, offers that it is his choice. Carefully, he imitates all of PLATON's movements and pours the liquid down. However, there is no need for any expression of pain and instead, the drink raises a great smile on the Mutra’s face.

GEV’ARID
Izsheshe.

PLATON
What?

GEV’ARID
(Gesturing to try and make the point)
Izsheshe.

GEV’ARID looks to ZOAR for help

GEV’ARID
Ru’ih ifyu zkatcg’zukesuhih tsu izsheshe. U’ah’useh tcheg iye’kitchtep tsu.

The Mutra all laugh at this, including EUV'ON. The humans all look to ZOAR for the translation.

ZOAR
He says that this is similar to our izsheshe, but is not as strong.

GEV’ARID smiles and nods his head that this is what he means and the humans all happily break out laughing.
After a second, GEV'ARID takes a small pouch from his tunic. The other Mutra smile a bit and GEV'ARID looks to ZOAR for permission.

ZOAR
Zakuyuteh tsifteh shah.
If they wish

GEV'ARID nods and reaches into the pouch, withdrawing a few small pieces of some kind of dried root. Nodding for all to pay attention, he takes one very small piece and methodically places it under his tongue. All eyes are on him.

ZOAR
What he is showing you is the root of our tofkulesh tree.

We stay on GEV'ARID as a wide smile breaks over his face. His hands are together as if he is praying and he shakes slightly, a small tear escaping from his eye. After a second, he leans forward, opening his eyes which are now filled with absolute love for all his friends.

ZOAR (cont.)
(In V.O.)
It has many… medicinal properties...

GEV'ARID now offers each of the humans one small piece. Advising them silently only to take one. DEI looks at ZOAR who, recognizing the question, removes a similar pouch from his own tunic. FADAAR'ARID and even EUV'ON follow suit, though EUV'ON seems to carry whole chunks of the root, rather than only tiny scraps. ZOAR offers a piece to DEI who accepts, opening her mouth and lifting her tongue. FADAAR'ARID does the same for OLAN.

We close in on OLAN’s face as the root begins to take effect. Straight away he is on a fantasy beach, naked and treading water. He looks over his shoulder to see FADAAR'ARID, as she was earlier at the lake, walking slowly towards him, reaching out to him, her hand landing on his chest. At the moment of contact, we flash back to the campfire and understand that OLAN is having an orgasm. All of the humans are having a similar response. Opening her eyes from her own fantasy, DEI starts laughing at the elemental beauty of the root. ZOAR smiles at her happiness.
We now notice SAFIC sitting alone, watching the others with disgust. ZOAR silently motions to EUV'ON, who nods, stands and walks over to the spy, offering a small piece of root.

SAFIC
I am not putting that in my mouth.
Are you crazy?

EUV'ON’s face hardens, which of course scares the crap out of SAFIC.

SAFIC
DEI, say something. I don’t have to do this.

DEI
I have no idea why you would come crying to me Zhadni. But maybe you should just try it so as not to piss the big man off.

EUV'ON offers the root again, this time more directly.

ZOAR
I also would advise cooperation, SAF-IC.

SAFIC is beat and he knows it. Probably, it was their plan all along to poison him. But there is nothing to do and so he opens his mouth. EUV'ON however has no intention of putting his fingers in this idiot’s mouth and grabs his wrist and deposits a small piece of root in his palm, gesturing for him to take it himself. SAFIC is close to tears, but seeing no alternative, places the root under his tongue.

Immediately he also begins to fantasize. He is a king on a throne and surrounded by sacks of gold and boxes of jewels. There are dancing girls and fat eunuchs waving feathered fans. He is indeed happy with the picture and starts laughing hysterically at all that he has. However, just as quickly, from behind him an assassin appears wielding a long dagger. SAFIC cannot move as the assassin, untroubled by anyone in the room, deftly slits his throat, blood pulsing from the open veins and his eyes bulging in fear. The assassin suddenly slaps him on the back, causing SAFIC to return to reality. We see now that it had been EUV'ON who had slapped him on the back. All eyes are on him.
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ZOAR
Forgive EUV'ON, SAF-IC. You had stopped breathing.

SAFIC glances up into EUV'ON’s face. The giant is smiling at him. And with that, all begin laughing. SAFIC has been humiliated again, and retires to his tent.

CUT TO:

EXT: PARADISE LAKE. CAMP SITE.
It is some time later and the mood of the conversation has turned philosophical.

ZOAR
We have studied your culture for a long time. And we know very much about you. We know that in many ways, our two cultures are very similar. And even possibly, that we share a similar mythology.

All are listening as we...

CUT TO:

EXT: ANCIENT MUTRA CITY
...Find ourselves cruising over an ancient Egyptian style city, but one built without the standard trappings and pyramids.

ZOAR (con’t.) (In V.O.)
Mutra believe that everything around them was made by the main god, the god of light. A long time ago, the Mutra world was very dark. And this darkness was a great and powerful god, more powerful than the god of light.

CUT TO:

INT: MUTRA TEMPLE
We see a Mutra high priest doing his thing before a supplicating congregation.
ZOAR (con’t.)
(In V.O.)
So our sun god decided to enlist the help of his brother, another sun god to bring light to us. He moved the whole planet to the place where his brother dwelt.

CUT TO:

EXT: MUTRA. BATTLEFIELD
One ancient Mutra clan is going up against another. It is swords, spears and chariots.

ZOAR (con’t.)
(In V.O.)
The two suns argued constantly for dominance of the heavens but when the light from the two stars began to shine, though born of anger, the Mutra began to live and our great civilization began.

CUT TO:

EXT: ANCIENT MUTRA. CAPITAL BUILDING/ KING’S PALACE
The same high priest from before is putting a crown on the head of the new king/pharaoh. Thousands cheer in the square.

ZOAR (con’t.) (In V.O.)
We know that human mythology speaks of a great civilization which had had usurpers, a group of people who challenged the will of your own sun god; they wanted to leave and become independent under the guidance of another, higher god.

CUT TO:

INT: ANCIENT MUTRA. CAPITAL BUILDING/ KING’S PALACE
The king/pharaoh sits on an elaborate throne and allows for an audience of a staff carrying, orange faced profit and his partner. This is the Mutra Moses and Aaron come to convince the king to let their people go.
In your bible, the revolution, aided by the hand of the god of Israel succeeded. But in our mythology, the revolution was put down.

Without too much extra energy, the king makes a small gesture and the two profits are hacked to pieces by the king’s guards.

EXT: ANCIENT MUTRA. CAPITAL CITY
The army of the king is on a killing spree, running amok through the town and cutting down any and all associated with the uprising.

Therefore, the humans see this story as being like an Egypt which never fell at the hands of the Israelites.

EXT: ANCIENT MUTRA. CAPITAL BUILDING/ KING’S PALACE
The king of Mutra stands, arms raised in triumph over the usurping forces, a hero and virtual living deity to his people and eventually, the whole of the planet Mutra.

Mutra in modern times still elieve in these gods. They think that the gods of light help other stars to be born. We pray only at night when we can see the stars, the other gods of darkness and believe our prayers defend us against their capricious and evil nature.
EXT: PARADISE LAKE. CAMP SITE.
ZOAR has finished his story. All are into the story telling but AGATA.

AGATA
But you also have your social problems. Despite your unified culture and rejection of individualism, you still have the same problems with ecology, economy and criminal behavior that we do.

ZOAR
This is true. We try to be...better. To pollute is a crime, as is a Mutra working against another Mutra. But what you say is true and our technology and economy is based on the creation of energy, which is in itself a corruption. So of course we are also a paradox.

FADE TO:

EXT: PARADISE LAKE. CAMP SITE
It’s a bit later and the party has fallen into a quiet rhythm. We drift a bit across the fire and see that GEV'ARID and PLATON are into a game of Mutra chess (played of course on an octagonal board, with NELSON looking on and offering advise.

We then notice that OLAN and FADAAR'ARID, hands mingling together are whispering romantic secrets between themselves.

We then catch a moment between TEODOR, AGATA and EUV'ON. EUV'ON is trying to demonstrate a fighting technique but TEODOR, quite drunk, as is AGATA, is simply not getting it.

We finally land on DEI and ZOAR, sitting side by side. DEI is drawing in the dirt with a stick.

DEI
...it’s hard to explain really but, it is more like losing the foundation of one’s belief.
You do not like your profession?

No, it is not that. I know who I am and why I am who I am. It is just that I am finding it hard to believe in the goals of the machine.

Ah, you're questioning your faith?

No, you don't understand. To us, faith in G-d, or whatever, is different from one's career.

For the Mutra, it is one and the same.

Really? How is this possible?

All our actions are... as you would say, the will of G-d. He is so calm about this. How is it possible?

I definitely couldn't do that. I wouldn't know how to live without my sense of self.

It is not a matter of not being an individual. It is more an understanding of how we are connected... to each other, to our world... Even to the humans.

DEI understands this and there is a pause in the conversation. At that moment, she feels a small chill and, having no other clothes, simply holds herself with her arms. ZOAR, of course, notices this and makes a motion to offer her something of his, but she stops him by touching his arm. There is a moment and
she looks into his eyes and then she shifts over towards him, leaning in and pulling his arm over her shoulder and down across her chest. She has made herself comfortable with him.

This is noticed by EUV'ON, who has been patiently dealing with TEODOR. TEODOR has been vainly attempting to shake hands with EUV’ON, Mutra style. The problem of course is that TOEDOR is demanding to use his right hand and EUV'ON is demanding that he must only use his left.

ZOAR notices his friend’s concern and closes his eyes, nodding almost imperceptibly, indication that all is under control.

EUV'ON doesn’t like this, but he will not counteract his captain’s orders. And with that he shifts his attention back to TEODOR, forcing down his right hand yet again. Most probably, TEODOR knows what is meant by the gesture but is enjoying giving the Mutra giant some shit.

EUV'ON’s consternation is mildly amusing to DEI and ZOAR as well.

DEI
Who is he?

ZOAR
(After a pause)
He is my friend.

She knew this would be his answer before she asked. A few days ago, she would have simply thought he was a clone or an android but she understands now that he is... well, you can’t say human, but that he is a sentient being. How very strange.

ZOAR of course senses her thoughts and continues without being asked.

ZOAR (CONT.)
He has lost much. His size and strength always set him apart from other Mutra. He was never seen as intelligent which is not true. But he found his place in space service and is of course, as a soldier, of immeasurable value. But he is now very sad, very lonely and very angry.
DEI

Why?

We focus in on EUV'ON who is asking TEODOR not to touch his knife. He takes it out briefly to show it to them but will not let them touch it and then returns it to its sheath, which is exactly what TEODOR doesn’t want.

ZOAR

(In V.O.)
He lost his wife and child in an attack on one of our colony planets.

Briefly, we flash back to the scene which took place in the opening of the woman and the antigrav carriage.

ZOAR (cont.)

(In V.O.)
He was awarded a home there in appreciation for his service. But the entire colony was wiped out in a single moment. He was elsewhere when it happened.

The image goes white and we fade back in on EUV'ON, who has seriously grown tired of the drunken earthlings and looks to ZOAR for permission to do something. ZOAR understands and broaches the subject, as he does everything, elegantly.

ZOAR

Captain, your people are harassing my friend and he is losing patience. Would it be possible to send them to sleep for the evening?

DEI has been thinking about EUV'ON and was not paying attention. After a second she realizes what has been said.

DEI

Of course, I’m sorry.

She starts to get up but he holds her back.

ZOAR

No, sit. It is not necessary.
He nods once to EUV'ON who, in obvious relief to be able to end this nonsense, simply taps AGATA and TEODOR three times on the neck and head, and the both of them drop like sacks of potatoes. DEI is shocked.

DEI

What the...?

She starts again to get up but he places a hand on her shoulder.

ZOAR

They are alright. They will sleep until morning and wake up quite refreshed.

We can see that they are in fact only sleeping because TEODOR is already snoring.

DEI

Oh...

And with that, Dei returns to her warm, snuggly place in ZOAR’s arms. All is alright. EUV'ON smirks at his captain, who with his usual subtle gesture, assures his friend and protector that all, for this evening, is secure and under control.

FADE TO:

INT: PARADISE LAKE. CAMP SITE. SAFIC’S TENT
He hasn’t had anything to do with the evening. He is alone in his tent and we hear the sounds of talking and occasional laughter from the group outside. But SAFIC wants to check on something. He peeks out the tent’s opening and we see DEI and ZOAR sitting comfortably with EUV'ON standing nearby.

Quietly, SAFIC closes the tent flap and crawls over to his pack. He opens it and reaches inside for something. He pulls out his holo, which as it has been for several days, is without power and therefore nothing but a small oval shaped piece of plastic. This is the worst of it because it is his communications and his business. He places it gently back in the bag and then feels around a bit further inside until his hand settles on what he was really looking for. A small smile is visible on his face as he withdraws the hand blaster from the bag. It is also without power but when the Defender Stone is disabled, he will be ready.
SAFIC
(Whispering)
Soon... soon...

EXT: PARADISE LAKE. CAMP SITE.
It is just before dawn. Several of the partiers are asleep right where they were the evening before. However, emerging from the back side of her tent, we see FADAAR’ARID being covert and trying to move quietly so as not to wake anybody. Once she feels that she is safely away from potential prying eyes, she starts to go a bit faster, moving through the woods until she gets to the back side of the lake at the waterfalls. OLAN is already there. She comes to him quietly, softly, her hand reaching out to him, touching his chest. His fingers run over her face. She reacts sensually to his touch, her temperature rising perceptibly. His hand circles her waist, pulling her to him and she begins to rub her face against his. His eyes close; he is in rapture at this moment. She opens her mouth to receive his and their lips touch, tongues mingling. As they kiss, she runs her hand down his chest and between his legs, feeling his excitement.

They are lovers now.

CUT TO:

INT: PARADISE LAKE. CAMP SITE. DEI’S TENT.
DEI has been unable to sleep. She is in agony and thinking about what it would be like to make love with ZOAR. Her fingers run over her neck and face, over her breasts and between her legs.

FADE TO:

EXT: PARADISE LAKE.
DEI starts dreaming. The vision is a repeat of DEI’s exiting the lake from the day before except this time, we see it from DEI’s perspective and, when she reaches the shore, ZOAR takes her in his arms, his mouth covering hers with his and they fall to the beach without disturbing the embrace.

CUT TO:
INT: PARADISE LAKE. CAMP SITE. DEI’S TENT.
The dream breaks and no, fantasy is not the answer. She
doesn’t know what to do. She has never met anyone like him
before. She sits up, her heart beating a mile a minute. She
doesn’t care what anyone might think about it, she’s got to
see him. She exits her tent, standing in the rich blue, three
moon light of a Quai-Dun pre-dawn but unfortunately, there, as
always, stands EUV'ON, watching guard over his captain. This
time though, the giant turns his gaze towards DEI and
acknowledges her with a nod but, and it seems with perfect
understanding of her desires in this moment (he is smiling at
her), he very subtly, also shakes his head no.

CUT TO:

EXT: PARADISE LAKE. MORNING. CAMP SITE.
It is morning and time to get moving and DEI is walking
around, clapping her hands and generally trying to get things
in motion.

DEI
Good morning everyone.

NELSON
Good morning

DEI
Alright guys, listen to me. Today
we must find the Defender Stone,
so raise your asses up and let’s
go!!!

Obviously, DEI woke up on the wrong side of the bed and after
hearing her words people start to move a bit faster. Only
SAFIC, comfortable in his tent, sleeps on. He is ignoring DEI
or is simply too far gone on EUV'ON’s stuff. DEI though is
simply in no mood and takes a bottle of water and starts to
pour it on him.

SAFIC
What are you doing?

DEI
I said, we are leaving.

CUT TO:
EXT: ON THE TRAIL TO THE DEFENDER STONE.
The group has paired up for the last hike in about the same
corfigurations as at the party. OLAN and FADAAR`ARID, now
obviously inseparable. GEV`ARID, PLATON and NELSON WALK in a
group. TEODOR and AGATA are hanging close by (and annoying the
hell out of) EUV'ON. And towards the back, SAFIC by himself
and DEI and ZOAR are continuing their conversation and
bringing up the rear.

    ZOAR
    So tell me captain, how is it
    possible that such an intelligent
    and beautiful woman such as
    yourself has not married?

    DEI
    I don’t know and really I don’t
care.

    ZOAR
    This is impossible to believe.

    DEI
    Why? What’s so impossible?

ZOAR is a bit taken aback but simply does not speak.

    DEI (cont.)
    I have enough people and
    responsibility in my life without
    having to sit home pretending to
    be interested in whether or not an
    infant is hungry or has crapped
    its diapers.

    ZOAR
    I hadn’t realized you were so hard
    in opposition.

She didn’t like this answer and the mistake is clear to the
Mutra captain immediately.
Mutra females are only fertile once in their lives. They can produce several children over several seasons, but it is for only a single period and therefore, it is a very sacred time and as such, a most important part of our culture.

DEI looks ahead at OLAN and FADAAR`ARID walking together hand in hand.

DEI
Would you allow such a pairing as this to be?

ZOAR
It is not her time now and therefore she is free to live her life. The boy is her friend and will always be special to her, as will you all.

DEI becomes lost in thought for a second. Up ahead, TEODOR is trying to disturb EUV`ON’s pace by trying to trip him as he walks, but instead of going down or even stumbling, the giant simply sweeps TEODOR’s legs out from under him and the human goes down, again. Everyone laughs.

AGATA
You’re becoming a problem, TEO.

TEODOR
Alright, alright.

DEI has finally decided the words to the question she has been dying to ask.

DEI
And how does your wife like your constant traveling and your dangerous job?

ZOAR’s private life has not been talked of much and there is a tinge of jealousy in DEI’s voice. She searches his face hard while waiting for the answer. ZOAR of course, only smiles his regal and controlled smile.
ZOAR
I have very fine wife. She is a good engineer and a dedicated professional. It was a shame that during her time, we had only the one daughter. But FADAAR`ARID has been a fine daughter, soldier and friend. I could not be more proud of her.

We get a picture of FADAAR`ARID and OLAN, playfully walking side by side. ZOAR looks hard at DEI so that she might understand the words, and then adds:

ZOAR (CONT.)
She is my life... and my heart.

DEI understands these words and her eyes well a little. She will be in love with ZOAR for the rest of her life and she knows it.

DISSOLVES TO:

EXT: THE TEMPLE OF THE DEFENDER STONE. AERIAL SHOT.
The eight columned Roman or Greek style temple of the Defender Stone is located on top of a small, perhaps 10 meter high, artificially made stone hill which is somewhat over grown by grasses and a few weeds. The large, semi-opaque, blue and green triangular shaped stone itself is about two and a half meters high and stands on a granite podium, surrounded by four Egyptian style obelisks. The hill itself is surrounded by a grove of very successful fruit trees.

CUT TO:

EXT: THE TEMPLE OF THE DEFENDER STONE. FRUIT GROVE
As our group is making their way through the fruit grove, they begin to get small glances of the Defender Stone and its surrounding temple and a sense of awe permeates the hike. No one really knows what is going to happen and this could of course include some or all being wiped out and as such, it is an intense moment.

CUT TO:

EXT: THE TEMPLE OF THE DEFENDER STONE.
Our group finally reaches the base of the hill, all drop their packs but for Safic.
AGATA
That is amazing.

There is a pause while all digest the physical appearance of the stone itself.

NELSON
How old is this thing.

ZOAR
There is no way of knowing.

PLATON is the first to make the move of heading up the hill. NELSON starts to go with him but stops to look for DEI’S permission first. DEI glances to ZOAR and with his not, the whole of the company climbs the small slope to have a closer look at the Defender Stone.

FOCUS ON:

EXT: TEMPLE OF THE DEFENDER STONE.

Up close, the Stone itself seems to be as much liquid as it is stone because even though its contours and direct shape never change, its translucency and slowly swirling colors seem to give it an endless depth.

TEODOR’S curiosity is peaked and he reaches out to touch the stone.

ZOAR
I wouldn’t advise that...

There is a small spark and a big enough electric shock to send TEODOR back a few steps.

TEODOR
Great. Now you tell me.

NELSON and PLATON are observing the writings on the obelisks.

NELSON
Do you know what these symbols mean?
ZOAR
No. We do not.

PLATON
The writing seems somewhat Russian but not quite.

NELSON
Maybe Hebrew?

ZOAR
No. We examined that possibility. It is also not Aramaic or Sanskrit or Irdirshe or Ishidu Skafiz or any other ancient language of any culture.

AGATA
Well, this is the Defender Stone, right? Maybe it just says beware of dog or keep off the grass.

A few laughs.

ZOAR
This is also our best guess.

This is a disconcerting moment. This structure is obviously over their heads and all know it. Even the idea of the Mutra’s device seems small next to a stone which can shut down all of the power on or off a whole planet.

DEI
Well, we have got a lot to do. And as we don’t really know what is going to happen, why don’t we take a break and have a bite to eat before setting up the machine.

AGATA
Kind of a last supper, yea?

DEI gives her a hard look but without answering, and with ZOAR’s approval, she nods her head and all head back down the slope for their break.

CUT TO:
EXT: THE TEMPLE OF THE DEFENDER STONE.
All are sitting in the grass of the surrounding meadow. The fruit of course is fresh, never hard to gather on this planet, or so it seems.

DEI
OK, so what happens if this machine doesn’t work, or worse, what if there is a malfunction of some kind.

ZOAR
Unfortunately, there exists no way of really knowing.

DEI
So, in essence, we could be trapped here for quite some time, or worse.

ZOAR
Such a possibility does exist.

NELSON
I have a question. What happened to the machinery and wreckage from your previous endeavors? Why is it that none of it was found in any scans or flyovers?

ZOAR
We specifically removed all refuse from this place.

AGATA
That seems strange. Why did you do that?

ZOAR
It was viewed as a necessity.

AGATA
If you didn’t show respect, there would be no chance to exploit, right?
ZOAR
Something like that. And also, it is not beautiful to show one’s foolishness publicly.

DEI
And if your machine does work, what happens next? What happens to us?

ZOAR
You all of course will be free to go.

DEI
Just like that?

She sneaks a glance at EUV'ON. Her meaning is, as always, completely understood.

ZOAR
You have my word Captain DEI SUMMERS. You will all be free to go.

There is a great pause. It is a difficult moment but all are aware that, regardless of the last few days, the divisions still exist and, push come to shove, they haven’t got a chance against EUV'ON or even the girl for very long. The Mutra simply have too many tools and the two species have been at war for three centuries. Tough pill to swallow no matter how beautiful their surroundings.

DEI
Right…

She looks into the faces of all her people. Only SAFIC refuses to look into her eyes.

DEI (cont.)
Questions? Commentary?

AGATA
We’re good to go, Captain.

NELSON
Ready when you are, DEI.
TEODOR offers a straight military salute and OLAN follows his example. PLATON simply nods his head.

DEI
Alright, Captain ZOAR AGASH. Let’s build your piece of shit machine and get off this overpriced tourist trap.

ZOAR nods his head and motions for the preparations to begin.

CUT TO:

EXT: THE TEMPLE OF THE DEFENDER STONE. AERIAL VIEW.
The construction of the Molecular Accelerator takes place directly next to the Defender Stone itself. The actual work takes about four hours and we can see the light changing and the shadows lengthening as the work progresses. It is early evening by the time they are ready to pull the trigger.

CUT TO:

EXT: THE TEMPLE OF THE DEFENDER STONE.
The machine is built and ready to go. All are gathered around looking at this thing that they have been lugging around for three days.

PLATON
Alright, what now? How do we start it?

ZOAR
It is already started. It is now simply a matter of the solar cells charging to a point where it begins to function. If it reacts to the stone’s energy field as we believe it will, we are free. If not, we will wait the arrival of our compatriots.

NELSON
And those are the only two possibilities?

ZOAR smiles his wonderful smile
ZOAR
No, there could also be some sort of violent reaction, I suppose.

This takes only a second to sink in and then everybody bolts from the temple at a dead run (except for ZOAR, who enjoys his little joke), eventually coming to a halt where they had taken their lunch.

As ZOAR stroll up to the group, we have a tense moment as we wait for the machine, if it is going to, to kick in. We get a shot of the solar panel atop the machine and close-ups of the crews’ faces. DEI looks up at the sky which is basically clear but with a few clouds, one of which specifically is keeping the group and the temple in the shade at that moment.

We get a shot of SAFIC clutching his bag to his chest. OLAN and FADAAR’ARID are holding hands. TEODOR glances to AGATA. DEI is focused intently on that cloud.

PLATON, as usual, has the most practical idea and pulls his data pad from his sack. If it lights up, they’re in business. All nod their heads in approval.

We see the cloud now moving slowly and we can tell that there is light getting ready to shine from behind it.

One more shot of the entire group staring up at that cloud and we can see from their faces the light changing with the sun’s appearance.

A close-up of the machine. And an even tighter shot focusing on a small LED which suddenly... lights!

There is no perceptible change to the stone or to the landscape. Nothing can be felt. But when the data pad suddenly lights up, this brings cheers from everybody. But just for a moment.

DEI
Shut up! Shut up! Everybody shut up.

All grow silent and then we realize they DEI is listening for something.

TEODOR
What is it?
And then we understand that she is listening to the sounds of various electronic devices powering up. But there is one specific sound which has caught her attention and it is coming from both SAFIC’S and EUV'ON’s packs; It is the unmistakable sound of a hand blaster charging up.

We C.U. on SAFIC. He knows this is it. It’s now or never and he pulls the weapon out and aims it straight at ZOAR’s head. EUV'ON immediately puts his body between the gun and his captain.

SAFIC
If you thought that I had planned on only killing the one of you, you have another thing coming.

DEI
SAFIC! What are you doing?

SAFIC
What am I doing? What are you doing? Have you all lost your minds?

DEI
SAFIC, this is not the answer.

SAFIC
It’s not the answer? Do you know how much money has been invested in this project? Do you have any idea what this planet is worth?

NELSON
SAFIC, the Mutra know more about this than we do. There’s no possibility of simply taking it. Not today at least.

SAFIC
Really? And you all believe they are just going to let you go?

That gets their attention.
SAFIC (cont.)
You heard the sound. I don’t have the only weapon here. You all heard it.

This is true.

ZOAR
There are no weapons with us. The sound you heard was a special communication device which will allow us to bring our ship to us.

SAFIC
Liar! I have it all on my holo.

He begins fidgeting with his free hand, trying to get his holo-comp free. Finally he gets it, letting the pack drop to the ground.

SAFIC (cont.)
DEI, they have planned on killing us all as soon as they were free of the Stone’s influence.

DEI is not a fan of SAFIC, but what he is saying might very possibly be true. She looks at ZOAR. And, in this moment, there is a hesitation in his eyes for the first time.

DEI
Prove it.

SAFIC smiles. He’s got her now.

SAFIC

The holo opens producing a holographic image of ZOAR and his crew from the first evening of the hike. Then the audio begins:

VOICE OF GEV’ARID
Zakuyuteh ershih ish agegku loshdi tsu fodd.

SAFIC
Stop. Translate!
FEMALE COMPUTER TRANSLATOR VOICE
I think we must kill them all.

We focus on GEV`ARID, who looks downward in shame. He is caught. But SAFIC is not finished.

SAFIC
Restart.

VOICE OF FADAAR`ARID
Zakuyuteh kchat’kogku. Agegku loshdi tu’uv.

SAFIC
Stop. Translate!

FEMALE COMPUTER TRANSLATOR VOICE
I agree. We must kill them.

This is a big one, especially for OLAN. FADAAR`ARID is in agony over her words. And worse, she has jeopardized the life of her father and colleagues not to mention the trust of OLAN.

OLAN stares down at his shoes. His heart is broken for sure.

SAFIC
And of course, the icing on the cake. Restart.

ZOAR

SAFIC
Stop. Translate!
FEMALE COMPUTER TRANSLATOR VOICE
No. I won’t allow you to do this. They must be with us now. And we must not show violence on this planet of any kind. At least not until the stone is under our control.

We close in on the Mutra group. SAFIC has fulfilled his plan. Give credit where credit is due. The point is made.

DEI
(To ZOAR)
Show me the device.

ZOAR hesitates again. DEI is becoming angry now.

DEI
God Damn it! God Damn it! God Damn it!

OLAN
WAIT!

He has everybody’s attention.

OLAN (cont.)
I believe SAFIC is right.

We close in on FADAAR`ARID. What is she hearing? OLAN moves to SAFIC’s side.

OLAN (cont.)
There is no reason to believe that these Mutra are in any way our friends.

We close in again on FADAAR`ARID. Her heart is breaking. She looks to her father who, wordlessly, implores her to be patient and to stay calm.

OLAN (cont.)
This is business and has always been business, right SAFIC? They know this and we know this.

SAFIC is feeling his power. He knows they are going to come to his side and then, with ZOAR out of the way, he will be a millionaire.
OLAN (cont.)

We are all here to exploit the planet. Why even lie about it. And what difference does it make who is right or wrong?

This is the moment of truth.

OLAN (cont.)

(Quietly, and straight into SAFIC’s ear)

You’re right. Do it SAFIC. Take ‘em all.

SAFIC has got all he needs. Not even DEI is questioning him now. He’s the hero. SAFIC takes aim straight at the giant’s head.

But just as suddenly as something like this could happen, SAFIC simply falls to the ground like a sack of potatoes, leaving OLAN standing there, staring at his hand, his fingers grouped into two pairs. He has just executed a perfect Mutra nerve tap.

OLAN (cont.)

(Surprised as hell)

Jesus! It really works.

He looks up and sees FADAAR`ARID’s face has exploded with happiness.

OLAN (cont.)

I didn’t think I could do it.

She runs to him and throws her arms around him. He is the hero of the day.

DEI is not quite sure what to do now. If SAFIC was telling the truth, the human group is now really screwed.

OLAN (cont.)

(To DEI)

FADAAR told me about it. They knew Zhadnie was listening.

As always, and sensing her moods as only the closest of friends could, ZOAR steps forward and opens his pack. Inside is indeed nothing but a communications device. He then motions to EUV'ON, who also steps forward, removes his knife from its
sheath and places it on the ground before the human captain. There is no war here.

**Focus on:**

**EXT: DEFENDER STONE TEMPLE**

And with that, their attention is called to the stone, which begins to emit a white light. The light fills the temple and then, in a flash, it shoots upwards, into the sky causing the clouds to swirl around it. None of them have ever seen anything like this.

And then, from somewhere inside the light from the temple, a small circle appears which seems to block out the light around it as it grows and expands. Something is inside the hole and as the aperture grows, it becomes clear that there is some kind of portal or a gateway. As the swirling opening becomes equal to the size of the temple, it stops and settles. The whole of the group is stunned. DEI looks to ZOAR, but he indicates that he understands nothing. The portal simply sits.

SAFIC begins to stir. OLAN retrieves the hand blaster and hands it to DEI who in turn, hands it to NELSON.

**SAFIC**
What the hell is that?

**FADAAR`ARID**
Zakuyuteh rufik ish tsatchkavi
I hear words being spoken.

**GEV`ARID**
Ish fativ.
Me too.

**OLAN**
Did you guys hear that?

**FADAAR`ARID**
(To OLAN)
Zafiyeh fativ rufik nitchga
tsatchkavi Mutrah?
Have you also heard the Mutra words?

**OLAN**
No, I heard words but they were English.
I heard Russian...

Then we all heard that?

The words were: Come. Enter. Please. Yes?

All agree.

Then, I believe this means that we are being invited inside.

There is not much to say, but clearly this is not an invitation to turn down and so without too much thinking about it, the whole of the group starts back up the hill towards the temple of the Defender Stone.

What we are looking at is a white, sidewise, swirling tunnel of light. Though the temple itself was only a few square meters, this tunnel seems to go on an on.

There does seem to be a general way though as mildly indicated by the swirling lights and all slowly follow it silently. After a few seconds, though we can’t really tell so much, the swirling starts to give way to a general whiteness. We can tell now that we are in some kind of open space, but as of the moment really how vast it is, the idea of infinity is actually pretty daunting when one gets a peek at it, is incomprehensible. And then there is something.

It is EUV'ON who notices it and points the way to the others who one by one latch onto the thing. We get a look and maybe, a real sharpie can make out more than a black dot on the horizon, but the dot is not white so this becomes our new direction. As we head on we get several looks of our group looking to one another for understanding. And then it is PLATON who catches THE FIRST SOUND. It is a little subtle for us, but as the group moves on it became apparent that there is some kind of music playing. Difficult to say what it is, but
as we draw closer, it seems to be some kind of hand cranked 78
VICTROLA playing something like maybe Paper Moon. But it is
not quite Paper Moon, just something like that with a peppy,
optimistic beat and the whining violins coming over the
scratchy mono recording. This is all pretty weird and it
doesn’t get any less weird as we near who we can now sort of
make out to be basically, a little old man, sitting at a roll
top desk and writing something with a quill pen.

CUT to:

INT: THE OLD MAN’S TABLE
As we get to within about six or seven meters of this guy
the group basically stops and stares. At first there is no
reaction from the old man at all, and all react to this. But
then, on the second look, he holds up a free, four-fingered
left hand, asking all to remain quiet as he continues to write
with his right. DEI shoots a look at ZOAR. He’s a Mutra? ZOAR
shows that he is without understanding. Finally, the old man
swivels around in his chair and switches of the victrola with
what is now somehow a five-fingered hand. Then he swivels back
around and leans back, clasping his hands behind his head and
closes his eyes for a second. He is white, old, pretty much
bald and is wearing what looks to be white Roman robes. After
a short moment of peace, he leans forward and puts his elbows
on the desk, his hands clasped in front and has a hard look at
the group before pointing a finger at Zoar.

OLD MAN
You! (a beat) You were very, good,
right from the beginning.

PLATON
He’s speaking in Russian?

This was a question generally aimed at the human side but out
old man responds sharply.

OLD MAN
I speak in whatever language I
need to speak in to be understood.
I thought this was understood,
already. May I continue please
without further pointless
interruption?
He’s sort of an Ely Walache or Dustin Hoffman, short and fiery and endlessly direct. PLATON is too stunned to say anything so he just nods his head, as do several of the others.

Back on ZOAR.

OLD MAN
No, you had the right idea. You kept the peace, you let things happen and tried to enjoy yourself a little a long the way. Perfect. That’s how to do it.

His eyes find FADAAR`ARID.

OLD MAN (cont.)
And this one...

He walks over to her, eyeing her up and down, his face showing he knows a fine piece of machinery when he finds it.

OLD MAN (cont.)
This one I like. It goes without saying. Everyone loves this one. She’s gorgeous, smart, got a big heart. She respects her father. This is big. Almost as big as actually having a father who can be respected!

He’s making a point of this, waving a finger- he’s teaching.

OLD MAN (cont.)
Don’t think that this isn’t important because it is.

He passes by GEV`ARID with a dismissing wave and wanders over to EUV'ON. He is obviously impressed by his size.

OLD MAN (cont.)
Now this is big. Really, you put all of the generations, all of the speed and size and strength and intelligence into one package... and then you have life screw him over until there is nothing left inside him and no words coming out of him- nothing but his duty to his people. Pssh, that’s pathos.
He slaps EUV'ON a few times on the chest and wipes a tear from his eyes. And then he looks over the humans as a group.

And after a second, we see that he is making a bit of a sour face.

OLD MAN (cont.)

SAFIC
Wh-wh-what is this?

I don’t think anyone was prepared for the old man’s directness and he straight away goes nose to nose with SAFIC who, though taller, is already more scared of this guy than ZOAR or EUV'ON.

OLD MAN
I am judging you. You are being judged by me. I am judging your actions. You are of course being judged by your character and the quality of your soul also. But this is what is happening right now, can you understand me clearly? This is, how you might say, judgment day.

DEI
But you can’t just...

OLD MAN
Oh don’t start whining on me about how you didn’t know, you’re not prepared. You’ve had to be prepared for every work and every free day of your lives since the end of your innocence. And if you weren’t prepared you were a burden on your friends. And you have all known this though you so obviously need to be hooligans for some reason, to take something back for yourselves. Greed, corruption…
And he seriously wags his finger at SAFIC with this... 

OLD MAN (cont.)
And for what? The dream of having a lot of money is more interesting than being with friends, people you love, family?

ZOAR
But such decisions are not always so easy...

OLD MAN
Yes, yes... I love this guy. He has wisdom. But you try to do what is right. You really got to try. That’s the main point.

The old man sits at his desk and starts writing. All are rapt with attention. He scribbles for a while until a new piece of music, this a little slower, more ballad like. Then, without looking up from what he is writing...

OLD MAN (cont.)
You, Mutra, the issue over whether dialogue or not you ultimately planned to try and colonize or otherwise exploit this world is moot. You don’t get it unless we decide to give it to you and, bureaucratically speaking, you shouldn’t plan on it. If you can keep your mouths shut and find a way to come and visit, I have no problems... same with you humans. You are bigger idiots generally but on the other hand, you enjoyed the place more and don’t think that this doesn’t count. Especially when you guys used the lake and the fruit trees. Don’t think that wasn’t a compliment to us. But basically, and sticking to the point, it’s not yours... not any of yours, so don’t make any plans. Got it?

All nod.
OLD MAN (cont.)
Good. Second point: What do you do with him?

He is of course pointing at SAFIC, a look of shock on his face.

OLD MAN (cont.)
Don’t even try talking your way out of this, ZHADNIE, you couldn’t sell me a glass of water if the whole place was on fire. But the basic situation is that you are a guaranteed problem to all sides because only the most greedy and corrupt see value in you and therefore you have become an unnecessary and unpleasant risk.

ZOAR
We could take him.

OLD MAN
Don’t even think about it. It dirties your hands. And this goes for you too, (to the humans) even though he technically is with you, which is something I have decided not to hold against you.

DEI
Thank you.

SAFFIC is shocked but THE OLD MAN waves it off.

SAFIC
What do you plan on doing with me?

OLD MAN
That’s the question.

SAFIC
You’re not going to lay a hand on me. You have no right.

The old man slowly gets up and suddenly Safic is surrounded by white hands. The hands touch him, squeeze him, caress him. one
or two slap him, another picks his nose, another scratches his butt, one pinches a nipple, another two massage his shoulders, another massages his temple and another slaps a mosquito on his neck. All during this time, SAFIC is trying desperately to brush them away. Suddenly, they are gone. But now the old man is once again nose to nose with him.

OLD MAN
Moot point. Any other arguments?

SAFIC is afraid to open his mouth.

OLD MAN (cont.)
You know, you humans have devised any number of ways to torture each other.

SAFIC is set by invisible Romans onto a white cross, white nails driven by invisible hammers go through this hands and feet and the old man strips him naked.

OLD MAN (cont.)
(In V.O.)
You admired this one method of torture so that you made it the focal point if a religion.

And just as quickly he is released and clothed again, only to be tossed down on his knees, a rope around his neck, ala the drawing and quartering of Mel Gibson’s William Wallace.

OLD MAN (cont.)
(In V.O.)
But then you evolved your methods... that’ll clear your sinuses, eh?

And then he is standing naked in a crowd full of white shadow-people being led into the showers at Auschwitz just in time for the gas to come on. SAFIC starts to choke and falls to the floor clutching his throat.

OLD MAN (cont.)
(In V.O.)
Even deciding that the whole thing could be systematized.

And then we are right back where we were, except the OLD MAN is now just wandering away.
OLD MAN (cont.)
Man’s inhumanity to his fellow man
being the gist there.

We close in on SAFFIC. He is raped as no man has ever been.

SAFFIC
Kill me. Please just kill me.

The old man just waves him off.

OLD MAN
Don’t be so dramatic. If we wanted
you dead, any or all of you, or
even both of your planets...

He shows that he is going to snap his fingers.

OLD MAN (cont.)
...it would have been as easy as...

SAFFIC
No don’t... please just stop. I am
so sorry for all I have done...

OLD MAN
Ache, SAFFIC, you and your moot
points. Listen, you open to a
proposition?

SAFFIC
Wh-wh-wh-wh-what...

OLD MAN
You got to work on your stammer...
Listen. I’ll offer you nine-to-
five at a desk, nothing but light
bookwork. Housing, reasonable pay
with bonus...and...uh, what else... oh,
all you can eat buffet Fridays,
movies on Saturdays and Sports on
Sunday. You in?

SAFFIC
You-you-you-you are offering me a
job?
OLD MAN
Why not? My motto is, keep your friends close but your enemies closer.

SAFFIC
You are offering me a job, here?

OLD MAN
Well, not exactly here. Your place would be in the basement, but you can have access to the fruit and some swimming—though only during certain designated hours. What do you say, we got a deal?

SAFFIC has not quite given his yes, really, but the old man is with him, pumping his fist while the same time leading him over to what appears to be a white elevator just beyond his desk.

OLD MAN (cont.)
Well this is just great and we can really use you too. And you can’t believe how back loaded we have been. Here you go.

He deposits him in the elevator with a small push and a wave.

OLD MAN (cont.)
Just tell Nightingale in HR that I sent you. He’ll set you up with everything that you need. And call me if you need anything. You understand? Call me…. Call me!

And the door is closed and SAFFIC is gone. The Old man sighs and sort of wrings his hands.

OLD MAN (cont.)
Now, anything else I can help you all with?

Everyone is shocked. Finally it is FADAAR`ARID who steps forward.
FADAAR`ARID
Zakuyiteh fhil tsu: Ershi tsefreh?
Tserch, tsefreh nitchha?
Can we ask you—What is this place? Who and what are you?

OLD MAN
Zdufeh’yu, Fadiarntchen yunyi igticha
Of course, Beautiful Apple of the eyes of The Two Great Suns.

It’s some FADAAR`ARID blushes at this complimentary variant of her name, as does ZOAR, who of course was thinking of exactly these words when he named her.

OLD MAN (cont.)
I am, or we are, representatives of a very old race...

Fade to:

EXT: DEEP SPACE. PLANETARY NURSERY.
We see perhaps a hundred planets, most of which are encased in giant scaffolding with countless workers welding and positioning great chunks of land using cranes of immeasurable proportions. We focus in on two planets, which probably we recognize as Earth and Mutra. They have their scaffolds taken down already and are now only attached to two axis rigging and are already spinning at their intended future speeds; 2 giant globes about ready to be transported and set in motion near their intended stars.

OLD MAN (cont.)
(In V.O.)
...who have been observing and protecting both of your planets for thousands of years.

Cut to:

PREVIOUS ANCIENT MUTRA BATTLE CLIPS
Here we see some recaps from the ancient Mutra battle scenes we had seen earlier.
OLD MAN (cont. in V.O.)
We knew you had the potential to grow and develop. But always you killed yourselves, for greed, for power, in anger and always selfishly.

Cut to:

PREVIOUS SPACE BATTLE CLIPS
Some shots of the space battles between the earth and Mutra and perhaps even briefly the death of EUV’ON’s wife, dissolving to a C.U of the big man himself.

OLD MAN (cont. in V.O.)
And then you leaned some of the secrets of time and space and you began to explore. But again, you did this always for selfish reasons.

DISSOLVE TO:

INT: DEFENDER STONE TEMPLE
Here we focus on a very solemn and mildly emotional old man who looks up at us for just a moment and then turns his eyes towards….

CUT TO:

PREVIOUS EXT PLANET MUTRA SHOTS
...some scenes from our visit to this planet; AGATA and TEODOR swimming, DEI and NELSON finding those first apples, FAADAR’S invitation to join the others swimming at the paradise lake and ending with her kissing OLAN near the waterfall.

OLD MAN (cont. in V.O.)
And see even how you are with this little planet. It is perfect for both of you and is filled with nothing but pleasure and beauty. But instead, all you wish to do is use and exploit it and you do this without understanding that it is already giving you all you need from it.
INT: DEFENDER STONE GREAT HALL/OLD MAN’S OFFICE
We are now back in THE OLD MAN’s office. However, the area
seems to split along the horizon, opening up 360 degrees and
we find ourselves in the biggest IMAX CINEMA of all times.
Here at first we seem to be directly looking out over QuaiDun
as it slowly revolves in its planetary nursery. As the dome
comes completely open, THE OLD MAN continues.

OLD MAN (cont. in V.O.)
But now perhaps you also see, that
you have the capacity to love and
to learn and to accept the
differences of others… and to work
together…

CUT TO:

INT: DEFENDER STONE GREAT HALL/SPACE VIEW
The view of Quai-Dun dissolves and splits into two and we find
ourselves looking at a view of a young green and vital Earth
and Mutra. As the speech progresses, we see the light greens
and crystal blues slowly give way to darker hues and, after a
brief period of violent explosions, to the brownish wreck we
have come to know it has become. Conversely, we see Mutra
give way to a similar evolution and war, but in their case,
the waters recede to produce the brownish desert world.

OLD MAN (cont.)
(In V.O.)
Both of your worlds are of our
gardens. At first, they too were
simply places of beauty and love.
We have made millions of such
places that have eventually been
inhabited by an indigenous life,
all evolving differently. Some
learn the truth before they
e xtinguish themselves and others
do not. Always, the end is a great
pity even in those cultures who
have completely failed to see any
beauty.

The Imax dome begins to close and the white lights come back
on and the old man finishes his speech with a little emotion
showing.
OLD MAN (cont. in V.O.)
This place that you have found is still in its stage of purity and youth. It is simply not ready to be placed in any service. Someday it will, when its people grow and decide for themselves. We have great hopes for them, as we had for you. We can’t show you a way to us, but maybe you will change... and perhaps someday, you can join us and help us in our work. That would be very nice indeed.

The white room disappears and they find themselves back at their landing point.

FADE TO:

EXT: LANDING AREA, QUAI-DUN.
There are no words. We see our various groups saying Sentimental farewells. EUV’ON and TEODORE with AGATHA are still arguing the left hand right hand protocol for the Mutra handshake. Finally EUV’ON settles both of TEODOR’S hands at his sides and asking from a moment, simply holds up both hands to which a suddenly tearful TEODOR happily agrees and they make their bond. AGATA straight away follows suit by throwing her arms around the great Mutra and even sort of climbing him to plant a kiss on his cheeks. EUV’ON touches the place where she had kissed him and smiles at her, a small tear in her eyes. PLATON, NELSON and GEV’AREED exchange handshakes and hugs, GEV giving an octagonal box of Mutra chess as a gift and Nelson follows giving GEV SAFFIC’S holo-comp. Next, we focus on FADDAR’ARIV and OLAN. They are holding each other seriously, neither wanting to let the other go. Finally, when they do part, OLAN, using hand signals indicates that he loves her.

OLAN
(Trying to get it right in Mutra)
Tichets ish duchmu nitchga

She follows, also using her hands to show her feelings.

FADDAR’ARIV
Always... love... I... you... will...
And then we see DEI and ZOAR talking quietly together. They are not saying much but it is clear that this is their moment. DEI offers her hand to shake and ZOAR takes it and after a moment lifts it up into a non-traditional right-to-right Mutra handshake, which is held for a moment only until he envelops her in his arms, ending his embrace with a sweet ifand clean kiss which both break just a little earlier then they wanted to.

FADE TO:

EXT: BIRD’S EYE VIEW, LANDING AREA
We see the two ships take off from the planet, the human ship quickly and in a straight line and the Mutra a bit more languidly and with a slow turn to the opposite direction.

CUT TO:

INT: HUMAN SHIP
We focus on DEI, who is plaintively looking out of the view port. Slowly, as she is thinking we pan around over the crew.

DEI
(In V.O.)
It is uncertain exactly how we will deal with all of this... new information. Certainly, the existence of a genuinely sacred place, a world in which violence cannot be brings the possibility of real peace negotiations. And, if what we have been told is true, to have the possibility of taking part in the process of universe building would seem to be the unifying goal we all need, the real purpose of life.

She pauses and looks back at her crew, all of which are smiling at their stations and happy to meet their captain’s gaze.

DEI (cont. in V.O.)
But if nothing else, for sure we personally will have to make sure to come back here again.
Her final look falls on Nelson, who, as always senses DEI’s mood and mind, answers for all.

NELSON  
Best fucking tourist trap in the known galaxy.

All laugh and we...

CUT TO:

EXT: DEEP SPACE  
And our ship rockets off into infinity.

ALTERNATIVE POST CREDITS INSERT.  
We focus in on SAFIC who is quietly tending a little garden with a hoe. From just in front of him, and with her nakedness covered by fat leaves and other foliage, appears a rather young and flirtatious MUTRA FEMALE. She silently and rather coquettishly offers SAFIC a bite of her oversized apple. He sees the offer but for some reason, he doesn’t even speak to the girl and continues his hoeing. After a moment, the girl shrugs and goes off without him. He stops digging and looks up at the sky with grave anger on his face and then begins if digging again. In the background, we hear THE OLD MAN’S laughter building.

THE END