

C*L*A*W

Cybernetic Lurking Antipersonnel Weapon

by

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Based on a story by

Philip K. Dick

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C*L*A*W

FADE IN:

1 EXT. OUTER SPACE

1

The half-lit earth orbits against a star-strewn void. The planet's night side is covered by a strange, shimmering, multi-colored AURORA. ZOOM TOWARDS EARTH. The continents are grey, their outlines subtly changed. A SATELLITE orbits towards us. As it spins by, we see that it is a blasted communications array surrounded by fragments of debris. The burned and blackened CORPSE of a partially-clad woman follows gracefully in its wake.

CAMERA FOLLOWS

the satellite as it falls from orbit, landing in North America as red-hot, glowing slag.

A SERIES OF ANGLES

establish the damaged landscape. Grey dust and debris stretch from horizon to horizon. Ruined buildings stand out here and there like skulls. Scattered amidst the rubble lie bleached and broken skeletons. Flakes of ash shower down from the sky, partially obscuring a hot, red sun. This urban desolation has a terrible beauty. The wind MOANS.

ANGLE ON PRIVATE LELA

a NEG (New Economic Group) soldier in a grey-green cloak trudging through the debris.

She passes a twisted flagpole upon which a shredded American flag flaps noisily.

ERICA (v.o.)
Do you want her?

CUT TO:

2 INT. U.N. BUNKER PILLBOX - DAY

2

CLOSE on ELECTRONIC GUNSIGHT fastened to futuristic MULTI-RIFLE. SERGEANT ERICA, a Chicana U.N. soldier, is peering through the gunsight. Her helmet is decorated with the legend: "Why me?"

(CONTINUED)

2 CONTINUED:

2

ERICA'S POV - EXT. U.N. BUNKER - DAY

Lela stands warily on the crest of a nearby ridge, her rifle at the ready.

CUT TO:

3 INT. U.N. BUNKER PILLBOX - DAY

3

ERICA
(continuing)
Or can I have her?

Erica is speaking to CORPORAL LEON, her Oriental/American buddy in the pillbox. He is watching the enemy soldier through electronic field glasses.

LEON
She's all yours.

CUT TO:

4 EXT. U.N. BUNKER - DAY

4

As they continue their surveillance, Lela starts down the hill. She begins to hurry, sliding in the grey ash, trying to keep her gun up.

CUT TO:

5 INT. U.N. PILLBOX - DAY

5

LEON
(continuing)
What are you waiting for?

ERICA
How far do you think she'll get?

LEON
Maybe another ten yards, if you let her.

ERICA
I'll bet she makes it to the razor wire.

LEON
Just get on with it, for Christ's sake.

ERICA
Shut your eyes if you want to.

CUT TO:

6 EXT. U.N. BUNKER - DAY

6

Lela is only a few yards from the bottom of the slope. She stops for a moment, raises binoculars of her own.

ERICA
(continuing in v.o.)
The bitch is looking right at me.

SEVERAL REVERSE POV SHOTS - ERICA AND LELA

It is eerie: each peering into the other's magnified face. Lela's mouth is tight and determined. On one bony cheek is a square of tape. Her gloves and cloak are torn and muddy.

LEON
(v.o.)
Oh God! Here it comes.

CUT TO:

7 EXT. U.N. BUNKER - DAY

7

The silence is shattered by a dreadful mechanical SCREECH as something small and metallic rises from the ash...
...our first CLAW.

EXTREME CLOSE UP - LOW ANGLE ON THE CLAW

This shot makes the small clattering machine appear gigantic. Its treads flash in the dull sunlight. SCREAMING like a banshee, it races up the hill and into perspective as Lela ENTERS THE SHOT.

Blades spring out: two razor projections spin in a blur of glinting steel.

FULL SHOT

Lela hears it and turns instantly, FIRING. The little machine EXPLODES, hurling lethal pieces of honed blade for yards. But already a second SHRIEKING machine is on its way. She squeezes off two QUICK ROUNDS. Too fast -- both shots miss. Steadying herself, she takes careful aim and blows it to smithereens.

It is an exercise in futility. Many more SQUALLING steel claws surface from beneath the ash. The ground around the bunker becomes a living field of claws.

The Soldier turns towards the bunker and throws her arm high. Something in her hand glints, catching the light from the sun.

(CONTINUED)

7 CONTINUED:

7

The gleaming machines rush Lela, who SHOUTS something and turns to run. She stumbles and falls. The claws swarm over her like mechanical piranhas, silencing her shrieks.

CLOSE on a claw. Lela's dead face is bizarrely mirrored in its shiny hide.

One by one the claws shut down their noisemakers, leaving a deathly silence.

8 INT. BUNKER - DAY

8

ERICA

You should have taken the bet.

LEON

(angry)

You could have killed her with one shot!

ERICA

So could you.

Leon is well aware of his own lack of decisiveness. Grumbling, he slides off the point.

LEON

Those goddamn things give me the creeps.

ERICA

Well, if we hadn't invented them, the NEGs would have.

LEON

Yeah. Everybody keeps saying that.

ERICA

(peering through
her gunsight)

She sure had a lot of guts.

LEON

You'd better tell somebody.

ERICA

You do it! What the hell's the matter with you today?

Resigned, Leon picks up the communicator.

(CONTINUED)

LEON

Shall I call Colonel Hendricks?

ERICA

No, call Scott. Hendricks has been out of it since Anne died.

LEON

(into communicator)
Calling Major Scott, this is Corporal Leon in Pillbox Two. We have a condition five.

(to Erica)

I never figured Hendricks'd take it so hard.

ERICA

That's 'cause you've never been in love.

LEON

Well, I don't like it. It's not good for morale when the C.O. hides away...

Leon shuts up quickly as MAJOR SCOTT, the bunker's executive officer enters the pillbox from a concrete tunnel. An affable, black, combat veteran, Scott is obviously well-liked.

SCOTT

What's going on?

ERICA

The claws zapped a NEG soldier.

SCOTT

Just one?

Corporal Leon hands him the field glasses. Scott peers through them and sees:

SCOTT'S POV

A swarm of gleaming machines crawl over the soldier's body. Two larger devices are directing operations. CLICKING and WHIRRING contentedly, they cut her into small pieces which others carry underground.

FULL SHOT

Scott pushes the sight away, disgusted.

(CONTINUED)

SCOTT

Why was she out there? They know
we have claws all around.

ERICA

She was holding up something and
shouting, just before she ran out
of luck.

SCOTT

I'd better go see what I can find.

Scott goes to the door and throws back the bolt.

LEON

Got your jammer switched on, Major?

Scott holds up his hand and pats the bulky metal bracelet
strapped to his wrist.

SCOTT

I sleep with it switched on.

Scott steps out of the bunker.

ERICA

Watch yourself, Major. She could
be booby-trapped.

Scott steps out into the grimy sunlight. He makes his
way carefully between twisted steel girders and blocks
of concrete.

Scott strides across the soft ash to the soldier. The
now-silent claws retreat as he approaches, some of them
stiffening into immobility. His hand steals to his
jammer.

CLOSE on a small plate attached to the back of a claw.

Stamped into the plate is:

U.N. DEPT. OF DEFENSE

CYBERNETIC LURKING ANTIPERSONNEL WEAPON



(CONTINUED)

FULL SHOT

Scott crouches by what remains of the corpse. A wind blows around the dead woman, swirling grey particles up into Scott's face.

After a moment he finds what he is looking for: a metal cylinder about the size of a cigar tube. It is clenched in the fingers of a SEVERED GLOVED HAND. He picks up the glove and tugs the cylinder free. Printed along the side of the tube in red letters is:

CRUCIAL -- TO U.N. FORWARD COMMANDER -- CRUCIAL

INT. COLONEL HENDRICKS' OFFICE - DAY

There are no windows and a lot of concrete. It has a personalized, lived-in look. Here and throughout the bunker, the ventilation system wheezes inefficiently causing the walls to drip condensation. There is a desk with a futuristic computer terminal and a large wall-mounted computer video display screen.

Major Scott stands before LT. COLONEL JOSEPH K. HENDRICKS, commanding officer, U.N. Forward Command West. Hendricks has a look of intelligence and inherent sensitivity. He is young for his job, battlefield promotions having thrust him into command. These same battles have taken their toll.

Hendricks seems troubled and not quite focused on his surroundings, almost numb. As he talks, he glances over at a desk hologram showing himself and an attractive young woman, both wearing U.N. uniforms, standing arm in arm.

SCOTT

The claws retired a NEG runner
out front. She was carrying this.

Scott offers Hendricks the metal cylinder.

HENDRICKS

I hate surprises.

SCOTT

We already checked it.

Cautiously, Hendricks takes the tube and dumps out the contents: a single sheet of tough metallic paper, carefully rolled.

(CONTINUED)

10

CONTINUED:

10

HENDRICKS

Now what are they up to?

SCOTT

No telling.

Hendricks reads it without change of expression.

SCOTT

Are we going along with them?

HENDRICKS

That's for the brass to decide.

(into his desk intercom)

Sergeant. I want a direct vidlink to Haven as soon as interference lifts. Tell them it's urgent and I have to talk to General Thompson himself.

COMMUNICATIONS SERGEANT

(v.o. filtered through intercom)

Yes sir.

Hendricks stands.

HENDRICKS

Let's get something to eat.

DISSOLVE TO:

11

INT. COLONEL HENDRICKS' OFFICE - DAY

11

Hendricks and Scott sit at the desk. Hendricks is finishing a meal of exotic-looking tropical fruits (new species developed through genetic engineering). Scott studies a map.

COMMUNICATIONS SERGEANT

(v.o. filtered through intercom)

Sir, there's a break in the interference, now. Should I patch the vid directly to your office screen?

HENDRICKS

Yes.

Static appears on the office viewscreen. The image clears and becomes an I.D. code. There is a one second lag between signals.

VOICE FROM SCREEN

(heavy static)

Hello, Fort Alamo. This is Haven. Stand by for General Thompson.

(CONTINUED)

11 CONTINUED:

11

COMMUNICATIONS SERGEANT
 (heavy static)
 Copy, Haven. This is Fort Alamo.
 Go ahead. Over.

Hendricks swings in his chair to face the screen as the image of GENERAL PHILIP K. THOMPSON, Commander-in-Chief of the combined U.N. Forces at Haven materializes. The General's cleanliness and alertness contrast sharply with the war-weary soldiers in the bunker.

Hendricks and Scott stand.

CUT TO:

12 INT. HAVEN'S MILITARY MODULE - SPACE

12

General Thompson stands stiffly facing the communications screen in his impressive war room. Haven is visible through a window. The beautiful, giant space colony rotates slowly. Throughout their conversation the image on the communications screen flickers on and off as interference levels fluctuate.

GENERAL THOMPSON
 Well Colonel? What's so damned important?

HENDRICKS
 General, we've just received a message from the NEG Field Commander.

GENERAL THOMPSON
 Let me see it.

CUT TO:

13 INT. COLONEL HENDRICKS' OFFICE - DAY

13

Hendricks steps forward and holds the NEG message up for the General to read.

INSERT

From: Marshal Serg Mosk 8.1.2049
 Advance Field Commander
 New Economic Group - Ground Forces

To: Commanding Officer
 U.N. Forward Command
 Western Army Group

Matters of compelling urgency
 require immediate discussion of
 mutual interest between a ranking
 representative of U.N. forces and
 ourselves. (MORE)

INSERT (continued)

We guarantee safe passage for
one officer at policy level.

HENDRICKS

On the back is a map of their forward
command post. It matches our own
intelligence pretty closely.

GENERAL THOMPSON

This could be another trick like their
Christmas cease-fire.

HENDRICKS

The method of delivery makes me
doubt that.

GENERAL THOMPSON

They're up to something. I suggest
you find out what.

HENDRICKS

Me!?

GENERAL THOMPSON

You're the only policy level officer
down there.

HENDRICKS

We were scheduled to be relieved
six months ago.

GENERAL THOMPSON

Need I remind you, Colonel, of our
depleted resources?

HENDRICKS

General, the situation here is critical.
Six weeks ago our reconnaissance patrols
started disappearing. So did the squads
I sent looking for them. No one wants
to go out there anymore.

GENERAL THOMPSON

Major Scott. I'd like to talk to
the Colonel alone.

SCOTT

Yes sir.

Scott crosses to the door and leaves.

(CONTINUED)

GENERAL THOMPSON

I know your casualties are running high....

HENDRICKS

High! General, we're all casualties down here. It's just that some of us are still walking around!

GENERAL THOMPSON

Now listen to me, Joe. This is the news we've been waiting for. NEG communications fell silent yesterday morning. Intelligence thinks the claws may be winning the war for us.

HENDRICKS

Good! Let them finish the job. There'll be less "human error."

GENERAL THOMPSON

It is imperative that we find out what's going on. You're the only one qualified.

HENDRICKS

Send one of your precious claws.

GENERAL THOMPSON

Okay. If you won't do it for me, do it for Anne!

CUT TO:

14

INT. COLONEL HENDRICKS' OFFICE - DAY

14

FULL SHOT

HENDRICKS

This isn't my private war! Find yourself another hero. I just want to get home and work out my life!

GENERAL THOMPSON

I'll make a deal with you, Joe. Find out what's going on out there and I'll ship you home for indefinite leave on Haven.

(CONTINUED)

HENDRICKS

What about my troops?

GENERAL THOMPSON

Them too. Extended R & R.

HENDRICKS

When?

GENERAL THOMPSON

As soon as you let me know what's behind that message. Is it a deal?

HENDRICKS

(nods)

Okay.

GENERAL THOMPSON

Good luck, Colonel.

Thompson breaks contact. The screen goes HISSING blank.

Hendricks slumps into his chair and rolls up the metallic paper, deep in thought.

Scott knocks and pokes his head around the door.

SCOTT

How about a drink?

CUT TO:

CAPTAIN MAX ELLIS (a bear of a man with a most unholy appearance) is helping Corporal Leon. They are programming a claw using Leon's belt computer. Several male soldiers follow them down the corridor. Leon unplugs the computer cable from the claw and seals its hatch.

Leon approaches a door by a red sign flashing "DECONTAMINATION AREA." Opening the door, he stealthily places the claw inside. Leon, Ellis and the other grinning soldiers quickly retreat to vantage points within easy viewing distance of the door.

Several combat suits and mechanic's overalls hang along one wall. Below them are boots, helmets and jammers scattered on several low benches. Behind a semi-transparent shower curtain, Sergeant Erica and several other female soldiers are enjoying the steaming decontamination showers.

(CONTINUED)

Leon's claw scoots under the shower curtain, spinning its sawblades and SOUNDING ITS HORN wildly. SHRIEKING, the women dive madly for their jammers. In a flurry of flesh and towels they burst into the corridor to the delighted cheers of the watching men.

Leon's tame claw follows them trailing several items of lingerie.

CUT TO:

CLOSE on Scott pouring a beer.

FULL SHOT

The large, windowless room has a cluttered domesticity. A giant poster of Haven dominates one wall. Other walls are covered with an assortment of amateur paintings, mostly landscapes -- jungles, deserts, oceans, farmlands, etc.

Several male and female soldiers are eating, talking and/or playing electronic games. Discipline seems casual.

Hendricks and Scott sit at a table with their drinks.

SCOTT

Sounds strange to me. We've been using the claws for almost two years. Now all of a sudden, the NEGS cave in?

HENDRICKS

Maybe the claws are getting smarter?

SCOTT

Whatever they're doing, they're grabbing so many NEGs it ain't even funny. One of the big ones, the stalk-eyed kind, got into a bunker last week. It wasted a whole platoon before they got their hatch shut.

HENDRICKS

How do you know?

SCOTT

Erica told me. The thing came back -- with remains.

HENDRICKS

The little bastards make me sick. There's something uncanny about a bloodthirsty computer.

(CONTINUED)

SCOTT

I know what you mean.

HENDRICKS

I wish we had never invented them.

SCOTT

Be glad they're on our side.

HENDRICKS

The NEGs'll have their own soon enough.

SCOTT

If the sons-of-bitches last that long.
(notices Hendricks'
untouched glass)
Hey, drink up. You haven't touched
your beer.

HENDRICKS

That stuff's rancid.

SCOTT

Swallow it fast enough and you
can fool yourself it tastes real.

HENDRICKS

The last thing I want to do is fool
myself. I like things that are real.

SCOTT

Expensive hobby these days.

Leon enters with a triumphant grin on his face; Ellis,
the other soldiers and Leon's pet claw follow.

LEON

(a general announcement)
It's finished!

Ellis leads the half-hearted applause which greets this
remark.

SCOTT

Now we can spend our leave on Haven.

LEON

You bet. Leon's Travel Service!
I'll be taking reservations right
after the test flight.

(CONTINUED)

SCOTT

When's that?

LEON

Just as soon as I find a pilot. Any volunteers?

Groans and jeers greet this remark. The canteen returns to normal. Hendricks leans close to Scott.

HENDRICKS

What was that all about?

SCOTT

(slightly embarrassed)

Six months ago I sent Leon over to do some maintenance on the Evacship. He discovered the junked space yachts in the old civilian spaceport. Since then he's been tinkering around, fixing one up for a trip to Haven. Now he claims it's ready, no one'll fly it.

HENDRICKS

Oh fine, tell him to go fly it himself.

SCOTT

He's a mechanic not a pilot.

Hendricks consults his watch.

HENDRICKS

Let's go.

Hendricks and Scott stand and head for the door.

Leon intercepts them.

LEON

How about it, Colonel? Didn't you used to be a rocket jockey?

HENDRICKS

Why, what've you got?

LEON

A beautiful hybrid, Colonel. I've combined parts from a '39 Lockhuges and a '21 Boeing 1074 into a '41 McDonnell Datswagen with an immaculate thermal paint job.

(CONTINUED)

17 CONTINUED:

17

HENDRICKS.
Sorry, Leon. I'm a little
rusty. I'd probably scratch your
paint job.

He and Scott leave.

CUT TO:

18 INT. BUNKER MAIN HATCH - LATE AFTERNOON

18

Scott is helping Hendricks don his combat suit.

Hendricks slips the outer covering over the body stocking
designed to protect him from radiation and in space vacuum
conditions.

He is armed with a flamethrowing multi-rifle able to fire
miniature rockets, cataclyte pellets, pelfrags and flechettes.

Hendricks straps a brand new jammer to his wrist.

HENDRICKS
Think they're really throwing in
the towel?

SCOTT
Hard to believe.

Scott adjusts Hendricks' backpack.

SCOTT
(continuing)
Did you take those stimutabs Doc
recommended?

HENDRICKS
Yes.

SCOTT
They'll keep you humming for 48
hours. Just be sure you're back
before then.

Hendricks nods. Scott pushes a spare jammer into
Hendricks' backpack.

SCOTT
(continuing)
Just in case. You can't call a
repairman, you know.

(CONTINUED)

HENDRICKS

Thanks. If the interference lifts
I'll be calling in every twelve hours.
If I don't, notify the General, and
carry on.

SCOTT

(tossing Joe a small
hip flask)
Here.

HENDRICKS

(sniffing the lid)
Synthetic brandy?

SCOTT

Real brandy. The last few drops.

HENDRICKS

(nodding to the guard
on duty)
Open it up.

The guard punches a red button marked "MAIN HATCH."
The metal door slides open with a HISS of hydraulics.

CLOSE on Hendricks.

HENDRICKS

Take care of yourself, Scott.

FULL SHOT

SCOTT

Yeah. You too, Joe.

Hendricks stomps up the concrete steps leading to the
surface. The hatch HISSES shut behind him.

CUT TO:

19

EXT. BUNKER - LATE AFTERNOON

19

Hendricks emerges and stands contemplating the rubble-
strewn vista before moving away from the armored main
hatch

CUT TO:

20

EXT. BATTERED LANDSCAPE - LATE AFTERNOON

20

The CAMERA PEERS OVER some rubble at Hendricks walking
along. A gleaming purple claw hulks huge in the close
foreground. It turns slowly, evidently tracking his
movement.

(CONTINUED)

20

CONTINUED:

20

We CUT to Hendricks walking. His face is tense and alert.

ANGLE ON THE CLAW

It moves from hiding and scuttles forward coming up behind Hendricks.

Back again to Hendricks, who hears nothing until....
a sudden flurry of activity followed by a loud SQUEAL.

He spins, rifle searching. The claw takes off lickety-split carrying a large RAT.

Hendricks relaxes.

HENDRICKS
(muttering)
Never saw that type before.

He watches it disappear under some debris and hurries on.

DISSOLVE TO:

21

EXT. BATTERED LANDSCAPE - SUNSET

21

The blood-red sunset illuminates the shattered landscape. Nearby the ruins of a town rise up, a few walls and scattered heaps of debris. Hendricks trudges on, the setting sun in his eyes.

To one side a FIGURE abruptly stands up in the ruins.

HENDRICKS' POV

His motion sensor flashes a red warning silhouette on the helmet display screen.

FULL SHOT

He dives for cover, scrambles rapidly to another position and cautiously peers out.

From the shell of a ruined building the figure advances.

HENDRICKS
Stop!

The figure stops. It is DAVID, a small boy with long, matted hair and appealing eyes. His skin looks dry and rough -- radiation skin. The boy stands silently, without expression, looking at Hendricks.

(CONTINUED)

Hendricks rises and moves forward, keeping his rifle up.
The BOY holds out an object.

HENDRICKS
What's that?

It is a ravaged teddy bear.

HENDRICKS
(continuing)
You keep it.

The boy hugs the teddy bear.

HENDRICKS
(continuing)
Are you alone?

The boy nods.

HENDRICKS
(continuing)
How do you stay alive?

DAVID
There's food.

HENDRICKS
What kind of food?

DAVID
Different.

HENDRICKS
How old are you?

DAVID
Don't know.

HENDRICKS
How do you get away from the claws?

DAVID
Claws?

HENDRICKS
The machines that kill.

DAVID
I hide.

(CONTINUED)

HENDRICKS

Have you seen any other soldiers?

DAVID

No.

Hendricks takes out a food bar and tosses it in front of the boy.

HENDRICKS

Here's some food. Take it and go.

DAVID

Can't I go with you?

HENDRICKS

I'm meeting some very unfriendly types.

DAVID

I want to go with you.

HENDRICKS

I'll be back tomorrow. I'll take you with me then.

DAVID

I want to go with you now.
Please.

Hendricks shrugs wearily. Gestures to the boy.

HENDRICKS

Okay. Come on.

CUT TO:

EXT. BARREN VALLEY - NIGHT

Hendricks and the boy are walking along the remains of a road.

Around them is what was once a forest. Nothing remains now but a nightmare vista of fallen trees and splintered stumps. They pass a wrecked disc-bomber.

HENDRICKS

What's your name?

David says nothing.

HENDRICKS

(louder)

What's your name, kid?

DAVID

David Edward Derring.

(CONTINUED)

HENDRICKS

What happened to your mother and father, David?

DAVID

They died.

HENDRICKS

How?

DAVID

In the blast.

HENDRICKS

You've been on your own for six years?

DAVID

No. There were others for a while.

HENDRICKS

Am I walking too fast?

DAVID

No. Where are we going?

HENDRICKS

To the NEG lines.

David's expression shows no change.

HENDRICKS

(continuing)

The enemy. The people who started the war.

No comment from David. He trails a little to one side, hugging his dirty teddy bear to his chest.

HENDRICKS

(continuing)

We'll make camp soon.

Hendricks has built a fire in a hollow between some slabs of concrete, using dead wood for fuel.

They are sitting by the fire, the orange flames flickering on their faces.

Hendricks tunes his helmet vid commlink. Static levels are very high.

(CONTINUED)

HENDRICKS

This is Bona Fide calling Simple Simon. Do you copy? Over.

SCOTT

(filtered v.o.)

Reading you with difficulty, Bona Fide. How are you? Over.

HENDRICKS

I'll feel better on the way back. Over.

SCOTT

(filtered v.o.)

What's your location? Over.

HENDRICKS

I'm camped out about an hour's walk from the NEG bunker. Anything worth reporting on your end? Over.

SCOTT

(filtered v.o.)

I found a full bottle of brandy. Over.

HENDRICKS

Great! We'll break it open when I get back. Anything else? Over.

SCOTT

(filtered v.o.)

Leon couldn't talk anyone into flying his deathtrap so he got drunk, fell over his pet claw and broke his arm. Over.

HENDRICKS

Give him a Purple Heart. My next transmission will be from the NEG lines. Over and out.

The stars are bright in the night sky. Hendricks lounges back with a cigarette in his mouth and his hands clasped behind his head, looking up at them. The Aurora shines brightly in the sky. The moon is a mass of craters, transformed almost beyond recognition.

HENDRICKS

Do you remember the world before the blasts?

DAVID

No.

(CONTINUED)

HENDRICKS

What about the Man in the Moon?
Did you ever see that?

David shakes his head and stretches out on the ground
hugging his teddy bear.

HENDRICKS

(continuing)

Before the NEGs nuked Luna City,
the moon had a face. You could see
it looking off at something beyond
the earth, kind of thoughtful and a
little bit sad. They called it "The
Man in the Moon." Luna City was the
twinkle in his eye...

Hendricks looks over to see if David is listening. He
has fallen asleep. Hendricks stretches out on the rocky
ground.

THE DARKNESS BEFORE DAWN

Hendricks is wakened by his HELMET ALARM. The fire is
dead. David stands in the darkness, holding his bear.

HENDRICKS' POV

Using his helmet lamp, Hendricks examines the NEG map.
He switches to his helmet's photomultiplier. It lifts
the cloak of darkness, painting the world green. Hendricks
looks around.

HENDRICKS

There's the pass. Looks like the
perfect spot for an ambush to me.

Hendricks stows the map and they start walking.

Somewhere a long way off a bird makes a few bleak sounds.
They walk down a pot-holed gully which was once a street,
between skeletons of buildings covered with dark weeds.

At the end of the street stand two gutted, futuristic
military vehicles. Beyond them, the street has been
blockaded by a barricade of dirt and razor wire, about
ten feet high. Hendricks drops to his belly and squirms
up to the crest of the low ridge. He peers through the
razor wire.

(CONTINUED)

HENDRICKS' POV

He scans a wasteland of blasted buildings.

REVERSE POV

Hendricks pulls out wire cutters and cuts a passage through the razor wire. He looks around again and the CAMERA DUCKS DOWN out of view.

FULL SHOT

Hendricks signals David to join him.

Hendricks ties a white flag to his gun barrel. He and David pick their way through the passage in the razor wire and walk down the far side of the dirt barricade.

Suddenly, up ahead, KLAUS, a tall grey-green cloaked NEG soldier appears.

Hendricks holds the white flag towards him as a second NEG soldier, RUDI, joins Klaus. Hendricks waves the white flag over his head like a signal-man.

The two NEG soldiers exchange urgent words and raise their rifles.

KLAUS'S POV THROUGH ELECTRONIC GUNSIGHTS

David stands frozen and Hendricks dives for cover as they OPEN FIRE.

CLOSE ON DAVID

The high-impact bullets knock him back like a limp dishrag.

FULL SHOT

Cursing, Hendricks returns their fire. The MULTI-RIFLE's CATACLYTE WARHEADS raise huge FIREBALLS and hurl gravel in all directions but Hendricks' targets have taken cover.

Keeping low, Hendricks scrambles over to David. He sees an immense wound in the boy's chest. From this cavity sprays a fountain of...blood? This "blood" comes in two colors: aquamarine blue and canary yellow. Inside we see servo-motors, laser transistors and multi-colored bundles of fiber optics. A section of charred pseudoflesh caves in and a small gear rolls away from the remains.

(CONTINUED)

24

CONTINUED:

24

CLOSE ON HENDRICKS

staring at the David machine in shocked disbelief.

FULL SHOT

The NEG soldiers approach, rifles pointing to the ground. Hendricks stares at them. Rudi picks up a stick and tentatively stirs the intricate pieces of broken machinery. The stick touches the David's "hand" and four gleaming blades snap out of the fingers like switchblades, crushing the wood. A "death spasm."

Klaus gestures for Hendricks to follow and moves away. Hendricks does so, taking a last hard look at the David's remains.

Rudi carefully reaches inside the David's chest cavity, yanks something free, pockets it and follows them.

CUT TO:

25

EXT. UNDERGROUND CHAMBER ENTRANCE - EARLY MORNING

25

The three figures approach a rusted manhole cover.

CLOSE ON THE MANHOLE COVER

We see the legend: ALAMOGORDO WATER AUTHORITY. Klaus hauls it open.

VERTICAL SHOT - STRAIGHT DOWN - MOVING IN

as they climb into the dark hole. Rudi pulls the lid shut with a solid CLANK.

The CAMERA PANS TO nearby rubble. Behind the bricks, the David's teddy bear is watching. It turns and crawls away on all fours, its damaged body making comically truncated movements.

26

INT. UNDERGROUND CHAMBER - DAWN

26

Darkness, dripping water and a rusted steel ladder leading down to what was once a sewer tunnel. Cave-ins have sealed it at both ends leaving a small, dank and crudely furnished chamber. Two perma-lamps flicker on a wooden table. A ten-gallon drum collects dripping water next to a pile of bottles. Some shapeless clothes hang on a hook. A pink-curtained partition leads into the bedroom.

Klaus, Rudi and Hendricks form an uneasy circle, eyeing each other. They cling to their rifles. Hendricks is still ashen-faced but he has regained his composure.

(CONTINUED)

For the first time we see the two enemy soldiers clearly. Rudi is young with long, blond hair. An open, easy manner matches his smooth, round face and cornsilk beard. Klaus is older and stiffer with dark, thinning hair and intense dark eyes. Unlike Rudi, Klaus takes himself very seriously.

KLAUS

We watched it tagging you.

HENDRICKS

Tagging me?

RUDI

That's what they do. They tag along into the bunkers. That's how they get in.

HENDRICKS

Was that thing a claw?

KLAUS

Claw?

HENDRICKS

The machines that kill?

KLAUS

We call them meatgrinders. Yes it was a claw.

RUDI

(acting it out)
They started out small. Then they got bigger and smarter. They started hiding....

KLAUS

But we were still winning!
Then...

(stabs his rifle barrel
toward the ceiling)
...they came along!

RUDI

The Davids.

HENDRICKS

"Davids?"

(CONTINUED)

RUDI

The first one followed a patrol back. Soldiers are suckers for kids. They brought it into the bunker and tried to feed it. It let the rest of them in.

KLAUS

You should have seen them. Like a horde of locusts. Hundreds of them, all alike.

RUDI

The perfect society. All programmed and interchangeable.

KLAUS

That's enough, Corporal.

HENDRICKS

Where's your Forward Command? I came to negotiate with Marshal Mosk.

Hendricks hands Klaus the NEG message. Klaus reads it and shows it to Rudi.

KLAUS

There is no more Forward Command. We're all that's left. The others were all down in the bunker.

HENDRICKS

All killed?

Rudi nods.

HENDRICKS

(continuing)

Are you sure they're ours?

Rudi tosses a small metal plate to Hendricks who snatches it out of the air.

RUDI

That was inside the David's chest.

With a queasy shudder, Hendricks examines the plate. Printed on it is:

(CONTINUED)

U.N. DEPT. OF DEFENSE
CYBERNETIC LURKING ANTIPERSONNEL WEAPON

REVISED



The David Claw is the Third Variety.

HENDRICKS

Revised? No one told me about any revised claws. I've got to contact Scott.

Hendricks begins to tune his helmet vid commlink. He hears only the CRACKLE and rush of HARD STATIC.

KLAUS

You'll get nothing down here.

HENDRICKS

I'll try outside.

Hendricks picks up his rifle and heads for the ladder. At the foot of the ladder he examines his rifle -- it reads: "reload rockets." He twists the selector switch to a full clip marked "cataclyte pellets." Then he climbs the ladder.

Klaus nods to Rudi. Both men retrieve their rifles and move to cover Hendricks' ascent.

KLAUS

(shouting after him)

Don't let anything in, Colonel.

CUT TO:

27

EXT. UNDERGROUND CHAMBER ENTRANCE - MORNING

27

The lid scrapes aside, its heavy chain dangling. A tense Hendricks sticks his head and gun cautiously up into the early morning light.

He tunes his helmet vid commlink.

HENDRICKS

Bona Fide calling Simple Simon.
Do you copy? Over.

The STATIC is awful but a voice comes through, distant and interrupted.

(CONTINUED)

SCOTT (v.o.)
 (filtered; through a
 heavy static)
 Copy you, Bona Fide. This is
 Simple Simon....Where the fuc...
 Over.

HENDRICKS
 Scott, hear me, okay? A new kind
 of claw has wiped out the NEG's.
 All except three people. Do you
 get that? Over.

SCOTT (v.o.)
 (filtered; through a
 heavy static)
 ...bad, yes...Hear me on that end?
 The interference is...

HENDRICKS
 Scott! The new claws look like
 little boys! They talk, too! They've
 massacred the NEG's! Alert the General!
 Do you copy? Over.

SCOTT (v.o.)
 (filtered through a
 heavy static)
 ...Joe...

A BURST OF STATIC blows Scott's voice away.

HENDRICKS
 Goddamn it!

Hendricks backs down into the manhole, pulling the lid
 shut behind him.

CUT TO:

INT. UNDERGROUND CHAMBER - MORNING

Hendricks climbs down the ladder.

KLAUS
 Well?

HENDRICKS
 I don't know if they heard me. The
 static blew them away before they could
 confirm.

(CONTINUED)

KLAUS

We should introduce ourselves.

HENDRICKS

Good idea. I'm Lieutenant Colonel
Joseph Hendricks, Commanding Officer,
U.N. Forward Command West.

Klaus snaps to attention. Thudding the heels of his
dirt-encrusted boots together.

KLAUS

I am Sergeant Klaus Zaslav, attached
to the Fifth NEG Army, New Mexico
Forward Command.

RUDI

Rudi Maxer. Drafted into the
NEG Army six lousy months ago.

Rudi wipes a hand on his pants.

KLAUS

(reminding him)

Corporal Maxer.

RUDI

(shaking hands
with Hendricks)

Yeah, a lowly Corporal.

KLAUS

This gear's getting heavy, Colonel.

Hendricks nods in agreement and they let their heavy
packs slide to the floor. Rifles finally leave hands for
positions within reach. Combat suits are dropped on the
floor. Hendricks and Klaus eye each other suspiciously
during this stripping of excess gear.

There follows a general stretching and scratching of
sweaty, long-cramped limbs.

KLAUS

Make us some coffee, Corporal.

RUDI

Yes, Sergeant.

Rudi crosses to the crude stove and starts a fire of
dry weeds under a can of water.

(CONTINUED)

HENDRICKS
Real Coffee?

KLAUS
We haven't had real coffee for
years.

Hendricks roots in his pack and pulls out several ration
packages. He hands Rudi some instant coffee. Rudi opens
it and sniffs.

RUDI
(sniffing)
Mmmmm, just like home.

CUT TO:

29 EXT. DEVASTATED DEPARTMENT STORE - DAY

29

The damaged teddy bear crawls into the building through
a camouflaged entrance.

CUT TO:

30 INT. UNDERGROUND CHAMBER - DAY

30

Hendricks and Klaus sit drinking coffee. Rudi is playing
a cheerful tune on his harmonica. He ends with a
flourish. Hendricks applauds.

RUDI
Cheer up Sergeant. We're luckier than
the rest of them.

KLAUS
Are we?

HENDRICKS
How did you two manage to
escape?

The two NEGs exchange a look.

KLAUS
We were down here.

HENDRICKS
What the hell were you doing down
here?

TASSO, an extremely attractive young woman, enters from
the bedroom wearing silk lounging clothes and brushing
her hair.

(CONTINUED)

TASSO

They were with me.

Somewhat surprised, Hendricks stands.

TASSO

(continuing)

It was their turn.

She crosses to Hendricks and holds out her hand.

TASSO

(continuing)

My name is Tasso. I live here,
Colonel....

Hendricks shakes her hand.

HENDRICKS

Joseph Hendricks.

Rudi offers Tasso his chair.

RUDI

We met the Colonel by our bunker.
He had a David with him.

TASSO

(sitting down)

So I heard.

(she turns to Hendricks)

Is it true that U.N. troops have
tobacco?

HENDRICKS

Yes. I have some cigarettes.

TASSO

May I have one?

Hendricks hands Tasso a white, machine-rolled cigarette.
He lights it for her with his impressive U.N. officers'
CIGARETTE LIGHTER. A silent communication passes
between them. She relishes the smoke and sits down
next to Hendricks.

RUDI

Want some coffee, Tasso?

Tasso smiles and nods. Rudi pours her a cup of coffee.

RUDI

It's real. Courtesy of the U.N.

(CONTINUED)

KLAUS

Well? What next?

HENDRICKS

Have you tried getting through to your rear command?

KLAUS

No.

Rudi takes the plunge.

RUDI

There's only one place for us now...the U.N. front lines...

KLAUS

Shut up, Corporal. You're not giving the orders. It's our duty to hold this position until we're relieved.

RUDI

We'll sit around here until we rot.

TASSO

Colonel, I'm for getting out of here.

KLAUS

Not me. I'd rather stay.

TASSO

What's the matter? No stomach for the outdoors?

KLAUS

If we go outside they'll get us.

RUDI

Well we can't stay here forever.

TASSO

What'll we eat?

(CONTINUED)

KLAUS

You built these things. Isn't there any way to pull the plug?

HENDRICKS

We only built the first ones.

RUDI

And they built the others?

HENDRICKS

(nods)

They're self-evolving....
Look -- I hate them too, but I can't switch them off.

RUDI

Too bad for us.

KLAUS

Why don't they attack you?

HENDRICKS

(holds up his jammer)

This protects me.

TASSO

Can I have one?

HENDRICKS

Sorry. I have a spare but it's also factory-coded to my bio-signature. On you it would be just another bracelet.

KLAUS

Maybe we can unblock the sewer and travel underground?

HENDRICKS

(examining the caved-in walls)

How thick are these?

Tasso shrugs. No one knows.

HENDRICKS

Any other suggestions?

RUDI

How far is it to your bunker, Colonel? Could we make it?

(CONTINUED)

KLAUS
(shouting)
Corporal! Remember your place.

HENDRICKS
(ignoring Klaus)
I might be able to escort you back.
If we travel after dark....

KLAUS
As your prisoners?

HENDRICKS
No, as diplomatic guests. I'm here
to negotiate. You guys get the class
"A" treatment. Including eating what
I eat.

Hendricks shoves ration packages at them. They dig into
the food.

Tasso takes a small mirror from a shelf and checks her
hair.

KLAUS
(enters the bedroom)
How about a beer to wash it down with?

Rudi gestures with his fork. His mouth is too full to
reply.

CUT TO:

31 INT. BEDROOM - DAY

31

Klaus reaches under the bed and pulls out 12 sealed cans.

KLAUS
(continuing)
No sense leaving these behind.

Tasso enters.

TASSO
You'll have to pay for them.

KLAUS
You've already got my money. If
you can find a place to spend it...

TASSO
(grabbing at the cans)
Leave those alone!

(CONTINUED)

31 CONTINUED:

31

Klaus dodges Tasso who falls on the bed, breaking her mirror. Klaus lands next to her, neatly pinning Tasso's hands with one of his.

TASSO
(struggling)
Let go! Let me go!

CUT TO:

32 INT. UNDERGROUND CHAMBER - DAY

32

Hendricks eyes his rifle. Rudi makes a face and starts helping himself to Klaus' ration package.

CUT TO:

33 INT. BEDROOM - DAY

33

Using his free hand, Klaus pulls the strip on the freeze-pac can and begins gulping the contents.

Tasso bites the hand holding her. With a yell, Klaus lets go, spilling his drink. Tasso leaps to her feet and backs away.

KLAUS
You whore!

Tasso backs against the wall. Klaus moves to go after her. Tasso yanks a mace-like sprayer from her pocket and menaces him. He grins at her, his face hard.

TASSO
Come on Klaus. Just try it!

Trembling with fury, Klaus hurls his beer can to the floor and stalks out, cans in hand. At the doorway he turns.

KLAUS
(threateningly)
You stay in this room!

CUT TO:

34 INT. UNDERGROUND CHAMBER - DAY

34

Klaus tosses a can to Rudi.

(CONTINUED)

KLAUS
(continuing)
Want one, Colonel?

HENDRICKS
What is it?

KLAUS
Synthabeer.

HENDRICKS
No thanks.

KLAUS
Hey, Tasso. How about another
little party? I'm sure the Colonel
has money. What do you say, Colonel?

HENDRICKS
My money will buy as little as yours.

KLAUS
Would you like to see the little
lady dance? Oh, can she dance.
Right, Corporal?

RUDI
(helping himself to
another beer)
Don't mind him. He gets like this.

KLAUS
(furious)
Don't apologize for me, you bastard!
Tasso loves to dance. The more
partners the better...

TASSO
(v.o.)
Why couldn't you have been in the
bunker when the Davids attacked?

KLAUS
It was a lot more fun in here.

Pleased with himself, Klaus upends another beer.
Hendricks makes himself comfortable close to his rifle.
Rudi begins playing the harmonica.

DISSOLVE TO:

35 EXT. DEVASTATED DEPARTMENT STORE - DAY

35

The no-longer damaged teddy bear crawls out through a camouflaged opening and moves down the street followed by a line of Davids.

As the Davids have nothing to gain by masquerading as human, their faces are expressionless masks.

CLOSE on the leading David's empty, glowing eyes, emphasizing their malevolence and inhumanity.

DISSOLVE TO:

36 INT. UNDERGROUND CHAMBER - DAY

36

Klaus and Rudi are dozing surrounded by empty beer cans. Klaus snores drunkenly.

Hendricks is eating from a can with a spoon. He walks over and peeps into the bedroom. Tasso is lying on the bed, her face close to a glass jar, watching two Siamese fighting fish. The mace-like sprayer is conspicuously within reach.

CUT TO:

37 INT. BEDROOM - DAY

37

CLOSE on Tasso's face seen through the jar.

HENDRICKS

(v.o.)

Like some food?

TASSO

(smiling)

No thanks.

FULL SHOT

HENDRICKS

Cigarette?

Tasso nods. Hendricks enters and sits down across from her on a wood stool. He lights her cigarette with his U.N. lighter.

(CONTINUED)

HENDRICKS

How did you get here?

Tasso stares at Hendricks, her arms behind her head.

TASSO

Here?

HENDRICKS

Yes, did you come here with the Army?

TASSO

What's on your mind?

HENDRICKS

Just curious.

Tasso rearranges her long hair on the pillow.

TASSO

We lived in the East near a fishing village. Somehow I lived through the blasts. Then the soldiers arrived... What did you do before the war?

HENDRICKS

I was a pilot. My parents were in Idaho at an agrarian conference when it started. For months I met every refugee flight. Then I heard they had died from radiation.

TASSO

What did you do?

HENDRICKS

Joined up. When there was nothing left to fly they sent me here. I was just getting my bearings when Anne arrived.

TASSO

Anne?

(CONTINUED)

HENDRICKS
My childhood sweetheart.
She joined up to be with me.

TASSO
What happened?

HENDRICKS
She was killed.

TASSO
I'm sorry.

HENDRICKS
We were out on patrol. She
stepped on a mine. There wasn't
a damn thing I could do. I
can see her face now, broken
and bloody. We hadn't been
married very long.

CLOSE on Hendricks as Tasso touches his shoulder.

HENDRICKS
(continuing)
I didn't mean to unload on
you. But you're the first
person I've felt like talking
to in a long time.

TWO SHOT

TASSO
Talking about it helps.

HENDRICKS
I hope you're right.

TASSO
I am.

She motions Hendricks closer and leans towards him.

(CONTINUED)

37 CONTINUED:

37

TASSO
(continuing in a whisper)
Watch out for Klaus. The Army
was all he had. He's very bitter.

HENDRICKS
What about Rudi?

TASSO
Rudi's a kid. Don't worry about
him.
(smiles)
I think he's got a crush on me.

FULL SHOT

Hendricks leans back and watches the fish.

HENDRICKS
Where did you get the fish?

TASSO
From a friend. He said there's
life in the oceans.

HENDRICKS
He's wrong. We've looked.

Tasso makes herself comfortable on the bed, unbuttoning
her shirt.

TASSO
I need some rest. Will you wake
me when it's time to leave?

HENDRICKS
(standing)
Sure.

TASSO
(reaching for the light)
Thanks.

As Hendricks leaves, CLOSE on the beautiful courtship
display of the Siamese Fighting Fish for a moment before
the bedroom plunges into darkness.

CUT TO:

38 INT. UNDERGROUND CHAMBER - DAY

38

Entering, Hendricks steps over Klaus who awakens and props himself up on one elbow, leering drunkenly.

KLAUS
How was it?

Suddenly, we hear the briefest RATTLE OF CHAINS.
Hendricks freezes, listening intently.

HENDRICKS
Shut up, Klaus.

KLAUS
You can tell me. We've all
been there....

Hendricks leaps over and briefly grabs Klaus by the throat, cutting off his words. Klaus goes limp, gasping for breath.

HENDRICKS
(an intense whisper)
Shut up!

Tasso runs in and reacts to a MUCH LOUDER RATTLE OF CHAINS.

FLASH CUT

to the chain securing the manhole cover. It dances around as the cover is fiercely yanked.

TASSO
There's someone above.

HENDRICKS
Or something.

(CONTINUED)

KLAUS
(swaying to his feet
with difficulty)
We're trapped.

Tasso wakens Rudi who sits up, cradling his head in his hands.

RUDI
Oh! My head.

Hendricks picks up his helmet. He shines the helmet light up the manhole.

HENDRICKS' POV - THE COVER

The cover receives a RINGING BLOW. It buckles inward.

HENDRICKS
(v.o.)
Looks like they want in.

FULL SHOT

Hendricks gestures at the cave-ins blocking the sewer tunnel.

Klaus begins frantically pulling at the rubble blocking one end of the chamber. Hendricks joins him.

Rudi has collapsed onto the bed. Tasso throws a can of water in his face and drags him to work.

DISSOLVE TO:

LATER

The chamber RINGS with the SOUND OF REGULAR BLOWS hitting the manhole cover. A passage has been cleared through the rubble.

(CONTINUED)

38

CONTINUED:

38

Tasso is pushing the last of the combat suits and rifles through the passage to Klaus and Rudi. She is dressed protectively in a mishmash of military remnants and has gathered a few precious belongings, including her fish jar, into an improvised basket. Pushing the perma-lamps ahead of her, Tasso scrambles through the passage.

After putting the finishing touches to a tripwire booby trap, Hendricks wriggles after her.

Now that he is dealing with familiar problems, there is a new alertness and decisiveness in Hendricks' manner.

CUT TO:

39

INT. FLOODED SEWER - DAY

39

The helmet lights and perma-lamps illuminate Hendricks, Klaus, Rudi and Tasso as they wade through knee-high water as quickly as possible.

Mutated RATS scuttle away. Tasso jumps warily.

CUT TO:

40

INT. UNDERGROUND CHAMBER - DAY

40

The manhole cover falls to the ground and a horde of expressionless Davids (without teddy bears) descend. Avoiding the tripwire booby trap, they stream through the passage in the rubble and rush up the sewer.

CUT TO:

41

INT. SEWER - DAY

41

A tense Rudi leads the others. Suddenly, a hideously misshapen figure steps from the shadows and stumbles towards them, moaning loudly.

(CONTINUED)

41 CONTINUED:

41

More from reflex than intent, Rudi FIRES. The creature falls. In the dim light they see a grotesquely radiation-damaged man. He slobbers, shivers and dies. Cursing himself, Rudi turns away.

TASSO

Don't blame yourself, Rudi.

HENDRICKS

Yeah. You did him a favor.

Meanwhile, Klaus is investigating the side tunnel from which the man emerged. The others join him. Three twists and the tunnel leads into a modern, well-lit corridor. Several closed doors are visible.

CUT TO:

42 INT. CORRIDOR - DAY

42

Hendricks leads the others along the corridor trying each door. The fourth is unlocked. Cautiously, Hendricks enters the room. It is dimly-lit and bare except for something small in one corner.

CUT TO:

43 INT. ROOM - DAY

43

Hendricks' helmet light sweeps over the shape. There is a sudden brilliant illumination and horizontal bars of greenish light begin rapidly traversing each wall in repeating cycles. We hear SOUND EFFECTS based on the noises made by an operating Xerox machine.

Hendricks flinches instinctively. The stark lighting reveals the rag-covered human skeleton of a small boy, clutching a ragged teddy bear.

Angrily, Hendricks slams his gun butt into the nearest wall.

With a loud CRASH, the wall shatters like glass, cuing in a blast of carbon dioxide and a flood of white neon light. Behind the wall are banks of futuristic optic lenses and recording equipment. Instead of dying swiftly, the SOUND OF THE XEROX MACHINE is held for five seconds, swelling up to a startling intensity. As the Xerox noise dies away, we hear the MUTED ROAR of DISTANT MACHINERY. Hendricks just stands and stares.

Rudi joins Hendricks. Klaus and Tasso peer into the room.

(CONTINUED)

43

CONTINUED:

43

TASSO

Where are we?

HENDRICKS

Hell.

He turns and leaves.

CUT TO:

44

INT. CORRIDOR - DAY

44

They follow the NOISE OF MACHINERY down the corridor to a door. They peer through the door's window at the scene below.

CUT TO:

GROUP'S POV - AUTOFAC - DAY

A vast, smoky underground automatic factory. This futuristic industrial inferno is housed in a long, narrow tunnel.

The scene is eerie and grandiose at the same time, somewhat reminiscent of the Krell machinery sequences in "FORBIDDEN PLANET."

Along the floor run two parallel modular assembly lines: one carrying incomplete Davids, the other half-finished teddy bears. Squat worker robots roll around on tracks. Several are fitting Davids with finger-blades. Others ram plastic explosives into each teddy bear.

CUT TO:

45

INT. CORRIDOR - DAY

45

TASSO

I want to get out of here.

RUDI

This has to be destroyed.

HENDRICKS

What's the point? There's hundreds of other factories. They're all out of control....

KLAUS

(listening)

Did you hear that?

(CONTINUED)

With a dreadful MECHANICAL SCREECHING, the horde of Davids pour into the corridor.

Tasso screams.

Hendricks and Klaus FIRE into the Davids, slowing their advance. The group retreats down the corridor towards elevator doors.

Suddenly, the elevator doors slide open and a squat device with long, undulating arms emerges towing a transportation rack of partially-assembled (no hands or feet) Davids. The elevator doors close. Hendricks and Rudi disable the squat device as Klaus leaps to press the elevator button. It lights up.

HENDRICKS

Take cover!

The Davids speed up.

They take cover behind the disabled transportation rack.

Rudi, Klaus and Hendricks FIRE. Their shots slam into the Davids.

ALARMS SOUND all around them.

Tasso peers over the David transporter rack. Suddenly, the handleless arm of a David SLAMS down in front of her face. SNAP! Four gleaming blades shoot out of the open wrist like switchblade knives.

Tasso recoils.

One eye pops open and the David reaches for her.

With a shriek, she blocks the blades with her basket and rolls away. The David shreds the basket, smashing the glass jar and killing Tasso's fish. Other Davids come to "life" and clamber off the transportation rack. They attack the intruders.

Klaus turns and fearfully hammers on the elevator doors. They open and a worker robot tries to leave. Klaus BLASTS it and everyone piles in. The doors close, trapping the nearest David's arm.

CUT TO:

The David's severed arm clatters to the floor.

(CONTINUED)

46

CONTINUED:

46

Rudi scans a vertical row of 200 buttons each embossed with a universal products code. There is a light behind the second from the top button.

HENDRICKS

Push the top one!

Rudi pushes the top button and the elevator ascends.

CUT TO:

47

EXT. DEVASTATED DEPARTMENT STORE - LATE AFTERNOON

47

Hendricks, Tasso, Rudi and Klaus burst into the daylight through a camouflaged opening and take off across the ruins.

DISSOLVE TO:

48

EXT. DEVASTATED STREET - SUNSET

48

Four figures move down the ruined street. One stone chimney remains standing.

Hendricks skirts a yawning pit, an open basement. Ragged ends of pipes jut up, twisted and bent.

HENDRICKS

(to Tasso)

Be careful. Watch your step.

They pass part of a house, a bathtub turned on its side. A broken rocking chair. A few spoons and bits of china dishes. Suddenly something scuttles across a flat rock. They stop instantly, rigid.

KLAUS

What was that?

A lizard runs on, hurrying through the ash. It is exactly the same color as the ash.

HENDRICKS

A lizard.

As they move on, Hendricks stays close to Tasso.

TASSO

Is it much further to your lines, Colonel?

HENDRICKS

We're about halfway. What's the first thing you want when we get there?

(CONTINUED)

TASSO

A long hot bath.

HENDRICKS

The showers are compulsory for new arrivals.

They exchange smiles.

TASSO

Are we going the whole way without stopping? I'm not used to walking.

KLAUS

We have to keep moving.

HENDRICKS

(helping Tasso)

We'll rest later.

DISSOLVE TO:

49

EXT. DEVASTATED TOWN - NIGHT

49

A group of Davids hurries along.

DISSOLVE TO:

50

EXT. DESTROYED FACTORY COMPLEX - NIGHT

50

Hendricks calls a halt and consults his suit computer.

HENDRICKS

I've been picking up location signals from other U.N. troops. They're nearby but I can't get an answer.

RUDI

Maybe the aurora shell is blocking their transmissions.

HENDRICKS

Or they hear me but can't answer.

KLAUS

Let's keep going.

HENDRICKS

They may be in trouble.

KLAUS

They've got jammers. We don't have time...

(CONTINUED)

CLOSE on Hendricks.

HENDRICKS

Those are U.N. troops, Klaus!
If you want to go on alone, okay,
I'm going to check it out.

FULL SHOT

KLAUS

Come on, Rudi.

RUDI

Colonel Hendricks is in command
here.

HENDRICKS

Stay here and keep alert. I'll be
back soon.

RUDI

(indicating a ruined factory)
We'll take cover over there.

Rudi and Tasso head for the factory. Hendricks
climbs over some rubble and disappears. Klaus glares
after him, before following the others.

CUT TO:

EXT. FACTORY RUINS - NIGHT

The only sound is Hendricks breathing inside his
helmet as he carefully closes in on the suit location
signals. Climbing a small wall he sees the badly
mutilated bodies of four U.N. soldiers. A fifth U.N.
soldier lies to one side.

Hendricks draws cautiously near and swings his YELLOW
HELMET LIGHT over the bodies. The light stops on
various U.N. name badges.

With a dull moan, the fifth soldier moves slightly.

WOUNDED SOLDIER

Help me. Is somebody there? I'm
hurt bad.

His rifle at the ready, Hendricks approaches the
WOUNDED SOLDIER.

(CONTINUED)

Behind him a TALL, DARK FIGURE emerges from the shadows and sneaks forward. Hendricks steps almost within arm's reach of the WOUNDED SOLDIER.

HENDRICKS' POV

His MOTION SENSOR flashes a red warning silhouette on the HELMET DISPLAY SCREEN.

FULL SHOT

Hendricks spins around and sees another WOUNDED SOLDIER creeping up on him.

His U.N. uniform hangs in tatters. One arm is in a sling. The stump of one leg is extended and he hobbles on a crude crutch.

What makes Hendricks pause is that even in the YELLOW HELMET LIGHT, this new arrival is an exact copy of the soldier still moaning on the ground.

SECOND WOUNDED SOLDIER

Help me. Please help me. I'm wounded bad.

HENDRICKS

(grimly)

I'll help you...pal.

He blasts the SECOND WOUNDED SOLDIER. It comes apart, transistors and servo-motors flying. Hendricks aims his rifle at the FIRST WOUNDED SOLDIER.

WOUNDED SOLDIER

No. Please. You think I'm a machine like him, but I'm not. Look.

Slowly and painfully, the WOUNDED SOLDIER tugs a battered wallet from its tunic and shakes loose a plastic folder of family snapshots. He holds the snapshots towards Hendricks.

WOUNDED SOLDIER

(continuing;

eyes pleading)

My family.

There is no mercy in Hendricks' eyes. He blasts the machine.

(CONTINUED)

WOUNDED SOLDIER
(continuing; deep,
coarse, damaged voice)
Please. No. I don't want to die...

Disgusted, Hendricks finishes destroying the claw.

Hendricks kneels by a U.N. soldier and quickly runs a TEST PROGRAM on the dead man's JAMMER using his SUIT COMPUTER. His HELMET DISPLAY SCREEN lights up with the following:

IDENTIFICATION: FRIEND OR FOE

JAMMER # 4273239/113

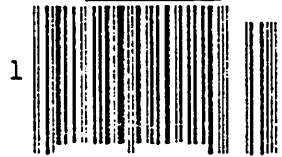
FUNCTIONING NORMALLY

Cursing loudly, Hendricks darts over to the remains of the nearest WOUNDED SOLDIER. He rummages inside the MACHINE'S CHEST CAVITY and quickly locates a familiar looking plate:

U.N. DEPT. OF DEFENSE

CYBERNETIC LURKING ANTIPERSONNEL WEAPON

REVISED



The WOUNDED SOLDIER claw is the First Variety.

Hendricks pries the plate free. Moving quickly he drags the four bodies together. Panting with the effort, Hendricks stands and closes his eyes for a moment. Then he twists the multi-rifle selector switch to "FLAMES" and cremates the bodies.

CLOSE on Hendricks' face in the flickering firelight. He looks tired and grim but fresh resolve burns in his eyes.

DISSOLVE TO:

Klaus and Rudi stand to meet Hendricks as he walks toward them. Tasso has taken shelter against the wall.

(CONTINUED)

KLAUS
We heard shots.

RUDI
What did you see?

HENDRICKS
(handing Rudi the
WOUNDED SOLDIER'S plate)
There are other humanoid
claws. I just wasted two of them.
They were pretending to be wounded
soldiers.

KLAUS
(jumpy and suspicious)
Soldiers!?

Rudi compares the plate from the David with the new
plate.

RUDI
Look. Varieties one and three.

TASSO
The David -- variety three; the
wounded soldier -- variety one.
What's the second variety?

Klaus looks around, his eyes filled with distrust.

RUDI
If we're lucky, we'll never find out.

HENDRICKS
Maybe it was abandoned. Maybe
it didn't work.

KLAUS
And maybe it's out there right now!
(stares angrily at Hendricks)
You let them build themselves. It's all
your fault!

HENDRICKS
Don't feel too bad, Klaus. The
claws I blasted were wearing U.N.
uniforms!

Hendricks lets this sink in.

(CONTINUED)

Suddenly Klaus bursts out laughing.

KLAUS
You mean...the claws are...
hunting you...too?

Hendricks nods grimly. Rudi stares at his Sergeant.

KLAUS
(continuing)
Now that's...what I call....
insubordination.

He staggers around howling with laughter. The laughing fit gradually becoming an hysterical crying bout. Judging his moment, Hendricks steps forward and slaps Klaus hard across the face, knocking him to the ground.

Klaus lies there for a moment, his face hard. Hendricks offers his hand. Klaus grabs it and Hendricks pulls him up. They shake hands.

HENDRICKS
I'm going to try Scott again.

Hendricks tries his helmet vid commlink.

HENDRICKS
(continuing)
Bona Fide calling Simple Simon.
Do you copy? Over.

The static is worse than ever but a voice comes through, distant and faint.

SCOTT
(v.o.; filtered through
heavy static)
Copy you Bona Fide...

A BURST OF STATIC blows Scott's voice away.

HENDRICKS
Scott, the situation has changed.
The revised claws are masquerading
as wounded U.N. troops. They're
coming after us! And there's
another variety we haven't identified,
so beware of strangers...

DISSOLVE TO:

53

INT. COLONEL HENDRICKS' OFFICE - NIGHT

53

CLOSE ON THE VIEWSCREEN

The volume control is twisted to maximum, but we hear only STATIC.

WIDER ANGLE includes Scott sitting at Hendricks' desk listening intently. He punches the intercom button.

SCOTT

(exasperated)

Sergeant. Are we getting anything?

COMMUNICATIONS SERGEANT

Nothing clear, Sir.

SCOTT

The tapes are running?

COMMUNICATIONS SERGEANT

Yes Sir.

SCOTT

Any chance of cleaning them up?

COMMUNICATIONS SERGEANT

We'll try, Sir. But this is even worse than last time.

SCOTT

Okay. Keep listening.

Scott releases the intercom button, turns and holds out his hand.

SCOTT

Come on, son.

A David ENTERS THE SHOT clutching his teddy bear and takes Scott's hand. It is fresh from the decontamination showers and wearing an oversized bathrobe.

SCOTT

I'll bet you'd like some food, young man.

Nodding, the David smiles up at Scott who ruffles his hair as they leave.

CUT TO:

54

INT. BUNKER MAIN HATCH - NIGHT

54

Scott, leading the David by the hand, approaches Erica.

SCOTT

Hey, Erica. I've got work to do.
Get some food into this kid, will ya?

ERICA

(taking the
David's hand)

Sure. What would you like, David?

As they talk, the David sees a guard punch the red "MAIN HATCH" button, opening the metal door with a hiss of hydraulics. Captain Ellis, Leon and a small patrol enter. Erica leads the David away.

DISSOLVE TO:

55

EXT. DAMAGED LANDSCAPE - NIGHT

55

Hendricks, Tasso, Rudi and Klaus hike along a ridge. Tasso has fallen behind. Hendricks is keeping her company, occasionally helping her over the rough terrain.

Unfastening his medical kit, he offers Tasso a few stimulants and the canteen.

HENDRICKS

Here. These'll get your blood
pumping.

TASSO

Thanks.

She swallows the capsules.

They pass the remains of a heavy duty BOLO tank. A few feet from the tank, a mummified body lies sprawled out, mouth open.

Klaus and Rudi slow down allowing Hendricks and Tasso to catch up with them.

KLAUS

I've been meaning to ask you
something, Colonel. How did you
run across the David that was
with you?

HENDRICKS

I met it along the way. In some
ruins.

(CONTINUED)

KLAUS

What did it say?

HENDRICKS

Not much. It said it was alone.
What are you getting at?

KLAUS

Nothing.

RUDI

Klaus thinks you're the second
variety, Colonel. He's got his
eye on you.

HENDRICKS

(a harsh laugh)

I came from the U.N. bunkers.
There were people all around me.

KLAUS

Maybe you saw an opportunity
to penetrate the NEG lines.
Maybe you saw your chance.

HENDRICKS

Your lines had been taken over
before I left.

KLAUS

That doesn't prove anything.

HENDRICKS

Why not?

KLAUS

We don't even know if the
factories work together. You
could have started out without
knowing anything about the other
varieties.

HENDRICKS

How do you know so much about
claws?

KLAUS

I've seen them. I watched them
take over the bunkers.

(CONTINUED)

TASSO

You seem to know quite a lot.
You saw very little.

RUDI

(to Klaus)

Why are you looking at me like that?
You suspect me, now?

Suddenly Klaus leaps to one side, FIRING wildly at something in the rubble. We glimpse a spinning metal shape.

HENDRICKS

(running forward)

What is it?

KLAUS

It almost got me.

Hendricks takes a closer look. He stoops and holds the object aloft for the others to see.

It is a mangled weather vane with a rusty iron rooster perched on top.

RUDI

(laughing)

Good thing you got it!

Tasso giggles and Klaus flushes an angry red.

KLAUS

Corporal, you better learn to keep
your mouth shut!

HENDRICKS

(patting Klaus on the back)

Take it easy, Klaus. What are you
getting so hot about?

CUT TO:

The David is eating from a huge plate piled high with synthafood. Erica is busily drinking and laughing at another table. Unnoticed, the David twists his teddy bear's left eye 180 degrees. Leaving the teddy bear in his chair, the David heads for the door.

(CONTINUED)

56

CONTINUED:

56

FEMALE SOLDIER
(also leaving)
Where are you going, David?

DAVID
Bathroom.

FEMALE SOLDIER
Up the corridor towards the main
hatch. On the left. You can't
miss it.

CUT TO:

57

INT. BUNKER - NIGHT

57

The SCENE IS INTERCUT WITH SUCCESSIVELY TIGHTER CLOSE-UP SHOTS of the teddy bear as its left eye slowly rotates back to its original position. We "hear" progressively louder subliminal TICKING SOUNDS during this SERIES of CLOSE-UPS.

The David approaches the main hatch. It motions to the guard to bend down as if it wants to whisper to him. Four gleaming blades snap out of its fingers. From behind, it plunges them into the guard's neck. With its free hand, the David punches the "MAIN HATCH" button.

The hatch slides open. A horde of Davids, Wounded Soldiers and primitive claws pour inside. There is a gigantic EXPLOSION as the teddy bear in the canteen detonates with deadly force.

CUT TO:

58

INT. HENDRICKS' OFFICE - NIGHT

58

Scott hears the EXPLOSION and leaps to his feet. Grabbing his rifle, he runs to the door.

CUT TO:

59

EXT. BUNKER CORRIDOR - NIGHT

59

Scott comes out of his office and heads down the corridor to meet the bathrobed David running towards him crying, arms outstretched. Scott instinctively catches and hugs the "child."

(CONTINUED)

59

CONTINUED:

59

We hear a DULL THUD and Scott's expression changes to shocked, disbelieving horror.

SCOTT'S POV - HIS STOMACH

The tips of the David's claws stick out of his blood-stained shirt

Clutching at his stomach, Scott tumbles sideways and the David runs away. Slowly, painfully, Scott begins to drag himself back towards Hendricks' office.

CUT TO:

60

INT. DECONTAMINATION AREA - NIGHT

60

Captain Ellis, Leon and SEVERAL MALE SOLDIERS are noisily enjoying the steaming decontamination showers.

TWO SHOT - ELLIS AND LEON

ELLIS

Feels good to get out of that stinking suit.

LEON

You said it.

FULL SHOT

The soldiers start singing a bawdy military song.

A TERRIBLE HOOTING begins as one primitive claw rolls under the shower curtain, blades whirling. The men laugh.

VARIOUS VOICES

Forget it, girls! Nice try!
Your pet's loose....

These shouts turn into screams as other primitive claws appear and attack the helpless men. Blood begins to merge with the swirling shower water.

CUT TO:

61

INT. HENDRICKS' OFFICE - NIGHT

61

CLOSE on Scott as he painfully drags himself to the computer console. He displays the emergency evacship status on the main screen. With great effort he begins to activate the pre-launch checkout. A WOUNDED SOLDIER bursts in.

(CONTINUED)

FULL SHOT

With one swing of his crutch "he" smashes Scott's face.

CUT TO:

62 INT. DECONTAMINATION AREA - NIGHT

62

A scene of monumental carnage. Bodies lie on bodies, twisted into grotesque positions. Blood is splattered everywhere.

CLOSE on Leon's name tag lying across the inflatable balloon cast on his broken arm. His tame claw nuzzles against him emitting plaintive, interrogative hoots.

FADE OUT

FADE IN:

63 EXT. DAMAGED LANDSCAPE - NIGHT

63

Klaus and Rudi have once again drawn ahead of Hendricks and Tasso.

TASSO

Can we rest? Just for a minute?

Hendricks stops and consults a CLUSTER OF INSTRUMENTATION on his wrist. It looks like a big, complicated watch.

HENDRICKS

I'll be damned. Zero radiation.
We'll rest here for ten minutes.

He calls a rest stop and Tasso sinks to the ground against what appears to be an old stone grave marker. Ahead, Klaus and Rudi also stop to rest. Hendricks offers Tasso a ration package and she eats hungrily. Far away, they hear the SCREECHING of attacking claws. The inhuman NOISE ECHOES eerily around them before dying away. Hendricks tunes his helmet vid commlink, producing a howl of STATIC.

HENDRICKS

Bona Fide calling Simple Simon.
Scott, can you hear me? Over!

There is only static. Then, very faintly:

SCOTT'S VOICE

This is Scott.

(CONTINUED)

HENDRICKS

Scott!

TASSO

Is it your command?

HENDRICKS

(nodding)

Scott, listen. Did you get my message? Do you understand? About the claws? Over.

SCOTT'S VOICE

(almost inaudible)

Yes...heard...

HENDRICKS

The new claws are coming after us too! Have you been attacked?

SCOTT'S VOICE

(fading)

No...home...

HENDRICKS

Scott, I can hardly hear you. Have you alerted Haven? Does General Thompson know?

No answer.

HENDRICKS

(continuing)

Scott! Can you hear me? Over!

Silence.

HENDRICKS

(continuing)

Faded out.

TASSO

Could you identify the voice?

HENDRICKS

Yes. It was Scott.

TASSO

You're sure?

(CONTINUED)

HENDRICKS

Of course. We go back a long way.
(jubilant)
At least they're okay.

TASSO

Well, that's good news. You mentioned Haven. Does that place really exist?

HENDRICKS

Oh, it exists all right. It's a space colony. I lived in it and I plan to live there again.

TASSO

How has it survived? Weren't all the colonies destroyed?

HENDRICKS

All but Haven. We were neutral. Ours was the only colony built with private funds. We have 95,000 people from all nations; a sort of modern-day Switzerland in space.

TASSO

Then what's your General Thompson doing there?

HENDRICKS

The U.N. Forces commandeered Haven four years ago after the NEGs had fired all their missiles. They keep us supplied from up there.

TASSO

It sounds like a nice, safe place.

HENDRICKS

It's a whole new beginning. Unless the claws find our Evacship.

TASSO

There's an Evacship! Where? Can we use it?

HENDRICKS

(hesitates)
It's better you don't know.

TASSO

Why? Don't you trust me?

(CONTINUED)

HENDRICKS

It's not that, Tasso. It's just
better for you if...

KLAUS

(shouting)
Colonel! Over here! Quick!

Hendricks and Tasso dash over to where Klaus is holding
a pistol against Rudi's stomach.

HENDRICKS

What's going on?

CLOSE on Rudi. His face looks like that of a terrified,
cornered animal.

RUDI

He's gone insane. Stop him.

TWO SHOT - KLAUS AND RUDI

KLAUS

Shut up you! Colonel, I've
discovered the second variety.

Klaus' finger tightens on the trigger.

RUDI

No. It's not me! I can
prove it. Look.

Klaus hesitates.

FULL SHOT

HENDRICKS

Wait, Klaus. You two are on the
same side, remember.

Rudi moves a little, fixing his gaze on Hendricks.

Rudi slowly tugs a wallet from his combat suit and
pulls out a lock of hair.

RUDI

This is my girl's. It keeps me
safe...I'll show you her picture.

He shakes loose a plastic folder of family snapshots
and holds them toward Hendricks.

(CONTINUED)

RUDI
(continuing)
See. My girl. My mother and
father.

HENDRICKS' POV - THE SNAPSHOTS

FLASH CUT

The WOUNDED SOLDIER displaying the snapshots.

ANGLE ON HENDRICKS

His face hardens. He begins to raise his rifle.

RUDI
(continuing)
No! It's all a mistake...

Klaus fires his pistol. A burst of white heat rolls
out of the gun licking around Rudi.

TASSO
Klaus! What did you do?

KLAUS
He was the second variety, Tasso.
Now we know.

TASSO
You killed him!

KLAUS
Him? It, you mean. I had
a feeling, but I wasn't sure.
Tonight I was certain.
(rubs his pistol butt
nervously)
We were lucky. Don't you
understand? Another hour
and it might...

She pushes past him and bends over Rudi's body.

TASSO
See for yourself, Colonel.
Bones...flesh.

Hendricks takes a look. He's surprised to see torn
flesh, charred bone fragments and ligaments. Blood
forms a pool.

(CONTINUED)

TASSO
(continuing)
No wheels...no parts. Not
a claw.

Klaus sits down, all the color draining from his face.
He puts his head in his hands and rocks back and forth.

TASSO
(continuing)
Snap out of it. Why did you kill
him?

HENDRICKS
He was frightened.

TASSO
No!

HENDRICKS
What then?

TASSO
Maybe Rudi learned something.

HENDRICKS
About what?

TASSO
About him.

Klaus looks up, his face creased with strain, eyes red
and tired.

KLAUS
See what she's trying to say.
She thinks I'm the second variety.
She wants you to think I killed
Rudi on purpose.

TASSO
Why did you kill him?

KLAUS
I thought he was a claw. I
thought I knew.

TASSO
Why?

KLAUS
I'd been watching him. I was
suspicious.

(CONTINUED)

TASSO

Why?

KLAUS

I thought I'd seen something.
Heard something. I thought I'd
heard him...whirr.

Silence.

TASSO

(to Hendricks)

Do you believe that?

HENDRICKS

Yes. I believe what he says.

TASSO

I don't.

(she snatches up Rudi's
rifle and menaces Klaus)

I think he killed Rudi for his
own reasons.

Klaus just sits there.

HENDRICKS

(expertly disarming her)

No! One is enough. If we kill
him we'll be doing what he did
to Rudi.

KLAUS

Thanks, Colonel. I was afraid.
You understand that. Now she's
afraid the way I was.

HENDRICKS

No more killing.

Hendricks transfers Rudi's grenade pouch to his own
harness and helps Klaus to his feet.

Tasso watches Klaus warily as the trio moves out.

CLOSE on the stone GRAVE MARKER.

The letters are incredibly dirty and eroded but we
can just make out the legend:

(CONTINUED)

63 CONTINUED:

63

TRINITY SITE
 WHERE THE WORLD'S FIRST NUCLEAR DEVICE
 WAS EXPLODED ON JULY 16, 1945
 ERECTED 1965
 WHITE SANDS
 NEW MEXICO
 J. FREDERICK THORLIN, MAJOR-GENERAL
 U.S. ARMY COMMANDING

SLOW DISSOLVE TO:

64 EXT. HAVEN AND MILITARY MODULE - SPACE

64

CAMERA MOVES IN on the Military Module, passing through
 the hull to BLACK FRAME.

CUT TO:

65 INT. HAVEN'S MILITARY MODULE - SPACE

65

OUT OF BLACK FRAME to interior of the war room.
 General Thompson enters and crosses to the Communications
 Sergeant.

THOMPSON

Any signals yet, Sergeant?

COMMUNICATIONS SERGEANT

No, Sir.

THOMPSON

How long has it been?

COMMUNICATIONS SERGEANT

Six hours, Sir.

THOMPSON

First the NEG's. Now our own lines.
 What the hell's going on down there?

CUT TO:

66 EXT. RIDGE OVERLOOKING BUNKER - DAWN

66

The rising sun is dusty yellow against the crimson-red
 sky. A dust storm is blowing up. Its ferocity
 intensifies throughout this scene.

Hendricks, Tasso and Klaus lie prone peering over the
 ridge at the entrance to the U.N. bunker fifty yards away.
 They are dead-tired, dirty and aching.

(CONTINUED)

KLAUS

Get them to come out. Make them
show themselves.

HENDRICKS

It's probably all right. Here
Tasso. Cover me.

Hendricks hands Tasso Rudi's rifle and grenade pouch.
He switches his rifle selector switch to "FLECHETTES,"
stands and moves down the rise towards the main hatch.

TASSO

Good luck.

A primitive claw burrows out of the ash and falls in
behind, dogging respectfully after him. Others join
the parade.

CUT TO:

EXT. BUNKER MAIN HATCH - DAWN

Hendricks stops by the entrance, his rifle levelled
and tunes his helmet's vid commlink.

HENDRICKS

Scott! Can you hear me? I'm
right above you.

He strains to hear, raising one hand to the side of
his helmet. Silence. Then, distantly:

SCOTT'S VOICE

This is Scott.

HENDRICKS

I'm standing right above you, on
the surface.

SCOTT'S VOICE

Yes.

HENDRICKS

Can you see me?

SCOTT'S VOICE

Yes.

(CONTINUED)

HENDRICKS
Is everything all right in the
bunker?

CUT TO:

68 INT. BUNKER MAIN HATCH - DAWN

68

A David sits before the communicator perfectly imitating
Scott's voice.

DAVID
Everything is all right.

HENDRICKS
(v.o.)
Come up to the surface. I want
to talk to you.

DAVID
Come down.

HENDRICKS
(v.o.)
Scott. I'm giving you an order.

CUT TO:

69 EXT. BUNKER MAIN HATCH - DAWN

69

HENDRICKS
(continuing)
Where are you? I ordered you to
come up.

CUT TO:

70 INT. HENDRICKS' OFFICE - DAWN

70

Aroused by Hendricks' voice over the DESK INTERCOM, a
barely conscious Scott is struggling feebly towards the
"talk" button. He is obviously in great pain.

SCOTT'S VOICE
(v.o.)
Come down.

HENDRICKS
(v.o.)
Let me talk to Leon.

(CONTINUED)

70 CONTINUED:

70

There is a pause. Scott is almost within reach of the intercom when he passes out.

CUT TO:

71 INT. DECONTAMINATION AREA - NIGHT

71

ANGLE ON LEON'S MUTILATED CORPSE

LEON'S VOICE

(v.o.)

This is Leon.

HENDRICKS

(v.o.)

Corporal Leon, this is Hendricks.
I'm at the bunker entrance. I want
you to come up here.

CUT TO:

72 INT. BUNKER MAIN HATCH - DAWN

72

The David sits before the communicator imitating Leon's voice. Others join him, quietly massing at the hatch door.

DAVID

Come down.

CUT TO:

73 EXT. BUNKER MAIN HATCH - DAWN

73

Hendricks tightens his grip on the multi-rifle.

He turns and looks up at Tasso and Klaus. His mouth opens. Before he can shout, the MAIN HATCH HISSES OPEN. Hendricks peers into the opening.

Two Davids come up at him, their faces expressionless.

He blasts them apart. More rush up. Hendricks turns and races away.

Behind him, Klaus and Tasso open fire.

Primitive claws begin streaking up towards them.

Hendricks turns and kneels, spraying flames into the mass of Davids pouring from the bunker. Wounded Soldiers join the charge. They burn well.

(CONTINUED)

Hendricks' rifle runs out of flame propellant. He switches to "cataclyte pellets." The explosive pellets slam into the humanoid claws, detonating on impact. He continues FIRING, slowly moving back.

A David runs toward him. It bends over suddenly, opening its arms. Its teddy bear hurtles down and leaps across the ground, bounding towards Hendricks. He fires and the David falls. He FIRES again and the teddy bear explodes.

Tasso rigs Rudi's grenade pouch and hurls it toward the main hatch.

The pouch rolls and bounces to the entrance.

A burning Wounded Soldier stoops awkwardly to pick up the pouch. It goes off, blowing the main hatch apart. The concussion throws Hendricks on his face.

The dust storm reaches maximum intensity.

HENDRICKS' DAZED POV

Klaus and Tasso FIRE slowly and methodically at the claws.

TASSO

Up here!

Hendricks makes his way up the ridge, gasping for breath.

Klaus and Tasso slide down the ridge and pull him to the top. They retreat still FIRING. A few small claws follow them for a while before turning back.

CUT TO:

After the dust storm, the early morning is bright and clear.

Tasso is tending Hendricks's wounds by a small campfire. She sprays the sythaflesh from Hendricks' medkit over several cuts. Klaus sits on guard, clutching his rifle alertly. Hendricks opens his eyes slowly. He sits up and gasps with the effort.

TASSO

Don't try to get up.

She puts her hand against his forehead.

(CONTINUED)

HENDRICKS

Are we safe here?

TASSO

For now.

HENDRICKS

I should never have left....
...maybe I could have saved them.

TASSO

It wasn't your fault.

HENDRICKS

Wasn't it?

TASSO

Nobody can stop the claws. You'd
just be dead like all the
others.

HENDRICKS

Those poor bastards thought they were
safe down there.

He closes his eyes and slumps back.

DISSOLVE TO:

LATER: Hendricks awakens and Tasso brings him a food
drink. He struggles up and drinks some.

HENDRICKS

Thanks. That's all I can drink
now.

Tasso drinks the rest.

Hendricks reaches into his medkit, finds a futuristic
syringe and injects himself while he talks.

HENDRICKS

Maybe we are seeing the beginning
of a new species. The race to come
after us.

TASSO

There is no race after us.

(CONTINUED)

HENDRICKS

Why not? The claws could take over and begin a new society.

TASSO

You talk as if they were alive!

HENDRICKS

Aren't they?

TASSO

They're machines, Colonel. They look like people but they're machines.

HENDRICKS

We were lucky to get away.

TASSO

Feel strong enough to walk?

HENDRICKS

Give me a hand up.

TASSO

(helping him to his feet)
I have something to show you.

She leads Hendricks away.

CUT TO:

EXT. FLOODED BOMB CRATER - DAY

An underground hot spring has filled the bomb crater. Tasso leads Hendricks to the edge of the steaming water and begins to undress. Hendricks follows suit.

Tasso slowly lowers herself into the hot water. Hendricks joins her. Smiling, Tasso holds up a U.N. soap bar from Hendricks' toilet kit.

Hendricks takes the soap and begins soaping Tasso's shoulders and back.

TASSO

Do you think you'll ever fall in love again, Colonel?

HENDRICKS

People are always falling in love, Tasso.

She turns around and looks into his eyes.

(CONTINUED)

Gently, Hendricks pulls her to him and they kiss tenderly.

Suddenly, Tasso pulls away, a concerned expression on her face.

TASSO

I must warn you...

Hendricks studies her face.

TASSO

(continuing)

Klaus still thinks you're the second variety.

HENDRICKS

(laughing)

Why not? The NEG's sent a runner to the U.N. and I came back. Maybe I am a claw.

He cups her face in his hands and they kiss again.

HENDRICKS

(continuing)

Do you think so?

TASSO

I never thought you were a claw.

Embracing, they kiss again and slowly begin to make love. After a while, the CAMERA PANS to a nearby wall. Klaus is watching through the rubble.

DISSOLVE TO:

LATER: Hendricks and Tasso relax on a pile of clothing. Tasso lifts her wet hair to one side as Hendricks lights her cigarette.

TASSO

Know what the claws remind me of?

HENDRICKS

(dreamily)

What?

TASSO

Dragon's teeth.

HENDRICKS

Dragon's teeth?

(CONTINUED)

TASSO

Yes. The old legend about Cadmus.

HENDRICKS

I've never heard it.

TASSO

Well, his kingdom was menaced by a dragon which he killed in a mighty battle.

HENDRICKS

(laughing)

Go on.

TASSO

After the battle, Athena, Goddess of Wisdom, visited Cadmus in a dream and told him to plant the dragon's teeth like seeds. When he did, it rained and a warrior in armor sprang from each tooth. They all started fighting, and soon all but the five strongest were dead. These five took Cadmus for their lord.

HENDRICKS

That's a good story.

TASSO

Maybe the claws will destroy each other, too.

HENDRICKS

Wishful thinking.

Tasso snuggles close.

HENDRICKS

Where did you learn Greek mythology, anyway?

TASSO

From a client of mine.

(CONTINUED)

TASSO

What are we going to do now?

HENDRICKS

There's only one chance.
Unless my troops managed to escape,
the Evacship should still be in
its cradle.

TASSO

Can you fly it?

HENDRICKS

It's automatic, programmed
straight to Haven.

TASSO

Where is the ship?

HENDRICKS

In the bunker.

TASSO

We have to go down there!

HENDRICKS

(nodding)
They won't be expecting us.

TASSO

What about Klaus?

HENDRICKS

What about him?

TASSO

I still suspect him.

HENDRICKS

Forget it. Klaus is too nutty
to be computerized. Besides, we're
going to need all the help we can
get. Let's go.

FADE OUT

FADE IN:

EXT. BUNKER MAIN HATCH - NIGHT

Hendricks, Klaus and Tasso sneak through the bomb-blasted
main hatch, rifles leveled.

CUT TO:

Hendricks peers cautiously round the door, sees Scott slumped over the desk and darts to his side. Klaus and Tasso enter and close the door.

HENDRICKS

Scott, Scott.

He cradles the dying man's head in his arms and holds the flask of brandy to Scott's lips.

Tasso looks on while Klaus stands guard by the closed door. Scott opens his eyes briefly.

SCOTT

(delirious)

...soldier on crutches...little
boy....David...

TASSO

(urgently)

Joe, the ship. Let's go.

Hendricks forces a little brandy between Scott's lips.

SCOTT

(gagging)

Joe?...Joe!

Heavy coughing. Scott dies.

Hendricks lowers his friend to the floor, closes his eyes and covers him.

HENDRICKS

Wait here. I'll check the best
route.

TASSO

(checking her rifle)

Don't be long.

Hendricks leaves.

KLAUS

(crouching by the
closed door)

I don't trust him.

TASSO

And I've never trusted you.

(CONTINUED)

77

CONTINUED:

77.

Klaus turns to see Tasso covering him with her rifle.

TASSO
(continuing)
Put down the rifle, then the
pistol, very slowly.

Staring at the rifle's muzzle, Klaus complies.

TASSO
(continuing)
Now raise your hands and move
away from the door.

Klaus complies.

KLAUS
You're going to kill me?

TASSO
Killing's only for humans.

KLAUS
You think I'm a claw.

TASSO
(quietly)
I know it. I just can't prove
it.

KLAUS
What about the great sex we had?

TASSO
It was more like mechanics than sex.

KLAUS
That's not what you said at the time.

TASSO
I'm paid to say those things.
You were cold and mechanical, like
many others.

KLAUS
They were all machines too, I
suppose?

TASSO
No, they were machinelike. You're
the machine...

(CONTINUED)

The door opens and Hendricks enters. He stops, surprised.

KLAUS
(terrified)
Colonel, help me. Now she suspects
me.

TASSO
Stay out of this, Joe. Klaus is the
second variety and I'm going to destroy
it.

Her finger tightens on the trigger.

KLAUS
Wait! I'm flesh and blood. Give
me a chance to prove it.

HENDRICKS
Tasso! What if you're wrong?

TASSO
I know I'm right, Joe.

HENDRICKS
Remember Rudi, Tasso.

TASSO
This thing killed Rudi.

Tasso takes deliberate aim. Klaus falls to his knees,
palms outstretched towards Hendricks, tears in his eyes.

KLAUS
Please let me prove I'm human.
Colonel, your knife. Let me cut
myself with your knife. I'll bleed.

HENDRICKS
Wait, Tasso.

Hendricks tosses Klaus his combat knife. Klaus bares
his forearm and squeamishly pushes the blade into his
skin. Blood begins to flow from the wound.

KLAUS
(through clenched teeth)
See, I'm not a claw.

Suddenly Tasso lunges forward and pushes down hard on the
knife.

(CONTINUED)

77

CONTINUED:

77

The blade cuts deep revealing....cables and fibre optics.

CLOSE on the Klaus' expression of horrified disbelief.
He looks up, stark terror in his eyes.

Tasso FIRES and the Klaus collapses on the floor.

The Klaus' damaged head flails frenetically on its jerking shoulders. "His" jaw drops open and we hear a CONFUSED JUMBLE OF SOUNDS. Various words can be discerned.

KLAUS

(rough, deep voice)

...I deceived myself...killman...
mimic man...killman...killman...

Hendricks FIRES A SINGLE SHOT and the Klaus lies still.
Tasso falls into Hendricks' arms.

HENDRICKS

So he was the second variety.

TASSO

I knew it.

He helps her into a chair and moves to the computer console. Hendricks quickly completes the pre-launch sequence. The computer display screen shows the Evacship ready for launch.

A superimposed digital clock readout indicates
T-minus 300 seconds and counting.

The continuous high-pitched WHINE of a siren begins.
Hendricks grabs his "combat suit space modification unit" from its rack and pulls Tasso to her feet.

(CONTINUED)

77 CONTINUED:

77

HENDRICKS

Come on. We're getting out of here.

He helps her out into the corridor through a storm of steam and flashing lights.

CUT TO:

78 INT. U.N. BUNKER - NIGHT

78

Running, Hendricks and Tasso make their way deeper into the bunker through a complex labyrinth of low, narrow, eerily-lit tunnels. They pass several demolished, blood-stained rooms.

Inside these rooms, half-eaten plates of food indicate the swiftness with which the claws struck.

They surprise and destroy several Davids and Wounded Soldiers.

Suddenly, a Wounded Soldier steps out of a doorway and grabs at Tasso. She blocks "his" hand with her rifle. The Wounded Soldier squeezes the rifle, crumpling the barrel, and topples Tasso to the floor.

Hendricks destroys the Wounded Soldier and helps Tasso up.

HENDRICKS

Come on.

TASSO

Give me a minute.

HENDRICKS

We haven't got a minute.

She takes a step and falls to the ground clutching her knee which is badly twisted.

Hendricks hauls Tasso to her feet, pulls one arm over his shoulder and practically carries her along the corridor.

TASSO

We'll never make it. You go on.

HENDRICKS

Come on! You've got to try!

CUT TO:

The departure area was once the launch bay of a civilian space port. The lower sections of four abandoned civilian space yachts can be seen resting in servicing cradles.

A corridor is marked with a flashing "Evacship" sign. Alongside, 2 monitors show the steaming Evacship and the digital clock readout: T-minus 50 seconds and counting.

Tasso and Hendricks enter the immense departure area.

He leads her toward the Evacship corridor. They are almost there when a swarm of primitive claws enters the departure area. Tasso screams. HOOTERS BLARING, they charge at her like mechanical piranhas.

They dash to the corridor. By the entrance, Hendricks turns and begins firing at the primitive claws.

HENDRICKS

Move! Move, Tasso!

With great difficulty, Tasso hobbles down the corridor. A primitive claw gets by Hendricks.

HENDRICKS

(shouting)

Look out!

Tasso cowers against the wall. Hendricks turns and destroys it with one careful shot. Tasso hurries on. Hendricks turns and resumes firing. His rifle empties and the remaining primitive claws surge past him. Tasso just beats them to the end of the corridor and slams the blast door. Unable to stop in time, the leading primitive claw SLAMS into the heavy door.

Hendricks sprints down the corridor and pushes on the blast door. It has locked automatically. Cursing loudly, he hammers on it with his fist before rushing back up the corridor to the monitors. On their screens, he sees Tasso in one of the Evacship's many passenger seats, hastily fastening her seatbelt.

There is a rumble in the floor. Hendricks sees Tasso looking around, yelling his name. For one long moment he gazes at her before swirling smoke fills the blast containment area.

CUT TO:

80 EXTERIOR - NIGHT

80

The Evacship flames out of the silo into the sky.

CUT TO:

81 INT. EVACSHIP DEPARTURE LOUNGE - NIGHT

81

The primitive claws switch off their hooters and begin to leave.

Hendricks sees a dark figure moving along the entrance corridor.

The intruder lurches into the well-lit departure area. It is the monstrosously damaged figure of the Klaus.

"He" staggers unsteadily towards Hendricks. The Klaus is bathed in a shimmering pool of laser light cast by severed bundles of fibre optics. "His" clothes are burned and torn.

The figure sways back and forth, trying to steady itself. Sparks arc in its charred chest cavity.

The Klaus reaches inside "his" chest cavity and with a mighty wrench, tears something loose. "He" holds the plate towards Hendricks and crashes face-first to the floor.

Cautiously, Hendricks moves to read the familiar-looking plate and blanches.

EXTREME TIGHT CLOSE ON THE PLATE

U.N. DEPT. OF DEFENSE

CYBERNETIC LURKING ANTIPERSONNEL WEAPON

REVISED



The Klaus Claw is the Fourth, not the Second Variety!

Hendricks tenses as other figures start toward him along the dimly-lit entrance corridor.

Sweat drips into his eyes.

(CONTINUED)

81

CONTINUED:

81

The figures draw near. Others hurry behind.

Two Tassos step into the departure area, walking side by side. Two beautiful, expressionless figures, both identical.

Hendricks stands, transfixed.

When they are almost up to him, he retreats around the nearest civilian ship. The Tassos close in.

Desperate, Hendricks looks up and sees extruded hand rungs projecting from the side of the ship. He cranes his neck and spots lettering sprayed near the top of the rungs. It reads:

LEON'S TRAVEL SERVICE

Hendricks has found Leon's cannibalized (and untried) space yacht!

Grasping the barrel of his rifle, he uses it as a club to clear two Tassos from his path. One of them grabs the rifle, crushing its butt. Hendricks releases the weapon and leaps for the hand rungs.

Panting, Hendricks climbs towards the entrance port of the spaceship.

The Tassos follow in hot pursuit.

Hendricks reaches the entrance port and swings inside.

CUT TO:

82

INT. AIRLOCK - NIGHT

82

Hendricks secures the door and exits the airlock into the pilot's cabin.

CUT TO:

83

INT. SPACE YACHT - NIGHT

83

Quickly, he checks the jerry-rigged instruments. It looks as if Leon did a good job.

Outside, the Tassos bang on the door and swarm over the windows. Inside the cabin, it SOUNDS like a million FINGERNAILS SCRATCHING ON BLACKBOARDS.

(CONTINUED)

83 CONTINUED:

83

Hendricks initiates the launch sequence.

Above, vast concrete doors open to the sky. A rain of ash sifts down.

With a silent prayer, Hendricks presses the launch button and the yacht starts to lift, scattering Tassos in its wake.

CUT TO:

84 EXTERIOR - NIGHT

84

Leon's space yacht streaks into the sky.

CUT TO:

85 INT. HAVEN'S MILITARY MODULE - SPACE

85

General Thompson paces his war room. Through a window, Haven is visible. Its precious cargo: the sole survivors of humanity.

SOLDIER ONE

General Thompson, an Evacship is approaching Haven. I cannot establish vid communications.

THOMPSON

Get it on the screen, check telemetry.

SOLDIER TWO

Telemetry hookup with shipboard computers reports no oxygen being consumed. Must be an accidental launch.

THOMPSON

Maintain surveillance.

CUT TO:

86 INT. EVACSHIP - SPACE

86

The initial burn shuts down and an expressionless Tasso gathers "her" weightlessly-drifting hair into a bun. "She" slips "her" feet into "gravity shoes" (velcro-stripped) and unfastens "her" seatbelt. "She" makes "her" way towards the pilot's seat.

CUT TO:

87 EXTERIOR - SPACE

87

The Evacship drifts closer to Haven and the nearby Military Module. Suddenly, all the torpedo tubes on the Evacship flare.

CUT TO:

88 INT. HAVEN'S MILITARY MODULE - SPACE

88

THROUGH THE WINDOW Thompson sees a full spread of homing space torpedoes rocketing towards him. Soldiers react in panic. The scene dissolves in flame as the torpedoes strike.

CUT TO:

89 EXTERIOR SPACE

89

The spreading debris from the Military Module expands in all directions.

CUT TO:

90 INT. EVACSHIP - SPACE

90

CLOSE on the Tasso at the computer console as "she" types with inhuman speed.

CLOSE on the computerized targeting screen.

A graphic representation of Haven swings to the center of target crosshairs.

CUT TO:

91 EXTERIOR SPACE

91

Rockets flare and the Evacship begins a Kamikaze dive into Haven at full thrust.

CUT TO:

92 EXTERIOR SPACE

92

At the last possible moment, Leon's space yacht slams into the Evacship just deflecting it around one of Haven's looming giant windows. Locked together, the two ships soar through space in a wild spin.

CUT TO:

93 INT. SPACE YACHT - SPACE

93

As the atmosphere rushes out of the cockpit, Hendricks hastily clips his space modification unit to his combat suit, transforming it into an emergency space-suit.

CUT TO:

94 EXT. SPINNING WRECKAGE - SPACE

94

Hendricks fastens a safety line to the wreckage and clambers out of the cabin. The stars spin by "over-head." Various items of debris from the explosion of the Military Module drift by throughout this scene, some striking the wreckage.

Behind Hendricks, the Tasso's silhouette begins to rise from the wreckage. Alerted by a long shadow, Hendricks turns and stares open-mouthed as their rotation slowly illuminates first Tasso's face and then "her" body.

The collision has removed all hair, almost all clothing and half "her" pseudoflesh, exposing a bizarre, metallic hide. One side of "her" face is untouched. The other is a metallic horror.

As "she" moves towards Hendricks, it is clear that the Second Variety is still in perfect working order.

Hendricks backs away, tugging frantically at the wreckage for a makeshift club. Nothing comes loose. The only sound is his labored breathing.

The Tasso grabs his safety line and starts hauling him towards "her," hand over hand. Hendricks tries to resist but the "woman" is much stronger.

SEVERAL REVERSE POV SHOTS - HENDRICKS AND TASSO

Tasso's POV is digital.

As they close, buzz-saw talons spring from the Tasso's fingers with a loud CLICK, spinning furiously. Hendricks draws his combat knife and stabs ineffectually at "her" metal hide. "She" reaches for him.

At the last possible moment, Hendricks releases his knife and thumps the quick-release clasp on his weapon's harness freeing the safety line. He pushes backwards, evading Tasso.

(CONTINUED)

FULL SHOT

Hurling the harness aside, Tasso rushes forward, talons outstretched. Hendricks dodges "her" once, twice. Then "she" corners him amongst the wreckage and closes in for the kill.

Hendricks hunts frantically through his combat suit for a weapon. In desperation, he pulls out his U.N. cigarette lighter. The Tasso, reaching for his visor, suddenly stops. "Her" talons retract as the "hand" pulls back.

CLOSE on "her" face as it is transformed by a sad smile. For a moment she resembles the earlier Tasso, then the machine's claw personality re-asserts itself.

TWO SHOT

Buzz-saw talons spring from Tasso's fingers and she once again reaches for Hendricks. Hendricks has used the momentary respite to bunch his legs under him. Now he jumps straight "up" away from the wreckage.

FULL SHOT

Using his lighter fuel for additional momentum, Hendricks heads out into space.

Tasso frantically searches around, spots what "she" is looking for and uses "her" claw strength to peel back a section of the hull. Reaching inside, "she" pulls out a carbon dioxide fire extinguisher and leaps upward.

CLOSE on Hendricks. His lighter empties and he drifts helplessly.

FULL SHOT

Using short bursts from the extinguisher, the Tasso manoeuvres onto a collision course with Hendricks, overtaking him rapidly.

The extinguisher empties and "she" throws it behind her, adding to "her" closing speed.

"She" is almost within striking distance when General Thompson's body drifts downward INTO FRAME head first. Hendricks grabs it as a shield.

(CONTINUED)

94

CONTINUED:

94

The Tasso attacks, hacking chunks from Thompson's space-frozen cadaver with "her" talons.

Hendricks spots Thompson's service pistol in its holster. He pries it loose with great difficulty as the Tasso redoubles "her" efforts.

At the last possible moment, Hendricks frees the gun and FIRES at point-blank range. The force of the blast drives them apart. The Tasso spins away towards the sun, still clutching Thompson's body.

Hendricks manages a weary wave for his rescuers in the approaching space colony tugs.

DISSOLVE TO:

95

TEN YEARS LATER

95

A star drive has been fitted to Haven. A smiling, older Joe Hendricks gives an order to LIEUTENANT PASSWORTHY at the helm. Accelerating gracefully away, the colony begins its multi-generation journey to the stars in search of a new planet.

CUT TO:

96

EXT. AUTOFAC ENTRANCE - DAY

96

A group of Davids are staring upwards. Rows of Evacships in progressive stages of mass production stretch to the horizon.

Construction claws swarm everywhere, their metallic hides glinting in the sunlight.

In the foreground, twenty-five completed Evacships rest on their launch pads.

ZOOM TO CLOSE-UP on the nearest.

Every passenger seat is occupied by an expressionless, heavily-armed Tasso wearing space-propulsion jets. As the ship blasts off we see its pilot for the first time.

(CONTINUED)

96 CONTINUED:

96

It is a smiling, unaged Joe Hendricks.

FREEZE FRAME. ROLL END CREDITS

THE END