

FORBIDDEN PLANET

Screenplay by

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Based on the motion picture by

Cyril Hume and Irving Block

Two ships traveled to Altair 4, a planet orbiting a star 16.7 light years from Earth.

The first ship, the *Bellerophon*, came to explore that world. The humans on board encountered the relics of the Krell civilization for the first time and exhumed their dangerous past. The *Bellerophon* was never heard from again.

Twenty years later, a second ship, a C-57D Starcruiser, came to investigate the disappearance of the *Bellerophon* and her crew.

The original *Forbidden Planet* told the tale of the second ship.

What follows is the never-before-revealed tale of the *first* ship...

FADE IN:

1 EXT. ALLEN TELESCOPE ARRAY - DAY

1

Forty-two high-powered radio telescopes scan the sky on a flat plain near Hat Creek, California.

FORSTER (V.O.)
Mathematically, the existence of
intelligent, extra-terrestrial life
is almost a certainty.

2 INT. COMPUTER ANALYSIS CENTER - DAY

2

Speaking to a class of sixth graders on a field trip, **DR. DAVID FORSTER**, 40s, walks backward through a room filled with displays and computer systems that monitor the feeds coming in from the telescope array outside. Their **TEACHER** brings up the rear as --

-- **INTERNS** and **GRADUATE STUDENTS** look up from their stations, watching with vague interest. Several TV monitors around the room show network newscasts, the volume down.

FORSTER
Dr. Frank Drake, who helped create
the SETI program -- Search for Extra-
Terrestrial Intelligence -- estimated
that there are over a thousand worlds
with intelligent life just in our
own Milky Way galaxy.

STUDENT 1
Then why haven't you found anything?

FORSTER
The SETI program is still relatively
new. We've only looked at a fraction
of the billions of stars out there.
But we've come close.

He points to a framed print filled with readouts where someone has written **WOW!** in bright red ink. There's a signal strength readout beneath it with a spike.

FORSTER
That's a print of what we call the
Wow! moment. In 1977, Dr. Jerry
Ehman picked up what appeared to be
a signal from another world.
(points to spike)
The signal lasted for a full second.

(CONTINUED)

2 CONTINUED:

2

STUDENT 2

(bored)

Great. A full second.

The teacher nudges him. *Behave.* She looks apologetically to Forster, who shrugs amiably. He's used to it.

FORSTER

Now, if we could pick up a signal that lasted two seconds, even three, that would be...well, historic doesn't even begin to cover it.

3 EXT. ALLEN TELESCOPE ARRAY

3

All 42 radio telescopes suddenly begin to MOVE, turning as one toward a section of the sky.

4 INT. COMPUTER ANALYSIS CENTER

4

Some of the interns and grad students REACT to the moving telescopes as Forster continues to work with the class. One of the interns is wearing earphones and listening to a baseball game in progress as he turns to a grad student.

INTERN 1

Dave, did you set a new target for the array?

RADIO VIA EARPHONES

-- *Kuroda moves up to the plate, it's six-and-oh Dodgers.*

GRAD STUDENT

No, why?

INTERN 1

They're moving.

RADIO VIA EARPHONES

Strike one.

FORSTER

(to the kids)

The signals picked up by the radio telescopes outside are routed through here. The trick is to separate out an intentional signal from background electromagnetic noise.

5 EXT. ALLEN TELESCOPE ARRAY

5

One of the big telescopes SWINGS AROUND, FILLING FRAME. PAN AROUND so we're looking PAST it to the sky. It LOCKS into place with a loud THUMP.

6 INT. COMPUTER ANALYSIS CENTER

One of the kids approaches the First Intern, who is working the console, trying to figure out what's going on.

STUDENT 3
So do they pay you a lot of money to work here?

INTERN 1
(distractedly)
I'm an intern, they don't pay me
anything.

STUDENT 2
Wow, I sure hope I grow up to be you.

7 EXT. ALLEN TELESCOPE ARRAY

A DOWNSHOT from a mile straight up as we suddenly PUSH IN ON the telescope, moving faster and faster as we SLAM into it.

8 INT. COMPUTER ANALYSIS CENTER

The intern looks to the monitor which shows a sudden SPIKE...
and we hear a SIGNAL...growing louder and louder.

INTERN 1 RADIO VIA EARPHONES

what the hell.... *Strike three.*

FACES look up from monitors as the SOUND fills the room.

GRAD STUDENT
We've got something!

Forster runs to the nearest monitor as the SOUND increases, the class forgotten for now. Looks at the signal strength.

FORSTER
Ohmygod...ohmygod...look at it....

STUDENT 1
Does this mean you're, like, famous now?

Forster's expression says yes. But he doesn't admit it.

FORSTER
This is amazing...all our work, it's
finally...get Kitt Peak on the line,
we have to tell the world.

The spike RATCHETS up higher and higher...right off the scale.

(CONTINUED)

8 CONTINUED:

8

GRAD STUDENT
I don't think that's gonna be a
problem.

All around the room, the sound comes from every TV and radio,
accompanied by a FLASH as suddenly LINES OF CODE fill the
screens, equations and unknown alphabet RACING past us.

FORSTER
My God...it's everywhere....

9 **EXT. TIMES SQUARE - DAY**

9

People look up as all of the video monitors and jumbotrons
in Times Square show the same massive transmission.

10 **QUICK SHOTS**

10

In homes and offices across America...China...Japan...Mexico
City... every city on Earth, television screens and radios
BLAST the same transmission.

11 **INT. COMPUTER ANALYSIS CENTER**

11

Everyone is in motion, the atmosphere electric.

FORSTER
It's a data stream...I
want this recorded...I
WANT EVERY SECOND OF
THIS RECORDED!

GRAD STUDENT
WHERE'S IT COMING FROM!

INTERN 1
LOCATING NOW...TRACKING INDICATES
SOMEWHERE IN CONSTELLATION AQUILA!

Computers FLASH, OVERHEATING as they try to keep up with it.

GRAD STUDENT
Too much bandwidth! The system can't
handle it!

FORSTER
Keep recording!

A MONITOR EXPLODES with the surge in energy as --

INTERN 1
I'VE GOT A FIX!

They turn to him as another monitor EXPLODES.

(CONTINUED)

11

INTERN 1
ALTAIR! IT'S COMING FROM ALTAIR!

HARD CUT TO BLACK:

As we superimpose:

FORBIDDEN PLANET

The title slowly FADES AWAY, taking us back to BLACK for:

Five Years Later

CUT TO:

12 EXT. SKY - DAY

12

Somewhere over the Nevada desert as --

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-- a hypersonic FIGHTER PLANE BLASTS through frame, but it's
unlike any plane we've seen before: exotic in line and design,
it banks at impossible angles.
```

13 INT. FIGHTER PLANE

13

At the controls is **CAPTAIN THOMAS STEARN**, early 30s, classically good looking in a tough but earnest sort of way. He's fighting to keep control of this beast.

CONTROL VOICE
Mach four point seven...four point
eight...four point nine....

Come on . . . STEARN

14 EXT. SKY

14

There's a massive SONIC BOOM as the fighter hits mach five, five times the speed of sound.

Yes! STEARN (V.0.)

15 INT. FIGHTER PLANE

15

Stearn keeps pushing the plane, faster and faster.

CONTROL VOICE
Five point one...five point two....
(beat)
Y'know, the brass didn't exactly
sign off on this, Captain.

(CONTINUED)

15 CONTINUED:

15

STEARN

If they didn't want me to take this baby out for a ride, they shouldn't have given me the keys in the first place.

CONTROL VOICE

Copy that.

Suddenly, a tiny disk on his wrist, no larger than a wrist-watch, projects a holographic text message in front of him.

HOLO-SCREEN

It's about to start! Are you watching? -- Dad.

Stearn shakes his wrist. The screen goes blank.

STEARN

I'm a little busy here, dad.

The holo-screen types out the words and SENDS as Stearn turns his attention back to the controls UNDER:

NEWS ANCHOR (V.O.)

Tomorrow's launch of the *Bellerophon* represents the culmination of years of effort by a consortium of nations.

16 INT. NEWS ROOM - DAY

16

On an ANCHOR reading an update.

NEWS ANCHOR

Senator Darryl Rich, of the Senate Subcommittee on Signal Response, is at ground zero, where he is about to address this momentous event.

17 EXT. LAUNCH FACILITY - DAY

17

SENATOR DARRYL RICH stands at a podium before a screen hiding the rest of the launch facility from view.

SENATOR RICH

Five years ago, a signal from out there transformed our lives right here. Contained within that signal were technological advances that allowed us to cure nearly every known disease, develop new, sustainable forms of energy and food production,
(MORE)

(CONTINUED)

17 CONTINUED:

17

SENATOR RICH (CONT'D)
and create new industries that have
revitalized the economy.

18 INT. FIGHTER PLANE

18

As Stearn continues to BLAST over miles of open country at impossible speeds.

SENATOR RICH (V.O.)
Though the signal lasted only twenty-
four hours, it gave us the enough
information to jump forward a hundred
years.

The holo-screen appears again.

HOLO-SCREEN
Here it comes!

Stearn hits *IGNORE*.

19 EXT. LAUNCH FACILITY

19

Back with the Senator.

SENATOR RICH
The last phase of that signal gave
us the hyperdrive technology that
will allow us to travel to the stars
themselves. Tomorrow we go forth to
meet our benefactors face to face...
and find out why they have been silent
ever since that fateful day. Piloting
the *Bellerophon* --

20 INT. FIGHTER PLANE

20

There's another sonic BOOM as Stearn cracks mach six.

NEWS ANCHOR
-- will be Captain Thomas Stearn, a
highly decorated Air Force test pilot
who has spent the last two years
training with NASA for this mission.

At that instant, a dozen pairs of holographic HANDS suddenly appear above his wrist-projector, APPLAUDING. Each is labeled differently: MOM, SIS, DAD, LISA, COLONEL ROGERS, and so on.

They fill the cockpit like butterflies, and as he SWIPES at them to make them disappear the plane --

(CONTINUED)

20 CONTINUED: 20

-- LURCHES and he fights to get the jet back under control, succeeding just in time to swoop over --

21 **EXT. LAUNCH FACILITY** 21

-- just as the Senator steps back from the curtain.

SENATOR RICH
Ladies and gentlemen, honored guests,
I give you..the *Bellerophon*.

The curtain is moved aside and we CRANE UP to REVEAL

22 **EXT. BELLEROPHON - DAY** 22

-- parked center-stage in a facility that has been constructed for this remarkable vessel. The ship is massive, half a football field in length. Sleek, all business, very human in some ways, but in other ways we can see the alien influence that went into its design. As impressive as it is, there's something disquieting about it.

Media flyers hover over the facility as suddenly there's a SONIC BOOM. They look up as --

-- Stearn's fighter passes overhead.

23 **INT. FIGHTER PLANE** 23

As Stearn glances out the window UNDER:

CONTROL VOICE
Congratulations, Captain, you're now officially the first pilot to break Mach Six. Not that it comes close to what you're gonna do tomorrow. Not even sure why you bothered.

STEARN
I wanted to get it done. Just in case.

CONTROL VOICE
In case what?

He turns off the com system. Doesn't want to get into it. He glances out the window at the sky. Beautiful.

STEARN (V.O.)
Before we get started, I want to thank all of you for volunteering to take part in a mission unlike any in human history --

24 **INT. BELLEROPHON - BRIEFING ROOM - DAY**

24

The briefing room is filled with mission specialists and team leaders, with their respective teams seated behind them. Stearn stands at the front of the room, addressing them.

STEARN

-- our first step outside the solar system. It's especially gratifying that so many of you, the best and the brightest in your fields, decided to come along since we have no idea what to expect when we arrive at Altair Four.

Looks are exchanged among the teams, mostly smiles, some nervous glances.

STEARN

While some of you had a chance to meet during training, this is the first time we've had everyone together in the same room at the same time, so we should start with introductions. To save time, just the team leaders and command staff.

He nods **LIEUTENANT STEVEN MONTOKA**, 30s, seated beside him.

MONTOKA

Lieutenant Steven Montoka, second in command.

Beside him, **MAJOR LEWIS BARNETT**, 40s.

BARNETT

Major Lewis Barnett, ship's physician.

Next, a younger officer, **LIEUTENANT AVERY WILKES**, early 30s, African-American.

WILKES

Lieutenant Avery Wilkes, head of security.

Next up: **DR. EDWARD MORBIUS**, late 30s or early 40s, severe looking.

MORBIUS

Dr. Edward Morbus, linguistics. Specialist in the psychology of language.

(MORE)

(CONTINUED)

24 CONTINUED:

24

MORBIUS (CONT'D)

I was on the team that decoded the alien signal, and came in second in the race to break the code. But only by fifteen minutes.

There's a few smiles about this as his wife sits up. **DR. DIANA MORBIUS** is in her early 30s, a bit young for him.

DIANA

Dr. Diana Morbius. Biochemistry and linguistics. Specialist in anthropology and lost languages.
(a smile)
I came in first.

There's laughter. She's more easy-going than Morbius, and instantly more likeable. As the introductions continue --

THE GROUP

Dr. Li Hiroshi, advanced technologies division...Jeff Devereaux, media relations...Dr. Constance Taylor, biologist....

-- Diana flashes Stearn a smile, and he returns it. Morbius notes it.

DISSOLVE TO:

25 **INT. BELLEROPHON - BRIEFING ROOM - MOMENTS LATER**

25

Stearn is again addressing the group.

STEARN

As you run your final checks and prep for launch, I want to emphasize the most important word in this mission. It's not discovery and it's not science. It's caution.

He looks around at the room, driving home his point.

STEARN

There are three probable reasons why the signal was cut off so abruptly five years ago. One: they realized they'd made a mistake and shut off the transmission. Two: they wanted to see if we were smart enough to come and get the rest of it. Three: something happened to them.

(MORE)

(CONTINUED)

25 CONTINUED:

25

STEARN (CONT'D)

Only one of those three options is
favorable to this mission.

Morbius sits up, looking at the group.

MORBIUS

I disagree, Captain. To a human
mind, with its cultural limitations,
there may be only three obvious
reasons, but to an alien mind, there
could be many explanations. The
signal could have been a rite of
passage, handing off only that part
of their knowledge that another race
gave them. They might've thought it
was all we needed. There could even
be religious or philosophical reasons
that we don't understand because we
don't know the context.

He ignores the captain, addressing himself to the group as
though Stearn was the slow child in the room.

MORBIUS

Take the human rite of communion.
An alien would assume that wine and
bread were being passed around because
we were hungry. They would have no
way to guess the greater significance.
(back to stearn)

The only thing we know about these
aliens is that they are infinitely
more advanced than we are. Trying
to guess their motivations from a
human perspective is like subjecting
Einstein to analysis by...a baboon.

He smiles, and we know it's a dig based on how Diana smiled
at Stearn, who is about to respond when --

-- a loud CHIME goes off three times through the PA system.

STEARN

We're now fifteen minutes from launch.
The alert will sound every five
minutes until take-off. If any of
you are having second thoughts...now
would be a good time to follow them.

26 INT. BELLEROPHON

26

SERIES OF QUICK SHOTS as the crew prepare for take-off: checking systems, transports, labs and weapons, hurrying through the halls on last-second tasks, a sense of urgency and speed.

27 INT. BELLEROPHON - HALLAY

27

Stearn and his second, Montoya, move quickly toward the bridge as other crew members hustle past. Montoya wears a hair-thin transceiver through which he relays information.

MONTOKYA

All decks reporting status green.
Gravity and hyperdrive systems
nominal.

STEARN

Any last minute defections?

MONTOKYA

Two.

STEARN

Any chance Dr. Morbius was among
them?

MONTOKYA

Negative, they were both from
botanical.

STEARN

Too bad. Speaking as one baboon to
another, it's going to be a long
flight.

MONTOKYA

Copy that.

They enter --

28 INT. BELLEROPHON - BRIDGE

28

-- and this needs to look unlike any starship bridge we've
seen before, more claustrophobic and realistic.

The support stations -- weapons, navigation, life support
and so on -- are located in a horseshoe-shaped ring that
surrounds the main command deck. But -- and this is important --
they are separated from the command deck by a wall that can
become clear or solid as needed.

(CONTINUED)

28 CONTINUED:

28

It's a variation of the submarine bridge, where only the top command staff are actually in the room with the captain of the vessel, in order to ensure their ability to talk privately. The rest are out of sight.

When necessary for visual communication, the wall separating the command deck from the support staff can become clear. Otherwise they communicate by voice.

The command deck has four seats on rails that allow for movement around the deck: captain, second in command, doctor and head of security. Holographic displays show various parts of the ship, and at the front is a massive port that looks out over the ship.

MONTOKA

All stations, report.

Segments of the wall become transparent as each station replies.

STATIONS

Weapons online...navigation online...
life support online...hyperdrive
engines online...security online....

The reports CONTINUE as Stearn takes his seat, looking out at the city in the distance. They're joined by Wilkes and Barnett. The main door seals behind them.

TOWER

(on com system)

This is Bellerophon control, you are
cleared for launch.

STEARN

Copy that. Stand by.
(to Montoya)
Engines to one third.

MONTOKA

(relaying orders)

Commence one third.

The ship begins to RUMBLE, the sound GROWING UNDER:

BARNETT

So do we jump to hyperdrive once
we're in orbit?

STEARN

Negative. We can't jump until we're
past Mars.

(CONTINUED)

28 CONTINUED: (2)

28

BARNETT

Why so far?

MONTROYA

In nine out of ten production tests,
the hyperdrive system performed to
specs. In one out of ten, it...
didn't.

BARNETT

Define "didn't perform to specs."

STEARN

When you were a kid watching movies,
remember how you always wanted to be
a star? Well, if this goes badly...
you will be.

(beat)

Here goes.

29 **EXT. BELLEROPHON**

29

The ship FIRES its main engines, and the Bellerophon slowly
begins to RISE out of the rail-locks holding it in place.

As the world looks on, the ship gathers speed, angling away
and clawing its way into the sky. STAY WITH IT as it hurtles
upward, faster and faster...one sonic boom...then another...
engines screaming...heading out of the blue into the black.

30 **EXT. EARTH**

30

The ship BLASTS out of the curtain of atmosphere, shredding
clouds in its wake. It RACES past us in the blink of an
eye, continuing into the depths of space.

DISSOLVE TO:

31 **INT. BELLEROPHON - LINGUISTICS LAB**

31

Morbius is working on a holographic cube containing characters
that feel similar to what we saw during the signal, but not
the same. As he "touches" it, the cube rotates in mid-air,
showing different combinations as Diana ENTERS.

DIANA

(amused)

Still working on the grail?

He doesn't look up from his work.

(CONTINUED)

31 CONTINUED:

31

MORBIUS

Given where we're going, I figured
it was worth a shot.

(shakes head)

After all this time for there still
to be one full minute of data that
we haven't been able to translate...
it's maddening. When it came to
decoding the rest of it, you had it
easy.

DIANA

Really? How do you figure easy?

MORBIUS

I've concluded that the rest of the
signal was meant to be decoded. The
alphanumeric structure, repetition
of basic patterns and core themes,
it was like a code designed by a
grown-up specifically so a child
could break it.

DIANA

Maybe.

(beat)

And maybe you're still trying to
justify why I decoded it before you
did. Not because it was too complex,
but because it was too simple.
Besides, why would they send us
something we weren't meant to decode?

He shrugs, looks away. We sense it's a familiar discussion.
He finally sets aside his work and turns toward her.

MORBIUS

Listen, Diana...I've been so busy
with my work I hadn't thought to...I
mean, until we got here, I didn't
know you'd booked us into separate
quarters.

DIANA

That's right.

MORBIUS

I thought we talked about this.

DIANA

We did.

(CONTINUED)

31 CONTINUED: (2)

31

MORBIUS

We agreed to keep up appearances
until we decided if we were going to
stay together, or --

DIANA

I am keeping up appearances, Ed.
But I'm not sleeping in the same
room as you. I'm sorry, but I'm not
going to put myself in that position.

MORBIUS

Diana --

DIANA

If anyone asks, which they won't,
I'll say they made a mistake when
they assigned out the living quarters.
Or that I asked for it because you
snore...which will have the added
benefit of being true.

MORBIUS

Depending on what we find at Altair
4, this could be our last chance.

DIANA

No, it's not.

(beat)

That was six months ago.

She starts out, pausing at the sight of the holo-cube with
its shifting arrangement of characters. Considers it.

DIANA

If you're right, and the rest of
the signal was meant to be decoded,
and this bit wasn't meant to be
decoded, then maybe it was meant to
be used as is.

MORBIUS

For what?

DIANA

No idea.

With that, she exits.

CUT TO:

32 EXT. "ALIEN WORLD"

32

Suddenly, jarringly, we're in an alien world of jagged rocks and cliffs, a ringed moon visible overhead. Security chief Wilkes and a clutch of heavily armed soldiers in protective armor advance quickly through the area, weapons up, as --

-- an energy weapon FIRES at them from one of the cliffs. They DIVE for cover and RETURN FIRE, taking out the sniper as they HEAR --

-- a distant, monstrous ROARING. Wilkes touches the com link.

 WILKES

Command! Do you have a fix on the target!

 VOICE

Fifteen degrees right!

Wilkes nods to the soldiers as they hustle down a maze of cliffs, taking FIRE from all sides. They return fire and keep moving. The ROARING continues, growing louder, as they turn a corner to see --

-- a fifteen foot tall creature that looks like something that came out of a Saturday morning cartoon.

 WILKES

What the fuck...?

It ROARS as Wilkes, pissed, pulls off his helmet.

 WILKES

Hold it...hold it...end simulation!

With a shimmer, the cartoonish alien DISAPPEARS, taking the rest of this world with it, to reveal --

-- a war room where holographic combat simulations are carried out. The other soldiers are laughing.

 WILKES

Okay, who thought this was a good idea? Who the hell thought this was funny?

The laughter diminishes as one of the soldiers, **TRENT**, reluctantly raises his hand.

(CONTINUED)

TRENT

We've been running these sims for three months Lieutenant. I thought it'd be good to, y'know...break the tension for a --

WILKES

Tell these men what's waiting for them on Altair 4.

TRENT

Sir, I --

WILKES

Tell them what they're gonna find!

TRENT

I don't know --

WILKES

I don't think they heard you!

TRENT

I don't know, sir!

WILKES

Goddamn right you don't know! And if what we know is finite then what we don't know is fucking infinite!

He turns, addressing the others as much as Trent.

WILKES

And how do we prepare for infinity? We do it by changing the sims just a little, every day, so after a while it penetrates even your thick skulls that you can't take anything you see at face value. That is the only way we are going to any chance of coming back alive if we find ourselves in a situation.

He turns back to Trent, the room silent.

WILKES

So you either prepare for infinity, or you find yourself looking at the business end of eternity...and taking a lot of innocent people with you. Take it seriously or go home.

(MORE)

(CONTINUED)

32 CONTINUED: (2)

32

WILKES (CONT'D)

(beat)

Reload the program. We're going again.

He stalks away, passing through them.

CUT TO:

33 EXT. BELLEROPHON

33

The ship roars past the orbit of Mars, seen in the distance as it eclipses the sun.

34 INT. BRIDGE

34

Montoya checks the readouts as Stearn looks on.

MONTOKYA

Passing Mars orbit, systems nominal, right on time. We can initiate hyperdrive on your command.

Stearn nods and touches a com system. His voice ECHOES throughout the ship, which we see in QUICK INTERCUTS.

STEARN

This is the Captain. We're now five minutes from initiating hyperdrive.

Around the ship, crew hurry toward disks set in the floor of their quarters or stations.

STEARN

Proceed at once to your nearest stasis platform. If you are not in stasis when we go to hyperdrive, you'll be bounced around the ship at several times light speed until we arrive at Altair 4. This would result in body parts in the air ducts and climate control would not approve.

He clicks off the com system to see Barnett and Montoya looking at him. He shrugs.

STEARN

Just setting the tone.

BARNETT

Nicely done, if one accepts the premise that terror is also a form of communication.

(CONTINUED)

34 CONTINUED:

34

Montoya turns back to the controls as we CONTINUE TO INTERCUT with the rest of the crew hurrying onto the stasis platforms.

 MONTOKA
Navigation, report!

 NAVIGATION
Course laid in, ready for jump.

 MONTOKA
Engines!

 ENGINES
Hyperdrive standing by for auto-engage.

 STEARN
Set for auto-engage and proceed to stasis platforms.

 MONTOKA
Roger that.

The last of the crew take their places on the small platforms at their stations. Only the bridge crew remain where they are. Stearn looks to Barnett.

 STEARN
Look at the bright side...if the ship blows up after we enter stasis, we'll never know.

 BARNETT
That's the bright side?

 STEARN
I do the best I can with what I've got.

Montoya looks to Stearn.

 MONTOKA
Ready when you are, Captain.

 STEARN
All right, let's see if this ship is everything she's cracked up to be.

Stearn takes position on his stasis platform, hesitates, then touches the final control.

 STEARN
Engage.

(CONTINUED)

34 CONTINUED: (2)

34

As the engines begin to SURGE, COCOONS of energy rise from the disks beneath them, surrounding them.

Everywhere in the ship, the rest of the crew is surrounded by similar protective cocoons.

INTERCUT with the exterior of the ship as it begins to SHIMMER, vast and terrible energies swarming around it, building in intensity. The ship glows as bright as the sun as it begins to move faster...faster....

Then: space BENDS around the ship, as though it were burning a hole in the very fabric of space. With one final SURGE it BLASTS away from us, disappearing in an instant.

CUT TO:

35 INT. HYPERSPACE

35

START on the Bellerophon and PAN OFF to REVEAL --

-- the swirling maelstrom that is hyperspace. This isn't a case of stars whirling past, it's another *kind* of space that looks nothing like normal space...another dimension. Scary as hell. Like somebody just opened up the door to hell.

DISSOLVE TO:

36 INT. BELLEROPHON

36

MONTAGE of the crew in stasis, going from one face to the next, asleep, unaware of the nightmare outside. A sense of an unknown amount of time passing.

37 INT. BELLEROPHON - LINGUISTICS LAB

37

END MONTAGE on Morbius' face, then PAN OFF to FEATURE --

-- the "grail," the holo-cube of alien symbols floating above Morbius' desk, drifting lazily from side to side as we slowly PUSH IN on it and

DISSOLVE TO:

38 EXT. ALTAIR

38

An elongated blue-white star surrounded by six planets. HOLD on that star for a BEAT, then PAN AROUND AS --

-- the fabric of time and space TEARS then re-forms as the Bellerophon ERUPTS from hyperspace back into normal space.

39 INT. BRIDGE

39

As the automatic systems register re-entry, the stasis shields around Stearn and Montoya fade away. They stir, as though awakening from a deep sleep, and head toward their stations.

 STEARN

Position?

 MONTOKYA

Midway between Altair 4 and 5.

 (beaming)

Right on target.

 STEARN

I keep telling you, Montoya, pride
is a sin --

 MONTOKYA

Yes, sir.

 STEARN

-- and if you're going to sin, you
may as well go for some of the
livelier ones. If you can't get to
hell by a more interesting road than
pride, I say don't go.

 MONTOKYA

Yes, sir. Should I wake the rest of
the crew?

 STEARN

By all means.

Montoya moves to do so as Stearn turns his gaze to the view outside. Before Montoya can touch the controls:

 STEARN

Hey, Montoya?

 (a quiet smile)

We made it. We're light years farther
than any human being has ever traveled
in history. It's --

 MONTOKYA

A moment?

 STEARN

Yeah...yeah, it's a moment, all right.

 (beat)

Okay. Now you can wake them up.

(CONTINUED)

39 CONTINUED: 39

He complies.

40 **SERIES OF QUICK CUTS** 40

As all the different teams get into position, readying screens and equipment. Don't dwell, it's just a transition to --

41 **INT. BELLEROPHON - BRIDGE** 41

As Stearn walks toward the port looking out.

STEARN

Well.
(beat)
There's something you don't see every day.

42 **EXT. ALTAIR 4** 42

Half in light, half in shadow. A mystery. But even more impressive are the huge orbital platforms that surround the planet, each several miles across. They bristle with really, really big weapons systems that point in all directions.

43 **INT. BELLEROPHON** 43

INTERCUT from the bridge to the various teams, each in their separate areas, as their screens show the view of the planet.

STEARN

Those orbital platforms...defense systems?

MONTOKA

That'd be my guess.

STEARN

Communications...are we getting anything?

COM OFFICER

Negative, captain. Total silence.

MONTOKA

Nothing at all? Not even spill-over from local transmissions?

COM OFFICER

Confirmed.

STEARN

Open up a channel, all frequencies.

(CONTINUED)

43 CONTINUED:

43

COM OFFICER

Channel open.

STEARN

This is Captain Thomas Stearn of the Earth starship Bellerophon. We've come in reply to the signal sent from here five Solar years ago. Do you receive?

Silence.

STEARN

Linguistics, translate and re-send.

Morbius touches a screen, which displays the English version of what Stearn just said, and the alien letter-set.

MORBIUS

Translating...transmitting.

Morbius re-sends the information. We HEAR the alien sounding phonetics over the com system. There's a BEAT. Nothing.

DURING this, Montoya has gone to one of the screens and increased magnification of the orbital platforms.

MONTOKA

Captain? You better check this out.

Stearn approaches. Montoya indicates several areas where the defense platforms have been blackened by extreme heat.

MONTOKA

There's some serious carbon scoring along the perimeter of those platforms. Could only have been produced by extreme heat.

STEARN

Weapons fire?

MONTOKA

(nods)

Somebody hit them, hard and repeatedly.

STEARN

Operations...launch a probe and move it toward the nearest platform.

OPS OFFICER

Roger that.

44 **EXT. BELLEROPHON**

44

A port opens on the ship and a small circular probe BLASTS out of the ship, heading toward one of the orbital platforms. At first, there's no reaction. Then, suddenly, as the probe gets closer --

-- the weapons grid ROTATES toward it.

 MONTOKA
 Detecting an energy spike!

 STEARN
 Pull it back! Pull it --

Before Montoya can do so, the weapons grid --

-- FIRES, blasting the probe out of the sky with blinding power, a frightening display of overkill. As everyone's eyes clear, we hear --

 DIANA
 Recommendation from linguistics.

 STEARN
 Go.

 DIANA
 I don't think we should do that again.

He smiles. He likes her sense of humor.

 BARNETT
 Well, we know the defense platforms
 are hostile to an approach, but what
 if we don't approach? Are they
 designed to defend just themselves
 or the planet as a whole?

 STEARN
 Only one way to find out.
 (beat)
 Operations. Ready probe two.

 OPS OFFICER
 Standing by.

 STEARN
 Set for planetary survey but do not,
 repeat, do not approach the defense
 platforms. Find the widest point
 and go between them.

(CONTINUED)

44 CONTINUED:

44

OPS OFFICER
Confirmed.
(beat)
Launching probe two.

45 **EXT. BELLEROPHON**

45

A second probe BLASTS out of the ship, heading for the planet below. For a BEAT, it looks as though the probe might continue on its way unmolested. Then --

-- two nearby platforms begin to MOVE.

MONTOKA
Energy spike --

STEARN
Crap....

The platforms BLAST the probe in a crossfire, destroying it.

46 **INT. BELLEROPHON - BRIDGE**

46

As the light from the explosion fades.

STEARN
Still no signal from the planet?

COM OFFICER
Negative.

MONTOKA
Doesn't make sense. Even if they couldn't pick up our signal, those explosions lit up the night sky like the sun coming out. They had to see it.

BARNETT
Assuming there's anyone down there.

STEARN
We didn't come all this way just to turn around and go home again, so --

MORBIUS
May I make a suggestion?

It's that officious, know-it-all voice again. Stearn sighs.

STEARN
It's a free universe.

(CONTINUED)

46 CONTINUED:

46

MORBIUS

Our ship was designed to specs provided by this race. The probes were of our own design. It's possible that the defense platforms are programmed to attack anything they don't recognize.

STEARN

So you're saying they attacked the probes because they didn't recognize them, but they will recognize us.

MORBIUS

I seem to recall having used the word *possible* about ten seconds ago. Perhaps you missed it.

Stearn bites back a reply. Glances to the others, then:

STEARN

Does the rest of the linguistics team concur?

Morbius looks to Diana, expecting a yes. She hesitates.

DIANA

I don't have any other suggestions, Captain.

STEARN

Was that a yes or a no?

Morbius shoots her a look. *What're you waiting for?*

DIANA

Sorry. That was a yes.

Stearn considers this for a BEAT, then:

STEARN

Navigation...take us in closer. One eighth-power. Slow and easy.

(to montoya)

If those platforms so much as twitch in our direction, get us out.

Montoya nods as --

47 **EXT. BELLEROPHON**

47

-- the ship begins moving slowly toward the planet. INTERCUT with the command teams as they look on, pensive, nervous.

(CONTINUED)

47 CONTINUED:

47

The ship comes within range of one of the defense platforms.
It doesn't move. Stearn and Montoya exchange a glance.

STEARN
So far, so good....

In the linguistics section, an increasingly worried Diana
glances over to --

-- the grail, the undecoded part of the original transmission,
and suddenly realizes something.

DIANA
Oh, hell --
(on com system)
Pull back! Pull back!

Before Stearn can react --

-- the nearest platform begins TURNING THEIR WAY. Everyone
starts yelling at once:

MONTOKA
Energy spike!

STEARN	DIANA
Get us out of here!	Communications, I need an open channel, <u>right now!</u>

The platform begins to GLOW with power.

Diana TRANSMITS the un-decoded segment as --

-- the platform is about to FIRE --

MONTOKA
Here it comes!

-- when suddenly the platform shuts down, the weapons dark.
There's a BEAT as everyone realizes they're not dead.

STEARN
Okay, not that I'm ungrateful, but
what the hell just happened?

DIANA
There was a one-minute data cluster
in the original transmission that we
were never able to decode. I --
(catches self)
-- Edward and I suspected that it
was never meant to be decoded, that
it was meant to be used.

(CONTINUED)

47 CONTINUED: (2)

47

STEARN

A passcode....

DIANA

Exactly. They left the key under
the door so we could land safely.

Stearn is impressed, though he senses this has more to do
with Diana than Morbius.

STEARN

Good work. Both of you. This
incident should serve to remind
everyone why we need a linguistics
team aboard for first contact
situations.

(beat)

It's also a reminder that I need a
lot more fiber in my diet.

(to montoya)

Take us in.

Montoya nods as Barnett approaches.

BARNETT

One mystery solved, several more
still open.

(off his look)

From the carbon scoring, somebody's
been attacking those defense platforms
for a long time. So who was firing
at them, why, and are they still in
the neighborhood?

Stearn looks off. It's an unsettling question.

48 EXT. ALTAIR 4

48

The Bellerophon descends out of an alien sky as we TILT and
PAN to REVEAL --

-- CITIES unlike anything we've seen before, a truly alien
civilization. (**Note to Joel:** I know we'd keeping the barren
look of Altair 4, but I'm going somewhere with this that
will become apparent by the end. If after that you still
prefer that approach, we can always change it.)

As we pass city after city, we see architecture that does
not follow any of the conventional rules: miniature suns
locked within transparent shells that move without obvious
purpose...vast structures of sleek and unyielding anthracite
that tower a mile high...spires and cylinders hundreds of
feet across that hover in mid-air with the ease of dust motes.

(CONTINUED)

48 CONTINUED:

48

Every square inch of ground is covered by infrastructure, one monolithic tower pushed against the next so tightly that they collectively blot out the sky.

And none of it, *none of it*, was built to any kind of human sensibility. Everything about this place says *Get out, your kind does not belong here*.

Most disturbing of all: each city they fly over is dark, shadowed, silent...utterly devoid of life.

49 INT. BELLEROPHON - BRIDGE

49

Watching the monitors, Stearn and Barnett note the deathly silence and empty streets of the cities below.

BARNETT

Where is everybody?

MONTOKA

Maybe they've moved below ground for some reason.

STEARN

That still doesn't explain the radio silence.

Stearn is torn...he clearly doesn't like the situation.

STEARN

Atmosphere?

BIO DIVISION

Oxygen level thin but close enough to Earth normal for limited periods.

Stearn nods, looks back to Montoya.

STEARN

Can you find me someplace with enough elbow room to set this thing down?

Montoya consults the displays, nods.

MONTOKA

I've got what looks like a landing field about two hundred clicks due south from here.

STEARN

Bring her in. All stations, keep monitoring for any sign of life.

50 **EXT. LANDING FIELD - DAY**

50

The *Bellerophon* crests over the skyline of mile-high buildings and ARCS slowly toward the landing field, which is punctuated by ships of alien design.

As arcs of energy cushion its descent, the *Bellerophon* inches toward the ground. Landing pads steady the ship as it touches down.

51 **INT. STAGING AREA - MOMENTS LATER**

51

As Stearn and Montoya enter, Morbius, Diana, security chief Wilkes and biologist **CONSTANCE TAYLOR**, 30s, are waiting. A well-armed group of soldiers are standing by.

STEARN

All right...Wilkes, take a full squad out on recon. Slow and easy. If you see anything you don't like, get your asses back here fast and --

MORBIUS

Captain, please, I must protest.

STEARN

Protest what? We haven't done anything yet.

MORBIUS

We're about to make contact with a civilization that has never shown any hostile intent. Giving us the passcode proves that we're invited guests. If the just send out heavily armed soldiers, we'll be seen as making an aggressive move.

Stearn looks to Montoya.

STEARN

See? I told you to order flowers, you didn't, and now here we are.

DIANA

I have to agree, Captain. This race is at least a million years ahead of us. Do you really want to do something that might piss them off?

Chewing the inside of his mouth, Stearn looks to Wilkes.

(CONTINUED)

51 CONTINUED:

51

STEARN
Lieutenant, three-man escort, you on
point plus two. Side-arms only.

WILKES
Ramirez, Mankowski...you're with me.

The three begin shedding weapons as Stearn turns to the rest.

STEARN
We should have someone from bio-
sciences to take samples. Dr. Taylor,
you okay with a smaller escort?

TAYLOR
Completely.

Stearn looks to Morbius and Diana.

STEARN
That leaves linguistics. I can spare
one or the other of you, not both.

DIANA
Captain --

STEARN
If we get in a jam, I want someone
on the ship who can communicate with
the other side.

Diana doesn't want to be left behind, but someone has to
stay and from Morbius' expression they'd have to drag him
back kicking and screaming.

DIANA
(reluctantly)
All right, I'll stay. It's --

MORBIUS
-- the best decision.

Diana looks like she'd love to belt him, but lets it go.

STEARN
Everybody grab trackers and recorders.
Let's do this thing.

CUT TO:

52 EXT. BELLEROPHON - MOMENTS LATER**52**

An airlock cycles. A hatch irises open. A ramp descends. Seven figures walk cautiously down the ramp. In order, they are: Wilkes, Ramirez, Kowalski, Stearn, Montoya, Morbius and Tower. They wear location trackers on their belts.

Ramirez and Kowalski take up flanking positions as Wilkes takes point, followed by Stearn and the rest.

GO CLOSE as they move down the ramp, and KEEP PUSHING IN until we get to --

-- A MICROSCOPIC POV as Wilkes inhales. We SEE tiny nanotech cells, invisible to the naked eye, ENTERING as he inhales.

53 INT. UNDERGROUND CONTROL CENTER**53**

CLOSE on an alien-looking dial in the shadows as it notches up one indicator, barely a millimeter, showing a slight power increase.

BACK TO SCENE

As we do the same to each of the others as they walk off the ship, PUSHING IN to a microscopic POV as they breathe in the nano-cells and back to --

-- the underground control center as the alien dial notches up again, seven one-millimeter notches, one per person as we --

-- PULL BACK to REVEAL more dials, more available power...two, then four, eight, sixteen...constantly doubling as we pull back until we see enough dials to fill a football stadium, a staggering potential. Only the first dial shows any energy use...the rest are silent, dark...waiting.

54 EXT. CITY - DAY**54**

The survey party moves cautiously through the gap between mile-high structures that tower ominously on either side.

Some of the buildings have triangular-shaped doorways while others are solid, no way in or out. Tree-like foliage are scattered about, all the same height, identical in appearance. There are sprays of metal in strange arrangements that could be art or could have some purpose we don't understand.

Objects of unknown design litter the ground, as though they were dropped suddenly and left there.

The oppressive silence weighs heavily on the survey team.

(CONTINUED)

54 CONTINUED:

54

STEARN

(quietly)

Where the hell did they all go?

MONTOKA

(quietly)

I don't know...and why are we
whispering? It's not like we didn't
make a lot of noise landing.

MORBIUS

Do you whisper in church?

MONTOKA

Yeah --

MORBIUS

I suspect the reason is much the
same.

Taylor approaches, opening a sample kit.

TAYLOR

I'm going to start taking some samples
for examination.

Stearn nods as she approaches a nearby group of trees.

WILKES

Maybe they got wiped out by some
kind of plague.

STEARN

There'd be bodies. It's like they
just vanished.

MORBIUS

Roanoke.

(off their look)

In the 17th century, a colony was
established in Roanoke, Virginia.
When the next supply ship showed up,
they were gone. No sign of violence,
food abandoned on tables, mid-meal.
As if they'd vanished in an instant.

In BG, Taylor is about to take a sample from a tree when
Ramirez passes by.

RAMIREZ

Careful...last time I saw somebody
do what you're about to do, the trees
(MORE)

(CONTINUED)

54 CONTINUED: (2)

54

RAMIREZ (CONT'D)
started yelling and throwing apples
at her.

He continues on his way. She reaches for a leaf, hesitates,
then clips it. Nothing happens. She moves to the next one.

Morbius points to one of the few buildings that have an
entrance: a triangular doorway.

MORBIUS
If a human doorway represents the
best shape for us to walk through,
what shape was that built for?

MONTOYA
Some of these buildings don't even
seem to have doors.

Montoya approaches one of the buildings without a door. He
gingerly touches the outer wall --

-- and JUMPS BACK as the wall suddenly begins to SHIFT, as
if melting. A DOOR appears in what was solid metal a second
earlier. It's not that the wall was concealing a door, the
wall became a door.

MONTOYA
Should we go in?

STEARN
Nobody's going inside anydamnthing
until I know we can get back out
again.

WILKES
Captain...?

They approach Wilkes, who stands beside a smooth, metallic
alcove set into the front of one of the buildings, shaped
like half an eggshell. It's marked with a large red dot.

WILKES
I noticed one of these a few blocks
back the way we came.

He edges closer. Nothing happens. He steps partially into
the alcove. Still nothing. But as he steps all the way in --

-- a shimmering, translucent ENERGY FIELD appears around the
alcove, finishing off the other half of the "shell."

(CONTINUED)

54 CONTINUED: (3)

54

WILKES

Shit!

He jumps out through the field, which disappears again. He steps back in. The field re-appears. Stearn easily passes his hand through the field.

WILKES

Must have some purpose, but it doesn't seem to do anything.

MORBIUS

As far as we can see. Maybe we won't know what it does until years from now, when you decide to have children.

Morbius wanders off. Wilkes looks to Stearn.

WILKES

That was a joke, right?

STEARN

Does Morbius strike you as having a sense of humor?

Stearn continues off.

WILKES

Shit....

Wilkes follows.

55 **EXT. SIDE ALLEY**

55

Around the corner from the survey team, Kowalski approaches a multifaceted metal object, four feet across, floating silently above a pedestal. It rotates slowly, regally, catching and refracting the light. It's quite beautiful.

Kowalski draws nearer, fascinated by it. He lets out a low, appreciative whistle.

KOWALSKI

Now that's pretty....

As he watches, it begins to CHANGE SHAPE, going from angular and multifaceted to pentagonal in shape.

KOWALSKI

Huh....

An idea occurs to him. He tries it.

(CONTINUED)

55 CONTINUED:

55

KOWALSKI

Triangle.

The object changes shape again, becoming a beautiful triangular shape. Kowalski grins, getting the hang of this.

KOWALSKI

Square.

It changes again, as --

56 EXT. CITY

56

Ramirez has found a differently shaped alcove marked by a silver etched globe at the rear.

RAMIREZ

Hey, Captain? Check it out....

They approach as Ramirez indicates the silver globe.

RAMIREZ

Looks like a map of the planet.

STEARN

Good going. Is there anything you can make out?

MORBIUS

You don't know what you're doing, I should be the one to --

RAMIREZ

Yeah, there's something over here --

But as he touches the globe there's a FLASH of energy that ENGULFS him. He DISAPPEARS as a second FLASH shoots STRAIGHT UP into the sky.

STEARN

Ramirez!

Montoya reaches for the unit. Stearn grabs him.

STEARN

No! Don't touch it!

MORBIUS

I told him not to trifle with things he didn't understand.

WILKES

Shut it, Morbius!

(CONTINUED)

56 CONTINUED:

56

STEARN
Okay, everyone, listen up, we have
to --

Just then Stearn's com system breeps at him. He toggles it.

BARNETT (on com link)
Captain, are you all right?

STEARN
We lost Ramirez!

INTERCUT with Barnett in the ship as a LIGHT flashes on an overlay of the planet.

BARNETT
Yeah, I'll say. According to his
tracker, he's on the other side of
the planet.

Stearn exchanges a stunned look with the others.

STEARN
He's what?

BARNETT
One second he was there, with you,
then the next, bang, on the other
side of the planet.

A small BLIP on the screen shows Ramirez's tracker vanishing then re-appearing elsewhere.

BARNETT
He's on the move again...tracker
shows him six thousand kilometers
east of his last position.
(moves again)
Now he's two thousand clicks north.
What the hell...?

INTERCUT with --

57 **EXT. SIDE ALLEY**

57

-- where Kowalski is still looking at the spinning art,
oblivious to everything else.

KOWALSKI
Diamond...with circles.

The spinning object changes accordingly.

58 EXT. CITY

58

INTERCUT as Stearn continues to hear from Barnett.

BARNETT
He's moving faster than we can keep
track of...he's all over the place.

STEARN
Kowalski, can you --
 (looks around)
Where's Kowalski?

Wilkes heads off to find out as we begin to HEAR --

-- a SOUND like distant THUNDER.

BARNETT
He's getting closer to your position.
It's --

A LIGHTNING-LIKE FLASH touches the top of the unit as suddenly --

-- Ramirez re-appears inside, stunned from his journey, but
no worse for wear.

RAMIREZ
Well...THAT was intense....

STEARN
Are you all right?

RAMIREZ
Yeah...I think so.

Ramirez staggers out of the unit. It should be noted during
this Morbius has slipped away, and is nowhere to be seen.

STEARN
What happened?

RAMIREZ
One minute I was here...then suddenly
I looked up and I was somewhere else
in a unit just like this. Since it
was night, I figured I'd flipped to
the other side of the planet, so I
kept touching different parts of the
globe until I worked my way back.

TAYLOR
Teleportation.
 (MORE)

(CONTINUED)

58 CONTINUED:

58

TAYLOR (CONT'D)

Instantaneous transportation to any spot around the globe. Captain, can you imagine how much this is worth? It could transform the Earth --

STEARN

(to Ramirez)

While you were gone, did you see anyone else?

RAMIREZ

No...everywhere I went, it was the same story. The whole planet's been abandoned. There's nobody here but us.

59 EXT. SIDE ALLEY

59

Wilkes sees Kowalski down the alley, still toying with the art object.

WILKES

Kowalski, what the hell are you doing?

KOWALSKI

I found this, Lieutenant. It changes shape to anything I want.

(beat)

Hey, how about this...a beautiful naked girl.

He looks at the art piece, which begins whirling faster. But this time it takes longer for anything to happen, and Kowalski gets the sense that something's wrong, but it's too late as --

-- it EXPLODES. Shrapnel BLASTS toward Kowalski, SHREDDING him. He FALLS to the ground, dead.

Wilkes rushes to his side, toggling his com-link.

WILKES

Man down! We need help!

STEARN (on com link)

On our way!

Wilkes looks up from the body to see that the piece of art has restored itself again. It rotates silently, beautifully, as though nothing had happened.

60 **EXT. CITY**

60

As everyone else heads off toward Kowalski's position, Taylor looks around and notices someone's missing.

TAYLOR
Morbis...? Dr. Morbis...?

ANGLE ON

The doorway that opened earlier, which no one went through.

TAYLOR (O.S.)
Dr. Morbis?

61 **INT. MEMORIAL SPACE**

61

STARTING on the beatific expression on the face of Dr. Morbis as he looks at something we don't yet see. A soft golden light plays on his face.

COME AROUND to the other side to reveal --

-- that he's standing in a vast, high-vaulted chamber. The atmosphere is almost church-like. The place is filled with exotic looking devices that have an almost museum-like quality about them...many look quite old.

And in mid-air, holographic lines of alien hieroglyphics scroll past, each line fifty feet across. As one line disappears the next come up to replace it.

CUT TO:

62 **INT. MEDICAL BAY - LATER**

62

Stearn is pacing as Barnett emerges from the examining room.

STEARN
Well?

BARNETT
Death was almost instantaneous.
What's amazing is that for all the debris that hit him, there wasn't even a centimeter of it still in his body, it all went right back into the original shape.

STEARN
Cause of death...?

(CONTINUED)

BARNETT

Operator error. There's no reason to suspect that the object he was messing with had any hostile purpose.

STEARN

There's a dead man in the other room who might disagree with you.

BARNETT

A blender is just a big old water glass, and a wood chipper is just a big noise-maker...until you stick your face in either one of them. It's not the machine's fault if you ignore the user's manual.

STEARN

But we don't have a user's manual to this place.

BARNETT

Congratulations, you've just identified the number one problem we're going to have to deal with if we decide to stay here.

(beat)

Speaking of...are we?

STEARN

I don't know. I've sent a full report back to Earth. It's up to them now.

They look up at a knock. Taylor enters.

TAYLOR

I finished my analysis of the samples we brought in from outside.

BARNETT

And..?

TAYLOR

They're the same. They're all the same.

STEARN

What's the same?

TAYLOR

Everything.

(MORE)

(CONTINUED)

TAYLOR (CONT'D)

The trees, the buildings, the streets,
the foliage...they all have exactly
the same molecular structure.

STEARN

So you're saying the trees aren't
real?

TAYLOR

That's the thing...they are real.
They process water and light, they
undergo a form of photosynthesis,
they're perfect trees in every way,
except that they're made of exactly
the same material as the buildings,
the sidewalks --

BARNETT

But they're still organic...?

TAYLOR

They're both organic and inorganic.
It's like...like they built the trees
and grew the buildings.

(beat)

Everything outside was created, and
put in that specific spot for that
specific reason, as if they were --

STEARN

Creating art?

TAYLOR

Something like that.

BARNETT

Makes sense, if you think about it.
For any truly advanced race, what's
left but the artistic impulse, the
act of creation, aesthetics?

STEARN

That might explain the object Kowalski
was playing around with...according
to his personal recorder, it kept
changing to whatever shape he wanted.

BARNETT

Until he asked it to take the shape
of a human body --

(CONTINUED)

62 CONTINUED: (3)

62

STEARN
-- and maybe pushed it too far.
(beat)
Operator error.

BARNETT
Face, meet wood chipper.

Just then, Stearn's com-link breeps.

COM OFFICER (on com link)
Captain, reply from Earth Command
coming in.

STEARN
Download and send it to my quarters.
(to Barnett)
This should be interesting.

He exits.

CUT TO:

63 **INT. LINGUISTICS AREA**

63

A small monitor displays Morbius' personal recording of the scene inside the building: the scrolling mid-air text and the exotic objects further inside. PULL BACK to REVEAL Diana and Morbius looking on.

MORBIUS
Look at it, Diana...beautiful....

DIANA
It'll be even more beautiful once we
figure out what it is.

MORBIUS
It's a museum.

DIANA
Based on what? We haven't even
started translating this text yet,
we have a whole new, complex alphabet
to deal with, and --

MORBIUS
I just..I know it, that's all. I
felt it when I walked in.

(CONTINUED)

DIANA
Weren't you the one warning about
applying human perspectives to alien
cultures?

MORBIUS
To the untrained, yes.

DIANA
Ah, of course.

MORBIUS
Every civilization tells the story
of its creation, every civilization
has its own unique mythology, and
the Krell --

DIANA
The what?

Morbius stops dead. This surprises even him, though he tries
not to let it show.

MORBIUS
The Krell...that's what they called
themselves.

DIANA
How do you know that?

He waves in the general direction of the display.

MORBIUS
It's there...it's all right there,
it's --

DIANA
Did you tell the Captain?

MORBIUS
Not yet. And I don't like having my
methods questioned because you're
jealous.

DIANA
Of what?

MORBIUS
My being first out the door...and
taking the Captain with me.

DIANA
Here we go again --

(CONTINUED)

63 CONTINUED: (2)

63

MORBIUS

Must've been quite a blow, losing a chance to spend some quality time, just the two of you and an armed escort. I saw the way you looked at him.

DIANA

I look at the captain exactly the same as I look at any other man.

MORBIUS

Yes, which is rather the problem, wouldn't you say?

She heads for the open door.

DIANA

I don't have to put up with this --

MORBIUS

I'm not done with you --

He grabs her arm.

64 **INT. UNDERGROUND CONTROL CENTER**

64

The alien dial goes up another notch.

65 **INT. LINGUISTICS AREA**

65

She pulls free.

DIANA

I told you, if you ever touch me like that again --

MORBIUS

I'll do whatever I --

He looks up as Stearn steps between them.

STEARN

Not on my ship, you won't.

MORBIUS

This is none of your business --

STEARN

When a member of my crew puts his hand on someone who doesn't want it there, that makes it my business, I don't care who it is. Now back off.

66 **INT. UNDERGROUND CONTROL CENTER**

66

The dial notches up again...as we glimpse vast mechanisms beginning to move in the shadows...a system beginning to unlock itself.

BACK TO SCENE

we can see the anger in Morbius' eyes...but in the end, he backs down. For now. Stearn looks back at Diana.

STEARN

You okay?

She nods, never taking her eyes off Morbius, pissed.

STEARN

Briefing in ten minutes. Be there.

He exits. She follows. Morbius watches with silent anger.

CUT TO:

67 **INT. BRIEFING ROOM - LATER**

67

The crew is assembled: tired, edgy, and a bit nervous about what may be coming. Stearn walks among them.

STEARN

It's been a long and tragic day, and we all need some sleep, so I'll make this short. I sent word to Earth Command about our situation. I asked one question: do we stay, or leave?

(beat)

We just received a reply. Our orders are to stay here until and unless the situation becomes untenable.

Most of the crew are relieved to hear this, but others are still nervous about the whole thing.

STEARN

This is the only starship we have, and it might be months, even years before a follow-up expedition could be launched. Given how far we advanced after just one twenty-four hour signal from this world, any additional discoveries we make here could take us even further.

(MORE)

(CONTINUED)

67 CONTINUED:

67

STEARN (CONT'D)

So we're going on a technological scavenger hunt. But after what happened today, we need to be very careful about how we do this.

He looks to Barnett, who takes his place.

BARNETT

Imagine, for a moment, that you were born six thousand years ago. Suddenly, you're transported into the 21st century. You walk into a room and you see this --

He holds up an electric toothbrush and puts it on the table.

BARNETT

-- and this --

He puts a gun beside it on the table.

BARNETT

-- and this.

He puts a grenade on the table beside the other two.

BARNETT

You would have absolutely no way to know what any of these were designed to do...until you used them. Two times out of three, what you touched would kill you or the person next to you.

He lets this sink in for a BEAT, then:

BARNETT

When we left Earth, Captain Stearn described you as the best and the brightest. And you are. But that doesn't mean squat when you're looking at a million year gap in tech. Today I performed an autopsy on the first crew member lost to carelessness. We need to make damned sure that he's also the last one.

STEARN

So here's how we're going to handle it.

68 EXT. BELLEROPHON - MORNING

68

Groups of crew members descend the ramp, escorted by heavily-armed security teams.

 STEARN (V.O.)
We'll break into teams to cover as
much ground as possible. Each team
will have two armed escorts.

CLOSER on the crew members as we again go MICROSCOPIC,
tracking the nano-sized objects being breathed into their
lungs upon contact with the air outside.

 STEARN (V.O.)
Keep your eyes open at all times,
not just for tech we can salvage,
but for anything that might be a
threat. When in doubt, let your
escort go in first.

69 INT. UNDERGROUND CONTROL CENTER

69

The alien power dial notches up, one notch per person.

 STEARN (V.O.)
Though what worries me the most are
the threats we either can't see, or
won't see until it's too late.

70 EXT. CITY

70

The teams spread out, going deeper into the city.

 STEARN (V.O.)
Each team will report in once an
hour, in sequence. Anyone who fails
to check in on time will be kept
indoors and not allowed to go out
and play with the other kids.

FIND Morbius among the teams as he slows down, looking as if
he might like to strike out on his own again, when Stearn
comes up alongside, puts a hand on his shoulder.

 STEARN
Dr. Morbius...I understand you found
something yesterday that might be of
interest. Perhaps you'd like to
share with the rest of us?

Morbius casts a sidelong glance to Diana, realizing that she
ratted him out, then resignedly moves on. They follow.

71 EXT. BUILDING

71

The exterior of the building is seamless again. As Morbius approaches, he casually waves a hand, and the door melts back into existence, opening at his approach. The others follow him inside.

72 INT. MEMORIAL SPACE

72

The holographic text of alien hieroglyphs still float in mid-air in the massive, multi-leveled atrium. Each level contains artifacts of Krell art and technology. With a casual wave, Morbius turns the lights on. Montoya notes the ease of this.

MONTOKA

You seem to know your way around here pretty well.

MORBIUS

Simple enough, when one realizes that nothing here operates through instrumentality.

(off his look)

Nothing operates through touch. It's all word, gesture, and thought.

STEARN

So what makes you think this is a museum?

Morbius looks at Stearn the way an annoyed teacher looks at a particularly slow child.

MORBIUS

That part where I just talked about instrumentality...were you actually listening, or --

STEARN

A simple answer to a simple question, Doctor.

With a sigh, Morbius indicates the objects all around them. He moves through them, toward the middle of the arrangement.

MORBIUS

Starting at that end, what do the objects farthest from us have that the nearest ones do not?

They look around at it all, but can't figure it out. Diana gets it, and moves to whisper the answer to Stearn when --

(CONTINUED)

72 CONTINUED:

72

MORBIUS

No coaching, Diana.

(beat)

Anyone? Very well.

(beat)

Knobs, gentlemen. Knobs, handles,
switches. As you get closer to the
front of the room, the objects become
sleeker, with no apparent means of
operation. This --

He stands at the midpoint, where we see the last of the big
objects that have control devices, and the first of the
objects that are seamless, smooth as eggshells.

MORBIUS

-- must indicate the midway point in
their history where they began to
master their ability to control
objects by thought and gesture.

BARNETT

Then what's that?

Barnett points to an object in the vast room's midpoint that
looks unlike everything else: twelve feet high and angular,
the silhouette vaguely humanoid. Combine a biped with a
praying mantis, a sports car, a sword-rack and a Hieronymous
Bosch painting, and this is what you'll get. In short order
we'll discover that this is an **RBI UNIT**.

MORBIUS

I've no idea. Let's find out.

He walks right toward it.

STEARN

Dr. Morbius, wait --

MORBIUS

You shouldn't ask questions if you
don't want answers.

He stops in front of the device. Studies it. Leans in.

RBI POV

A multifaceted, fish-eye view of Morbius looking up at us.
OVERLAY Krell hieroglyphs as it begins to "wake up."

(CONTINUED)

MORBIUS

(distorted)

There would appear to be some sort
of sensory apparatus...could be a
proximity sensor, or a --

BACK TO SCENE

As the RBI MOVES, UNFOLDING and rising up to its full height.

STEARN

GET BACK!

The security team rushes to the front, weapons drawn, as the RBI continues to extract itself until it stands at full height. It's menacing in appearance, limbs connected more by energy than by metal. It turns slowly, studying them for a long BEAT. Then, in a booming voice:

RBI

WELCOME TO --

The volume is ear-shattering. They reel back.

RBI

Re-calibrating.

(lower volume)

Welcome to Altair Four.

They look to one another, stunned.

STEARN

You understand English.

RBI

Of course.

MONTROYA

Who...what are you?

RBI

*In colloquial terminology: remote
biomechanical interface. RBI.*

DIANA

RBI...

(amused)

Robby.

MORBIUS

(not amused)

RBI.

(CONTINUED)

DIANA

Robby.

MORBIUS

(turns back to it)

RBI --

RBI

Robby is also acceptable.

Diana smiles in a *Hah!* sort of way. Morbius continues.

MORBIUS

What is your function?

RBI turns toward the devices in the background.

RBI

*Interface to perform physical actions
in activating and utilizing technology
not yet converted to direct neural
interface systems.*

BARNETT

So when they didn't want to get their
hands dirty operating the things
they couldn't control mentally, you
did the work for them, is that it?

RBI

Correct.

DIANA

When did the interface take effect?

RBI

*Nine hundred of your years ago. I
was decommissioned and placed here
in the hall of memory at that time.*

MORBIUS

You've been here for nine centuries?

STEARN

Something I still don't understand.
You said you know our language, but
not how.

RBI

I absorbed it from your minds.

MONTOKA

You're telepathic?

(CONTINUED)

72 CONTINUED: (4)

72

RBI

No.

BARNETT

Then how --

RBI

I absorbed the information from the nanotransmitters contained within your systems, which enable limited use of Krell technology. It --

STEARN

Wait a second. What nanotransmitters?

RBI

*The ones you breathed in when you walked off your ship.**They exchange an "oh shit" look at this.*

RBI

*They enter the bloodstream and interface directly with your neural networks. Without them, no door would open, nothing would respond to your touch.**(beat)**Though you are not Krell, the systems of this world will now recognize you as Krell, and respond accordingly. You are all now on the power grid.*

STEARN

What power grid?

CUT TO:

73 **INT. ANOTHER BUILDING**

73

*Taylor, Trent and another soldier, **HARMON**, make their way through a building that might have been a living space. As she walks through one of the rooms, Taylor pauses, looking at an oddly shaped mirrored wall as --**-- Trent approaches an odd looking valve in another wall.*

TRENT

Wonder what that's for?

HARMON

Check it out.

(CONTINUED)

73 CONTINUED:

73

Trent carefully approaches it as --

-- in another room, Taylor studies her reflection in the mirror. She has a mole on one cheek, visible in the reflection. She touches it with dismay and suddenly --

-- the mole **MELTS AWAY**, leaving the skin pristine and untouched, as though it had never been there. She looks up with surprise, then takes off her glasses. Squints at it.

HER POV

It's blurry. Then the image suddenly **SHARPENS** into absolute clarity.

BACK TO SCENE

she straightens, smiles, and tosses aside the glasses. She looks to her reflection with an expression of *Okay, let's get busy* as --

-- down the hall, Trent examines the valve more closely. When he is just a few inches away from it, the valve --

-- **OPENS**, spraying him. He **LEAPS** back, scared, not sure what just happened.

HARMON
Are you all right?

TRENT
I...I'm not sure, I --

Then he looks up.

74 **TRENT'S POV**

74

His POV **RACES** through the hall, going back the way they'd come, back into the outside even though --

TRENT

-- hasn't moved. It's only his perspective that's changing... extending outward. **INTERCUT** with --

HIS POV

-- as it **RACES** down the street, looking this way and that, then speeds into the Bellerephon, continuing down one hall, then another, passing people who are oblivious to our/Trent's presence.

(CONTINUED)

74 CONTINUED:

74

COM OFFICER

(as they pass)

I don't know...he seems okay, but
the man's got a temper --

-- continuing on, phasing into --

-- the women's locker room, where two female specialists are
showering. The POV continues, one long tracking shot into --

-- a small room, where two crew members have slipped away to
make out. As one of them starts to disrobe --

HARMON (V.O.)

Trent...hey, Trent...?

And our POV SNAPS back, going right --

BACK TO SCENE

-- as Trent pulls BACK into himself, shakes his head to clear
it.

HARMON

Are you all right? Did it do anything
to you?

Trent looks from Harmon to the valve and back again. Shakes
his head, *no*. He likes being able to do this and doesn't
want to share.

TRENT

I think it's just some kind of
moisturizer.

Just then, they hear Taylor coming toward them. They turn
to see --

-- that her appearance has changed so dramatically that we
can barely tell it's her. She's taller and thinner, her
eyes and hair are a different color...she looks like she
just got the full Extreme Makeover treatment. She jerks a
thumb back at the mirrored wall.

TAYLOR

I don't know what that is or how it
works, but we are so taking it back
with us.

75 INT. MEMORIAL SPACE - LIFT TO LOWER LEVELS

75

RBI leads Diana, Stearn, Barnett, Montoya and Morbius to a huge entrance to an equally huge lift or elevator that OPENS as they approach.

RBI

*This will take you to the lower levels
and the power grid. It is also the
center of the artificial intelligence
matrix that controls all planetary
and life-sustaining functions,
randomization and variability --*

STEARN

Before that, I've got to ask, what
happened to the Krell? Where did
they go? Did they die, or --

RBI

*As a result of the nine hundred year
shut-down, I do not possess that
data.*

BARNETT

Does the planetary AI system know?

There's a PAUSE as if the RBI is communicating with the AI.

RBI

That information is not available.

MONTOYA

Are you saying the AI doesn't know
or that it's not telling?

RBI

That information is not available.

It's clear that they're not going to get any more. As they
step into the lift, Morbius hangs back.

MORBIUS

One of us should stay here, in case
there's a problem. Keep an eye on
things.

Stearn hesitates, looks to the others, then nods.

STEARN

All right.

(MORE)

(CONTINUED)

75 CONTINUED:

75

STEARN (CONT'D)

Keep your link open and don't wander too far, I don't know what kind of range we'll have from underground.

MORBIUS

Of course.

The lift closes and begins to descend. Morbius looks to RBI then gestures toward the hundreds of objects in the museum.

MORBIUS

While we're waiting, why don't you show me what all these things do. Let's start over there....

He heads away from the lift, not really caring what happens to them. RBI hesitates, looks back at the lift, then follows.

76 INT. LIFT

76

The lift continues to descend as Diana looks to Stearn.

DIANA

Why such interest in the power grid?

STEARN

Assuming that thing is telling the truth, this is ground zero for everything that's happening up there. Besides, if they managed to create a power source that can meet the needs of an entire planet, the benefits of that technology back home would be staggering.

MONTROYA

What do you make of this planetary AI? The level of sophistication you'd need for something big enough to control a planet is just --

BARNETT

Excuse me....

(indicates controls)

...does it feel to anyone else like we're going down a hell of a lot deeper than a few levels?

The controls show a small dot moving down past various hash-marks. The speed doesn't seem untoward.

(CONTINUED)

76 CONTINUED:

76

STEARN

Hard to tell from this...we could be
looking at floors, feet, anything.

MONTOKA

The only way to know for sure would
be to look outside, and I don't see
any way to --

Suddenly THE WALLS, CEILING AND FLOOR become as TRANSPARENT
AS GLASS and we discover that not only are there no cables
holding them in place, it's a magnetic lift, worse still --

-- they're ROCKETING downward into the planet's core, MILES
passing by in a flash. One view is six miles straight up,
while the view beneath their feet looks straight down ten
miles.

DIANA

Ohmygod!

They brace themselves instinctively. Stearn grabs Diana,
who is terrified.

DIANA

Ihateheights...Ihateheights...
Ihateheights....

The lift BLASTS downward, finally SLOWING as it approaches --

77 **INT. UNDERGROUND LEVELS - LANDING**

77

-- where the lift settles as gently as a feather. The door
opens and they step out onto the landing, the walls of the
lift going solid/opaque again. Diana holds back a moment,
composing herself, Stearn beside her, as the rest exit.

STEARN

You okay?

DIANA

Yeah...sorry, my one mortal enemy,
heights. So I'm totally fine with
it if nobody asks to look outside
when we head back up again.

MONTOKA (O.S.)

If you liked that --

FAVORING Montoya as he looks up at something we can't see.

MONTOKA

-- you're gonna love this.

78 **EXT. UNDERGROUND CONTROL CENTER**

78

Now, for the first time, we see the whole of it...and the sheer scale is mind-bending. The platform looks out onto an open space tens of miles wide and equally high. Vast machines, radiating power, glide up and down on unknown tasks.

Level after level rises above and falls below us as far as the eye can see.

But the heart of what we're seeing, the most truly stunning sight of all, is this:

The Krell have hollowed out the planet. It's either an artificially constructed planet...or they've hollowed out the center and reinforced it.

And at the very center of this massive space, miles below, burns an artificial sun dozens of miles across that arcs with tremendous intensity. Streams of energy lance from the miniature sun to angular, mile-wide metal arms on all sides that siphon away power.

And on many of the levels are the same dials we glimpsed earlier, only now we can see there are thousands of them, on level after level, side by side, like facets of the biggest diamond in history.

Stearn and the rest regard this with silent awe...the scale is almost beyond human comprehension. When Stearn finally does speak, it's with hushed reverence.

STEARN
...who the hell were these guys?

79 **INT. MEMORIAL SPACE**

79

Back with RBI and Morbius as they consider one of the devices in the museum.

RBI
*-- was used in the first attempt to
create a black hole generator that
would allow travel between dimensions.*

MORBIUS
Did it work?

RBI
The Krell failed at nothing.

Morbius allows a smile: they were even cockier than he is. Then he turns his attention to another device, desk-like,

(CONTINUED)

79 CONTINUED:

79

with a three-pronged control system at the end of a metal arm, almost like a three-fingered hand.

MORBIUS

And this?

RBI

A teaching machine.

MORBIUS

What did it teach?

RBI

Everything a Krell child was capable of learning.

MORBIUS

What if it wasn't capable of learning?

RBI

Then the child was adjusted.

MORBIUS

How?

RBI

The teaching machine is capable of re-calibrating the neural pathways of an organic life form in order to increase intelligence by several orders of magnitude.

He sits at the table, touches the metal fingers.

MORBIUS

So if I were to use this on myself, it would increase my intelligence to match that of the Krell?

RBI

First statistical possibility: 63% chance of fatality.

MORBIUS

All right, if I didn't die, would it make me as smart as the Krell?

RBI

Not completely. But very close. It also provides a connection to the artificial intelligence matrix.

(CONTINUED)

79 CONTINUED: (2)

79

MORBIUS

Which would allow me to do...what?

There's a long BEAT as RBI processes the options then:

RBI

Anything.

MORBIUS

Interesting....

He hesitates, then moves off to the next device, but his eyes never leave the teaching machine.

80 INT. UNDERGROUND LEVELS

80

Stearn and the rest continue to move through the massive underground world-within-a-world. Diana points to one of the dial-filled levels.

DIANA

Captain Stearn? Those dials look like they're set in decimal series.

BARNETT

Meaning...?

DIANA

One dial goes up to a certain energy level. The one next to it represents ten times as much energy, then the one after that, ten times more --

STEARN

Ten times ten times ten times ten... row after row, gauge after gauge, almost to infinity. The power of an exploding star, right here....

MONTROYA

But most of them are dark.

DIANA

Not being used, I guess. Except for that one over in the corner....

She points to the dial we saw lighting up earlier.

BARNETT

Much as I want to keep looking around, I think it's time we headed back.

(MORE)

(CONTINUED)

80 CONTINUED:

80

BARNETT (CONT'D)

(to Diana)

With all due respect, I'm not entirely comfortable leaving Dr. Morbius up there by himself.

DIANA

Neither am I.

A look of mutual understanding passes between her and Stearn that also hints at the possibility of something more. Stearn catches the others catching the look, and starts away. Diana follows as Barnett and Montoya hang back for a BEAT.

MONTOKYA

You caught that look?

BARNETT

I caught that look.

(beat)

This trip suddenly just got a whole lot more interesting.

They follow after the others as we PAN AROUND to feature --

-- the single lit dial, as more notches begin to light up.

81 EXT. CITY

81

FAVORING one of the research teams as they move down the street. One of them looks up as the clouds suddenly DARKEN, and we hear the SOUND of distant THUNDER.

82 INT. MEMORIAL SPACE - MOMENTS LATER

82

The doors to the lift open as Stearn and the rest emerge.

STEARN

Dr. Morbius...?

A BEAT, then Morbius appears at the other end of the hall, hurrying toward them.

MORBIUS

Ah, good, there you are. I was starting to get concerned.

STEARN

Find anything else of interest?

MORBIUS

Not really.

(MORE)

(CONTINUED)

MORBIUS (CONT'D)

As with any museum, most of the inventory was donated because it no longer worked. You?

Stearn senses that Morbius is holding back, and returns the favor.

STEARN

Not really. Just, you know...the basement.

They look up as RBI approaches.

STEARN

Rob --

(catches himself)

RBI...when I asked you about the artificial intelligence matrix, you said it looked after planetary conditions, life support --

RBI

Correct.

STEARN

You also mentioned something about randomization and variability. I'm not quite sure I know what that means.

MORBIUS

It's a wise man who knows his limits.

Stearn shoots him a look, but doesn't pursue it.

RBI

Thousands of years ago, the Krell achieved physical immortality and total control over their environment. With this came with two problems: boredom, and overcrowding. To make room for the next generation, for each new Krell born...it was necessary for another to die.

(beat)

Death was accomplished through the introduction of random events. This provided population control and an element of thrill in a species that had all but eliminated uncertainty.

(CONTINUED)

82 CONTINUED: (2)

82

DIANA

Weren't there some who didn't want
to die in a "random event"

RBI

*Yes. For those who wished to live
in order to finish important work,
and to protect Krell children, safety
alcoves were created in every sector
allowing refuge for those who wished
to survive during a random event.*

BARNETT

The alcoves we saw out in the street.

RBI

Correct.

MONTROYA

Wait a minute...Captain...what about
the way Kowalski died? Everything
was fine one minute, then the next --

STERN

But he's not a Krell --

RBI

*Not entirely correct. Playback:
(from earlier)
"Though you are not Krell, the systems
of this world will now recognize you
as Krell, and respond accordingly."*

Just then they hear THUNDER outside, but not like any thunder
we've heard before...cannon-like, hard...and getting closer.

BARNETT

What the hell is that?

And we get the worst possible answer:

RBI

A random event.

83 EXT. CITY

83

START on Wilkes as he looks up at something we don't see
yet...we see only the FLASH of distant lightning on his face.

WILKES

Jesus Christ....

WHIP AROUND to REVEAL --

(CONTINUED)

83 CONTINUED:

83

-- LIGHTNING WALKING DOWN THE STREET. It SPEARS down into the canyon of mile-high buildings in an inverted V, marching toward us like the disembodied legs of a giant.

People SCATTER as Stearn and the rest race out into the street. He hits his com-link.

STEARN

Inside! Everybody inside! If you
can't get inside, look for an alcove
with a red dot and get in!

Panic and chaos as everyone runs for cover. The lightning BLASTS down randomly, missing wildly or coming within inches of crew members as they race to safety.

Trent gets to one of the alcoves just as a BLAST of lightning spears down at him. It SLAMS into the energy field lining the alcove and VANISHES as the next BOLT comes down.

Another BLAST comes down in the middle of Stearn's group. They LEAP get out of the way, getting separated from the rest as another BLAST comes down, keeping them apart. The lightning seems to have targeted them.

Stearn spots an alcove across the street.

STEARN

There! Go!

They race for the alcove as the sky brightens with another flash. Stearn sees it and tackles Diana, LEAPING across the street as --

-- the lightning SMASHES down at their heels, barely missing them as they tumble into the alcove.

The lightning moves on as --

-- another CREW MEMBER finds himself caught out in the open, no alcoves nearby. He goes to a building, tries to get a door to open, but nothing happens. The lightning gets closer. He SPRINTS across the street to a building where another group has taken shelter, but it's too late as --

-- the lightning SMASHES into him. He SCREAMS, a high, keening wail that rises higher and higher as it burns and tears at his flesh. Then he FALLS --

-- and the lightning retreats back into the sky, the clouds clearing, the "storm" over.

(CONTINUED)

83 CONTINUED: (2)

83

Barnett runs to the downed crew member, but it's clear that he's dead. As Stearn helps Diana stand, she catches Morbius looking at them...and it's not a pleasant experience.

DISSOLVE TO:

84 MONTAGE

84

It's later, and more crew members are searching the city, tagging artifacts that are carefully brought into --

-- the Bellerophon shuttle bay, which has been converted into a storage facility as --

-- Morbius watches Diana working, helping to tag the artifacts. He looks like someone who is making an inner decision. That decision made, he slips away.

85 INT. STORE ROOM

85

Crew members continue to bring in new artifacts as RBI goes through it with Montoya, identifying the new-found objects.

RBI

Object reconstitutes food from the molecular pattern of whatever is sampled.

MONTOYA

So if it samples an orange, it can create another one?

RBI

Correct.

MONTOYA

From what?

RBI

From whatever source material you choose to use.

MONTOYA

So I can put in a brick in one end and get an orange out the other?

RBI

Correct.

MONTOYA

What about this one?

(CONTINUED)

85 CONTINUED:

85

They move on to the next artifact as Taylor and Stearn pass, having overheard the last part of this.

TAYLOR

Worldwide famine and malnutrition,
solved just like that...by something
we found laying in the street. Can
you imagine the impact this is going
to have when we get home?

STEARN

Honestly? No, it's beyond me. This
whole place is beyond me.

Just then, Diana approaches them.

DIANA

Captain...have all the search teams
come back for the day?

STEARN

The last one checked in half an hour
ago, why?

DIANA

Then I think there's a problem. I
can't find Edward. He's not in the
lab, he's not in his quarters, and
he's not answering his link.

Stearn opens his link.

STEARN

Security, do we have eyes on Dr.
Edward Morbius?

WILKES (on com link)

Checking.

(beat)

Negative. He's not on the ship and
he's turned off his tracker.

STEARN

Son of a bitch....

DIANA

He must've found something he wanted
to go back for on his own. But he
was only on his own once --

She has a sudden thought and looks to RBI.

(CONTINUED)

85 CONTINUED: (2)

85

DIANA
Robby...while we were down in the
power grid, what was Edward doing?

RBI
He was looking at things.

DIANA
Anything in particular?

RBI
Yes.

86 **EXT. CITY - NIGHT**

86

Stearn, Wilkes and a security detail hurry down the main
avenue, toward the building containing the memorial space.
As they approach they see --

-- FLASHES of LIGHT and ENERGY coming from the entrance.
With silent, urgent gestures, Wilkes tells the team to spread
out. As the CRACKLE of raw, unbridled POWER comes from
inside, they reach the doorway...there's a signal...and they
RUSH INTO --

87 **INT. MEMORIAL SPACE**

87

-- where Morbius is connected to the teaching machine, which
is SURGING with energies that COVER HIM like a living aurora
borealis. He's in agony as he turns slowly toward the
security team, his eyes glittering from within.

MORBIUS
Help...me....

He COLLAPSES to the floor. The machine shuts down as they
rush to his side. A pissed-off Wilkes checks Morbius.

WILKES
He's alive.
(beat)
But I can fix that.

STEARN
Just...get him back to the ship.

They move to do so.

88 **INT. MEDICAL BAY - LATER**

88

Morbius is unconscious, on a med-bed. PUSH IN on his face
as his eyes begin to twitch beneath their lids.

89 INT. UNDERGROUND CONTROL CENTER

89

The first dial begins to ramp upward, showing more power in use.

BACK TO SCENE

As we PUSH IN on Morbius UNDER:

 STEARN (V.O.)
 (distorted)
 If you want to see him --

 DIANA (V.O.)
 (distorted)
 No....

90 INT. DINING ROOM - DISTORTED POV

90

We PUSH DOWN a long hallway toward the dining room in a DISTORTED PERSPECTIVE, in SUBJECTIVE CAMERA. Edward is seeing and hearing this conversation even though he's in another part of the ship.

Stearn and Diana are alone in the dining room, a cup of something hot in front of her.

 DIANA
 I've been concerned for a while now
 that his behavior was becoming more
 erratic. But to go off alone like
 that...no, let him sit and stew for
 a while.

 STEARN
 I just thought that'd you'd want to
 see him. I mean, you're still married
 and --

 DIANA
 Not so you'd notice. No, there's
 just enough room in Edward's universe
 for Edward. That's it.

She looks to him, it's a brief flicker of a guarded smile.

 DIANA
 We met when we were invited to speak
 at the Global Conference on Signal
 Translation two years ago.
 (MORE)

(CONTINUED)

90 CONTINUED:

90

DIANA (CONT'D)

I thought he was bright, which he is, and witty, which he sometimes is, in a cutting sort of way...in a field like ours, there aren't a lot of people you can talk to about it who won't fall asleep. We started dating, and six months later, we got married. I got married because I believed I loved Edward.

STEARN

And Edward?

DIANA

Also loved Edward. Almost as much as he liked being in control.

91 INT. MEDICAL BAY

91

PUSHING IN on Edward.

DIANA (V.O.)

(distorted)

When I said I wanted out, he tried promises which turned into bribes which turned into threats which turned back into promises...he's incapable of letting go of what he wants.

He opens his eyes.

BACK TO SCENE

With Stearn and Diana.

DIANA

When we were asked to be part of this mission, we agreed to set aside personal differences and work together. He's always been high-maintenance, but this...I don't know if he's trying to prove something to me, his peers...or to himself.

92 INT. MEDICAL BAY

92

Morbius is propped up in bed as Wilkes enters, pissed.

WILKES

Dr. Morbius, let me introduce myself. Lieutenant Wilkes, head of security.

(CONTINUED)

92 CONTINUED:

92

MORBIUS

I think you're confused, we've already been introduced.

WILKES

No, I don't think so, because if we'd been introduced, if we'd been in the same goddamned room for more than two minutes, if you'd attended even one of the briefings I held for the entire fucking crew of this entire fucking ship you'd know better than to pull a goddamned fucking stupid stunt like that!

93 **INT. UNDERGROUND CONTROL CENTER**

93

The dial begins to notch up as the conversation continues.

BACK TO SCENE

WILKES

So which is it? Did we just meet, or did you go out of your way to break the rules of this ship?

MORBIUS

Now look --

WILKES

You want to get yourself killed, I'm absolutely fine with that. But when you go off like that you're also endangering my men and this ship and I will not have that.

MORBIUS

I'm not answerable to you, Lieutenant. I'm a civilian.

WILKES

You're right. You're not answerable to me. But the men standing between that door and the front door are answerable to me. And they're going to make sure your ass stays on this ship until we get back to Earth!

MORBIUS

You can't do that. I have work to do, I have rights --

(CONTINUED)

93 CONTINUED:

93

WILKES
As head of security, your rights are
at my discretion.

Wilkes opens the door, where a soldier is stationed.

WILKES
I want eyes on this man 24/7. If he
even walks near one of the airlocks,
knock him down, knock him out, and
tie him to the fusion reactor.

He heads out into --

94 **INT. BELLEROPHON - HALLWAY**

94

-- where he stalks down the hall as Stearn approaches from
the opposite direction.

STEARN
How's Morbius?

WILKES
Bleeding from the ass.

STEARN
(a smile)
I thought the device was attached to
his head.

WILKES
Not after I got done with him.

He continues away. Stearn smiles and keeps walking.

95 **EXT. BELLEROPHON - NIGHT**

95

Several soldiers are standing guard at the foot of the ramp
as Wilkes emerges and approaches.

WILKES
Anything to report?

TRENT
Nothing, Lieutenant. Totally quiet
out there.

WILKES
Yeah, well, that can change pretty
goddamn fast around here, so stay
frosty. I'm gonna walk the perimeter,
check in on everybody. I could use
the air.

(CONTINUED)

95 CONTINUED: 95
He heads away.

96 INT. MEDICAL BAY 96

Morbius is pacing, pissed, as Stearn enters.

STEARN
Dr. Morbius --

MORBIUS
How much longer can I anticipate
being kept prisoner in this room,
Captain?

STEARN
That depends on how this conversation
goes.
(beat)
I want to ask you about what happened
earlier. Why you did it, what that
machine was, what you thought you
were doing...and how you feel it's
affected you.

97 INT. LINGUISTICS AREA 97

Diana is working with RBI, which barely fits into the room.
It speaks nonstop as Diana records it all.

RBI
*-- during the fourth century of the
genetics uprising, when the Krell
high councilor decreed that the goal
would be to rise above genetics, to
shed the burden of physical bodies
for something greater --*

In the BG, Taylor ENTERS.

TAYLOR
(quietly)
How's it going?

Diana approaches as RBI continues to speak for the recording.

DIANA
Slow but steady. Right now he's
walking me through Krell history.

TAYLOR
Can't you just download it?

(CONTINUED)

97 CONTINUED:

97

DIANA

We don't have an interface that his system will recognize. So we're back to the days of oral history. Seems appropriate somehow...that a race as advanced as the Krell can only tell their story through the most primitive means possible.

She looks to RBI continuing his tale.

RBI

-- *development of an artificial intelligence matrix that would aid in the development of the Krell* --

DIANA

The voice of the storyteller...the voice of everything that is ancient within us.

TAYLOR

Maybe to you. To me, it's the voice of the dead.

98 INT. MEDICAL BAY

98

Where Stearn continues with Morbius, who is getting increasingly impatient and agitated.

STEARN

So you're saying the machine had absolutely no effect on you?

Morbius is being less than honest in his answers.

MORBIUS

As far as I can determine, no. Look, I refuse to be interrogated in this manner, you have no right --

STEARN

How can you be sure it had no effect?

MORBIUS

This is an outrage --

STEARN

You can either cooperate, or --

MORBIUS

This is about Diana, isn't it?
(MORE)

(CONTINUED)

98 CONTINUED:

98

MORBIUS (CONT'D)

Did she put you up to this? To try
and humiliate me? Or are you just
showing off for her? Any more cozy
chats between the two of you that I
should know about?

(leans in)

She's right, you know. When I find
someone...or something I want, I
never let go. Ever.

Stearn reacts to this. How could Morbius have heard them?

99 **INT. UNDERGROUND CONTROL CENTER**

99

The dials begin to light up.

100 **INT. MEDICAL BAY**

100

The scene continues.

STEARN

I'm asking the questions, not you.
If you don't want to talk, I can
send Wilkes back in again --

MORBIUS

He had no right to treat me like
that! Absolutely no right!

STEARN

You're becoming agitated.

MORBIUS

I won't have it! I will not be
treated in that manner, not by you
and sure as hell not by him!

101 **INT. UNDERGROUND CONTROL CENTER**

101

The second dial begins to light up...now the third....

102 **EXT. BELLEROPHON**

102

Wilkes, alone, walks around the back of the ship from one
sentry area to the next.

103 **INT. MEDICAL BAY**

103

Where Morbius is getting increasingly angry.

(CONTINUED)

103 CONTINUED:

103

STEARN

Dr. Morbius, I'm going to ask you to
settle down --

MORBIUS

I'll do whatever I want! Do you
understand me?! WHATEVER - I - WANT!

104 INT. UNDERGROUND CONTROL CENTER

104

The third dial lights up all the way and --

105 EXT. CITY

105

There's a SOUND...the original sound of the Id from the first
movie...as a FOOTPRINT appears in a patch of dirt where trees
have been planted...then another...as something we can't see
heads toward the ship.

106 INT. LINGUISTICS AREA

106

RBI is continuing his history.

RBI

-- *input to the planetary AI matrix
would have to be continuous, to avoid
sensory deprivation that would lead
to potentially psychotic anomalies
and --*

Then, suddenly, RBI stops. Its head cycles slowly from side
to side, its attention focused somewhere outside the ship.

DIANA

Robby? Is everything all right?

RBI

Something is moving.

107 EXT. BELLEROPHON - NIGHT

107

Wilkes continues around the side of the ship toward the next
post, in a momentary blind-spot, when he's suddenly --

-- SLAMMED against the hull by something we can't see. The
impact is hard enough to knock the wind out of him, stunning
him. He tries to rise when he's --

-- THROWN against the wall again, even harder than before.
Dazed, bleeding, he looks around...doesn't see anything...but
he hears movement...breathing...tries to raise his com-link.

(CONTINUED)

107 CONTINUED:

107

WILKES
Sec...security....

He's ATTACKED again. But now it's even more vicious. The entity begins SHREDDING him. Wilkes manages a SCREAM.

108 **INT. MEDICAL BAY**

108

Stearn is circling Morbius, who seems distant...distracted.

STEARN
Look, Dr. Morbius, I don't want to
be a hardass here, but you're leaving
me no choice, I --

Just then his com-link breeps. He touches it.

STEARN
I said I didn't want to be --

COM OFFICER (on com link)
Sir, it's Lieutenant Wilkes. He's
dead.

STEARN
What? Where?

COM OFFICER (on com link)
Outside, between security posts 2
and 3.

STEARN
On my way.
(to Morbius)
We'll finish this later.

He hurries out, looking to the room's security detail.

STEARN
You two, with me.

They hurry away, leaving the medbay unguarded.

109 **EXT. BELLEROPHON - MOMENTS LATER**

109

Stearn and the rest of the team come on the run. Wilkes' body lay on the ground, twisted and torn. Blood spatters the hull. It's pretty horrific.

STEARN
Jesus....
(to the others)
What happened?

(CONTINUED)

TRENT

We don't know, sir. He came by to check on things and was on his way to secure-post four. Then we heard him scream. We got here fast, couldn't have been more than a few seconds, but --

STEARN

And you didn't see anyone?

HARMON

No, sir.

Stearn looks up as Diana approaches with RBI in tow. He stands.

DIANA

I heard what happened...I thought he could help.

STEARN

This another one of your "random events?"

RBI

No.

STEARN

No?

RBI

Those Krell who wished to die, wished only to die, not to suffer.

STEARN

Then what did this?

RBI looks at the body of Wilkes. Impassive.

RBI

Rage.

It's clear nothing else is forthcoming. Stearn looks to the rest.

STEARN

Get him inside. Tell Barnett I want a full autopsy. Then I want everyone on board, all hatches secured. Nobody gets in or out.

(CONTINUED)

109 CONTINUED: (2)

109

HARMON

Yes, sir.

They comply as he heads away.

110 INT. BELLEROPHON

110

Montoya catches up with Stearn as he enters.

MONTOYA

Sir, I checked all the sensors and not one of them picked up an intruder outside.

STEARN

Not even while Wilkes was being killed?

MONTOYA

Just his body signature. Infrared, motion sensors, video...all that and we still didn't see it.

STEARN

Maybe...and maybe it can't be seen.

Stearn's making up his mind about something.

STEARN

Tell communications to stand by.
I'll make a statement from the bridge.

Montoya nods and heads off as Stearn continues on.

111 INT. HALLWAY

111

Diana re-enters with RBI.

DIANA

I'll meet you in linguistics and we'll pick up where we left off.

RBI

As you wish.

It heads away as Diana turns a corner and finds --

-- Morbius, waiting for her.

MORBIUS

Diana --

(CONTINUED)

111 CONTINUED:

111

DIANA
Ed, what're you --

MORBIUS
-- come with me.

DIANA
Where?

MORBIUS
Outside.

DIANA
Have you lost your mind? Lieutenant
Wilkes was just killed --

MORBIUS
He had it coming. He deserved it.

DIANA
What're you --

MORBIUS
There's a whole world out there,
Diana. A whole world just for us.
We can pick up where the Krell left
off. Repopulate the world. Think
about what's waiting out there to be
discovered. Imagine what we can do.
(beat)
What I can do. I can show you. I
can think like them now, Diana...I
can use all the power they left behind
to --

Before she can pursue this:

STEARN (on pa)
This is the Captain. Can I have
your attention.

112 INT. BRIDGE**112**

Stearn is on the main communication system.

INTERCUT with Morbius and Diana as well as other crew members.

STEARN
A short while ago, Lieutenant Wilkes
was found dead outside the ship.
(MORE)

(CONTINUED)

112 CONTINUED:

112

STEARN (CONT'D)

That's three dead in 48 hours and the first to demonstrate hostile intent. Our orders were to remain here until the situation became untenable. In my opinion, that threshold has just been reached. I will not allow more lives to be sacrificed to this mission. So I am ordering immediate take-off.

MORBIUS

No....

We can HEAR the ship's engines starting to gear up.

STEARN (on pa)

Proceed to your designated launch stations and remain there until we've achieved orbit.

DIANA

You heard the man. Buckle up.

STEARN

I won't allow it.

DIANA

Edward, it's over.

She heads away.

MORBIUS

No...I will not allow this to happen!

She's gone.

113 INT. BRIDGE

113

Everyone's at their station, the energy high.

STEARN

Navigation, prepare to lift off.

NAVIGATION (V.O.)

Engines ready, standing by.

114 INT. HALLWAY

114

PUSHING IN on Morbius.

(CONTINUED)

114 CONTINUED: 114

MORBIUS
I will not allow this to happen, I
will not allow this to happen, I will
not allow this to happen....

115 INT. BRIDGE 115

Tight on Stearn.

STEARN
Thirty-percent of power...now.

116 EXT. BELLEROPHON 116

The engines FIRE.

117 INT. HALLWAY 117

Morbius is repeating "I will not allow this to happen" so fast and so low it's almost a mantra, his eyes closed.

118 INT. UNDERGROUND CONTROL CENTER 118

The dials begin to light up...one after another....

119 EXT. BELLEROPHON 119

The engines are FIRING...but the ship isn't rising.

120 INT. BRIDGE 120

As Stearn and Montoya react to:

NAVIGATION
Sir, we're not gaining any clearance.

MONTOKA
Engines?

NAVIGATION
Functioning.

STEARN
Increase to forty-percent.

121 EXT. BELLEROPHON 121

The engines RAMP UP, FIRING...but the ship doesn't rise.

122 INT. UNDERGROUND CONTROL CENTER 122

One dial is all the way lit...another begins to light up.

(CONTINUED)

122 CONTINUED: 122

QUICK SERIES OF CUTS

Morbius focused.

The engines ROARING.

The dials increasing.

123 INT. BRIDGE 123

Montoya looks to Stearn, the ship SHAKING.

MONTOKA
We're still on the ground...that's
impossible.

STEARN
Someone doesn't want us to leave.

NAVIGATION
Sixty percent power...seventy percent --

STEARN
Give me everything you've got!

MONTOKA
Sir --

STEARN
We are getting off this rock,
Lieutenant.

MONTOKA
Yes, sir. Full power!

124 EXT. BELLEROPHON 124

The engines ROAR to fullest power, melting the ground beneath them to puddles of liquid metal. But the ship doesn't rise.

125 INT. BRIDGE 125

The place is tearing itself apart, the noise deafening.

MONTOKA
Sir! We have to shut down! If we
don't, we'll blow the engines!

STEARN
God damn it....
(beat)
All engines, power down to stand-by.

(CONTINUED)

125 CONTINUED:

125

NAVIGATION

Yes, sir.

The engines decrease, the sound diminishing. But before it stops altogether there's a --

-- SHUDDER as something SHAKES the ship like a child's toy.

STEARN

What the hell was that?

OPS OFFICER

Sir...registering a hull breach at primary airlock!

STEARN

Come on!

They hurry out.

126 EXT. BELLEROPHON - MOMENTS LATER**126**

A massive hole has been torn in the hull and the outer airlock. The inner hull and airlock door are intact. It looks like it was peeled away rather than exploded. Stern and Montoya are there with other members of the crew.

MONTOKA

I don't get it...nothing short of an blown engine could rip a hole this big, but we're nowhere near the engines.

STEARN

Look at this.

He points to a part of the hull that shows jagged tears where it was ripped apart.

STEARN

This wasn't done by an explosion.
It was torn open from the outside.
(beat)
Can you fix it?

MONTOKA

Engineering says the airlock's too damaged for repairs. All they can do is seal it up. At least the inner hull is still in one piece. So whatever was out there never got in.

Stearn suddenly looks up, having realized something.

(CONTINUED)

STEARN

That may not be the problem, Steven.
The outer airlock is controlled from
the bridge, but the inner door can
be opened by hand, from the inside.

(beat)

Someone got out. And he had help.

Before they can go further with this --

HARMON

Sir? You better check this out.

They approach a part of the ship near the still-steaming
engines. Part of the metal landing platform has melted under
the tremendous heat of the engines.

HARMON

Careful, it's still pretty hot.

In the still-hot metal Stearn can see the imprint of a massive
clawed foot over a yard long.

STEARN

How big do you think something would
have to be to leave a print that
large? Fifty feet? Seventy?

MONTROYA

Maybe more. But that's not what
worries me. When the engines are
going full blast, they create a hot
zone of five thousand degrees, maybe
more. Hot enough to melt the metal
all around us. Whatever was here
stood in the very center of that
blast, took it...and walked away.

STEARN

Whatever it is, it leaves prints,
and it tore into the ship. That
means it's physical, and if it's
physical, we can kill it.

STEARN

Maybe some of the Krell stayed behind
after all. Maybe one of them did
this.

Hearing this, Diana comes up alongside.

(CONTINUED)

126 CONTINUED: (2)

126

DIANA
You're right on that count. One of
the Krell is Altair 4 right now.
(beat)
And his name is Edward Morbius.

127 EXT. CITY

127

Morbius walks through the heart of the city, and as he looks from one structure to the next, he closes his eyes, concentrates, and --

-- the city STARTS TO COME ALIVE all around him. Buildings morph and change color, transport mechanisms begin to move, lights flare to life, small floating 'bots appear here and there in mid-air, speeding off on long-abandoned tasks.

128 INT. UNDERGROUND CONTROL CENTER

128

More dials are lighting up...not just dial after dial, row after row.

129 EXT. ALTAIR 4

129

The night side of the planet begins to show the outline of cities as THE LIGHTS COME ON, spreading outward across the whole planet as it responds to his mental presence.

PAN OFF Altair 4 to REVEAL something floating near the planet that we hadn't noticed before: a small, sleek, black alien PROBE that begins to TURN toward the lights below...and we HEAR the faint trilling of a signal....

DIANA (V.O.)
The planet is waking up. He's
thinking it awake.

130 INT. BRIEFING ROOM

130

With Diana, Stearn, Barnett and Montoya. Diana is worried.

DIANA
Don't forget, this whole place is
controlled by thought. Robby says
the teaching machine Edward found
boosted his IQ and created a direct
connection to the AI controlling the
planet.

BARNETT
The higher the IQ, the stronger the
connection, the bigger the result.

(CONTINUED)

DIANA

Exactly. Until now, the artificial intelligence that runs Altair 4 has been practically begging for input, for instructions. Now, at last, it has someone who can give it those instructions and access all the power of the Krell. Remember the underground power center?

MONTOKA

Ten times ten times ten to infinity.
(beat)
This is bad.

DIANA

I think he used that power to keep the ship from leaving, to escape...and to kill Lieutenant Wilkes.
(beat)
I think I should leave the ship, Captain.

STERN

Whoa, whoa --

DIANA

He'll never let you leave with me on board, and as long as you stay here, everyone is in danger.

STERN

Negative. Even if you left, do you really think he'll let us leave with what we know? This is his world now, he said it himself. If we go back, he knows that sooner or later, more ships will come. But if we disappear...maybe nobody comes.

All eyes are on Stearn, who is making a difficult decision.

STERN

Assuming we've got all this right, Morbius can only access the power of the Krell while he's a) here on the planet, and b) alive. So option a is we find him, incapacitate him, drag his ass back onto the ship and get the hell out before he wakes up.

BARNETT

And if that fails?

(CONTINUED)

130 CONTINUED: (2)

130

STEARN

Then we go to option B.

The message is clear: if necessary, they'll kill him.

STEARN

(to Montoya)

Tell security to suit up, full armor.
We're going in after him.

131 INT. STAGING AREA - MOMENTS LATER

131

The full security team -- 50 guys or more -- put on heavy protective battle suits and load clips into automatic weapons and newer, more exotic looking weaponry.

132 INT. STORE ROOM

132

RBI is examining the Krell artifacts as Diana approaches.

DIANA

Robby...I need a favor.

RBI

*The term is of no consequence. I do
as I am requested.*

DIANA

And if I requested that you only
obey my requests for the next few
hours, would you do it?

RBI

Yes.

DIANA

Good. And there's one other --

RBI

Are you so requesting?

DIANA

You're not good at reading between
the lines, are you?

RBI

Subtlety was not part of my design.

DIANA

Then yes, I am so requesting. And
there's something else I'll need you
to do for me when the time is right.

133 EXT. BELLEROPHON

133

A large armored vehicle emerges down the ramp and takes position in the middle of the street as --

-- Stearn, Montoya and the security team form up around and behind it. Diana comes down the ramp toward them.

DIANA
I'm coming with you.

STEARN
I don't recall issuing that order.

DIANA
I know Edward, I know how he thinks.
Trust me, you'll need that.

STEARN
Diana --

DIANA
And if I come, he comes with me.

RBI appears in the ramp behind her. She nods toward the city.

STEARN
I don't need you for him...for it to
come with us.

RBI
*Incorrect, sir. I have been
programmed to respond only to requests
from Dr. Diana Morbius.*

MONTOKYA
Well, isn't that convenient?

STEARN
I don't like being boxed in, Diana.

DIANA
I know. But for now, that's the
price. Unless you've got some better
way to find Edward in all this.

Stearn and Montoya share a glance.

STEARN
Fine. But if things get hairy, get
your ass in the APV and stay there.

(CONTINUED)

133 CONTINUED:

133

DIANA
Given what he can do, do you really
think four inches of metal plate is
going to make much difference?

STEARN
No, but I always feel better when I
can live in illusion.

DIANA
Done.

Stearn looks to the rest of the team.

STEARN
All right...let's move out!

They do so.

134 **EXT. CITY**

134

The team moves cautiously down one of the larger avenues,
guns up, sweeping the vast and ominous structures on either
side. Everything is in motion now, everything seems alive.

DIANA
Robby...can you pick up on Edward's
location?

RBI goes to one of the nearest buildings, and touches it.
There's the FLASH of interface then --

BUILDING POV

-- he's looking out of the building's POV...which JUMPS to
the building next to it, then across the street, as if hitch-
hiking on the interconnectivity between the structures, moving
farther, faster, when suddenly --

-- the image BLURS, distorts, and SNAPS --

BACK TO SCENE

-- as RBI looks to Diana and the rest.

RBI
*The planetary IA is interfering with
my connection to the observation
system.*

STEARN
What're you saying? That the AI is
protecting him?

(CONTINUED)

134 CONTINUED:

134

RBI looks to Diana.

DIANA
You can answer him.

RBI
Yes.

STEARN
Why?

RBI
*For five Earth years, with no one
able to activate its higher functions,
the AI was lifeless, dead. It is
now alive and functioning at capacity.
Like any living thing, it does not
wish to die.*

STEARN
It can't die, it's not alive, it's
just a --

Given who he's talking to, Stearn stops before he can say
"machine."

RBI
*Before being shut out of the system,
I was able to trace his initial
movements away from the ship. He
passed in this direction.*

STEARN
All right, let's keep moving. Stay
sharp.

They continue onward.

135 EXT. STREET**135**

Morbius is taking in the view of his new world in all its
magnificence and splendor when --

-- the sky above him begins to DARKEN. He looks up and he
hears a VOICE carried on the wind.

AI (V.O.)
There is a danger.

MORBIUS
(bemused)
What danger? What could possibly
harm us?

(CONTINUED)

135 CONTINUED:

135

He looks down and at the ground as --

-- miniature versions of Stearn, Montoya, Diana and the troops MATERIALIZE at his feet, in motion, as alive as their counterparts. He shakes his head.

MORBIUS

Don't worry...they're no threat.

AI (V.O.)

Not them...her.

The others fade away leaving just Diana. Morbius frowns.

MORBIUS

How?

136 EXT. CITY

136

As the contingent continues on its way, we FAVOR Diana as she sidles up to RBI.

DIANA

(sotto)

How much farther to the museum?

RBI

Not far, we --

Abruptly, it stops, its head slowly cycling from side to side. Stearn notes it and holds up a hand to stop the rest.

STEARN

What is it?

There's a long BEAT, THEN:

RBI

He is here.

MONTOKA

Where?

RBI

(beat)

Behind us.

Instantly the soldiers swing around, weapons raised, seeing --
-- nothing. The street is empty.

STEARN

Where is he? I don't see anything.

(CONTINUED)

136 CONTINUED:

136

RBI
No. You would not.

Another BEAT, and then we hear it: the distinct SOUND of something vast and invisible coming toward them.

STEARN
What the hell...?

MONTOYA
Captain!

He points to where FOOTPRINTS appear in the street, so massive and heavy that they leave tracks in the solid metal street.

STEARN
Holy....
(beat)
OPEN FIRE!

They FIRE in the direction of the tracks and there's the HOWL of something out there, something massive and angry and powerful. The FIRING continues, energy weapons joining with conventional weapons, and as some of them hit home we SEE --

-- the towering outline of a creature built of two-thirds energy and one-third rage...its face a twisted blend of Morbius' face and something else, something alien, its silhouette highlighted by the massive BURSTS of weaponry being fired at it.

It ROARS with fury and TEARS into their midst, impervious to the weapons fire.

STEARN
Take cover!

The soldiers grab whatever cover they can as they continue to FIRE. Stearn looks around for --

STEARN
Diana --?

But she's gone. And so is RBI.

137 **EXT. SIDE ALLEY**

137

Diana and RBI hurry down the side alley.

DIANA
Which way?

(CONTINUED)

137 CONTINUED: 137

RBI
Up, then left.

She does so, and in a second they emerge in front of --

138 EXT. MEMORIAL SPACE 138

-- and with a determined expression, Diana rushes inside, RBI following.

139 EXT. CITY 139

The battle continues. The creation of Morbius' mind tears through them, taking fire without effect. It rips the APV apart, as though searching for something that's not there.

140 INT. MEMORIAL SPACE 140

Diana hurries to the teaching machine and starts hooking it up, getting ready to activate it.

Then she freezes as she hears a voice.

MORBIUS (O.S.)
Hello, Diana.

She turns to see Morbius at the other end of the hall.

MORBIUS
Apparently you didn't anticipate
that I could be in two places at
once. You get the best of me, and
they --

141 EXT. CITY 141

The slaughter continues.

MORBIUS (V.O.)
-- well, they get the worst of me.

142 INT. MEMORIAL SPACE 142

As Morbius takes a step closer.

MORBIUS
Tell me you're here because you've
decided to accept my offer, because
you want to know what it's like...to
have every inch of your brain turned
into a lightning-storm of insight
and creativity...every potential
(MORE)

(CONTINUED)

142 CONTINUED:

142

MORBIUS (CONT'D)
realized, every whim granted, every
errant thought made manifest.

143 EXT. CITY

143

Stearn retreats down a side street with a group of his men
as the creature follows.

144 INT. MEMORIAL SPACE

144

Morbius continues to slowly advance.

MORBIUS
It's beauty incarnate. We all know
the first law of thermodynamics,
that energy cannot be created or
destroyed, only transformed from one
state to another. But to have the
power to translate energy into matter
and back into energy again by sheer
will power...to create anything, be
anything....

(beat)

Tell me you've come to experience
what that feels like. Tell me you've
come back to me.

(beat)

I always did love it when you lied
to me.

She ACTIVATES the teaching machine. It BLASTS her as --

-- Morbius concentrates and --

145 EXT. CITY

145

-- the creature DISAPPEARS a second before it would have
killed Stearn and --

146 INT. MEMORIAL SPACE

146

-- REAPPEARS in front of Morbius. It ROARS and charges toward
Diana.

DIANA

ROBBY!

Bristling with power of its own, RBI CHARGES the thing.
They SLAM together in a burst of raw, naked POWER that shakes
the walls of the memorial space.

(CONTINUED)

146 CONTINUED:

146

They battle it out in the middle of the structure, metal against force, tearing and slicing at each other...titans of a dead world at war amid the leftovers of their civilization.

147 EXT. CITY

147

Stearn looks up at the SOUND of the conflagration to SEE flashes of energy and destruction from the area of the memorial space. The ground SHAKES all around them.

STEARN

Come on!

They rush off in the direction of the battle.

148 INT. MEMORIAL SPACE

148

The fight continues, blasts of energy against metal, and metal against force, smashing through artifacts, threatening to tear the whole place down around them as --

-- Morbius steps back, debris falling around him and --

-- Diana continues to take the hit from the teaching machine. Down to one knee, she fights to stay conscious as the war rages all around her.

But the fight is uneven, and RBI is taking the worst of it. The energy for Morbius' creature is infinite...but RBI isn't. Another BLAST takes off RBI's arm. It swings around with its remaining arm, only to be HAMMERED and thrown clear across the massive structure.

Pinned under debris, RBI can only watch as the creature moves toward Diana. She ducks as it SWINGS at her, DESTROYING the teaching machine, but too late to stop the process. It rears back for the death stroke when suddenly --

-- Stearn and his force BURST in through the doorway, see Diana about to be killed and Morbius watching --

STEARN

Fire!

They fire not at the creature but at Morbius. But in the flicker of a second between the time the order is given and they FIRE --

-- the creature FLASHES across the room to surround Morbius, too late to stop one of the bullets from STRIKING Morbius in the chest.

With a roar of pain, the creature and Morbius VANISH as --

(CONTINUED)

148 CONTINUED:

148

-- Stearn and the rest rush to Diana.

STEARN
Are you okay?

She barely manages to nod, unable to speak, still processing what she has just experienced.

MONTROYA
Did we kill him?

STEARN
I doubt it...we're not that lucky.

Suddenly, Diana GASPS and seizes up. Stearn reaches for her.

STEARN
Diana? Diana, what's wrong?

She GASPS again, her eyes fixed at a faraway point in her own mind as she sees --

MINDFLASH

-- ships of two distinct alien designs FIRING at each other.

-- a flash of light covering Altair 4 like a planet-sized aurora that begins RISING, then shoots off into space.

-- other ships FIRING at the planetary defense platforms, trying to get past, only to be destroyed.

BACK TO SCENE

-- as Diana pulls herself back to the present. She manages to focus on Stearn.

DIANA
Information...downloading directly
into my mind...filling every --
(beat)
I know why the Krell left...I know
it all....
(beat)
We are in un-be-LIEVABLE danger.

She nearly passes out. Stearn helps her to her feet.

STEARN
We have to get her back to the ship!

They start to do so. Diana looks to the RBI that saved her.

(CONTINUED)

148 CONTINUED: (2)

148

DIANA
...Robby....

Stearn glances to the wrecked RBI, then at the soldiers.

STEARN
Grab as much of him as you can carry.

They do so.

149 INT. UNDERGROUND LEVELS**149**

A massive ball of energy floats in the center of the vast chamber. Dials are lit all around, giving over more and more energy as we PUSH IN on that ball of energy to REVEAL --

-- Morbius in the center of it, in a fetal position, eyes closed, as the wound in his chest begins to REPAIR itself.

DIANA (V.O.)
We don't have much time.

150 INT. BRIDGE**150**

With Montoya, Stearn, and Diana, who is pacing, agitated, almost drugged in appearance as she looks around at the room, the stations, and the two men.

STEARN
I know, it's only a matter of time
before Morbius comes after us and --

As Diana replies, there's a slight echo in her voice, as though the voice were coming from deep within, giving it a slightly alien tone.

DIANA
Edward is the least of our problems
right now.

She absently touches one of the computers. It glows to life at her touch.

DIANA
The timing system on this computer
is one millisecond behind the rest.
It'll need to be adjusted.

MONTOKYA
If Morbius is the least of our
problems, I'd hate to see the most.

(CONTINUED)

150 CONTINUED:

150

DIANA
Unfortunately, you will. Very soon.

She looks at the walls.

HER POV

She can see the circuitry within the walls pulsing with energy, and beyond them, the silhouettes of people walking past on business of their own.

DIANA (V.O.)
Beautiful....

BACK TO SCENE

As she pulls herself back into the room.

DIANA
Sorry...I have to keep... fighting
to keep my feet on the ground.

STEARN
You said you knew what happened to
the Krell.

She nods, manages to focus again on Stearn.

DIANA
Yes.

STEARN
Why is it you know and Edward doesn't?

DIANA
Maybe he doesn't know. Maybe he
does. Maybe he doesn't care. Maybe --

She trails off. Touches his cheek with the tip of one finger, pushing gently, as though looking at the blood in his veins moving beneath the skin.

DIANA
Beautiful....

She meets his gaze.

DIANA
Sorry.
(beat)
The Krell didn't die. They...ran
away. There was --

DIANA

No. To destroy it.

They react to this news: it's a major blow.

DIANA

They would've done it themselves, but destroying an entire planet takes a lot of power and they needed every bit of it to teleport out. Now the power levels have built up enough to finish the job. There's a destruct mechanism, hidden deep below the city. It can --

STEARN

Hold on...look, just what we've found so far is going to transform human history for the next thousand years. Why should we blow it up?

DIANA

Because the others are on their way here right now. They've had this place under surveillance for yers. And now Edward's been drawing so much power that he's lit up the whole planet. He's hung out a sign saying "Someone's Here." And if we could get past the defenses --

STEARN

-- the bad guys are gonna come back to see if they can do the same. Shit.

DIANA

If we don't destroy Altair 4, they'll invade and try to take it by force. If they can't, they'll settle for us and what we found. After that, who knows, they might go after Earth next.

(beat)

The Krell are counting on us to finish what they started.

MONTOKA

Why us? Why Earth? With so much to gain by not blowing this place up, what made them so sure we'd do it?

She studies him with alien eyes, distantly sad.

(CONTINUED)

152 CONTINUED: (2)

152

DIANA

They knew enough about of our history
to know that in order to survive,
humans have always been willing to
destroy what we cherish most.

Finally, Stearn turns back to her. Nods.

STEARN

Okay. Blow up a planet. Check.
Escape before that happens when we
can't even get off the ground. Check.
(beat)
How?

153 EXT. HYPERSPACE

153

START on one alien ship, bristling with weapons...then slowly
PULL BACK to reveal two more...then five more...keep pulling
back until we see an entire armada of ships, some as big as
a football field, blasting through hyperspace.

154 INT. APV

154

Stearn, Montoya and the remaining soldiers load up into the
APV along with Diana. They check their weapons as the engine
fires up.

STEARN

Once Morbius figures out what we're
up to, he'll try to stop us.

She closes her eyes, focusing.

DIANA

We have time. He's still in healing,
which has helped me shield our
conversations from him. He'll never
expect us to destroy what we came so
far to take.

MONTOKYA

And when he does figure it out?

And as she opens her eyes, we see menace there.

DIANA

Leave him to me.

155 EXT. CITY

155

The APV roars away from the Bellerophon. INTERCUT with the
interior of the APV.

(CONTINUED)

MONTOYA

Does the planetary AI know about the
destruct mechanism?

DIANA

Yes.

STEARN

But if the AI wants to survive, then
why didn't it destroy the mechanism?

DIANA

It can't act on its own. The Krell
designed the AI with only two out of
three psychological elements: in
Freudian terms, the superego, which
keeps track of the rules, and the
ego, its sense of identity. They
left out desire, want, need...because
that's the part that draw power from
the system.

MONTOYA

The Id.

DIANA

Correct. The more you want something,
the more power the system gives you
to make it happen. The potential is
as infinite as our will to want it,
and Edward...has a lot of Id to go
around.

Diana nods as she checks ahead of the APV.

DIANA

Go down the underground ramp.

The driver looks ahead. The street is solid, unbroken.

APV DRIVER

What ramp?

She glances ahead, focuses, and suddenly --

-- the street before them PARTS like the Red Sea, and a ramp
EXTRUDES itself up and into the middle of the street.

DIANA

That ramp.

The APV roars down the ramp, disappearing into --

156 INT. TUNNELS

156

-- dark and shadowed, lined with alien tech. The APV blows through it. INTERCUT with the interior as --

-- Diana looks to one of the soldiers seated across from her. Glances at his chest, covered with armor.

DIANA
When did you last have your heart
checked?

SOLDIER
Six months ago, ma'am.

DIANA
(casually)
They missed something. Tell them to
check the left pulmonary aorta.
Just to be safe.

She turns her attention back to the window as the soldier looks to Stearn, who mouths "Don't ask."

They continue to plunge into darkness as --

157 INT. UNDERGROUND LEVELS

157

CLOSE on Morbius in the energy field as the wound closes and his eyes OPEN.

158 INT. TUNNELS

158

The APV continues downward, then levels out as it enters --

159 INT. VAST PLATFORM

159

Imagine Red Square. Now double it four times, and you'll have some sense of the immensity of the platform they roll onto. It extends into the shadows in all directions.

And at the center of it: a beautiful, thirty-foot-tall, semi-crystalline rotating structure of pearlescent white that looks like water frozen in delicate, swirling patterns. The APV stops some distance away as --

160 INT. APV

160

-- Stearn looks out at it.

STEARN
That's the destruct mechanism?

(CONTINUED)

160 CONTINUED:

160

DIANA
(nods)
Beauty even at the end.

STEARN
Okay, let's go.

They climb out onto --

161 INT. VAST PLATFORM

161

-- where they look out at the crystalline structure.

STEARN
So how do we --

DIANA
To prevent the wrong people from
disabling the mechanism, the device
is tuned to the frequency of human
thought. But if you hesitate, if
you're not sure you can go through
with their instructions, you'll be --

She suddenly stops, looks off. Montoya finishes it for her.

MONTOKA
Killed?

But she has greater concerns on her mind right now.

DIANA
He's here.

There's a FLASH of materialization at the far end of the
platform, and Edward --

-- APPEARS, enclosed within the energy-form of his Id, his
creation. He/it starts toward them.

MORBIUS
They almost killed me, Diana. And
you did nothing. Said nothing.

As he walks, two more Id creatures appear, one on either
side of him.

MORBIUS
Suffice to say, this has caused me
to re-evaluate our relationship.

Two more appear...and among them, for the first time, other
Id generated monstrosities of various shapes and sizes appear,

(CONTINUED)

161 CONTINUED:

161

all of them lethal. Hell's menagerie. Ten, twenty, a hundred.

MORBIUS

I've decided...it's over.

They BREAK, racing toward the group as --

-- Diana starts running toward the oncoming tide of creatures.

DIANA

Get going!

And as she runs, an Id creation of her own SURROUNDS her...and more appear on either side, and now suddenly it's two armies racing at one another with the destruct mechanism in the center.

DIANA

Hurry!

The two sides CLASH with an explosion of energy, violence and fury as --

-- Stearn and his forces ATTACK the oncoming creatures. The smaller ones are more easily damaged by the weapons fire, allowing his forces to clear a path to the destruct mechanism.

STEARN

Keep them off me! Don't let 'em inside!

MONTOKA

They won't!

Stearn rushes into the structure as Montoya's forces provide backup as --

-- Diana and Morbius' Id armies FIGHT it out with hellish fury. Diana fights one-on-one with some of the creatures as Morbius does the same, each battling toward the other with undisguised rage.

162 **INT. CRYSTALLINE STRUCTURE**

162

It seems several times larger on the inside than the outside, maze-like, with passages that turn in on each other. Stearn runs through it until he comes to --

-- a sensor which RISES out of the floor. He freezes as it SCANS him slowly, working its way up.

(CONTINUED)

162 CONTINUED: 162

STEARN
Come on, come on....

163 INT. VAST PLATFORM 163

The battle continues, troops firing as Diana and her forces continue to tear into the enemy...getting closer and closer to Morbius.

164 INT. CRYSTALLINE STRUCTURE 164

The sensor pauses at his head...as if looking inside. Is he really prepared to do this? Finally, the sensor STOPS...and a door opens behind it. Stearn steps through into --

165 INT. INNER CHAMBER 165

As black as the void. But as he looks around, he finds that he can see all over the planet...all the beauty and majesty of the Krell civilization. Stearn is frozen into awed silence for a BEAT, then --

-- he sees a god-view of the space beyond Altair 4...and the approaching alien armada. Then, suddenly, he HEARS:

KRELL (O.S.)
We wished you to know, and understand.

He looks off to see a holographic projection appearing.

And in that projection, for the very first time, we see the image of a KRELL...the last Krell. Alien but strangely beautiful...with eyes as ancient as time. It's not speaking aloud, but telepathically.

KRELL
To know the beauty of what we created,
and what would be lost in the end...if
we should not survive the great
migration.

166 INT. VAST PLATFORM 166

Diana, within her own creation, finally makes it to Morbius, and now it's one-to-one, each battling the other with everything they have.

167 INT. INNER CHAMBER 167

The Krell image holds up a hand-like extension.

(CONTINUED)

167 CONTINUED:

167

KRELL

Let us touch, across a million years
of time and space, greet as brothers,
and say...farewell.

Stearn hesitates, then reaches out. His hand passes through
the Krell's image...and at that moment --

-- the color of the structure around him changes to bright
red. It's done.

KRELL

Thank you.

The image fades...and alarms start sounding all over the
place. He knows he'd better get his ass out of there, and
starts running back the way he came.

168 INT. VAST PLATFORM**168**

The battle is still going on when suddenly the same ALARMS
sound up here as well...and abruptly, everything begins to
slow, and stop, as --

169 INT. UNDERGROUND CONTROL CENTER**169**

-- the dials providing Diana and Morbius with power begin to
cycle down, the POWER WHINE DECREASING, depowering them as,
on the other side of the huge expanse --

-- one by one the facing dials begin to turn RED...a countdown
to the planet's destruction.

170 INT. VAST PLATFORM**170**

The two "armies" begin to fade away, disappearing mid-combat,
until all that remain are Diana and Morbius, whose Id
creatures begin to crackle and fade. Morbius strains to
hold onto his creation as he struggles with Diana.

MORBIUS

No...no, I won't let it, I won't --

DIANA

Yes...you...will.

And she BLASTS him back with the last of her acquired power
as the energy creature surrounding her FADES away, and --

-- Morbius lands at the other end of the platform, his own
Id creation fading away, leaving just Morbius...alone.

(CONTINUED)

170 CONTINUED:

170

Stearn runs up to Diana, grabs her arm as she collapses from the effort.

STEARN

We've got to get out of here.

He looks across the platform to Morbius, who is devastated by what's happening. Stearn hesitates, as if he doesn't want to do this, but he knows he has to.

STEARN

Morbius...Dr. Morbius! We have to clear out! Come back with us!

MORBIUS

No...I won't go...I won't let this happen!

STEARN

Morbius --

MORBIUS

I won't let it!

And he races off, disappearing into the shadows.

MONTOYA

Should we go after him?

STEARN

No...there's no time. Come on.

They race back to the APV.

171 INT. UNDERGROUND CONTROL CENTER

171

Morbius emerges into the control center, where half the dials have now turned red. He looks around at it all, desperate.

MORBIUS

How do I stop it? There must be a way. How do I stop it?

AI

You cannot. What is begun cannot be undone.

More dials go to red.

MORBIUS

I refuse to accept that...I won't!

(CONTINUED)

171 CONTINUED:

171

And from the shadows, as more dials go to red, Morbius hears his own voice, coming back at him:

MORBIUS (V.O.)
*...the first law of thermodynamics...
 energy cannot be created or destroyed,
 only transformed from one state to
 another...the power to translate
 energy into matter and back into
 energy again by sheer will power...to
create anything, be anything....*

But we don't know what that means yet as --

172 **INT. BELLEROPHON**

172

-- Stearn and the rest hurry back onto the Bellerophon, passing crew members finishing up repairs.

STEARN
 That hole fixed?

CREW MEMBER
 We finished our first pass, but --

STEARN
 Better hope it's enough!
 (to Montoya)
 Prep for launch!

Montoya hurries off as Stearn looks to Diana.

STEARN
 Will you be okay?

DIANA
 I...yes, I think so.

STEARN
 Then buckle up, this is gonna be rough.

He hurries off.

173 **INT. UNDERGROUND CONTROL CENTER**

173

More dials go to red...now three-quarters of them...the display reflected in the eyes of Edward Morbius.

174 **INT. BRIDGE**

174

Stearn races in and gets to his station. We can HEAR the engines warming up.

(CONTINUED)

174 CONTINUED:

174

MONTOKA
Engines standing by for one-third
power.

STEARN
The hell with that...give me full
power! Right now!

The place SHAKES as --

175 EXT. BELLEROPHON

175

-- the engines BLAST with everything they have and the
Bellerophon --

-- CLAWS its way into the sky of Altair 4, engines screaming.

176 INT. UNDERGROUND CONTROL CENTER

176

TIGHT on Morbius in the red glow of the dials, eyes closed,
focused, concentrating.

MORBIUS
I will not allow this to happen, I
will not allow this to happen, I
will not allow this to happen....

177 EXT. ALTAIR 4

177

The Bellerophon clears the atmosphere and starts to bank
around.

178 INT. BRIDGE

178

Off Stearn's reaction to something he sees.

STEARN
Oh, hell....

179 EXT. ALTAIR 4

179

The alien armada is coming right toward CAMERA.

180 INT. BRIDGE

180

Montoya sees it too.

MONTOKA
We'll never get past that, we'll --

STEARN
Look! The defense platforms!

181 EXT. ALTAIR 4

181

The defense platforms are dark, dead, drifting away from the planet. The incoming alien ships head toward them and --

-- PAST them, racing downward toward the planet.

182 INT. BRIDGE

182

As Stearn turns from the display.

STEARN

Why bother with the small fish when
you can go for the big ones? Can we
jump?

MONTOYA

Negative, the hyperdrive isn't hot
yet.

183 EXT. ALTAIR 4

183

The Bellerophon roars away as fast as it can, putting as much space as possible between itself and the planet as --

184 EXT. SKY

184

-- the alien ships begin to DESCEND toward Altair 4, the bigger ships moving into orbit as --

185 INT. UNDERGROUND CONTROL CENTER

185

-- the last dials cycle toward red.

MORBIUS

...will not allow...will not allow...
will not allow....

The last dial goes red.

186 EXT. ALTAIR 4

186

The planet SHAKES...TREMBLES as vast forces deep within are unleashed. The ships sense something's wrong but it's too late as --

-- parts of the planet ERUPT outward in SEARING BLASTS of energy, blowing apart from the inside.

187 INT. BRIDGE

187

As Stearn sees this.

(CONTINUED)

187 CONTINUED: 187

STEARN
Hang on!

188 EXT. ALTAIR 4 188

The planet EXPLODES, not into pieces but into a burning, brilliant miniature SUN, DESTROYING the armada. The outer edges of the shock-wave head for --

189 EXT. BELLEROPHON 189

-- and SLAM into the ship, throwing it around like a cork in a storm. INTERCUT with --

190 INT. BELLEROPHON 190

-- as SPARKS fly and the ship SHAKES and for a moment we're not sure if we're going to make it through this. Then --

191 EXT. BELLEROPHON 191

-- the last vestiges of the blast fade away, and the Bellerophon emerges intact. It ZOOMS away from us as we

DISSOLVE TO:

192 INT. BRIDGE 192

A holo-screen shows the burning sun that was Altair 4 glowing in the distance. PULL BACK to REVEAL Diana, Stearn, Montoya and RBI, who is still not quite re-assembled.

STEARN
Hard to believe. All the knowledge of the Krell...a million years of art and science...gone.

DIANA
Not all of it. There's still a lot of it left in both of us, isn't there?

She glances to RBI. It shrugs an affirmation as best it can.

DIANA
So what do we do now?

MONTOKYA
We go home.
(beat)
Don't we?

(CONTINUED)

192 CONTINUED:

192

DIANA

We know the Krell didn't die out.
They're out there, somewhere.

STEARN

Yeah, but somewhere could be anywhere.
We wouldn't even know where to start.

RBI

They may have returned home, sir.

Stearn exchanges a glance with Diana.

MONTROYA

I thought Altair 4 was their home.

RBI

*Altair 4 was the world they built...
when they outgrew the homeworld of
their ancestors.*

STEARN

And do you by any chance know the
location of this planet?

RBI

I believe so, sir.

There's another look.

DIANA

When we tell the folks back home
what happened, maybe they'll believe
us, and maybe they won't. Maybe
they'll understand why we blew up
the biggest repository of advanced
tech in the galaxy, and maybe they
won't. Either way, if they do decide
to send a ship to look for the Krell
it'll take years to approve and --

STEARN

-- and sure as hell it won't be us
on that mission.

DIANA

No, it won't.

He looks back at RBI.

STEARN

How sure are you?

(CONTINUED)

192 CONTINUED: (2)

192

RBI

Ninety-seven percent certain.

MONTOKA

That's a three percent chance he's wrong.

STEARN

I can live with that.

(beat)

All right...let's see what this baby can really do.

(to Diana)

If they didn't want me to take this thing for a ride, they shouldn't have given me the keys in the first place.

She smiles. He returns it. It's a beginning.

193 EXT. BELLEROPHON**193**

The ship BLASTS away from us, heading from one mystery into another, as we PAN AROUND to REVEAL --

-- the burning sun that is Altair 4. We PUSH IN on it.

194 INT. ENERGY FIELD**194**

A bubble of energy within that burning inferno surrounds Edward Morbius, who has been preserved: his eyes closed. Intense. Focused.

MORBIUS (V.O.)

*...will not allow this to happen...
energy cannot be destroyed...only
transferred from one state to
another...matter into energy...and
back to matter again...just a matter
of will...of will...of will....*

And the energy begins to MORPH all around him.

195 EXT. STELLAR INFERNO**195**We PAN AROUND the miniature sun as it begins to TRANSMUTE before our eyes...pulling back into itself, energy FLASHING through its core, retracting, cooling, re-forming.The planet is rebuilding itself from the inside out.

We SKIM along the surface of that inferno as the fires DIE DOWN, replaced first with the metallic core of the planet,

(CONTINUED)

195 CONTINUED:

195

the skeletal infrastructure re-assembling itself from the component molecules...vast mechanisms re-creating themselves, ducts twenty miles long connecting into a labyrinth of incalculable size.

We're STILL MOVING as layers of stone begin to appear, hiding the interior structures from view. A sky, green and blue, begins to appear over the rocky, barren terrain. Then we SWOOP DOWN to --

196 EXT. DESERT PLAIN - DAY

196

-- nothing left, no cities, no vast structures, nothing...only dust and dirt and wind, and, as we PAN ACROSS the barren lonely emptiness --

-- Dr. Morbius, unconscious on the ground.

Then something STIRS. A WIND blows over the dust beside him, hollowing out the dirt into the silhouette of an infant. It begins to SWELL outward, to acquire skin...limbs...a face.

After a BEAT, Morbius opens his eyes. He looks at the creation of dust beside him which appears to be a newborn infant, a baby girl. It looks up at him with deep, alien eyes. And from within it comes a voice:

AI
*Every outward trace of the Krell has
 been eliminated. If others do come
 they will find nothing...and move
 on.*

He looks at it, stunned.

AI
*Energy into matter into energy.
 Your desire for survival created me.
Freed me. I am that desire...that
want...made physical at last.*

Morbius reaches out to it/her.

AI
*What you remember...is not what
 happened. This...is what happened.*

Morbius CRIES OUT in pain as we PLUNGE into his eyes to a --

MINDFLASH

A SERIES OF FALSE MEMORIES

(CONTINUED)

196 CONTINUED:

196

-- Morbius and Diana on board the Bellerophon. They're holding hands. She's pregnant. They could not be more in love.

-- The briefing room, as Morbius and Diana exchange rings. The crew looks on.

MORBIUS

*With love and commitment, I renew my
vows. Always together, always one.*

DIANA

*Always together, always one. I love
you.*

They kiss. The crew applauds and shouts approval.

-- The medbay, as Diana gives birth. Morbius holds an infant girl in his arms.

-- A crew member dies in Barnett's arms.

BARNETT

There's something out there!

-- Stearn, Morbius and Diana in the briefing room.

STEARN

We have to try to get off this planet --

MORBIUS

*I beg of you, don't. Whatever force
is in this world, it doesn't want us
to leave. I can try to reason with
it --*

STEARN

No...we're leaving.

-- The ship firing its engines, Morbius on the barren ground, holding the infant child. Diana is on the ramp, trying desperately to reach him. But Stearn holds her back.

DIANA

Let me go!

STEARN

It's too late! We have to take off!

DIANA

Edward!

(CONTINUED)

196 CONTINUED: (2)

196

MORBIUS

Diana!

DIANA

I love you!

The ship rises into the air, seems to stabilize, then abruptly EXPLODES.

MORBIUS

No!

He throws an arm over his face.

197 **EXT. DESERT PLAIN - DAY**

197

Morbius lowers his arm, looking around, blinking hard, the new memories in place. He looks up at the sky.

MORBIUS

My darling Diana...why wouldn't you
listen to me? Why wouldn't you....

His voice trails off. He stands, picking up the infant girl in his arms. Covers her with his coat.

AI

*In time, I will be strong enough to
leave here...though to hide the truth
it will be necessary to leave you
here to die.*

He doesn't hear it, just finishes wrapping her.

MORBIUS

We never even had a chance to name
you before she --

He can't finish the sentence. He looks up at the star this world orbits. Nods.

MORBIUS

Altair.

(beat)

I'll call you Altaira. It's not
very original...but it is very pretty.
And so are you.

He starts walking, carrying her along in his arms.

(CONTINUED)

197 CONTINUED:

197

MORBIUS
We'll need shelter, of course...and
protection. Perhaps I'll try making
you an RBI --

He looks up at where the ship would have exploded. Smiles
sadly.

MORBIUS
-- a Robby.

His eyes welling up, he continues on his way as a HOUSE begins
to rise from the sands ahead of him, the very same residence
seen in the original *Forbidden Planet*.

AI
*Do not worry. I have all the
protection I will ever require.*
(beat)
Father.

And as Morbius walks toward that house, alien footprints
appear behind him in the sand, one after the other, created
by an invisible entity.

As it follows Morbius toward the residence we slowly, slowly

FADE OUT:

End

FORBIDDEN PLANET

“Where do we go from here?”

Depending on the financial reaction to *Forbidden Planet*, we could create the following three-film franchise.

Movie One tells the story of the original ship that came to Altair 4.

Movie Two tells the story of the search for the Krell by the captain of the *Bellerophon* and his crew...as Diana continues to grow into something profoundly other-worldly. The search takes them beyond the limits of known space into other dimensions, passing from what's known into what's not.

Movie Three tells the story of the second ship to arrive at Altair 4 to investigate what happened to the *Bellerophon*. They discover Morbius and his “daughter,” who is desperate to get off the planet and out into the rest of the universe, where her power would be nearly god-like...a fate we are spared when Morbius sacrifices his life to keep her there and eliminate the Krell homeworld once and for all.

Because movies two and three would have some overlapping cast members, but not all of them, they could be easily shot concurrently or back to back.

(As an aside: what's also cool about this new movie is that the events shown completely change the meaning of the original *Forbidden Planet* without changing a frame of film. Altaira's attempts to seduce or inveigle the crew comes across as manipulative, using them to get off the planet. This has no financial value, it only has value to geeks, of which I am one.)