

THE HEAVY METAL MOVIE

- Final Draft -

SCREENPLAY BY

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and

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The Heavy Metal Animation
Company.

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FADE UP ON

A WHEATFIELD

A beautiful field of wheat glistens in the morning sun. As the camera skims overtop, titles start to roll. Ahead of us an odd-looking service van comes into view, sputtering along a dirt road. Getting closer, we can see the driver, a thin, bookish man with a neat mustache. This is AUSTIN GRIMALDI.

The truck pulls up to a strange Victorian house in the middle of the wheatfield. The house has several futuristic radar devices on the roof that rotate constantly.

AUSTIN gets out, opens the van's rear doors, and pulls out two large metal boxes.

CUT TO

THE ATTIC WINDOW

The curtains part ever so slightly, and a pair of eyes peer down.

CUT BACK TO

THE VAN

AUSTIN shuts the van's rear doors, and carries the two metal boxes into the house. The titles stop rolling as we;

CUT TO

INSIDE THE HOUSE

AUSTIN is reading a schematic diagram as he sits in front of the exposed chassis of a complicated futuristic electronic contraption, twice his size. There are strange tools all over the floor.

Putting down the diagram, he opens one of the metal cases and takes out a sophisticated-looking glass sphere with electronic receptacles mounted in the sides.

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He places this sphere in a space in the middle of the contraption, clamps it down, and plugs some wires into the globe's receptacles. Then he opens the second box. Inside is a glowing green ball. Using a pair of special tongs, AUSTIN carefully lifts the ball out, and inserts it into an opening at the base of the machine, in the back.

As soon as the ball is inside, the machine hums to life. The glass sphere sparkles, and a holographic picture of a green planet in space appears inside it.

AUSTIN

(looking at the holograph)

Hmmmm

He takes a strange tool, and moves out of frame to make an adjustment underneath the machine. Suddenly a wire comes loose from the sphere and begins to spark.

AUSTIN

(seeing sparks)

Uh - oh ...

As the camera pulls closer to the holograph screen, the green planet begins to silently shake.

CUT TO

SPACE

With an explosion that rocks the universe, a huge chunk rips out of the green planet and shoots off into space, leaving thousands of glowing particles in its wake.

CUT BACK TO

AUSTIN

Not noticing the silent image on the holograph, he quickly repairs the sparking connection and returns to his other adjustments.

CUT TO

A. FOREST

From the forest floor we see the green planetoid fly overhead, dropping balls. We watch as it moves away and disappears beyond a far-off mountain range. The forest rumbles as the planetoid crashes in the distance.

The camera then pans over to a forest path, where a beautiful girl approaches, picking mushrooms.

CUT TO

A GREEN BALL NEAR HER FEET

An ominous note is struck as the girl notices the glowing ball, and is drawn to it. Picking the sphere up, she looks at it. Something inside her warns her of its danger, but, unable to resist, she puts it in her basket and continues on.

DISSOLVE TO

THE GATES OF KRAAN

Night falls over this futuristic chromoid city as the beautiful girl passes through the glass gates and heads home.

CUT TO

THE GIRL'S BEDROOM

The girl yawns and gets into bed as the camera pans over to her basket in the corner. Through its side, the green ball begins to glow brightly.

Getting closer, we see a slimy silk-like webbing ooze out of the ball and move towards the sleeping girl, pulling the green ball behind it.

The ball starts to glow and pulse as the webbing begins to surround the girl, like a cocoon. Slowly the camera pans up the wall, and moves out through the window, and beyond the city gates, rising higher and higher.

CUT TO

THE OUTLANDS

Flying quickly overtop futuristic villages, the camera heads further and further out into the less civilized sectors, where the rusting pipelines and crumbling utility stations of a past civilization have been overgrown by scrub-bush and weeds.

The camera zooms across this strange landscape toward the distant mountains where the huge planetoid fell. Finally, from high above the foothills, we begin to come down.

In the hills below us, hundreds of blue humanoid barbarians are moving along, mesmerized, toward a pulsing green glow high in the mountaintops. Suddenly the mountains begin to rumble.

CUT TO

THE LINE OF BARBARIANS

At the front of the line, the largest barbarian - obviously their leader - stops and points.

CUT TO

THE MOUNTAINS

A strange, green, foamy liquid comes pouring down the mountains toward the barbarians.

CUT TO

THE LINE OF BARBARIANS

The barbarians stand frozen as the foam washes over them and keeps on going. One by one, their eyes turn green and they start to change, becoming hairier, uglier, and stronger.

As their transformations are completed, the barbarians gather behind their leader into an ever-growing mob of murderous looking sub-humans.

DISSOLVE TO

THE GATES OF KRAAN

A frightened Kraanian councillor spurs his horse forward through the beautiful glass gates, as in the distance we hear the sound

(CONTINUED)

CONTINUED:

COUNCILMAN #4

(throwing a parchment
before the Elder)

Even the mountains glow green and an
evil slime oozes down!

COUNCILMAN #1

Elder, we must arm ourselves! We
must fight!

ELDER

Silence!

Everyone gets quiet. Looking at the parchment thrown before
him, the ancient, withered ELDER rises to his feet.

ELDER

We are not a race of warriors.
We are statesmen, and scientists.
From our very beginning it was ordained
that the warrior-race of Taarak the
Defender would aid us in times of need.
This was the Pact!

COUNCILMAN #1

Taarak the Defender? His race is
dead! They cannot defend anyone!

COUNCILMAN #2

Some say that the race is not dead
- that one still lives.

COUNCILMAN #1

One? What good is one?

ELDER

One of Taarak's blood can do much.

(CONTINUED)

CONTINUED:

ELDER
(shutting eyes)

Taarna ... Taarna ...

As the councilmen take up the chant;

CUT TO

THE DOOR

As the boy begins to bar the door, it bursts open, flinging him aside. Standing in the doorway, surrounded by his men, is the BARBARIAN LEADER.

With a laugh, he raises a Medieval-looking multiple cross-bow and fires a burst of arrows into the boy's chest, as the crazed troops rush in around him.

The chanting continues as we;

CUT TO

THE OUTLANDS

We look down over this uncivilized wilderness with only decaying pipelines and the occasional jagged rock structure breaking the barren uniformity of the land. As the Council's distant chanting fades out, all is quiet.

Suddenly from behind us, we hear the sound of flapping wings and a huge rush of air. Just above our heads, TAARNA THE DEFENDER comes flying in, sitting proudly in the saddle of a giant crimson bird.

CUT TO

TAARNA'S FACE

She is beautiful, with dark eyes and wild red hair blowing behind her in the wind.

Below her, on the ground, she sees a humanoid running in terror, chased by an ugly, four-legged mutant creature.

Spurring her bird forward, TAARNA sweeps down over the ugly beast and lassoes it. She then hoists the creature up into the air and, tossing her end of the rope over a tall jagged

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CONTINUED:

rock, she leaves the snarling beast hanging helplessly.

Flying down to the grateful humanoid, she dismounts. As she approaches we see that he has a barbarian medallion on a chain around his neck.

HUMANOID.

I owe you my life. Let me
repay you ...

He takes off his medallion and places it around her neck. Suddenly he twists the chain tight in his hand, pulling her towards him. His eyes change to a bright green as he forces her to the ground and starts ripping at her clothes. As he molests her, TAARNA is distracted. She hears something - voices inside her, chanting her name.

Quickly she grabs the chain and rips it apart. Then she powerfully smashes both her hands together around her attacker's ears. As he holds his ringing ears, she gets up, lifts him above her head, and hurls him mercilessly to the ground.

Still hearing the chanting, she jumps on her bird, pulls out a second rope, and lassoes the barbarian's feet. She then lifts him up and leaves him hanging from the tall, jagged rock, next to the growling creature.

As TAARNA flies off, the hanging beast eyes the barbarian hungrily.

CUT TO

AUSTIN GRIMALDI

He is still sitting on the floor, working on his machine. As the camera pulls closer, we see that AUSTIN is reaching deep inside the machineworks, trying to solder a small orange diode in place with an odd-style soldering iron. The connection breaks, and the diode and some hot solder fall deeper into the machine and start smoking and sputtering. As the smoke grows thicker, the machine starts to buzz loudly.

AUSTIN

Dammit!

(CONTINUES)

CONTINUED:

AUSTIN pulls his face out of the smoking chassis, grabs a pair of needlenose pliers, and reaches back to retrieve the part.

The camera follows AUSTIN'S arm into the chassis, where smoke surrounds it and clouds over everything. The buzzing sound grows, and changes into the sound of powerful, throbbing engines. Slowly the smoke begins to clear as we hear a voice crackling over a radiophone.

BOMBARDIER

(V.O.)

Where the hell are we?

Suddenly the smoke dissipates and a formation of B-17 bombers come tearing out into the moonlit night.

CUT TO

THE GROUND BELOW

The sound of jungle night creatures fills the air. We see palm trees silhouetted against the moon bright sky. The scene is almost serene. The camera pans and suddenly the nose of a large parked bomber fills the screen, and as the camera continues panning, we pass a large red rising sun on the bomber's fuselage. The pan stops at the tail of the aircraft, and we see a Japanese soldier - a guard.

There is a moment of tranquillity, as jungle sounds fill the air. The soldier almost dozes ... suddenly the cacophony of sound stops, and for a brief moment there is complete silence ... then with an agonizing wail an air raid siren shatters the silence and the guard looks skyward, startled.

Instantly all hell breaks loose as we hear pounding feet. Silhouetted figures rush by.

CUT TO

A GUN EMPLACEMENT

Japanese soldiers crank the barrel of an anti-aircraft gun skyward. We begin to hear the sound of approaching engines.

CUT TO

*new script -
changes next
week.*

CLOSEUP OF A SHELL

It is thrust into a breech.

CUT TO

THE B-17 FORMATION

As the bombers press on, the camera moves in to the lead aircraft. In the moonlight we see her name, "Pacific Pearl".

CUT TO

INT. - THE "PACIFIC PEARL"

NAVIGATOR

We're there Stepek, right on target ... Rabual dead ahead!

Suddenly a cacophony of explosions split the air as anti-aircraft shells explode ahead of the aircraft, lighting the inside with electric blue flashes.

BOMBARDIER

Gee! Thanks for telling me, Holden. I thought it was Cleveland.

CUT TO

THE GROUND

Ackack guns blast shells skyward. The gun blasts light up the palm tree background, causing momentary silhouettes.

CUT TO

THE BOMBARDIER

BOMBARDIER

For Christ sake, hold her steady!

CUT TO

THE BELLYGUNNER

He can be seen from outside the plane as the shell flashes light up his turret.

BELLYGUNNER

Quit yer bitching Stepek, just drop 'em and let's get outta here!

CUT BACK TO

THE BOMBARDIER

BOMBARDIER

Keep your shirts on guys, tonight I'm gonna hit something.

(he settles over the bomb sight)

Left two degrees ... steady ... steady ...

CUT TO

THE BELLYGUNNER

The flak is severe, with electric blue flashes lighting up the fuselage interior.

BELLYGUNNER

Hey kid, how ya doing back there?

CUT TO

CONTINUED:

The co-pilot sags forward, held back only by his shoulder straps. His eyes stare. Blood runs from under his helmet. We know he is dead.

PILOT

Shit. Elkhorn just bought it.

BELLYGUNNER

(V.O.)

We took one back here too.
C'mon Stepek, blast 'em!

CUT TO

THE BOMBARDIER

BOMBARDIER

(hand on the release button)

Steady ... steady ... bombs away!
Let's get the hell outta here!

CUT TO

THE GROUND

We hear the shriek of descending bombs. The explosions walk across the airfield, and in the light of the explosions we see devastation. The last bomb hits a fuel dump, causing an enormous ball of fire.

BOMBARDIER

(V.O.)

Yahoo! Bullseye!

CUT BACK TO

THE PACIFIC PEARL

PILOT

(exhilarated)

Nice shooting Stepek, how are the
rest of you guys?

FLIGHT ENGINEER

(V.O.)

Flight Engineer okay.

RADIO OPERATOR

(V.O.)

Radio okay.

NAVIGATOR

(V.O.)

Navigator check.

BELLYGUNNER

(V.O.)

Belly okay.

TAILGUNNER

(V.O.)

Ah ... tail okay ...

There is abrupt silence.

PILOT

Bellson ... Lewis?

Still silence, no reply from either name.

PILOT

Kid, check the waist positions, see if
they're okay.

CUT TO

THE TAILGUNNER

TAILGUNNER

Yeah ... will do, skipper.

TAILGUNNER crosses himself, then exits back into the body of the machine.

CUT TO

THE PILOT

PILOT

(wearily)

Let's go home.

We hear jumbled comments from all positions. Everyone is happy.

CREW

(V.O.)

Cheers and whoops.

The mood of high spirits is stopped abruptly as the tailgunner reports back.

TAILGUNNER

(V.O.)

Skipper, Bellson and Lewis are both dead.

This is the first time the kid's voice is not scared, just puzzled.

(CONTINUED)

CONTINUED:

PILOT

Dammit!

BOMBARDIER

(V.O.)

Well kid, now you got a real
bombing mission under your belt.

CUT TO

THE BOMBARDIER

He removes his oxygen mask and takes a long swig from a bottle.

CUT TO

EXT. - THE "PACIFIC PEARL"

She rejoins the rest of the group. The formation is not quite as tight as before. As the formation flies along, puffs of cloud pass by, occasionally obscuring a machine.

CUT TO

LOW VIEW OF THE "PACIFIC PEARL"

Under the "Pacific Pearl's" belly, we see the bellygunner suspended in his small glass pod. A red glow brightens up as he drags on a cigar. The rest of the formation are visible stretched to the side and behind as puffs of cloud waft past. We begin to feel as if the weather might be changing.

CUT TO

THE NOSE OF THE "PACIFIC PEARL"

The BOMBARDIER is relaxing inside as he swigs from the bottle and sings raucously. From the front we look in on the pilot with the dead co-pilot sagging in his seat next to him.

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BELLYGUNNER

(V.O.)

Sorry about Elkhorn, skip.
What happened?

PILOT

I dunno. The shell exploded and he
collapsed. I think he took it in
the head.

TAILGUNNER

(V.O.)

Are ya sure he's dead, Skipper?

PILOT

He's dead.

BOMBARDIER

(sings drunkenly)

Oh I put my finger in a woodpecker's
hole and the woodpecker said God
bless my soul; take it out, take it
out, take it out, remove it ...

TAILGUNNER

(bolder)

Hey Stepek, just shut up, okay?

BOMBARDIER

Up yours kid, wassa matter, you don't
like my voice?

While all this banter has been going on the cloud has been
thickening. Suddenly a serious voice cuts in on the small
talk. It is the NAVIGATOR.

(CONTINUES)

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NAVIGATOR
(V.O.)

Something's wrong!

CUT TO

THE NAVIGATOR

He is frantically tapping the compass.

PILOT
(V.O.)

You got a problem, Holden?

BOMBARDIER
(V.O.)

Naw, the kid's the one with the
problem. He don't like my voice!

PILOT
(V.O.)

Button it up Stepek. What's the
problem, Holden?

NAVIGATOR

I must have a malfunction, my compass
says we're heading north!

CUT TO

PILOT

He looks at his compass.

PILOT
Mine says east.

(CONTINUED)

CONTINUED:

NAVIGATOR

(V.O.)

Hey, can you guys see the rest of the squadron?

BELLYGUNNER

(V.O.)

Negative, there's too much cloud.

A sudden flash of lightning illuminates the whole inside of the plane.

CUT TO

THE COCKPIT

The dead co-pilot's pale face is momentarily electric blue, lit by the lightning flash. We pan past him to the compass in the instrument panel. It is spinning madly.

PILOT

What the hell ...

He reaches forward to tap the compass.

PILOT

Hey Holden, now my compass has gone crazy. It's spinning like a son of a bitch!

NAVIGATOR

(V.O.)

Mine too, we must have hit a magnetic field or something !!

CUT TO

OUTSIDE THE PLANE

We see a dull glow coming from all crew positions from the on-board lights. Suddenly a curtain of rain lashes the machine.

PILOT

(V.O.)

Christ, now they're all doing it!!

CUT TO

THE INSTRUMENT PANEL

All the dials are going haywire. Above the instrument panel we see the windshield is spattered with rain.

BOMBARDIER

(V.O.)

You guys quit talking business?
I'm trying to sing here! Oh I
put my finger in a woodpecker's ...

PILOT

(irritably)

Can it Stepek, we got real problems!

Just then through the rain, a strange green glow is seen in the distance. It begins to curve toward the aircraft.

CUT TO

OUTSIDE THE PLANE - NEAR BELLY TURRET

The turret swings as the gunner spots the glow.

BELLYGUNNER

Jesus! Look at that!!

(CONTINUED)

CONTINUED:

From under the starboard wing, we see the object approaching.

PILOT

(V.O.)

Look at what ... look at what!!!?

BELLYGUNNER

It's out there, just look at it ...

PILOT

(V.O.)

For Christ sake, give us a position!

BELLYGUNNER

It's about four o'clock, just below
... Holy Shit, it's coming right at us!

The glow suddenly zooms at the plane with great speed and hits the starboard inner engine.

CUT TO

PILOT'S P.O.V.

He has to push the dead co-pilot back to peer out the broken starboard window ... the number three prop is bent and windmilling wildly. It has a strange green luminescence about it ... the whole machine shakes.

PILOT

Damn.

The PILOT tries to fly the plane and do the co-pilot's job of feathering the bad engine. Suddenly it's too late as the prop wobbles loose and cartwheels over the wing.

CUT TO

OUTSIDE THE PLANE

The prop flies back and slices a great gash in the aircraft's skin, near the TAILGUNNER'S position.

CUT TO

THE PILOT

PILOT

We lost the goddamned prop ...
Did it do any damage? Kid, check
the tail.

Silence.

PILOT

Come in kid ... kid are you okay?

Silence.

PILOT

Travis, go check the back.

BELLYGUNNER

(V.O.)

Will do, skipper.

CUT TO

INSIDE HATCH

TRAVIS' turret opens and TRAVIS pulls himself up into the fuselage.

CUT TO

THE PILOT

The gauges are now settled except for the oil pressure to No. 2 engine. The pressure drops. The engine heat gauge climbs rapidly. A red warning light begins to flash.

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CONTINUED:

PILOT

(to himself)

Goddamn it, now what?

He glances out of his window just in time to see a strange, claw-like feeler coming out of the engine casing. It detaches one of the cooling gills, then another, and another. They blow away in the slipstream.

PILOT

Gremlins!

(rubbing his eyes)

Jesus, I must be getting tired.

CUT TO

THE BELLYGUNNER

He looks in to the kid's reargun compartment. All that is left of him is a tattered skeleton.

TRAVIS turns, horror frozen on his face. Quick as a flash, from seemingly nowhere, something flies at him and grabs his throat. The mask on his face falls off, and we get a split second look of abject horror as he falls out of frame.

PILOT

(V.O.)

Travis, what's goin' on back there?

CUT TO

TRAVIS

His eyes are open but he is obviously dead. Through his helmet headphone, we hear his name.

CUT TO

THE PILOT

PILOT

Holden, how far to base?

NAVIGATOR

(V.O.)

Skip, with everything screwed up here, I'd,
I'd guess about two hundred miles.

All the time the engine pops and bangs wildly.

PILOT

For Christ's sake, find us a place I
can put her down!

CUT TO

THE NAVIGATOR

NAVIGATOR

It's all ocean down there, skip!

CUT TO

THE PILOT

PILOT

Mack, can you get us a radio fix?

CUT TO

THE RADIO OPERATOR

RADIO OPERATOR

Negative skip, too much interference.

CUT TO

THE PILOT

He is fighting the controls.

PILOT

Shit! I've gotta put her down!

CUT TO

THE BOMBARDIER

BOMBARDIER

Hey Holden... ya old-stuff shirt...
ya wanna snort?

PILOT

(V.O.)

For God sakes Stepek, shut up!

STEPEK takes another swig from his bottle. He is lying on his back partly propped up by the curving nose of the aircraft. He is about to make another smart ass reply, when he hears a strange scratching and chirping noise above his head. He looks up in time to see sharp teeth and claws start to appear through the lining above his head. He blinks in disbelief and throws his bottle away as if the image came from the whiskey.

BOMBARDIER

Oh my God, there's ... there's ...
ahh ... keep away ... keep away ...

(struggles)

... hey no ... hey somebody ...

(screams)

NAVIGATOR

(V.O.)

Stepek, you stupid sonovabitch, will
you lay off the booze, you've got the
D.T.'s ...

(CONTINUES)

CONTINUED:

STEPEK is wide-eyed and scared silly as the sound now begins under his feet and pincers begin to snip through the floor. He suddenly realizes that the whole floor is giving way beneath him, and he grabs for a handful of cables as the floor collapses.

CUT TO

OUTSIDE THE AIRCRAFT

The lower half of STEPEK is hanging in the slipstream, kicking madly. We see that his legs are covered in wriggling creatures.

CUT BACK TO

STEPEK

He is losing his grip with one hand, but still desperately clinging on to a bunch of cables with the other. Suddenly an ugly pincer cuts the cables and STEPEK is gone ... out into the night.

CUT TO

THE PLANE

Suddenly the No. 2 engine begins to backfire, blasting back large gobs of orange flame. The oil, heat and manifold gauges are off the dial and red lights frantically flash. Desperately the PILOT looks out of the window.

Pieces begin flying off the engine. The cowlings disintegrate revealing the bare engine beneath. Small figures are frantically busy ripping the engine to pieces.

CUT TO

THE PILOT

He is scared.

PILOT

Holden, for God's sake get up here on the double.

(CONTINUED)

CONTINUED:

NAVIGATOR
(V.O.)

What's the problem, skip?

PILOT
Just get up here!

The NAVIGATOR grimaces as he pushes past the dead co-pilot.

NAVIGATOR
What is it, skip?
(looking out windows)
JESUS H. CHRIST!

PILOT
Hold 'em off. I'm taking
her down.

He peers out at the incredible sight of the creatures ripping off the wing skin and tearing huge plates from the cowlings. The camera pans down to his feet as the hatch door handle twists and then bursts open. A dozen bat-like creatures swarm in. The NAVIGATOR panics and reaches up, grabbing the flare gun from its rack. He screams as the creatures attack and shoots right through the creatures, bathing the aircraft with a bright ruby glow.

NAVIGATOR
(struggling)
Okay you little bastards ... shit ...
(screams)

CUT TO

THE RADIO OPERATOR

The flare shoots down the fuselage and smashes into him. Wreathed in flames, he falls back into the fuselage.

CUT TO

OUTSIDE THE AIRCRAFT

Creatures swarm all over the plane. The ball turret falls off. A wheel suddenly lowers, then falls off. A flap flutters free and blows away. Oil streams back into the slipstream and sections of the skin of the plane come away, revealing the skeleton framework of the fuselage.

CUT TO

THE PILOT

He is fighting the controls. Creatures are now in the cockpit, plucking out the instruments. The PILOT reaches to the throttle only to grab a creature that locks on to his gloved hand. Flying the plane with his good hand, he strikes and pummels at the attacking creatures with the other.

CUT TO

OUTSIDE THE AIRCRAFT

It is now almost a flying skeleton. For the first time, we see that it is heading for an island. A figure detaches itself from the machine and plummets away.

CUT TO

THE PILOT

He falls, terror-stricken, through space. Finally his chute opens. A slimy creature still clings to his gloved hand. He rips off the glove and throws it and the creature away.

PILOT

(struggling)

Jesus H. Christ!

CUT TO

THE ISLAND

The approaching smoking plane bellies onto the sea, bounces, then skims along the wave tops, careening up onto the beach, where it twists around crazily before coming to a lopsided stop. The machine faces us head-on and we see a glow coming

(CONTINUES)

CONTINUED:

from what's left of No. 3 engine. The camera zooms in rapidly to a green ball stuck in engine No. 3.

CUT TO

THE PILOT

He has landed, and is undoing his parachute harness. He looks around incredulously. The island is a junkyard - a veritable graveyard of aircraft. There are many aircraft, both old wrecks and futuristic-looking ones lying everywhere. Skeletal corpses are still left in some of the wrecks. The camera pans to the remains of one machine. It is an old American Lockheed Electra. It glints dull in the half light of dawn. Painted on its side are two names; "Amelia Earhart" and "Fred Noonan".

The camera continues to move through this panorama of metallic junk until it stops on a long chrome rod sticking up out of a pile of scrap.

Tilting up to the sky we see the clouds part as two gargantuan metal arms emerge and descend down toward the junkpile. The metal arms reach the chrome rod, grip it tightly, and begin to lift it up.

The scrap-pile groans and shifts as an enormous orange cylinder is hoisted up out of the junkyard, through the mist, and into the clouds.

We follow as the cylinder is pulled higher and higher, finally coming to a stop in front of a giant eyeball. The camera pulls back to reveal that the eyeball belongs to AUSTIN GRIMALDI, who carefully scrutinizes the orange diode held tightly in his needle-nose pliers.

AUSTIN

Got it.

Satisfied that this is the piece he had lost in the machine, he begins to re-solder it in place. Behind him, a LITTLE GIRL with red hair comes into the room and walks up to him.

LITTLE GIRL

It's broken again, isn't it Daddy?

(CONTINUES)

CONTINUED:

AUSTIN

(concentrating)

Yes dear. But Daddy's fixing
it. (hums)

LITTLE GIRL

(watching)

How come it's always breaking?

AUSTIN

I don't know, sweetheart. Mmmhmm.

LITTLE GIRL

When it's fixed, will you make more
funny pictures for me?

AUSTIN

Honey, why don't you go play with
your toys and let Daddy finish his
work, okay? Mmmm ...

LITTLE GIRL

Okay.

The LITTLE GIRL wanders around to the other side of the machine,
as AUSTIN flips a switch. Once again the glass sphere sparkles
and the holographic screen lights up. AUSTIN uses a tool to
fine-tune the holograph and an image begins to materialize;
the glass gates of Kraan.

As the image becomes clearer, the camera pulls closer and closer
to the holograph screen.

CUT TO

THE GATES OF KRAAN

The Council's voices still ringing in her head, TAARNA flies
in over the demolished gates. Below her, the once-beautiful
city lies in ruins.

(CONTINUED)

CONTINUED:

Gliding overtop the deserted streets, she sees a column of smoke rising through the wrecked dome of the building in the town's center. As she watches the smoke rise, she pulls hard on the reins, and heads her bird up.

The camera follows as she rides in through the shattered dome down to the Council Chambers below.

Corpses of the Councilmen are strewn everywhere. In the center of the room, a large pile of ancient books and manuscripts lie smouldering. Reaching the floor, TAARNA dismounts and starts to look around. At the head of the marble table sits the ELDER - dead. In front of him, a roll of parchment lies on the table. TAARNA opens it.

Carefully painted on the parchment is a circle of mountains, their tops glowing green.

TAARNA looks at it, and puts it in her sack. Then she notices that the ELDER is clutching something in his hand. Prying his stiff fingers apart, she finds a blood-stained medallion just like the one her attacker wore on his chain.

Looking at the dead ELDER, TAARNA grips the medallion tightly in her hand.

CUT TO

OUTSIDE THE COUNCIL BUILDING

TAARNA flies back out through the shattered dome and surveys the city below. All is quiet and dark, except for a green glow coming from a second-floor window. Curious, she flies over, pulls up beside the window, and climbs in.

CUT TO

GIRL'S BEDROOM

Entering, TAARNA sees the slimy silk-like cocoon on the bed. The basket of fruit still sits on the floor. From within the webbing, the green ball is glowing brightly.

TAARNA looks at the parchment in her sack, then at the glow coming from the cocoon. Cautiously, she approaches the cocoon, sword drawn.

Suddenly a hand from within the cocoon grabs the ball and shoots forward, ripping through the webbing and holding the ball up to TAARNA'S face. The hand belongs to a hideously ugly witch, who emerges from the cocoon, cackling through

(CONTINUES)

CONTINUED:

snake-like fangs.

WITCH

Behold! The Sphere of Uluhtec!
Look upon it, Taarna. Look upon
it with fear. For in its glow lies
the end of heaven - the beginning of
hell. Take it Taarna. Feel death
in your hands. For death is upon
you. And as you perish ... so dies
your race!

The witch's eyes go green.

WITCH

(screaming)

Take it !!

She hurls the ball at TAARNA, who dodges it. The ball sails past her, out the window. Then TAARNA, sword raised, leaps at the WITCH, slicing through her in rapid strokes.

The WITCH cackles and crumbles into dust, but her green eyes stay suspended in the air, and her cackle echoes through the room.

TAARNA backs away, climbing out the window, onto her bird. As she flies off, she sees the WITCH'S green ball high above her, rising into the clouds and disappearing.

CUT TO

SPACE

The WITCH'S green ball zooms through space, as Earth appears in the distance. Then another object comes into sight. Getting closer we see that it is a modern winged rocketplane of no determinable nationality, soaring high above Earth. The green meteorite passes, briefly bathing the rocketplane in its glow.

The rocketplane banks sharply, then stabilizes. Slowly the hatch-doors in its belly open up, revealing the underside of an automobile suspended in the open hatch.

Hydraulic metal arms emerge, lowering the automobile out from the belly of the cruising rocketplane. We can see now

(CONTINUED)

CONTINUED:

that the car is a white, '59 Corvette convertible.

With a "thunk", the metal arms release the car, and as the rocketplane blasts away, the Corvette begins its free-fall to Earth.

As the car falls gracefully through space, the driver plays with the wheel, causing the Corvette to bank smoothly one way, then the other.

Once his direction is stable, the driver clicks on the car radio and adjusts it through various channels, until he settles on one.

With the music playing, the car falls closer and closer to Earth, entering and emerging from the cloud cover over the atmosphere. In the heat of entry the vehicle's paint starts burning up.

As he heads down over a deserted area, the driver begins his approach. Touching down at breakneck speed, the smoking Corvette bounces violently, every part straining at the repeated impact.

The driver's face is expressionless as he jams the car into high gear and floors it, spinning the wheels in an attempt to translate downward momentum into forward motion. Then he pops his drag chute to help slow down.

This accomplished, the expressionless driver releases the chute, and speeds off down the road in a cloud of dust.

CUT TO

EXT. THE PENTAGON - AERIAL SHOT

From high above the building we see a crowd of reporters and T.V. newsmen waiting on the front steps.

The '59 Corvette pulls up at the curb below, and seeing it, the reporters all start to run over.

The camera zooms down and into the car. Inside, the driver reaches over, unplugs a rubber hose, and loosens the two large hex-nuts which connect him to the car. As he gets out, the reporters come running up.

(CONTINUES)

CONTINUED:

FEMALE REPORTER

(to driver)

Doctor Anrak, six more mutants were sighted in Arizona this morning. Do you still say this has nothing to do with the green radiation from space.

The driver walks on without speaking.

T.V. NEWSMAN

(walking alongside)

Doctor, is it true that the President himself pulled you off the Jupiter Six Project so that you could investigate those mutations? Doctor, answer me that.

He ignores the question, and walks past the guards into the Pentagon.

CUT TO

INT. PENTAGON - MEETING ROOM

Around a large table sit the Joint Chiefs of Staff, members of the Cabinet, and a pretty secretary wearing a tight skirt. An argument is in progress as the expressionless DOCTOR ANRAK enters. The camera follows him as he sits down next to one of the Generals.

FAT POLITICIAN

... well what I wanna know is, what's the Army doing about this? Hell! My constituents are turning green! They're growing arms on their backs. There's something or someone up there in space and the voters have a right to know about it!

(CONTINUES)

CONTINUED:

GENERAL

Senator, we have no proof that these mutations are the result of interference from outer space. In fact, Doctor Anrak has just come in, so let's hear what he has to say ... Doctor?

The room goes silent as the DOCTOR stands up.

DOCTOR

First of all, there is no cause for alarm. As for the theories of interference by alien beings, it is my firm opinion that we on Earth are the only intelligent, technically advanced civilization present in the universe.

CUT TO

OUTSIDE THE PENTAGON

An enormous round spaceship the size of Pittsburgh hovers overhead.

CUT BACK TO

THE MEETING ROOM

DOCTOR

... and whatever is causing these mutations is not from outer space. it's more likely just an isolated biological pheno ... pheno ... ph ... ph ... ph ...

Suddenly the DOCTOR'S head starts to jerk from side to side. Everyone looks on, not knowing how to react. As the DOCTOR begins to move in short bursts, like a broken robot, he fixes his gaze upon the pretty secretary across the table.

CUT TO

OUTSIDE THE PENTAGON

From the bottom of the huge spacecraft, a metal tube emerges and starts to drill through the roof of the Pentagon.

CUT BACK TO

THE MEETING ROOM

The DOCTOR starts to shake violently as he stares at the pretty secretary.

DOCTOR

Pretty ... pretty ... p ... p ...

Suddenly he lunges at her, sliding across the table.

As the DOCTOR struggles with the terrified girl, the camera pans up to the ceiling, where the metal tube from the spaceship drills through. Descending upon them, it sucks them up instantly.

DOCTOR

Aaarrgghh!

SECRETARY

Eeeeeek!

CUT TO

INSIDE THE SPACECRAFT - CONTROL ROOM

A metallic robot holding a clipboard, is standing in front of a large glass receiving jar, as DOCTOR ANRAK comes through the tube and lands in the jar. As soon as the DOCTOR'S feet hit the bottom of the jar, the DOCTOR breaks into a lot of small metallic parts.

ROBOT

(Mechanical voice)

Oh, nice job. How am I supposed to fix this guy? He's fucked.

(CONTINUED)

CONTINUED:

ZEKE and EDSEL, two alien space-pilots, are standing nearby, at the control console. They look like big furry orange heads on stilts, with arms coming out of the sides.

ZEKE
(to Edsel)

I guess we turned it up a little too high.

EDSEL
(to Robot)

Sorry, man.

ROBOT

You're sorry? What about me?
I've gotta put this asshole
back together.

Suddenly the pretty secretary comes through the tube and lands in the jar. She's a little mussed up, but okay.

GLORIA

(gasp) Where am I?

ROBOT
(staring)

Hey, who's the chick?

GLORIA

Well look at my clothes!
Who's gonna pay for the dry
cleaning? And where am I?
I demand that you return me
to my office immediately.

ROBOT

Too late - molecular instability
zone around spacecraft. You cannot
leave.

(CONTINUED)

CONTINUED:

GLORIA
(to Zeke)

What?! Is he kidding?

ZEKE

Uhh...

He looks at the ROBOT, who winks at him.

ZEKE

...oh yeah. Instability zone.
You're stuck here.

ZEKE and EDSSEL try to keep straight faces.

GLORIA
(stunned)

But I have to be at my parents
for dinner tonight. And my
gynecologist appointment is on
Wednesday.

ROBOT

Not anymore. Would you, ah, like
a drink?

(Leading her away)

You'll feel better after a glass of
fresh blo-aak.

They disappear down a corridor.

GLORIA
(V.O.)

Do you have any diet soda?

CUT TO

CONTROL CONSOLE

EDSEL
(to Zeke)

Ah, typical robot. The first
Earth-chick we see in ten years,
and he's gotta make a play for her.

EDSEL jams the gearshift into 'D' for Drive, and the ship
lifts away from Earth.

ZEKE

Hey, do we have any of that
Plutonian Nyborg left?

EDSEL

Uh, yeah. Just one bag. Uh, it's
in the transmitter compartment.

ZEKE

Uh, thanks man.

ZEKE opens a hatch and pulls out a double-spouted plastic
bag on wheels the size of a steamer-trunk. It is full of
white powder.

He pours two fifteen-foot lines of powder onto the floor.
Then, he pauses.

ZEKE
(surveying the lines)

Oh great. Think this is enough?

EDSEL
(thinking)

Uhh ... nah. Go for broke.

ZEKE

Good thinking, man.

(CONTINUED)

CONTINUED:

As he resumes pouring, ZEKE begins singing to himself in an alien tongue. When the lines are poured, they both stand at the start of the trail of white powder, and part their hair to reveal nostrils hidden in their foreheads.

ZEKE & EDSSEL

Nose dive!

They both start to criss-cross the room, inhaling the white powder like vacuum cleaners. As they happily snort the Nyborg, the camera pans back to the glass receiving jar, and moves down through the broken pieces of DOCTOR ANRAK. Reaching his lifeless face, the camera moves around to the back of the head. Through the shattered metal we can see a green ball, glowing inside ANRAK'S skullpiece.

DISSOLVE TO

SPACE - ZEKE AND EDSSEL'S P.O.V.

As the round spaceship moves through space, a group of asteroids approach and whip past. Up ahead, a red sun turns white and goes super-nova.

EDSEL
(V.O.)

Oh, wow ... good Nyborg!

CUT TO

INSIDE THE SPACECRAFT - ROBOT'S BEDROOM

GLORIA PEARLMAN and the ROBOT are lying in bed, naked. They have just finished making love. She is smoking a cigarette.

GLORIA
(glazed)

That was incredible. I've never felt anything like it.

(CONTINUED)

CONTINUED:

ROBOT

Oh great. I have been programmed to be fully proficient in sexual activities. Do you want to go steady?

GLORIA

Gee, I don't know. -I already have a boyfriend.

ROBOT

Ah, what he does not know will not hurt him.

CUT TO

CONTROL CONSOLE

ZEKE and EDSEL are sitting at the controls, staring wide-eyed out into space. They are obviously stoned. Suddenly a bell rings and the communicator screen lights up. A serious officer's face appears on it.

OFFICER ON SCREEN

Mothership calling starcruiser Alpha ...
Mothership calling starcruiser Alpha ...

ZEKE looks over at the screen and then shouts into it.

ZEKE

Whaddyawant, man?

OFFICER ON SCREEN

Mothership calling Starcruiser Alpha ...

EDSEL
(to Zeke)

You gotta use the microphone.

(CONTINUED)

CONTINUED:

ZEKE

Oh yeah.
(shouts into microphone)
Whaddyawant man?

OFFICER

Now listen, idiot. Do I have to
tell you eight hundred times? You
don't call me "man"! You call me
"Com-Op Officer Blix". Now is that
perfectly clear?

ZEKE

(into mike)

Yeah, sure. Whaddyawant, man?

OFFICER

(disgruntled)

You are to return immediately to
the Mother Ship and pick up a
humanoid civilian. Your orders
are to escort him to the Interplanetary
Tribunal Courtroom so that he can testify
at the trial of Lincoln Sternn. And make
it snappy!

The screen goes blank.

EDSEL

Wow! They finally got Sternn.

ZEKE

It's about time. Hang on, man.
Here we go.

ZEKE jams the gearshift into hyper-drive.

CUT TO

SPACE

The round spaceship blasts forward at ten times the speed of light.

DISSOLVE TO

SPACE - LATER

ZEKE and EDSSEL'S round spacecraft looks like an apple heading toward a freight train as it approaches the enormous mother-ship.

CUT TO

INSIDE SPACECRAFT - CONTROL CONSOLE

An ashtray full of roaches sits on the console. ZEKE is at the controls with a joint in his mouth, swaying back and forth, eyes glazed. Beside him, EDSSEL watches the mothership getting closer.

EDSEL
(to Zeke)

You okay to land this thing?

ZEKE
No problem, man.

CUT TO

MOTHERSHIP'S LANDING AREA

Huge red arrows point the way through the ten-mile wide landing area as the round spaceship glides in.

EDSEL
(V.O.)

I think you're goin' a little high,
man.

(CONTINUES)

CONTINUED:

ZEKE
(V.O.)

It's okay, man. If there's one thing I know, it's how to drive when I'm stoned. It's like, you know your perspective's fucked, so you just gotta let your hands work the controls as if you're straight..

The round ship rams directly into a wall, and crashes down, skidding to a stop in front of the loading bay.

EDSEL
(V.O.)

Oh, wow, good landing, man.

ZEKE
(V.O.)

Thanks.

CUT TO

INSIDE SPACECRAFT - ENTRANCE HATCH

ZEKE and EDSEL press a button to open the hatch doors. As the doors open we see two metallic Regolian guards waiting on the other side. Between them stands a small, shabbily-dressed humanoid with a crooked jaw and cauliflower ears. This is HANOVER FISTE.

REGOLIAN GUARD
(to Zeke and Edsel)

This man is to be delivered to the, klik, Interplanetary Tribunal, Courtroom #3, klik, Galaxy versus Lincoln Sternn. Thank yew. Klik.

The guards wheel away.

(CONTINUES)

CONTINUED:

FISTE
(meekly)

Ah, hello.

CUT TO

CORRIDOR IN SPACESHIP

ZEKE and EDSEL escort FISTE down the corridor.

EDSEL
(to Fiste)

Umm, you're gonna testify at
Sternn's trial?

FISTE nods.

ZEKE

They gotta give him at least, like,
life.

FISTE

Lincoln Sternn is a kind and honourable
man.

(camera pulls close to Fiste's face)
He will be freed.

CUT TO

SPACE - LATER

As the round spacecraft journeys through space it passes through
a fantastic space-scape of disembodied rock statues, and past
a magnificent graffiti-covered robot chained to an asteroid.

EDSEL
(V.O.)

Y'know, I wish they'd clean this place
up, man.

(CONTINUED)

CONTINUED:

ZEKE
(V.O.)

Yeah. It's like pig city out here.

EDSEL
(V.O.)

Yeah.

CUT TO

ROBOT'S BEDROOM

GLORIA is getting dressed as the ROBOT re-charges his energy-paks.

ROBOT

... but I don't understand. We laugh together. We care for each other. We have highly proficient sex. Why can't we get married?

GLORIA

Look, we're different, okay? Let's leave it at that.

CUT TO

CONTROL ROOM

The hatch opens, and GLORIA and the ROBOT walk through, still talking.

GLORIA

... but mixed marriages just don't work. What if you get tired of me and run off with a vibrator or something?

(CONTINUES)

CONTINUED:

As they move through the room, and out the other side, they pass FISTE, who is sitting quietly near the receiving jar, hands folded. Looking around, FISTE notices a green glow coming from the bottom of the jar. He gets up, quietly opens the jar, and pokes through the scrap robot parts.

Finding the small green ball in ANRAK'S head, he pulls it out and looks at it.

CUT TO

CONTROL CONSOLE

ZEKE and EDSEL are sitting at the controls, driving carefully. FISTE, carrying the green ball, comes up and sits down beside them.

ZEKE

There it is, man. I'm gonna hang a louie here.

EDSEL
(to Fiste)

Yeah, well it won't be long now. Are you sure you're gonna testify for Sternn?

FISTE says nothing. He just clutches the green ball and stares into space.

ZEKE and EDSEL look at each other and shrug.

CUT TO

OUTSIDE THE SPACESHIP

An enormous, brightly-lit, multi-level space station/courthouse floats into view, completely filling the screen. ZEKE and EDSEL'S round spaceship is just a speck as it enters the frame, approaching the mammoth structure.

CUT TO

SPACE-STATION LANDING DOCK

The ship locks into the dock, and the exit hatch opens. GLORIA and the ROBOT come through first, ahead of ZEKE, EDSEL, and FISTE.

GLORIA

... alright, alright. I'll marry you - but on one condition... I want a Jewish wedding.

ROBOT

A Jewish wedding!?!?! But this is space. 95% of the population are robots.

GLORIA

Well, find me a robot-rabbi!

ROBOT

Okay, okay!

EDSEL

I give them six months, man.

ZEKE

He doesn't even look Jewish!

GLORIA and the ROBOT disappear around a corner as ZEKE and EDSEL escort FISTE through the hatch. FISTE is carrying the small green ball.

As they lead FISTE away, the camera pulls back, out through a space-port, and moves along the outside of the slowly rotating space-station. At the top, the camera zooms down through a massive glass-domed ceiling and into a huge inter-galactic courtroom.

Voices echo below us.

(CONTINUED)

CONTINUED:

PROSECUTOR

Are you Captain Lincoln F. Sternn?

STERNN

I am.

As we move down, we see square-jawed CAPTAIN STERNN, his shifty-eyed lawyer, and the cold Prosecutor all standing before the Judge.

STERNN is smirking confidently as the Prosecutor reads from a long page of charges.

PROSECUTOR

Lincoln Sternn - you stand here accused of twelve counts of murder in the first degree ... fourteen counts of armed theft of Federation property ...

CUT TO

THE GALLERY

The hostile humanoid and alien faces all stare at STERNN with hateful, accusing eyes.

PROSECUTOR
(V.O.)

... twenty-two counts of piracy in high space ... eighteen counts of fraud ...

CUT TO

STERNN'S LAWYER

Mopping his brow, he looks nervously over to STERNN.

(CONTINUED)

CONTINUED:

PROSECUTOR
(V.O.)

... thirty-seven counts of rape, and
one moving violation. How do you plead?

CUT TO

CAPTAIN STERNN

Smiling to himself, he nods, then gets serious.

STERNN
Not guilty!

LAWYER
(whispers to Sternn)
Not guilty?!? Are you nuts?!?

STERNN
(whispers to lawyer)
It's okay, Charlie. I got an
angle.

JUDGE
(to Prosecutor)
Call the first witness!

STERNN and his lawyer move to their seats.

LAWYER
(to Sternn)
But the Prosecutor's gotcha cold!
Yer as guilty as a cat in a goldfish
bowl.

CUT TO

THE COURTROOM DOORS

ZEKE and EDSEL enter with FISTE, and push their way to the front.

PROSECUTOR

The Prosecution calls Hanover Fiste.

GUARD #1

Calling Hanover Fiste!

GUARD #2

Calling Hanover Fiste!

GUARD #3

Calling Hanover Fiste!

GUARD #4

Hanover Fiste!

ZEKE and EDSEL sit down, while HANOVER FISTE, small and shabby, walks up to the witness stand, nervously clutching the small green ball in his hand. As he passes, STERNN and his lawyer continue to argue.

LAWYER
(pleading)

Lissen Sternn ... change the plea to guilty. Throw yerself on the mercy of the court.

STERNN

I told you, Charlie. I got an angle.

HANOVER FISTE is sworn in, as Sternn's lawyer begs.

(CONTINUED)

CONTINUED:

LAWYER

But the most we can hope for is to
get ya buried in secrecy so yer grave
don't get violated! Plead guilty!

STERNX

Shut up, Charlie. I got an angle.

LAWYER

What angle?

STERNX

(pointing to Fiste)

Him!

CUT TO

WITNESS STAND

PROSECUTOR

State your name for the record.

FISTE

(fidgeting nervously with
the green ball)

I am Hanover Fiste.

CUT TO

STERNX

STERNX

(winking to lawyer)

I promised him thirty-five thousand
zuleks to testify on my behalf.

CUT BACK TO

STERNN AND HIS LAWYER

They look at each other, shocked.

STERNN & LAWYER

Huh?!?

CUT BACK TO

WITNESS STAND

FISTE

(speaking gently)

... and he's ah, never done anything illegal ...

(turning sharply)

... unless you count all the times he sold dope disguised as a nun!!

(reverting to meekness)

He's always been a good, law-abiding citizen ...

(shouting at himself)

Awww, gimme a break!!

(gentle again)

... of the Federation, and, and ...

(going schizo)

Shut Up! Shut Up! Shut Up!

(gentle, but starting to sweat)

... a community-conscious individual, ah, ah ...

(rising in crazed anger)

STERNN!!!

(pointing as he screams)

He's nothin' but a low-down, double-dealin', back-stabbin', larcenous, perverted worm!!

STERNN and his lawyer look on, horrified, as FISTE'S body starts to grow.

(CONTINUES)

CONTINUED:

FISTE

Hangin's too good for him!!

New muscles tear through FISTE'S shabby clothes.

FISTE

Burnin's too good for him!!

Growing larger, he starts foaming at the mouth.

STERNX

Hanover ...

FISTE

He should be torn into little bitsy
pieces and buried alive!!!

FISTE rams his hands down onto the Witness Stand, shattering
it completely.

STERNX

Hanover ...

FISTE

I'll kill him!

He hurls the Prosecutor aside, and moves towards STERNX with
thundering footsteps.

FISTE

KII - ILLL!!!

Still growing, he rips apart the Judge's bench as he passes
it. Finally he stands towering in rage over the terrified
STERNX.

(CONTINUED)

CONTINUED:

STERNN
(to Fiste)

H-h-hey, Hanover ...
n-now take it easy, Hanover,
I'm sure we can talk this ov ...

Instinctively, STERNN leaps back as FISTE'S giant hands come smashing down in the spot where STERNN stood. The gallery scatters screaming as STERNN runs for the door. Slaving, FISTE thunders after him. STERNN runs through the exit, bolting the door behind him. FISTE follows, tearing the door apart, and bringing the entire courtroom wall down in the process.

CUT TO

STERNN

Running down a hallway, STERNN passes a group of Regolian cops, who raise their weapons in an attempt to block the rampaging FISTE.

REGOLIAN #1

Halt, klik, in the name of the
Federation, klik. Where is your
corridor pass?

(to other Regolians)

Unco-operative humanoid, klik,
blast him.

They open fire, but FISTE is unstoppable. Still growing, he grabs the Regolians's weapons, crunches them up and eats them.

REGOLIAN #1

You are now in violation of Code
103-N-17, klik, paragraph A-64 ...
unauthorized consumption of Federation
property. Please come quietly, klik,
... thank yew.

With a single clap of his enormous hands, FISTE crushes the Regolian's metal skulls together into an accordin the thickness of a dime.

CUT TO

STERNN

He races through a metallic hallway, and ducks into a boiler room, then down a long dark tunnel. At the end of the tunnel, STERNN comes to a dead-end, and stops to rest.

STERNN

Oh, this looks good.

FISTE

(growls)

STERNN

Oh, duck under here ...

FISTE

I'll get you!!

STERNN

I think I'll turn here!

(runs, gasping)

Come on feet, don't fail me now!

FISTE

Sternn!!!

STERNN

Uh oh ...

(runs)

Ah, gasp, ah whew, lost him!

FISTE

STERNN!!

STERNN

Okay, Hanover, you've had this coming!

(CONTINUES)

CONTINUED:

Taking a deep breath, STERNX reaches into his pocket, pulls out a wad of bills, and counts them out as he hands them to FISTE.

STERNX

Let's see, thirty-three, thirty-four, thirty-five thousand zuleks. Thanks Hanover.

FISTE
(taking money)

S'nothin, boss.

Counting his money, FISTE starts shrinking back to his normal size.

STERNX

And Hanover ...

FISTE

Yes?

STERNX

Goodbye.

STERNX pulls a lever, which opens up the floor below FISTE, who screams, falling out into space. As FISTE slides out, STERNX grabs the money from FISTE'S hand and smiles.

CUT TO

THE OUTLANDS

All is quiet across this vast expanse of rusted pipes and barren desert. The silence is broken by a whistling sound which gets louder and louder. Then, thud!

A green ball lands in the dirt in front of us. Fluttering down around it are HANOVER FISTE'S tattered clothes. Then the burnt ashes of Hanover's body land in a small pile beside his clothes. Panning up we see TAARNA flying on her bird in the distance.

CUT TO

TAARNA

She swoops down and flies through a maze of rusting pipes and cables which look like the remnants of an ancient power station. Then she steers her bird through a hidden opening in the rotting floor, and enters a magnificent secret hideaway cut deep into the rock.

CUT TO

INSIDE TAARNA'S HIDEAWAY

Landing her bird on a circular slab of gleaming marble, TAARNA dismounts and walks over to a shimmering pool. Here she disrobes, and picking up a small gold pitcher, she pours an ancient oil over herself. It shines and sparkles as it touches her skin. Then she steps into the water, where her body seems to sparkle even brighter.

Finishing her sacred bath, she steps out and walks to a stone wall. When she touches it, a rock panel slides away to reveal a gold chest. TAARNA opens it.

Inside the chest lies a glistening set of armoured garments, so bright that TAARNA must shield her eyes for a moment. Then, as she looks down at the armour, the voice of TAARAK THE DEFENDER comes into her head.

TAARAK
(V.O.)

To defend - this is the Pact.
but when life loses its value,
and is taken for nought, then
the Pact is ... to avenge!!

Through a series of dissolves we see TAARNA'S hands sensuously fitting the various metallic pieces over her firm body. Finally we pull back to see her fully.

Standing before us, glistening in the torch-light, she looks magnificent. Reaching once more into the chest, TAARNA pulls out a golden sword. As she holds it, it seems to vibrate, almost buzzing in her hands. Suddenly she swings it, slicing cleanly through one of the stone torches on the rock wall. As the burning torch falls to the ground, TAARNA leaves.

CUT TO

THE SKY

From over our heads, TAARNA comes soaring past, her armour gleaming in the rays of the setting sun. Below her, she sees a metallic holiday-town filled with barbarian soldiers. Drunken blue men fight in the streets, strange animals run around loose, and dead or drunken bodies lie in the gutters.

Looking down, amidst the melee, she sees three winged creatures tied up in front of a bar. The camera zooms in on one of the creature's saddlebags. It has a silver medallion set into the leather, identical to the one which TAARNA pried from the Elder's fingers.

CUT TO

INSIDE THE BARROOM

Barbarian honky-tonk music fills the crowded room, as various barbarian soldiers sit drinking and fondling the bar-girls who are dressed in cheap, flashy metal outfits.

Three of the blue barbarians are particularly drunk and rowdy as they push a non-barbarian down, dump a drink on his head, laugh and kick him.

CUT TO

THE BARROOM DOOR

TAARNA walks in through the swinging silver and plexiglass doors, past the three soldiers kicking their victim. She sits down at the bar.

The three brutish blue soldiers finish stomping the man and walk over to the bar, crowding close around TAARNA.

BARBARIAN #1

Hey, look. A new one.

(to Taarna)

Where you from, baby?

TAARNA ignores him.

(CONTINUES)

CONTINUED:

BARBARIAN #2

Doesn't talk much, does she ?

BARBARIAN #3

She doesn't have to talk for what
I want to do with her.

CUT TO

TAARNA'S HAND

It slowly moves down to her sword, and unclips the safety strap.

CUT BACK TO

THE BARBARIANS

BARBARIAN #3

(running his hands across her breastplate)
C'mon baby, let's see what's under there.

BARBARIAN #1

(starting to undo her breastplate)
Yeah, let's have a look.

Taarna slowly stands up, pushes their hands away, and takes
a step back.

BARBARIAN #2

Heey, she's tough.

BARBARIAN #3

Maybe she wants to fight?

They all laugh.

BARBARIAN #1

... or maybe she wants to take
us all on?

Still laughing, they move towards her.

(CONTINUES)

CONTINUED:

In a blinding flash, TAARNA draws her golden sword, and wielding it like a Samurai master, slices off all three of their heads. In an instant, the sword is back in its sheath.

The barbarian's heads stop laughing as they fall to the ground. The music stops, and everyone in the bar stares at TAARNA.

Stepping over the bodies, TAARNA walks up to the bartender, pulls out the parchment picture of the glowing mountains, and shows it to him. The bartender looks at it carefully, then points out the window.

BARTENDER

Beyond the oasis.

TAARNA nods and leaves.

CUT BACK TO

THE BARTENDER

His eyes start to turn green. The camera gets closer and closer to his glowing eyes, until the green glow turns into the image of a ball, lying in the ground, in AUSTIN'S holograph.

CUT TO

AUSTIN

AUSTIN is crouched over the machine turning several knobs, trying to make the ball move. Nothing happens.

AUSTIN
(to himself)

Hmmm ... must be jammed.

Frustrated, AUSTIN picks up a flashlight, opens up a compartment underneath the control knobs, and takes a look inside. While AUSTIN fiddles inside the machine, we see two hands appear on the holograph screen and pick up the green ball. AUSTIN looks over to the holograph and notices.

AUSTIN

Where'd it go?

CUT TO

THE HANDS

As the hands cradle the green ball, the camera pulls back to reveal a skinny, unco-ordinated boy wearing thick eyeglasses, carrying the sphere across his backyard. This is DAN.

DAN
(V.O.)

It all started when I found the green meteorite. I read in Farraday's "Life of the Planets" that smaller ones like this are supposed to burn up when they enter the atmosphere, but for some reason this one didn't ...

DAN carries the ball into a typical small-town house.

DISSOLVE TO

T.V. ANTENNA ON ROOF - STORMY NIGHT

As the narration continues, we follow two red wires down from the T.V. antenna, along the roof, and into DAN'S attic window. The wires run through a bucket of water and are hooked up to some electronic parts on DAN'S desk.

DAN
(V.O.)

... so I brought it up to my room, stuck it in my rock collection and forgot about it. I was experimenting with natural electricity ...

The camera pans around the room to show various displays of DAN'S scientific tinkering - blue-ribbon science projects, transparent models of a man and a woman showing all internal organs, and many books.

In the corner, the green ball sits in DAN'S rock collection. At his desk, DAN impatiently shuffles through the dusty pages of an old scientific journal.

(CONTINUED)

CONTINUED:

DAN
(V.O.)

... and with the storm warnings up,
I figured maybe tonight I'd hit the
jackpot. All I needed was a little
juice.

He looks out the window at the gathering storm.

CUT TO

THE STORM

Crackling from the sky, a bolt of lightning strikes the
television antenna and surges along the wires into the attic.

CUT TO

DAN'S ATTIC ROOM

The lightning flashes into DAN'S apparatus, lighting it up
brightly.

DAN

It works!

Suddenly, an electric arc jumps from the bucket of water
and crosses the room to join with the ball on his shelf.
Caught in the middle, DAN begins to glow green.

DAN
(looking at his
green arms)

Oh Jesus!

The electrical field opens up a shimmering gateway into another
universe and DAN de-materializes.

CUT TO

THE TRANSFORMATION

We float in darkness for a moment as black shapeless images zoom past.

DAN
(V.O.)

I felt like I was nothing
- just atoms floating in the
darkness ...

Then, tiny beams of light join to form a glow in the corner of the screen. The glow gets brighter and starts moving slowly around the screen. Now, we can make out some of the images whipping past - a half-formed hand, pages of a book, a crumbling pyramid, a green ball.

DAN
(V.O.)

Then, a body started to re-form
around me. Only it wasn't my
body - this one had muscles.

Sturdy muscular parts begin to materialize around the moving light. They join up with each other to form a powerfully built human figure.

Finally a man's face takes shape and, as it forms, everything gets brighter and clearer.

DAN
(V.O.)

It was a great body, but I
wasn't too crazy about the
face.

The powerful figure, DEN, turns slowly as he floats and begins to look at his hands and arms. Moving his mouth, he speaks in a new voice - deep and powerful.

DEN
(feeling head)

Hmmm ... no hair.

Suddenly, the background explodes into fields of radiant colours as the body accelerates away from us and passes through a second shimmering gateway.

CUT TO

THE NEVERWHERE PYRAMID

DEN, strong, masculine and hairless, materializes cradled in the hand of a huge stone idol. He is naked and unconscious. Above him, the glowing green ball is held in the idol's other hand.

The camera pulls back to show that the idol is standing on the deck, atop a huge, truncated pyramid. The deck forms a walkway around a swirling pool of green water.

Kneeling all around the seething pool, are lizard-men, wearing priest's robes. Two of them stand beside a glass coffin. Inside the coffin, lies a naked girl, bound and gagged.

PRIESTS
(chanting softly)

Uluhtec, Uluhtec ...

Directly in front of the idol, a regal-looking QUEEN, wearing a revealing velvet cloak, is praying to the raging water.

QUEEN

By the powers of the glowing
Loc-Nar placed in your idol's
hand, I demand you come forth,
Uluhtec!

The waters of the sacrificial pool rage more violently and a low rumble is heard far below.

CUT TO

THE IDOL'S HANDS

The green ball, (Loc-Nar), glows brightly as DEN opens his eyes, looks down and notices his enormous genitals.

DEN

Hmm ... big!

Seeing an animal-skin hanging from the idol, he rips off a piece and wraps it around himself.

(CONTINUED)

CONTINUED:

DAN
(V.O.)

There was no way I was gonna
walk around this place with
my dork hangin' out!

Suitably covered, he surveys the ritual taking place below him.

DAN
(V.O.)

Wow! This looked like something
right out of the Ten Commandments.

CUT TO

EDGE OF RAGING POOL

The QUEEN is kneeling before the seething water.

QUEEN

Grant me your strength in return
for a living mortal sacrifice! It
has been ordained. Come forth Uluhtec!
I demand it!

Two lizard priests remove the terrified girl from the glass
case and hold her out over the swirling water. The QUEEN
nods and the two priests drop her in.

CUT TO

THE IDOL'S HANDS

Seeing the girl struggle in the water, DEN'S eyes grow wide.

DAN
(V.O.)

What'd they do that for?

He stands and dives into the raging pool, swimming powerfully
towards the drowning girl.

CUT TO

UNDER WATER

Reaching her, DEN grabs the girl's bound ankles, hooks them over his head and drags her through a decayed hole in the underwater wall. Inside a stone tunnel, they are swept along by the current.

DAN
(V.O.)

Normally, I'd be dead by now. I kept thinking I was going to run out of air, but my new body worked great. I just hoped her body was working as good as mine.

CUT TO

EXT. FIELD OF LILIES - DAY

DEN and the girl are washed out into a pond at the center of a beautiful field of lilies. He pulls her out of the water, unconscious. As he unties her, she begins to stir.

GIRL

Thank you.

She takes DEN'S hand and lies back in the flowers, her beautiful breasts exposed in the sunlight.

DAN
(V.O.)

She had the most beautiful eyes. I wanted to make some conversation but I found my new self asking the same old stupid questions.

DEN

Are you from around here?

GIRL

Well, you may not believe this, but I'm from another world - from a place called Earth.

(CONTINUED)

CONTINUED:

DEN

Earth? I too am from Earth.
How did you get here?

GIRL

My name is Katherine Wells, and I'm from the British colony of Gibraltar. Time makes no difference here, but there it was the summer of 1892. It was evening - I'd gone for a walk on the cliffs when suddenly a sphere fell from the sky. Following its glow, I came to a shining gate made out of light. Unable to resist, I stepped through it and awoke in this world. There I was thin and weakly, fit only to stay indoors.

(she stands up)

But here, somehow I am stronger,
more alive,

(she stretches seductively)

... more fully a woman.

DAN

(V.O.)

You're not kidding.

DEN

(standing)

I, too seem better equipped on
this world.

(he holds out his arm)

My arms are more powerful.

(stretches his fingers)

Even my fingers seem to hold
great strength.

KATHERINE walks up close to DEN, takes his hand and touches
the fingers to her breast.

(CONTINUED)

CONTINUED:

KATHERINE

You saved my life. I have no reward to give you, but if any part of me pleases your senses - I would give it willingly.

She circles her nipple with his baby finger.

DAN
(V.O.)

Wow! This was great! There was no way I'd get a chick like this back on Earth. I mean, look at her!!

Taking KATHERINE in his arms, DEN lays her down on a bed of flowers and begins to tenderly make love to her.

DAN
(V.O.)

There was only one problem ...

A spiked boot appears in the frame. The camera pans up to show a large, ugly hairy beast-man standing over DEN and KATHERINE.

The camera then pulls back to reveal the entwined couple, completely surrounded by a horde of grim, bestial warriors.

DAN
(V.O.)

I don't know who these jerks were, but they sure picked a bad time to show up ...

The ugly beast-men grab DEN and KATHERINE as we;

DISSOLVE TO

ARD'S THRONE ROOM

The beast-Captain keeps his machine gun trained on DEN as the soldiers lead him into the cavernous room.

DAN
(V.O.)

They split us up and took me to this weird castle-type place. I wanted to find out where they'd taken Katherine, but none of these guys seemed to speak English.

In the middle of the room there is a round stone pedestal with a throne carved into it. On the throne sits ARD, a child-like ruler with a sadistic glint in his eye.

ARD

They tell me you are Den of Earth, the one who dared to steal the female sacrifice from the Queen.

DAN
(V.O.)

This guy was a shrimp so I figured I'd play it tough.

DEN

Where is the girl?

ARD

I am Ard - supreme leader of the revolution and the next ruler of the world.

DEN
(tougher)

The girl!!

(CONTINUED)

CONTINUED:

ARD

Well, aren't we fierce?
If you are truly as tough as
you seem, then you will serve
me well. But first, a test.
Guards! Castrate him!

DAN
(V.O.)

Uh oh.

Two bestial guards approach from behind, brandishing curved short-swords. DEN turns instinctively, dodges the first thrust and delivers a bone-shattering elbow to the beast's head, crushing his skull.

Spinning with his own momentum, DEN throws a rock-hard fist into the second guard's chest, snapping his rib-cage and sending him flying across the room.

Without pausing, the bald muscleman grabs the nearby beast-Captain and lifts him into the air by his machine-gun. The Captain hangs on as DEN twists the gun, butts it into the creature's groin and then drives the weapon through the Captain's jaw.

The creature crumples, leaving DEN with the gun.

DAN
(V.O.)

Boy! I was pretty good at this
stuff.

ARD

Excellent. You are worthy to
serve me.

DEN
(aiming machine-gun at him)

Give me the girl or die.

(CONTINUED)

CONTINUED:

ARD
(taking it lightly)

Well, if I have a choice, I'll
take death.

DEN

So be it.

DEN fires, spraying a row of bullets across ARD'S body. The bullets blast big yellow holes in ARD'S chest, but there is no blood. ARD looks up and laughs.

ARD

Ha ha ha! You'll have to
do better than that.

As DEN looks on, ARD'S wounds miraculously close up and heal themselves over.

DAN
(V.O.)

I could see why they made this
guy their leader.

ARD
(standing up)

... but if you're really interested
in the girl; I've had her encased in
glass.

ARD pulls the velvet covering off of a glass box to reveal
KATHERINE, unconscious, sealed inside.

DEN

She's dead.

ARD

Actually no. She's sleeping,
but only I can awaken her.

(CONTINUED)

CONTINUED:

DEN

What do you want of me?

ARD

I want you to steal the sacred
Loc-Nar.

DEN

What is this Loc-Nar?

ARD

The Queen's glowing sphere, you
fool. The sacrifice to Uluhtec
can only be performed by the
possessor of the sacred Loc-Nar.

(calling out)

Norl!

NORL, a huge gorilla-man, in a purple cloak, steps forward.

ARD
(to Den)

This is Norl, my bravest warrior.
You will go with him to the Queen's
castle and steal the Loc-Nar. Then
I will give you the girl.

DEN

If you refuse, you die, she dies,
everybody dies.

DAN
(V.O.)

Sounded reasonable to me.

DEN looks down at KATHERINE'S motionless body.

DISSOLVE TO

RIVER BANKS NEAR THE QUEEN'S CASTLE

In the moonlight, DEN and NORL lead a squad of beast-warriors, armed with automatic weapons, along the river towards the Queen's castle.

NORL
(to Den)

Ssh. Guard post ahead. We must go underground.

NORL lifts a rock to reveal an underground passageway.

DAN
(V.O.)

This guy Norl seemed to know what he was doing. And, for a gorilla, his English wasn't half bad.

DEN and the warriors enter the underground passage.

CUT TO

UNDERGROUND TUNNEL

The group, carrying torches, moves along the dark tunnel. They pass a bubble-window with shark-faced eels swimming on the other side.

NORL
(to Den)

We're underneath the castle moat.

DEN nods. An ugly growl echoes through the tunnel up ahead. the warriors freeze and murmur to each other in their own languages.

DEN
(to Norl)

What are they saying?

(CONTINUED)

CONTINUED:

NORL

They talk of the savage beast who
prowls these catacombs with a fierce
hunger and sharp teeth ...

(gestures)

six inches long.

A dog-faced warrior shakes his head and says something to NORL.

NORL

Sorry ...

(indicating)

... sixteen inches long.

Suddenly, a savage beast appears and chomps his long, razor-sharp teeth into one of the warriors at the end of the line. DEN, NORL, and the remaining warriors run on through the tunnel as, behind them, the monster pulls his victim apart.

CUT TO

DOORWAY IN CATACOMBS

DEN, NORL, and the remaining warriors arrive at a door in the rock wall.

NORL

(to Den)

Now we separate. You and Korg take this door into the Queen's quarters. The rest of us will move through the walls and enter her chamber from the other side. Whoever gets the Loc-Nar first will return it to Ard. Good luck, Den.

DEN nods, puts out his torch and carefully opens the door as NORL moves off.

CUT TO

DARK ROOM

DEN and KORG silently enter. Across the dark room, the glow of the green ball casts a pale light.

KORG
(whispers and points)

Loc-Nar.

DAN
(V.O.)

Wow! It was just like the
ball I dug up in my back yard.

They tip-toe towards it.

DAN
(V.O.)

As I saw the Loc-Nar's glow I
had this real funny feeling. All
by themselves, my hands reached
forward to touch it. But the
Loc-Nar moved out of the way.
Instead, my hands felt something
else - warm flesh. Then the lights
came on.

In the brightly lit room, DEN is standing before the beautiful semi-clad QUEEN, and holding her firm, naked breasts in his hands. Looking around, he sees that he and KORG are surrounded by a brigade of the Queen's ugly guards, swords raised.

DAN
(V.O.)

Talk about embarrassing!

QUEEN
(smiling)

Kill them.

The Queen's guards attack with battle-axes, clubs and swords. As DEN knees one in the groin and swings his gun into another's face, four of the guards surround KORG and club his brains out.

(CONTINUES)

CONTINUED:

But DEN, still going strong, throws two guards into the wall and heaves a third out the window. As the QUEEN watches with glee, more guards rush into the room and DEN is finally overpowered and held down. The Captain of the guards places a long knife against Den's throat.

CAPTAIN

Can I slit his throat, your Majesty?

The QUEEN, eyeing Den's magnificent body, sighs.

QUEEN

Yes, slit his throat.

CAPTAIN

Thank you, your Majesty.

As the Captain presses his knife against Den's flesh, the QUEEN suddenly raises her hand.

QUEEN
(smiling)

Stop! I have, ah, something better in mind.

She takes Den's hand and leads him into an adjoining room, as the guards grumble to one another.

GUARD #1

Jeez, not again.

GUARD #2

This always happens.

CAPTAIN

Look, she's the Queen. She can do whatever she wants.

(CONTINUES)

CONTINUED:

Guard #2

Yeah, sure.

GUARD #1

Sure.

CUT TO

THE QUEEN'S BOUDOIR

The QUEEN stands before DEN, hands on her hips and a funny look in her eye.

QUEEN

If you please me, I may let
you live.

She smiles, and approaches DEN.

DAN
(V.O.)

Uh oh.

DEN

What must I do?

QUEEN

Satisfy my appetites.

The QUEEN lets her cloak drop to the floor as she gets closer.
She is naked underneath.

DAN
(V.O.)

Wow! Eighteen years of nuthin'
and now, twice in one day. What
a place!

(CONTINUES)

CONTINUED:

QUEEN

Come with me.

DEN

Mmmm.

She steps forward and takes his hand, leading him towards the bed.

DISSOLVE TO

THE QUEEN'S BED

DEN and the QUEEN are lying undressed on the enormous bed. The QUEEN has a very contented look on her face. DEN looks exhausted. As the Neverwhere moon rises outside the chamber window, the QUEEN slowly runs her hand over DEN'S bulging muscles.

QUEEN
(softly)

The rising moon climaxes our love, Den. Is is a sign, a new beginning.

DEN

Yes, a sign.

DAN
(V.O.)

I had no idea what she was talking about.

QUEEN
(stroking him)

Neverwhere is a troubled land,
but together we could calm it.
We could rule side by side.
Your strength has brought great
peace to my restless body. It
could bring great peace to all
the troubled people of this land.

(CONTINUED)

CONTINUED:

DAN
(V.O.)

I knew I was good, but I didn't know
I was that good.

Suddenly the Captain and his guards burst through the door.

CAPTAIN

Your Majesty! The Loc-Nar is missing
- stolen!

The QUEEN jumps to her feet in a rage and points to DEN.

QUEEN
(screaming)

Fiend! You make love to me while
your accomplices steal the magic
sphere! Guards! Take him!

The guards grab DEN as the QUEEN snatches one of their big
spiked clubs.

QUEEN
(to guards)

Hold him still! I will kill
him myself!

DAN
(V.O.)

Boy, was she pissed off!

Heaving the guards aside, DEN breaks free and jumps out the
chamber window.

CUT TO

THE CASTLE WALL

DEN falls down, down into the swirling waters of the castle
moat.

(CUT TO)

THE QUEEN

She is livid.

QUEEN

Prepare the flying lizards.
I want his head!

CUT TO

OUTSIDE THE CASTLE

Pulling himself out of the moat, DEN knocks a guard off his leopard/horse and rides off.

CUT TO

THE NEVERWHERE PYRAMID

ARD is kneeling at the edge of the sacrificial pool. Beside him sits a long glass case wrapped in chains. Through the chains we see KATHERINE trapped inside - fully conscious and terrified. Ard's bestial warriors stand all around carrying torches and spears.

Above them, the Loc-Nar sits glowing in the stone idol's hand.

ARD

By the power of the magic Loc-Nar
placed in your idol's hands, I
command you - come forth Uluhtec!

The green water in the pool immediately begins to churn violently and leap into the air. A bolt of lightning crackles in the sky.

CUT TO

THE NEVERWHERE DESERT

DEN is racing across the barren desert on his leopard/horse. Visible in the distance is the outline of the huge, truncated pyramid where he first saved KATHERINE.

As he rides, he sees the green glow of the Loc-Nar, sparkling in the glass surfaces of the coffin in front of it.

(CONTINUES)

CONTINUED:

DEN
(to himself)

Katherine!

He spurs his leopard/horse on into the night.

CUT TO

ANOTHER PART OF THE NEVERWHERE DESERT

The QUEEN, riding a flying lizard, leads her army in pursuit of DEN.

SOLDIER
(pointing)

There he is, your Majesty!

CUT TO

QUEEN'S P.O.V.

Up ahead, silhouetted in the moonlight, she sees DEN, riding up the steps of the pyramid. The camera pans to the green glow atop the torch-lit pyramid.

QUEEN
(V.O.)

The Loc-Nar!

CUT TO

THE QUEEN

QUEEN
(shouts to her men)

Faster! To the pyramid!

She whips her lizard harder.

CUT TO

THE NEVERWHERE PYRAMID

ARD is incanting to the raging water while two hooded monks stand beside him, holding the struggling KATHERINE out over the pool.

ARD

Here is your sacrifice, Uluhtec.
Now, give me your power!

(to monks)

Throw her in.

Chanting the name "Uluhtec", the two monks start to throw the girl in when suddenly a third monk leaps forward and grabs her, kicking the other two monks into the water.

The intruder's hood falls away and his bald head gleams in the moonlight.

DEN

Katherine!

KATHERINE

Den!

ARD

No! You'll ruin everything!

ARD jumps up and runs toward the Loc-Nar, perched in the stone idol's hand. Grabbing it, ARD holds the glowing ball above him.

ARD

(to his guards)

Kill them! Kill them both!

Suddenly, a hand leaps out of the darkness, gripping the Loc-Nar just above Ard's hand - it is the QUEEN.

QUEEN

The Loc-Nar is mine!

(CONTINUED)

CONTINUED:

ARD
(struggling)

Stupid bitch! Get away from me!

As ARD and the QUEEN fight over the Loc-Nar, the Queen's troops pour in and battle with Ard's soldiers. Thunder roars overhead.

CUT TO

DEN

Holding KATHERINE in one arm, DEN smashes a nearby soldier and grabs the beast's spear. With the battle raging all around him, DEN looks up at the sky.

CUT TO

THE SKY

Lightning crackles, illuminating the night with electricity.

CUT BACK TO

DEN

DEN reaches down, picks up the long chain that was wrapped around the glass case and attaches one end to his spear. He kicks the other end into the raging water, then heaves the spear with all his might into the head of the stone idol.

In the same instant, a bolt of lightning fires down from the sky, striking the idol full force. The lightning bolt travels through the spear and down the chain, into the water. Suddenly, the electrical energy arcs across to join with the Loc-Nar.

Holding onto the Loc-Nar, ARD and the QUEEN begin to glow green, then de-materialize into a shimmering dimensional warp. The troops stop fighting and look on in amazement, until all that remains is the glowing Loc-Nar, hanging in mid-air.

KATHERINE
(to Den)

Where did they go?

(CONTINUED)

CONTINUED:

DEN

They are gone. That is all
that matters.

DAN
(V.O.)

They probably went back to Earth.
Boy, will Mom be surprised.

Suddenly, the Loc-Nar falls to the ground at Den's feet.

KATHERINE
(looking down)

The Loc-Nar ... you could have the
power of Uluhtec. You could be
ruler over all these people.

DEN
(looking over the throng)

Forget it.

In a single powerful leap, DEN, carrying KATHERINE, bounds up
onto the Queen's flying lizard and they fly off. The amazed troops
watch for a moment, then shrug and resume fighting.

CUT TO

DEN'S FLYING LIZARD

KATHERINE clings to DEN as they fly.

KATHERINE

Oh, but Den, with the Loc-Nar
you could have returned to Earth.

DEN

I like it better here.

The lizard banks sharply away from us and carries them into the
distance.

(CONTINUED)

CONTINUED:

DAN
(V.O.)On Earth, I'm nobody. But here,
I am DEN.

CUT TO

THE NEVERWHERE PYRAMID

The camera pans down the stone statue to the glowing sphere, which lies abandoned on the ground. The soldiers are gone. As we watch, time begins to accelerate and the Neverwhere Pyramid ages and crumbles all around the green ball. The earth heaves and shifts, and dense vegetation grows up through the cracks in the ground.

A prehistoric man walks up and sees the glowing ball under a fern. Fascinated, he picks it up and looks at it, as the foot of a Tyrannosaurus Rex comes down, crushing him.

Time advances again as the dinosaur becomes a skeleton, and a Biblical tent-community grows up around the ball. In the fire-light, the Nomadic tribesmen are watering their animals, when one of the camels paws at the ground, uncovering the glowing ball. Scared, the camel struggles and tries to break its ropes. Out of nowhere a Roman Legion attacks, slaughtering the tribesmen.

Time accelerates again, and the conquering Romans build a temple, placing the green ball in the head of a golden idol. Then the Romans grow fat and debauched, while slave-girls feed them grapes. As the ball glows, the temple crashes down around the debauched Romans, covering them and the green ball in rubble.

Over the ruins of the temple, a succession of primitive mud and clay huts evolve into the thatched-roof cottages of a Medieval village.

A Medieval stone-cutter finds the ball, and mortars it in with his stones as he builds a water well in the centre of the village. Satisfied with his work, he lowers the bucket to draw himself a drink. Behind him, an ox-cart comes roaring around a corner. The axle breaks and a heavy wooden wheel careens along, striking the stone-cutter in the back and knocking him into the well.

Time advances once more as the Medieval village grows and transforms into a Victorian-style town. It is evening, and the stone well now sits under a gazebo at the centre of a gas-lit village green.

A fancy carriage carrying a Victorian gentleman passes by and circles the green.

(CONTINUED)

CONTINUED:

Moving in through a window across the street, we see a seductive-looking woman dressing herself in black garters and lace. This is intercut with the carriage circling the green, until the woman, who looks like a high-class harlot, finishes dressing and leaves her room. Crossing the street, she walks up to the gazebo and leans provocatively up against the well.

The gentleman gets out of his carriage, approaches the woman and propositions her. She smiles, touches, and teases him. We pan down their legs to the green ball glowing in the well-wall. Suddenly red blood begins to drip over the ball, and the woman's body falls to the ground. The camera pans up to the well-bucket, where the gentleman is washing the blood from his hands.

As time begins to move forward again, the man ages and hobbles away, as the well crumbles and cheap turn-of-the-century row-housing grows up, covering the green ball. The town becomes dirtier and blacker, and smokestacks blow soot into the morning sky. Almost on cue, the doors of the houses open, and grim coal-miners emerge, shuffling through the filthy streets on their way to work.

The camera pans down to a drain in the gutter. A rat appears. Panning back up, the street is now empty. A bell is heard ringing, and a horse-drawn Red Cross cart pulls around a corner and into view. Masked workers follow the cart. One rings the bell, while the others pull corpses from the doorways and load them into the cart. The gutters and windowsills are now full of rats. Time advances again and the buildings become deserted derelicts. Their decaying timbers groan under the weight.

A support snaps, and one of the buildings starts to collapse. Falling amidst the crumbling plaster and rotting wood is the glowing green ball. As the ball hits the ground, it is covered over by rubble.

The rubble becomes bleached by the hot sun and the landscape grows drier. Sand blows all around, covering over everything. As the sandstorm clears, the entire terrain is nothing but desert. In the distance we can see a group of people walking.

CUT TO

PEOPLE

The people appear to be a band of aboriginal workmen, carrying futuristic laser-shovels over their shoulders. They are led by a goateed archaeologist with an elaborate metal detector. As he walks, his detector starts bleeping. He points to a spot on the ground, and the natives start digging with their laser-shovels.

(CONTINUED)

CONTINUED:

One of the workers finds something.

WORKER

Kuma! Kuma! Kuma!

The archaeologist waves the workers away and directs a tread-driven shovel-sifter up to the spot. The shovel-sifter digs in and pulls up a large chunk of desert. When the sand has sifted out, we see the tarnished Loc-Nar in the machine's grip. It is not glowing. The machine swivels, and a native foreman plucks the Loc-Nar from the shovel-sifter's teeth.

As the foreman touches it, the Loc-Nar starts glowing brightly. The foreman's hands turn green. He looks at his green hands, then he looks over to the archaeologist. Suddenly the foreman's entire body glows green, and crumbles into dust.

The archaeologist and the natives stare in horror at the glowing Loc-Nar, lying in the pile of green dust.

DISSOLVE TO

NEW YORK - AERIAL SHOT - DAY

The camera comes down from high above the city. The general shape and outline of New York looks familiar, but as we get closer we sense that something is different. Fires are burning in various locations below us, and intermittent gunshots become audible as the narration begins.

HARRY
(V.O.)

Yeah, New York, big deal. Scum-centre
of the world.

Moving down through the skyscrapers, the city gets dirtier and slummier. We pass a dead man hanging from a tenement clothesline. Below us, scruffy children dodge traffic as they play gyro-ball in the garbage-filled street.

HARRY
(V.O.)

... and now they're talking about
letting in low-lives from other planets,
too.

(CONTINUED)

CONTINUED:

Under the narration, the camera turns a corner and zooms down through the roof of a parked taxicab. It stops full frame on the newspaper held in the cabdriver's hands. A slow pan across the front page reveals that the paper is the New York Times, July 6, 2031

One headline reads: "400,000 Traffic Deaths Over Holiday Weekend". Another reads: "Venus Declared 73rd State". The camera stops on a headline reading: "Professor Discovers Ancient Relic --- to be shown in N.Y. Museum".

There is an accompanying photo of the goateed archaeologist and his beautiful daughter standing beside a glass and metal case containing the Loc-Nar.

A knocking is heard on the cab's window, and the driver throws down the newspaper.

YOUNG MAN
(from outside)

You free?

HARRY

Yeah. Get in.

(V.O.)

My name's Harry Canyon. I drive a cab.

He flips a switch which unlocks the rear door.

CUT TO

OUTSIDE CAB

The young man climbs into the back seat and closes the door. Harry's yellow Checker cab pulls out into traffic. The vehicle looks pretty normal except for some vaguely futuristic chrome panels cut into the sides, and thicker, deeper bumpers.

CUT TO

INSIDE CAB

Harry slides open the plexiglass shield separating him from his passenger.

(CONTINUED)

CONTINUED:

HARRY

Where to, pal?

YOUNG MAN

The U.N. Building.

HARRY

The U.N. Building. What a joke.
Used to be a nice place until they
turned it into low rent housing.
Now it's a dump. I wouldn't live
there if you paid me.

He switches on the car radio. The music plays as Harry's cab passes various time-altered New York landmarks; a graffiti-covered Empire State Building - windows all boarded up, a decrepit Lincoln Centre, the marquis reading "Continuous Live Sex Show. Also Inter-Planetary Mud-Wrestling", new ultra-tech buildings crammed between half-destroyed Wall Street office buildings, garbage everywhere.

Inside the cab, the YOUNG MAN pulls a gun out of his jacket, sticks his arm through the opening in the plexi-glass shield, and holds the gun to Harry's head.

YOUNG MAN

Okay sucker, hand over your cash,
now!

HARRY
(V.O.)

This city is really going to the
dogs.

Harry's foot stretches forward and pushes a footswitch. A buzzing is heard, and the young man's body suddenly dematerializes. The gun which he held at Harry's head falls to the seat beside HARRY, who picks it up and tosses it into the glove compartment, beside all sorts of other futuristic guns and weapons.

(CONTINUED)

CONTINUED:

HARRY
(V.O.)

Stupid asshole. Nobody touches
me unless I want'em to.

CUT TO

EXT. METROPOLITAN MUSEUM - NIGHT

The camera is close-up on the illuminated banner over the main entrance. The banner reads; "Treasures of the Loc-Nar - Coming July 8th".

We pan down to the museum doors, as a man's body comes crashing through the plate glass and sprawls forward, cut and bleeding. It is the goateed professor from the desert. His daughter runs out behind him, ripping her clothes on the broken glass.

GIRL

Father!

PROFESSOR

Run!

The girl takes off down the museum stairs as men with laser guns come out and start firing. A fat, evil-looking man (RUDNICK) bends down and grabs the professor's head, jerking it up.

RUDNICK
(to henchmen)

He's dead. Get the girl!

The girl, clothes torn, runs out into the street, just as Harry's cab comes cruising by. She runs alongside, pounding on the window.

GIRL
(to Harry)

Help me, please!!

(CONTINUES)

CONTINUED:

A laser shot narrowly misses her and blasts Harry's side-mirror. HARRY flips the switch, unlocking the passenger door, and waves her in.

HARRY
(V.O.)

Normally my rule is "Don't
get involved", but something
about this dame got to me.

She dives in the back and HARRY floors it. The cab screams
away as Laser-shots land all around.

GIRL
(in shock, breathless)

The Loc-Nar ... they wanted
it ... but my father wouldn't
tell them ... now I'm the only
one ...

CUT TO

HARRY

HARRY
(interrupting)

Relax sister. There's a cop
station up here. You can ...

HARRY looks at her in the rear-view mirror. The girl has fainted.

HARRY
(V.O.)

Just what I needed ... guess
I'm a sucker for a pretty face.

CUT TO

POLICE STATION

The police station is an all-metal building with no windows.
A plaque on the front reads "N.Y. POLICE - 52nd DIVISION".

(CONTINUED)

CONTINUED:

Harry's cab pulls up. He gets out, carries the unconscious GIRL up to the front door, and pushes a buzzer.

VOICE
(over intercom)

Police. Whaddya want?

HARRY

I wanna report a murder.

VOICE
(over intercom)

So what else is new?

HARRY

You gonna let me in or what?

A buzzer sounds and the door slides open. HARRY carries the GIRL in and heads across the room toward the main desk. As he walks he passes cops using a strange metal detector/vacuum cleaner to suck dangerous weapons from a pair of suspects. Piles of weapons can be seen in the machine's transparent belly.

COP #1

Okay, this guy's clean - next.

HARRY comes up to the front desk and starts to lay the girl down in a chair.

DESK SERGEANT
(to Harry)

Before you go any further pal, I gotta tell you, it's cash up front. A thousand bucks a day for a full investigation. Another thousand if the assailant is caught. Got it?

HARRY

Yeah thanks ...

(CONTINUED)

CONTINUED:

He picks up the girl and turns to leave.

HARRY

... fur nuthin'!

DESK SERGEANT
(shouting after Harry)

You think you can do better?
Join one of the vigilante groups.
There's a list of 'em outside.

CUT TO

EXT. POLICE STATION

HARRY, carrying the GIRL, comes out of the police station, as a patrol car screeches to a halt in front of him. Two cops emerge, dragging a green alien with four arms.

GREEN ALIEN

I tell you I'm an American citizen.
I just lost my papers.

COP
(to himself)

Goddamn illegal aliens.

HARRY heads toward his cab.

HARRY
(V.O.)

So here I was, stuck with this beautiful
girl. I knew she was gonna be nuthin'
but trouble ...

He looks around at the sleazy neighbourhood. Every doorway
and alley seems to have a rapist or thug lurking.

(CONTINUED)

CONTINUED:

HARRY
(V.O.)

... but I didn't feel right just
leaving her for the sickos. I
dunno, maybe I'm gettin' sentimental
or something ...

DISSOLVE TO

INT. HARRY'S APARTMENT

This futuristic bachelor pad is constructed entirely of brightly coloured molded plastic. Bowling trophies sit on a shelf underneath a neon "Budweiser" clock. The place is a mess.

HARRY carries the GIRL in, pushes the light button to "On", and lays her down on the sofa. As he takes off his jacket he looks down at the unconscious figure - her clothes torn in all the right places. She moans and starts to come to.

GIRL

Where am I?

HARRY

My place ...

Walking over to a hi-tech plastic bar, HARRY pushes a button and a machine pours and mixes a drink. He hands the GIRL the glass. She sits up and drinks.

GIRL
(looking at Harry)

They'd have killed me if it
wasn't for you.

HARRY

What'd they want to snuff you
for?

(CONTINUED)

CONTINUED:

GIRL

The Loc-Nar - an ancient relic
that my father found in the desert.
It's worth a fortune, especially to
the Venutians. They think it has
spiritual powers.

HARRY

Does it?

GIRL

All I know is that since we found
it, people have been dying all around
us. When we got to New York, my father
hid it.

(starts to shake)

Now he's dead.

(grabbing his arm)

They'll kill me next. I'm the only
one who knows where it is. They'll ...

She starts to cry.

HARRY

Listen, nobody's gonna find you here.
You can sleep on the couch if you want.
There's blankets in the closet, and beer
in the fridge. So help yourself, okay?

GIRL

Thank you.

HARRY gets into his bed, leaving the GIRL on the sofa. He
pushes the bedside light button to "Off" and rolls to face
the wall.

HARRY
(V.O.)

I didn't know whether to believe
her or not. Something inside me
told me it was a sucker play ...

(CONTINUED)

CONTINUED:

In the moonlight, the GIRL gets up and crosses the room. Her tattered clothes fall to the floor, and she stands naked beside Harry's bed.

GIRL
(softly)

Can I sleep with you?

HARRY
(looking up)

Yeah, sure.

She climbs in and pulls herself close to him.

DISSOLVE TO

HARRY'S BED - LATER

In the dim light we see the couple making love.

HARRY
(V.O.)

Sucker play or not, I musta turned her on something fierce, cause this dame was goin' for broke. Or maybe it was her first time with a New Yorker. Anyway, nothin' can beat good old American know-how, and I was givin' this broad the Stars and Stripes Forever.

FADE OUT

FADE UP ON

HARRY'S BED - MORNING

Sunlight streams in through the window as HARRY rolls over and reaches his arm across toward the GIRL. She's gone. HARRY wakes up. Standing around his bed are the policemen from the 52nd Division Station.

(CONTINUED)

CONTINUED:

SERGEANT

Where's the girl?

HARRY

What girl?

The other cops grab HARRY roughly and hold him up to face the SERGEANT.

SERGEANT

Don't play dumb with me, Cabbie.
You showed up at the station last
night with a broad over your shoulder.
Where is she?!

HARRY

I don't know what yer talkin' about.

The SERGEANT leans in close and grabs him by his pajamas.

SERGEANT

Listen, Cabbie, you hear from
her, you call us! You don't,
you're a dead man. Understand?

The cops throw HARRY back down on the bed and follow the SERGEANT out.

HARRY

(to himself)

Don't hold yer breath, pal.

CUT TO

EXT. HARRY'S CONDO/VILLAGE - MORNING

HARRY walks out of this space-age condo block set in the heart of the lower east side. He is about to unlock his cab when suddenly more hands grab him and spin him around.

VOICE (RUDNICK)

Where is the girl?

HARRY

C'mon. Not again.

A muscular fist hits HARRY in the face. Another figure moves in and knees him in the groin. Harry's legs buckle, but he is held up by the tough-looking henchmen from the museum.

RUDNICK, their obese leader, stands in front of HARRY, cleaning his teeth with a toothpick.

HARRY
(in pain)

C'mon pal, she took off. I don't know where she went.

RUDNICK

I'll get right to the point, Mr. Canyon. My name is Rudnick. I represent a group of investors from a nearby planet who wish to purchase something from the young lady. Their price is fair, but they're starting to get very restless. When you see her, please tell her that time is running out. Thank you, Mr. Canyon. Good day.

The henchmen throw HARRY to the ground and exit.

DISSOLVE TO

TIMES SQUARE

HARRY is driving past the neon-lit Church of Allah, in the middle of the row of unusual churches and religious billboards that make up Times Square. He has a black eye.

(CONTINUED)

CONTINUED:

HARRY
(V.O.)

The pain in my head kept reminding me that I shouldn'ta got involved. But for some reason I just couldn't get her off my mind. It was something about her - an element of danger. And it really turned me on.

As HARRY rounds a corner, we see the two cops in an unmarked car, following him. Behind them, Rudnick's two henchmen follow, riding body-copters. (These one-man vehicles ride on air-cushions and look like molded midget racing cars.)

Suddenly a black ellipical satellite, the size of a cannonball, comes flying through the air toward Harry's windshield. At the last moment, it swerves to the left and hovers alongside Harry's window, bleeping loudly. HARRY lowers the window and lights start to flash on the device, and a high-pitched computer voice emerges from its grille.

SATELLITE

Trans-Com Message Service:
Message for Harry Canyon.
Will you accept the charges?

HARRY

Yeah. Go ahead.

SATELLITE

Please punch in your charge code.

HARRY reaches out of the window and punches a number onto the satellite's touch-tone buttons.

SATELLITE

Thank you.

(long tone sounds)

Meet female acquaintance at Statue
of Liberty - four o'clock. Stop.
End message.

(CONTINUED)

CONTINUED:

The satellite rises into the sky and flies away.

HARRY
(V.O.)

The girl. It hadda be her.

The clock on the dash reads 3:45. HARRY shifts the cab into jet-drive and blast out into the express lane. Behind him, his pursuers also move into the express lane.

HARRY
(V.O. - looking in mirror)

But first, I had to ditch the parade.

A mini-radar screen pops out of the dash in front of HARRY. On it he can see the computer outlines of the pursuing police car and body-copters as they criss-cross behind him, trying to catch up. HARRY speeds through a red light, causing a Liquifuels truck to swerve into the police car and one of the body-copters. They explode in a huge ball of flame.

The remaining body-copter flies up over the burning wreckage and hovers over the top of the speeding cab. Then it shoots a laser beam down through the roof, narrowly missing HARRY.

Suddenly a smoke-bomb shoots up from the cab's roof, enveloping the body-copter. Unable to see, the henchman smashes into the front wall of the Holland Tunnel as HARRY passes safely underneath.

HARRY
(V.O.)

I knew that option would come
in handy.

CUT TO

THE STATUE OF LIBERTY

Harry's cab tears around a corner. Ahead of him he sees the head and raised torch of the Statue of Liberty, visible above the cluster of modern office buildings which surround it on the filled-in bay.

He pulls up to the base of the deserted, decrepit statue, and stops.

(CONTINUES)

CONTINUED:

HARRY
(V.O.)

I brought a blaster along in case that asshole Rudnick showed up. I wasn't into violence any more than the next guy, but I'd waste that slob for free.

The elevator stops, and the doors open onto the platform in the statue's torch. Spread out before us we see the entire city of New York. Harry steps out and looks around.

The GIRL is waiting. She has a glass and metal case on the floor beside her. In it lies the Loc-Nar.

HARRY
(looking at her)

That's what all the excitement's about?

The GIRL nods. She takes Harry's hand and clings to it.

GIRL

I want to get rid of it, Harry. I want this to be over. I talked to Rudnick. He said he'd give me three hundred thousand Krono-dollars for it ...

HARRY raises his eyebrows.

GIRL

... but I'm frightened. I don't trust him.

HARRY

Three hundred grand is a lotta dough.

GIRL

Will you help me?

(CONTINUED)

CONTINUED:

HARRY
(V.O.)

When she looked at me like that,
I knew I couldn't say no.

(to girl)

I'll come along for fifty percent
of the take.

GIRL

You can have anything you want.

(holding Harry tight)

Just stay with me.

CUT TO

BROOKLYN BRIDGE - NIGHT

The light from the modern anti-gray causeway overhead illuminates the rusting skeleton of the now-obsolete Brooklyn Bridge. Driving his cab past a sign reading "Bridge Closed - Use At Own Risk", HARRY pulls onto the creaking metal structure.

At the other end of the bridge, a pair of headlights blink three times.

GIRL

There they are.

HARRY

Okay. I'll keep you covered.

She kisses him and gets out, carrying the metal case. As she walks, we can see RUDNICK approaching from the other end, carrying a briefcase.

HARRY watches the radar screen, keeping his lasers trained on the approaching figure.

(CONTINUED)

CONTINUED:

At the centre of the bridge the two stop. RUDNICK opens his briefcase, and holds it up. It is full of hundred dollar bills. The GIRL presses a button on top of her metal case, and the metal doors slide back to reveal the Loc-Nar glowing through the protective glass. They exchange cases.

The GIRL returns with the money, and jumps in the back of the cab. HARRY floors it.

A glow appears in Harry's rear-view mirror as RUDNICK pulls the green ball out of its case.

CUT TO

RUDNICK

He looks at the glowing relic in his hands. Then his hands start to turn green.

RUDNICK

Oh shit ...

Suddenly, he explodes into green flames, which spread over the bridge and start to melt it.

CUT TO

HARRY

He steers the cab off the bridge and heads uptown.

HARRY
(sliding back the
plexi-glass panel)

Well baby, we're rich. Whaddaya
say we take a trip ... just the
two of us?

GIRL

I'd like to Harry, but I've made other
plans.

(CONTINUED)

CONTINUED:

She shoves a pistol through the opening and holds it to Harry's head.

GIRL

I'm taking it all. Pull over.

He pulls over.

HARRY

You sure this is what you want?

GIRL

Positive.

Harry's foot stretches forward and pushes the footswitch on the floor. A buzzing is heard and the girl's body dematerializes. Her pistol drops on the seat next to HARRY.

HARRY
(V.O.)

Pretty, but dumb.

As HARRY drives away, the green glow from the burning Brooklyn Bridge lights up the sky.

HARRY
(V.O.)

Y'know, even through she woulda killed me, I felt kinda sorry for her. She was okay - just a little greedy. As for me, I put it down as a two-day ride, with one helluva tip.

The cab disappears into the night traffic.

CUT BACK TO

BROOKLYN BRIDGE

The glowing ball lies in a pool of smoking green liquid, in the middle of the bridge. Suddenly, the ball moves slightly, then floats upwards. It stops in mid-air for a moment, does a loop-the-loop, then makes a sharp, ninety-degree turn, and heads out over the Hudson River.

The camera pulls back to reveal that we are watching the ball on Austin Grimaldi's holograph. AUSTIN is smiling as he controls the ball by working the knobs on the sides of the machine.

AUSTIN
(to himself)

That's better ...

He flies the ball out into space, then brings it down over the surface of a planet. As the ball streaks along, we see that it is passing above the outlands beyond Kraan.

AUSTIN
(to himself)

Just a little further ...

Suddenly the ball jerks up, then sideways, then spins out of Austin's control. He bangs the side of the machine and turns the knobs, but it is futile, and the ball falls down towards a beautiful oasis in the middle of the otherwise barren outlands.

AUSTIN
Damn ...

CUT TO

THE OASIS

We follow the ball as it hits the ground and rolls to a stop. All is quiet for a moment. Then without warning, the roots of a tree grow up and entrap the ball completely. In an instant, only a dull green glow is visible through the web of roots. We hear a rush of air above us as the camera pans up and TAARNA flies in overhead.

CUT TO

TAARNA

Looking down, she sees the waterfall at the centre of the beautiful garden. She pulls on the reins and her bird swoops down.

CUT TO

THE OASIS

As Taarna's bird drinks, TAARNA picks some luscious fruit, then walks over to give some to her bird. While they eat, they don't notice that the roots of the trees are silently growing and circling around them with ever-increasing speeding fibrous tentacles. Suddenly, in a burst of growth the roots spring up over their heads, enclosing them in a large root cage.

As TAARNA and the bird look around them, the roots start to close in. TAARNA draws her sword and slices through a row of roots, but each cut end immediately sprouts into eight new, tougher shoots which join with the roots around them.

The bird squawks as the trap tightens. Suddenly, Taarna's foot hits a rock protruding from the ground. Looking down, she sees the rock, then raises her sword and strikes the rock with the flat side of the blade.

The rock sparks violently, and the sparks fly in every direction, attaching themselves to the surrounding roots. They begin to smoulder. TAARNA strikes the rock again, harder. More sparks fly, and a branch near Taarna's feet catches on fire. Picking up the branch, TAARNA lights each corner of the envelope of roots closing in around them.

The trees moan in pain as their roots begin to burn. Climbing up onto her bird, TAARNA sets the roof of the cage aflame, and as the burning hole widens, the bird flaps its charred wings lifting them out through the flames to freedom.

They fly along the treetops. Below them, the forest screams as the fire spreads. Coming to the end of the forest, they approach a sheer rock wall, with a huge crack in the centre.

Wiping her brow, TAARNA pats her bird, and they fly in. Suddenly, an enormous net of glowing green webbing catapults up in front of them, ensnaring them completely.

As she struggles fruitlessly to break out of the strange webbing, TAARNA and her bird are pulled lower and lower.

CUT TO

THE GROUND BELOW

Barbarian soldiers pull on long ropes attached to the net, dragging TAARNA and the bird to the ground. One of the barbarians looks closely at TAARNA trapped in the webbing, then reaches in, grabs a handful of her long red hair and pulls it back.

The camera zooms in on an insignia of a sword, burnt into the back of Taarna's neck. The astonished barbarian lets go of her hair, and runs over to the BARBARIAN LEADER.

BARBARIAN #1
(bowing to leader)

A Taarakian! We have captured a
Taarakian!!

BARBARIAN LEADER
A Taarakian? Are you sure?

BARBARIAN #1
Yes, your Holiness.

BARBARIAN LEADER
But the Taarakian race is
dead - extinct.

BARBARIAN #2
(indicating back of neck)
She has the marks, Holiness.
I saw them.

BARBARIAN LEADER
(smiling)
Have her bound and washed.
Then, bring her to me.

BARBARIAN #2
And what of the bird?

BARBARIAN LEADER
Kill it.

CUT TO

THE BARBARIAN THRONE ROOM

The BARBARIAN LEADER sits on a throne in this Roman decadent-style room, surrounded by other barbarians. TAARNA, conscious now, is wheeled in, chained spread-eagle to a metal torture-device, her under-garments ripped and torn.

BARBARIAN LEADER

So this is the Taarakian ...

The barbarians laugh. The LEADER gets up and walks over to TAARNA. Slowly, he runs his fingers over her tattered clothes.

LEADER

... somehow, I always thought it would be more difficult to capture a Taarakian.

He rips off her top.

LEADER
(to a slave)

My whips!

A slave brings forward a nasty assortment of whips, as the barbarians all laugh and move in around TAARNA. The BARBARIAN LEADER grabs a particularly ugly whip, raises his arm, and brings it down sadistically.

SWITCH HERE ANGLE TO

CUT TO



EXTREME CLOSE-UP - LITTLE GIRL'S FACE

She screams in pain, as the camera pulls back to show that we are looking at Austin Grimaldi's LITTLE DAUGHTER, playing at the back of the half-assembled machine. She clutches her shoulder as AUSTIN comes running around the machine to get to her.

AUSTIN

What is it?

(CONTINUED)

CONTINUED:

LITTLE GIRL
(crying)

My shoulder ... it hurts.

She points to a red swelling.

AUSTIN
(rubbing her shoulder gently)

There, there ... it's just a bruise.
Daddy will kiss it better.

AUSTIN kisses the LITTLE GIRL, then returns to his machine. Using an odd tool, he focuses the holograph on the green ball trapped among the roots in the oasis. Then he makes one other delicate adjustment at the side. Flexing his fingers, he grasps the control knobs and begins to work them.

The ball on the holograph starts to shake, then rips itself out of its rooted prison, and flies up through the trees and over the forest.

AUSTIN
(smiling)

Now she's working.

Austin's face grows serious as he controls the flight of the ball. He starts to bring it down over a snow-covered mountain range, finally landing it on a stone shelf jutting out from a cliff.

Taking his hands from the control knobs, AUSTIN looks pleased. The camera zooms in on the image in the holograph.

CUT TO

THE STONE SHELF

As the ball lies glowing, the camera moves out over the shelf to reveal a barbarian encampment on the plateau below us. Zooming down, we can see a deep pit located in the middle of the camp, with barbarian guards standing around the upper edge.

(CONTINUED)

CONTINUED:

The camera continues its descent directly down to the bottom of the pit, where TAARNA, cut, bruised and covered in whip-marks, sits dazed, surrounded by dead and partly dead humanoids. There are dozens of bodies thrown together, but one hulking figure moves alone through the bodies, and stands over TAARNA. This is ZUKUS.

ZUKUS
(in a deep, slow voice)

You're hurt. Let me help you.

He kneels down beside her, and pulls a jar out of his pouch. Opening the jar, he spreads an ointment over Taarna's wounds.

ZUKUS

We used to use this on the farm
beasts - healed their wounds before
your eyes. The old women said it
was magic ... who knows?

He looks down at Taarna's wounds - they are not healing.

ZUKUS

Hmmm. It worked better on the farm
beasts.

TAARNA struggles to sit up - she hurts.

ZUKUS

Here ... hold still.

As ZUKUS spreads the salve on her back, TAARNA looks around at the sheer rock walls rising on all sides. Blue barbarian soldiers appear at the top, and heave some more humanoids down into the pit.

ZUKUS
(looking up at barbarians)

I killed thirty-nine of them before
they threw me in here.

(rubbing her back)

(CONTINUES)

CONTINUED:

ZUKUS
(continues)

I'd like to kill some more
of them before I die.

CUT TO

THE ANIMAL CAGES

Four barbarians are holding Taarna's bird by ropes, as it squawks and struggles to get free.

Another barbarian is trying to grab the beautiful gold sword out of the sheath on the bird's saddle. As he finally grips the sword's handle, the sword starts to smoke and sizzle, burning his flesh. The barbarian screams and lets go.

BARBARIAN #4

Pull him down! I'll put an arrow
through his head.

The rope-holders pull on their ropes, as the barbarian faces the bird, cross-bow aimed. Just as he shoots, the bird jerks its head up and the arrow misses, and goes through the abdomen of one of the rope-holders. Another barbarian snatches the crossbow out of his hands.

BARBARIAN #1

Idiot! Give me that!
(Screams)

This barbarian fires an arrow, which misses the bird, but pierces the hand of a second rope-holder, nailing him to the side of the cage.

Suddenly the bird squawks loudly, and rises into the air, pulling the remaining rope-holders with him.

The hanging barbarians scream and yell as the bird flies over a stone wall, smashing them into it. They fall to the ground, and the bird flies off, ropes dangling.

CUT TO

THE PIT FLOOR

ZUKUS is sitting next to TAARNA. She is asleep. Suddenly her eyes open and her ears perk up. She hears something.

CUT TO

THE TOP OF THE PIT

The crimson bird comes swooping down into the pit, ropes hanging from its neck.

CUT BACK TO

THE PIT FLOOR

As the bird passes over, TAARNA jumps to her feet and grabs onto one of the dangling ropes. ZUKUS grabs onto the other rope.

Its powerful wings flapping, the bird lifts them both up into the air. At the top of the pit, ZUKUS lets go and lands on the ground, while TAARNA continues to ascend.

ZUKUS
(shouting to her)

Good luck!

He knocks a couple of nearby barbarians to the ground and runs off.

CUT TO

TAARNA

She pulls herself up onto the flying bird's back. Looking radiant through her bruises, TAARNA spurs the bird on.

CUT TO

THE BARBARIAN LEADER

From the ground, he watches TAARNA flying off and screams at his men.

(CONTINUED)

CONTINUED:

BARBARIAN LEADER

Mount the bats! I want her dead!

CUT TO

TAARNA

Her bird lifts her high into the mountains. Looking back, she sees five barbarians on winged bats chasing her and getting closer.

CUT TO

THE BARBARIANS

They hurl spears and fire their multiple cross-bows as they pursue TAARNA.

CUT BACK TO

TAARNA

The arrows and spears are coming dangerously close as TAARNA fluidly draws her sword and throws it back at her closest pursuer. The sword slices through the barbarian, killing him. Then it returns directly into Taarna's hand.

Looking behind her, TAARNA sees the other barbarians closing in. She pulls on the reins, directing her bird upwards toward a large rock overhang. As she passes underneath she raises her sword, striking the rock and causing a rockslide to fall onto the pursuing barbarians.

CUT TO

ONE OF THE BARBARIANS

Before the rocks crush him into the ground, he manages to get off a lucky shot with his crossbow.

CUT BACK TO

TAARNA AND HER BIRD

The arrow hits the bird on the throat. It squawks and starts to flutter wildly, losing altitude. Struggling, the bird manages a rough landing on an isolated stone shelf. TAARNA is thrown to the ground. Picking herself up, TAARNA looks at her bird - it is lying on the ground wheezing heavily, blood trickling from the wound to its throat.

With a tear in her eye, TAARNA pulls out the arrow. Turning, she looks up into the mountaintops above her. They are glowing green.

CUT TO

THE GROUND AT TAARNA'S FEET

The green ball lies there, glowing. An eerie, musical chord is struck.

TAARNA sees the ball, hesitates, then picks it up. As she looks at it, the WITCH'S voice resounds in her head.

WITCH
(V.O.)

Feel it Taarna. Feel death
in your hands. For you stand
at the gateway to hell! And
as you perish, so dies your
race ... and the soul of all
being!

With the witch's laugh echoing in her head, TAARNA looks down below her. Hundreds of barbarian soldiers are making their way up the mountainside towards her. She puts the ball into her sack and drags her wheezing bird to cover. Then she pulls out her golden sword, and stands ready to fight to the death.

The camera pulls back to reveal two barbarians on a cliff above her. They are aiming their cross-bows, about to shoot.

Suddenly, from out of nowhere, a spear flies through the air, skewering both barbarians, killing them instantly. They fall off the cliff, crashing down at Taarna's feet. She looks up.

On a cliff above her, ZUKUS stands tall.

(CONTINUES)

CONTINUED:

ZUKUS

Once they're dead, I don't mind them so much.

He leaps down to her level, landing near the dying bird. He examines the bird, then pulls out his jar and rubs some ointment into the bird's wound. Then he walks over to TAARNA, and together they look down at the approaching hordes.

ZUKUS

They look mad. That's good.

(to Taarna)

They get careless when they're mad.

Suddenly, he is interrupted by a loud squawk.

CUT TO

TAARNA'S BIRD

He is standing, wound healed, ready to fly.

ZUKUS

I guess that stuff does work better on beasts.

TAARNA is overjoyed. She runs to her bird and jumps on its back as barbarian arrows start to land all around them. She motions for ZUKUS to get on behind her.

ZUKUS

No, I think I'll stay here ...

(kicking the skewered pair of blue corpses off the cliff)

... with these two, I'm up to forty-three.

TAARNA pulls out her golden sword, kisses it, and throws it to ZUKUS. He catches it and smiles.

(CONTINUED)

CONTINUED:

ZUKUS

Thanks.

Pulling on the reins, TAARNA flies her bird up towards the green glow in the mountains above.

The camera pulls back and we see the image of TAARNA flying in Austin Grimaldi's holograph.

AUSTIN
(to himself)

Perfect.

He reaches up and pulls down the hinged upper section of the machine so that the holograph protrudes through the centre. Now, fully assembled, the machine has the exterior appearance of a large Victorian carousel-toy.

Pulling back we see that AUSTIN and his machine are at one end of a child's bedroom. His little red-haired DAUGHTER is looking over his shoulder.

AUSTIN

All fixed, honey.

DAUGHTER

Thank you Daddy.
(rubbing her eyes)
But I'm tired now.

AUSTIN

Well then, shut it off for today.

The GIRL reaches over and turns off the strange toy. AUSTIN takes her by the hand, walks her across the room and tucks her into bed.

DAUGHTER
(kissing him)

Goodnight Daddy.

(CONTINUES)

CONTINUED:

AUSTIN

Sweet dreams.

He turns out the light and leaves.

CUT TO

THE GIRL

She is fast asleep. The camera dollies around to the back of the electronic machine where the green ball sits inside - glowing.

Slowly, slimy silk-like webbing starts to come out of the ball and move towards the LITTLE GIRL:

The camera pans up to the holograph, which sparkles to life on its own. Zooming into it, we see TAARNA flying higher and higher towards the green glow in the mountaintops.

CUT TO

TAARNA

Strange chanting can be heard echoing in the mountains below her.

VOICES

Uluhtec ... Uluhtec ...

It gets louder and louder as TAARNA rises over a peak and sees spread out before her, the enormous green planetoid pulsing magnificently in the middle of the circle of mountains.

She is awe-struck. Below her, massed armies of barbarians are moving slowly up mountain paths towards the green planetoid.

BARBARIANS
(chanting)

Uluhtec ... Uluhtec ...

CUT BACK TO

THE CHILD'S BEDROOM

The slimy silk-like webbing has woven a cocoon around the little girl's feet and is slowly moving farther up her body. As it moves, it pulls the green ball towards her.

CUT TO

TAARNA

As TAARNA gets closer and closer to the gigantic planetoid, the barbarians' chanting becomes deafening and the green ball in her saddle-bag begins to glow brighter and brighter, shining right through the leather.

She reaches inside and pulls it out. The witch's incantation pounding in her brain, TAARNA looks at the ball. Its green glow starts to move ominously up her arms and the ball gets bigger as it pulses in unison with the green planetoid.

Struggling to raise the growing ball over her head, TAARNA heaves it with all her might down towards the gigantic green planetoid.

It hits dead center and the huge cellular sphere starts to shake and crack and come apart at the seams.

The barbarians stop chanting and stand frozen in fear, staring at the overwhelming sight.

With an unearthly rumble, millions of tiny green spheres pour out of the planetoid, popping like bubbles as their colour washes away. The barbarians start to shrivel and die.

CUT TO

THE CHILD'S BEDROOM

The slimy green webbing has now spread up past the girl's neck, surrounding her in its cocoon. Beside her, in the webbing, lies her glowing green ball. Suddenly, a white glow flashes, surrounding the cocoon. The webbing begins to recede as its colour washes away.

The green ball disintegrates and the webbing rises up off of the LITTLE GIRL, and floats out the open window. As the GIRL is freed, she turns in her sleep. Her red hair shifts and we see the insignia of the Taarakian sword imprinted on the back of her neck.

The camera pans over to the open window. Outside, silhouetted in the night sky, TAARNA flies past.

THE END.