

RECEIVED

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SATURN 3

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TITLE - WHITE LETTERING ON BLACK

THE WHITE FADES TO RED AND THE TITLE DISAPPEARS FROM THE SCREEN. THE SCREEN IS MOMENTARILY BLACK. A MONTAGE OF VOICES FADES IN. THEY ARE HEAVILY DISTORTED. IT IS IMPOSSIBLE TO TELL IF THEY ARE MALE OR FEMALE, MAN OR MACHINE. THREE RED LIGHTS START TO FLASH IN THE BOTTOM LEFT HAND CORNER.

1. INT. ORBITING SPACE PLATFORM - LAUNCH HANGAR

A warning klaxon sounds - a white line splits the screen horizontally. It starts to open. Beyond, a target-like symbol is gradually revealed. In the distance CREWMEN climb a ramp. They are silhouetted black against the shining white screen. They are tiny and ant-like as they cross in front of the immense symbol. They begin to walk along an elevated platform - each man is carefully carrying a strangely-shaped container. They all wear pressure suits and helmets which totally disguise their identities.

BACKGROUND VOICES

(1) Pad 248 ... clear and ready ... await revised schedule ...

(2) Launch control ... acknowledged 248 ... hold it there ... back to you in ten ...

(3) Approach beacon four ... arrival shuttle Orion relocated vector six ... ETA 493 ... will advise new orbit when available ...

(4) Supply vessel Survey Two request clearance for approach soonest ...

(5) Hold it Survey Two ... your stack status minimum one hour ... sorry, Hal ... it's a busy day ...

(6) Communications advises big static build up on outer shell ... expect distortions of homing tracks up to point three nine two degrees. Clearance will be advised.

ETC., ETC.

VOICE A

(above background
jumble of voices)
Advise status 392 ...

VOICE B

Loading completion
estimated ten-o-two.

VOICE A

Can you hold to
existing schedule?

VOICE B

Affirmative ... if
crewman shows ...

VOICE A

I'll put out a general
call ...

LOUDSPEAKER VOICE

Launch 392 ... situation
red and holding ...
Crewman James ... your
presence soonest please
...

2. INT. ORBITING SPACE PLATFORM - LAUNCH PAD

The suited figures have reached the circular launch pad - they begin loading the containers into the small crab-like spaceship that squats on the launch pad.

BACKGROUND VOICES
Fix 293 and counting ...
Request loading bay
clearance zero nine four
...

LOUDSPEAKER
Launch 392 still
holding ... please
report ... Major ...
situation red ...

As the crates are loaded one of them is banged against the leg of the ship.

BACKGROUND VOICES
You have clearance,
Lunette ... remains yours
to o-nine-three hours.
Please inform when cycle
complete.

VOICE C
Oh, HAL

VOICE B
Watch that!

VOICE C
Sorry.

Docking control bearing
three nine seven ...
arrival Mars transport
now estimated five hours
delay ... suggest advance
service programme to
fill available time.

VOICE A
Three nine two ...
situation red and
counting ... commit
minus fifteen.

Affirmative ... no peace
for the wicked ...

Inform trajectory control
of amended course ...
six two nine ... leaving
fifteen thirty ...

3. INT. ORBITING SPACE PLATFORM - CENTRAL CONCOURSE

A wide, brightly-lit, smooth-surfaced concourse stretches away into the distance. A MAN is moving with athletic swiftness along the deserted concourse: everything about him looks efficient, well-trained, single-minded, unflappable.

BACKGROUND VOICES CONT.

LOUDSPEAKER
Launch three nine two
... general call
Major James ... your
presence pad clearance
soonest ... status
urgent ...

Elevator doors open - a crowd of people emerge - they slowly fill the deserted concourse. A second crowd

3. CONTINUED:

emerge and cross the supposed ceiling of the concourse pointing vertically down above the heads of the crowd below. Among the orderly lines of sauntering uniform figures, the MAN pushes his way commandingly towards the elevator.

BACKGROUND VOICES CONT.

LOUDSPEAKER
Launch 392 ... nearing
abort status ... your
presence, Major James ...

4. INT. ORBITING SPACE PLATFORM - LAUNCH PAD

The CREW continue their loading of the small spaceship.

5. INT. ORBITING SPACE PLATFORM - CREW DEPARTURE ROOM

A series of lockers line the narrow crew room. A central walkway is suspended on fine tension wires from the roof. At the far end is an emergency exit to the outside. Beside it is a red control box. One of the lockers is opened by BENSON's gloved hands. Inside is a strange armour-like helmet. The gloved hands pick it up with deliberation - BENSON turns toward CAMERA and ducks his head (face obscured) to slip the helmet on. Straightening up, he tugs the helmet into place - his eyes blink through the narrow visor. The loud, hectoring speaker continues:

BACKGROUND VOICES CONT.

LOUDSPEAKER
Launch 392 ... Major
James for Saturn Three
launch minus five ...

6. INT. ORBITING SPACE PLATFORM - CORRIDOR

A narrow, empty, curving corridor, lit only with small points of light. MAJOR JAMES trots down the corridor. He stops outside a heavy, pressurised door, and swings it slowly open. He goes through it.

7. INT. ORBITING SPACE PLATFORM - CREW DEPARTURE ROOM

The door swings closed automatically behind MAJOR JAMES. He moves swiftly to one of the crew lockers, briskly operates the combination lock. Eventually the door springs open. He snatches out a pressure suit and helmet similar to the one we saw BENSON wearing. He begins putting on the suit with controlled, practised movements. Then he stops and looks into the locker.

7. CONTINUED:

He reaches into the locker and very gingerly takes out a tall canister. He carefully places it into a rack in front of the locker. He examines an indicator on top of the canister - he looks at his watch, and resumes dressing.

BENSON watches him from the shadows at the far end of the locker room. He moves forward when he sees the canister withdrawn from the locker.

BENSON is watching him. JAMES sees BENSON.

JAMES

Hey, Benson, how're you doing?

As he talks, he turns away, dressing hurriedly. BENSON moves further forward towards the controls of the outer door.

A grunt from BENSON. JAMES goes on:

JAMES

So you blew the mental test.

7. CONTINUED:

He pauses (without turning round), softening slightly, showing his 'unofficial side'.

JAMES

'potentially unstable'. Who
isn't? I'd have been unstable
too right away, if I'd known
I was going to get Saturn Three.
(shaking his head)
Saturn Three!

He turns in mid-sentence, his look of amusement turning to one of appalled astonishment as he sees BENSON meddling with the control of the emergency exit. His expression automatically tries to muster the tones of command.

Then incredulous panic.

JAMES

Benz!

And BENSON throws the switch and JAMES goes flying across the room.

JAMES

Holy Hal!

And out he goes -

BENSON

(in a hollow voice)

Bye, ~~Major~~ Capt

into space. Like a reverse Hoover, everything in the chamber, clothes, papers, shoots towards the door with a whoosh. BENSON, braced against the wall, watches impassively as the up-ended JAMES clings to the metal rung. JAMES' face, swells and quivers as if it were about to explode. He loses his grip and shoots towards the door, his body sliced to pieces by the fine tension wires.

As the whirlwind subsides, BENSON releases his hold and moves away from the door. It closes silently. The hiss of the air returning to the chamber fills the sound track.

As the pressure in the chamber starts to equalise a few objects float gently down - a silk scarf, a scrap of paper. BENSON moves to the canister, and takes hold of it.

8. OMITTED.
9. OMITTED.
10. INT. ORBITING SPACE PLATFORM - LAUNCH PAD

Shot of the last of the strange crates being cautiously loaded into the small spaceship. In a stumbling run - a good imitation of JAMES' lope - BENSON makes his way along the walkway to the launch pad, still carrying the canister.

BACKGROUND VOICES CONT.

LOUDSPEAKER
Launch 392 ... commit
minus three ...

BENSON
James ... 210 ...

VOICE B
210 check. Problems
Major.

BENSON
Yes, I know ... nothing
went right today ...

VOICE B
Launch to control ...
crewman boarding ...
commit minus two fifty ...

VOICE A
Status red and counting
... you remain clear ...
let's go ...

11. INT. COCKPIT OF SPACESHIP.

BENSON secures the canister in place among the other crates that surround him. He hurriedly straps himself in and activates controls in the cockpit. The hatch of the spaceship closes with a hiss.

- 11A. INT. ORBITING SPACE PLATFORM - LAUNCH PAD

As the door closes, the CREW MEMBERS start to release the chocks around the feet of the spaceship, and remove fuel lines, etc. The CREW back away from the spaceship. A circle of floodlights around the little ship come on, illuminating it fiercely in the darkness of the launch hangar.

BACKGROUND VOICES CONT.

VOICE B
All set?

11A. CONTINUED:

BACKGROUND VOICES CONT.

BENSON
All set.

VOICE B
You're with launch
control now ...

The CREW disappear completely into the darkness.

As they go, the bright white slot begins to close.

11B. INT. SPACESHIP.

BENSON rotates his seat until he is lying in a reclining position.

BACKGROUND VOICES CONT.

VOICE A
Minus zero thirty ...

11C. INT. ORBITING SPACE PLATFORM - LAUNCH PAD

Looking down on the spaceship, it is completely symmetrical surrounded by the ring of floodlights. The white floodlights change to red flashing lights.

BACKGROUND VOICES CONT.

VOICE A
Minus twenty ...

11D. INT. SPACESHIP.

BENSON makes adjustments to his straps.

BACKGROUND VOICES CONT.

VOICE A
Minus fifteen ... have
a pleasant trip, Major ...

BENSON hears, but makes no response.

BACKGROUND VOICES CONT.

VOICE A
Minus ten and counting ...
nine ... eight ... seven
... six ... five ... four
... three ... two ... one
we have commit 392 ...

11E. INT. ORBITING SPACE PLATFORM - LAUNCH PAD

The little spaceship rises swiftly out of the circle of light.

11F. INT. ORBITING SPACE PLATFORM - TUNNEL

The Spaceship is hurtled through a constricted tunnel with increasing speed.

12. EXT. SPACE - ORBITING SPACE PLATFORM

The huge space platform drifts against the black star-studded background. The symbol of the Saturn Survey Team is painted in enormous dimensions across its surface.

Other ships are alongside it, delivering supplies, being refuelled, etc. The little spaceship is ejected from the space platform in a streak of light, just part of the daily routine of the platform.

CREDITS - START HERE

The ship comes towards CAMERA and passes at tremendous speed. As it recedes, we can see it is moving towards the giant spectacle of Saturn - the ringed planet.

(NOTE: This sequence up to the landing on Saturn Three is covered by preliminary continuity sketches.)

The jumble of background voices from the busy space platform still clutters the soundtrack.

BACKGROUND VOICES CONT.

VOICE A

Complete launch 392 ...

BENSON

All systems effective ...

VOICE A

Your course vector two zero and varying two degrees to the apogee ...

BENSON

Received.

VOICE A

(fading)

Pad 392 cleared and waiting
... request information
flights four and six.
Delay expected ... final
programme ...

12A. EXT. SPACE - SATURN

The little spaceship speeds across the sky, getting closer and closer to the giant planet. As it crosses the dark sky it sparkles in the blackness of space, but becomes a sharp silhouette as it crosses the orange surface of the planet. During its trip it comes close to the rings of Saturn.

12B. INT. SPACESHIP - COCKPIT

BENSON grips the controls tightly as ice particles whistle past the cockpit, rocking the ship.

12C. EXT. SPACE - SATURN

The spaceship sinks down through the rings, emerging below them. The ice particles roar overhead. In its journey it moves away beyond the rings. Several of Saturn's moons hang in the sky - gradually the ship nears one of them. The moon grows in size until it fills the screen.

CREDITS - END HERE

RECORDED VOICE
(very faint -
through static)

You are entering the field of
Saturn Three ... intended landers
should adopt vectors three nine
to the polar elliptic ... two
four to the equator ... do not
exceed two nine in final orbit ...
transit flights should hold to
the solar hemisphere with a
velocity in excess of two
thousand ... etc., etc.

12D. INT. SPACESHIP

BENSON adjusts his controls until the voice becomes clearer.

12E. EXT. SPACE - SATURN THREE

The ship sinks swiftly down to the surface of the moon. Lower and lower until the features of the awesome landscape become clear as the ship races across the surface of the planet.

RECORDED VOICE (cont.)
... You are entering the field
of Saturn Three ... intended
landers should adopt vectors
three nine to the polar
elliptic ... etc., etc.

12F. INT. SPACESHIP

BENSON flicks off the recording in irritation.

12G. EXT. LANDSCAPE - SATURN THREE

The little ship streaks low over the moon's surface. We see acres of black ash, grey dunes, a valley of twisted rocks. The ship hurtles over the scarred landscape - and rises above a crest of jagged rocks.

In the valley below is the research station of Titan. Gleaming metal plates show above the surface of the rocks, indicating an extensive subterranean station. It contrasts startlingly with the black landscape.

The ship, still travelling at high speed, overshoots and returns in a wide, braking circle above the station. It hovers to a standstill.

13. INT. SPACESHIP

BENSON looks out.

The door in the side of the station opens - two figures, ADAM and ALEX, wearing heavily protective suits, emerge. They stand together looking up - they wave a little forlornly. Their faces are invisible behind the visors of their helmets.

14. EXT. LANDSCAPE - SATURN THREE

The ship lands, crab-like on its extended limbs. BENSON, now masquerading as JAMES, climbs out. He has the canister with him.

The three mime awkward greetings. JAMES' spacesuit, slick and efficient, contrasts with the protective suits of the other two. They exchange a few words in metallic undifferentiated voices through their radio links. JAMES shows uncertainty as to which of his hosts is addressing him and which voice to reply to.

ADAM

Do you have any urgent unloads?

JAMES

(shakes his head)

It can wait.

ALEX

Let's get inside then.

ADAM tries to take the canister from JAMES.

ADAM

I'll take that.

JAMES

(refusing to let it go)

No.

JAMES is still mixed up as to which person is speaking, but follows them towards the airlock. They pause outside the door as it swings open. They enter - the door starts to close behind them.

15. OMITTED.

16. OMITTED.

17. OMITTED.

18. INT. STATION - ANTE-ROOM TO DECONTAMINATION CHAMBER

The three figures enter - the door swings closed behind them. They stand in the gloomy garage-like chamber. To one side is a Moonrover vehicle. ADAM handles the controls which open the sliding doors to the decontamination chamber. ADAM points to the canister which JAMES is carrying.

ADAM

Will that be all right in there?

JAMES nods assent and switches the canister protectively from his left hand to his right, away from ADAM.

The doors slide open. A red light begins to blink.

19. INT. STATION - DECONTAMINATION CHAMBER.

The three figures enter from the far end of the chamber. The sliding door closes behind them. They wait. ADAM activates the controls. From slots in the wall, a blinding purple light fills the chamber. A throbbing sound pulses with the growing intensity of the light. The three figures stand together - they almost disappear in the brilliance of the light. As it reaches a crescendo, the sound and light die away. The figures stand patiently waiting - a pinging sound indicates the cycle is complete. The outer door opens and they step forward.

20. INT. UPPER LEVEL MAIN NUCLEUS.

They remove their helmets. We see each of them unveiled in turn, close up, and with lingering reaction shots from the others.

First: ADAM. He is about fifty-five: he has a tough, intelligent face and an air of cultivated reserve, half ironic, half genuinely remote. He left Earth in a spirit of great disgust ten years previously and probably never wants to return. He has done various low level jobs round the Colonies before coming to Saturn Three. At the station he is relatively at peace with life for the first time and he is extremely wary about any possible disruption. His only anxieties involve his partner whom we see next.

Second: ALEX. She is in her mid-twenties, a lean blonde with a face of almost other-worldly health and proportion. This is appropriate because ALEX has never been to Earth. She is, as they say, 'space-born' - rather as second generation colonists in 19th Century India were known, slightly contemptuously, as 'India-born'. This also gives her an innocent, waifish quality: she is bright and curious but unsystematically educated. She was a lab assistant on, as it might be, Pluto, before teaming up with ADAM. For her, too, station life represents some kind of rescue, protection from the big, bad universe. ADAM, it becomes clear, cherishes her very carefully and she loves him unconditionally.

Third: JAMES (who removes his modern helmet in a different style, his head bowed before looking up into CAMERA). He is young, handsome, conceited, formidable. As we know, he is also a murderer, a psychopath. He is the sort of psychopath who thinks he can get on with other people when he needs to. He is wrong about this; everything he does is slightly strained, slightly out of whack. He is fit, powerful, capable (you feel he would be very good at doing damage to people). For all his relaxed banter he is basically humourless.

All three faces have one curious characteristic: a line of multi-coloured geometric tattoos diagonally across the cheek.

ADAM

Captain.

JAMES

Yes, Major.

ADAM

I'd like you to meet my partner.

ALEX

Captain.

JAMES nods formally, extending his hand, and holding her eye. ALEX, for whom this is a comparatively novel experience, holds his gaze before turning nervously to ADAM.

ADAM

(gesturing forward)

You go ahead, Captain. We'll shut this down.

ADAM and ALEX start to extract themselves from their suits. JAMES is able to stroll on ahead in his more

20. CONTINUED:

practical outfit. Still clutching the canister he looks about with mild disdain, leaving the decontamination lock and making his way down the ramp to the central nucleus: he sees the spiralling corridors that twist away into the darkness. He turns and watches ALEX as she slips out of her suit. She isn't at all what he expected.

20A. INT. CENTRAL NUCLEUS.

Having secured the inner lock of the nucleus, ADAM and ALEX join him on either side. They walk in a line, ADAM and ALEX tending to look at JAMES, JAMES looking about.

ALEX

You're quite an event in our lives.

JAMES

I guess you don't get a lot of drop-ins on Saturn Three.

ALEX

Hardly any. Especially not from Earth.

JAMES

Well, here I am.

ADAM

What condor do you come from, Captain?

JAMES

My home town's Terminal 5.

They enter the broadest corridor.

20B. INT. BROAD CORRIDOR.

ADAM

Where on 5? I know 5.

JAMES

Far side. The East Billions.

JAMES glances questioningly at ADAM, who shakes his head (he doesn't know the East Billions). As always when Earth is under discussion, ALEX is alert, rapt, like a fascinated animal.

20B. CONTINUED:

JAMES
(to Adam)
Where were you?

ADAM
I spent a couple of terms
in Billion Park.

JAMES
They've cleaned it out.
It's a dead cell now.

ADAM
I didn't know that. I've
been away a long time.

JAMES
(looking at
tattoo on Alex's
forehead)
You've never been to Earth,
have you?

ALEX
(puts hand
over scan)
No, I - I never have.

JAMES
Saturn Three. When they ...

ADAM
We've heard it. When they
want to give the solar system
an enema, that's where they
put the tube in.

20C. INT. LIVING QUARTERS.

The doors slide open and they enter. JAMES looks
dutifully round the room. To our eyes it is opulently
futuristic, but JAMES snorts quietly.

ADAM
We're a long way from Mother
Earth out here, ship-ins are
pretty rare.

JAMES sits down, trying one of the sofas.

JAMES
Takes me back.

ALEX
Don't you have lay-lows on Earth?

20C. CONTINUED:

JAMES

These are practically antiques.

ADAM

How is Earth, Captain?

JAMES

You get the bulletins, don't you?

ADAM

Yes.

JAMES

You're supposed to scan and acknowledge.

ADAM

We acknowledge, but we don't always scan, Captain.

ALEX

Something to drink?

JAMES

Amber juice. Earth is hungry.

ADAM

We're doing our job.

JAMES

That's why I'm here at present.
You are behind schedule.
They think you need help.

ALEX offers JAMES a glass.

ADAM

Oh, and are you our help?

JAMES

I'm part of it.
(he drinks)

JAMES raises his eyebrows and turns nonchalantly away. He holds up the canister with both hands, looking briskly. ADAM glances curiously at the canister as he speaks.

21. INT. LAB.

Tall double-doors zip open. The three enter the large and gloomy chamber. ADAM throws a switch and the corner is suddenly illuminated. They walk forward to

21. CONTINUED:

a long white bench on which JAMES places the canister. Busily he unravels a red wire from his instrument belt. ALEX stands closest to the canister. Instinctively but tentatively she reaches out to touch it. It is warm. Behind JAMES' back she exchanges a glance with ADAM.

JAMES
(sharply)
No taction contact, please.

ALEX
You mean, don't touch.

JAMES
Correct.

He completes the circuit. The canister starts to hum and vibrate.

ADAM
Will that serve?

JAMES
It's fine for now.

ALEX
No taction contact.

JAMES
That's right.

ADAM
What's in there?

ALEX looks at ADAM.

JAMES
I'd like to sound Earth and report in.

ADAM
You can't do that.

JAMES
It's not optional.

ALEX
We're in eclipse.

JAMES
Oh, yes.

ADAM
No external contact while we're shadow-locked.

JAMES
Of course. How long will it last?

ALEX
Twenty-two days.

JAMES
I need some rest. I'm a little space lagged.

21. CONTINUED:

ADAM

Show him to his quarters.

JAMES

Thank you.

They start out. ADAM stays looking at the new arrival in its canister.

ALEX

Is there anything I can get you? Some herbal?

JAMES

I'll just take a couple of blues.

ALEX

Blues?

JAMES

Blues. Blue dreams.

ALEX

Sleeping pills.

JAMES

You've really led a shut life here, haven't you?

They walk in silence.

JAMES

Here - try one.

He takes out a blue pill and offers it to her. She smiles and accepts it.

JAMES

Sweet dreams.

ALEX is puzzled, yet slightly intrigued by the newcomer. She turns and goes.

21A She is (smiles) and exclaiming in the shower.

22. INT. SLEEPING QUARTERS

ADAM with just a towel around his waist, arms folded. He is alone, but we hear the shower hiss through the open bathroom door. CLOSE-UP of ADAM, calmly running things through his mind. ALEX comes into the room from the shower.

ALEX

One thing I want him

22. CONTINUED:

ADAM
What's that?

ALEX
He's breathed. He's really
breathed. It must be nice
to breathe.

ADAM
We breathe.

ALEX
I mean outside. We lead a
shut life. It must be something
to go outside and breathe.

ADAM
When I was last there, if you
went outside and breathed the
pollution count was liable to
to rust your tubes.

ALEX
I know, it's just that -

ADAM
What do you think of him?

ALEX
He's funny.

ADAM
Funny? I must have missed his
best lines.
(pause)

ALEX
Adam, what are blues?
(she shows him the tablet)
Blue dreamers.

ADAM
(angrily)
Where did you get that?

ALEX
(indicating)
From him.

ADAM
He had no business giving you one.

ALEX
What do they do?

22. CONTINUED:

ADAM

If they send someone out alone,
they give him some to keep him
from going static.

ALEX

(curious)

Did you ever use them?

ADAM

Dreamers?

ALEX

Yes, did you ever use them?

ADAM

Oh, light years ago.

ALEX

(intrigued)

- You took some?

ADAM

Why are you so surprised?

ALEX

What was it like?

ADAM

Huh?

ALEX

You heard me.

ADAM

Interesting.

ALEX

Adam, let's try it, together.

ADAM

Maybe.

ALEX

Please.

ADAM

After he leaves.

ALEX

He's not staying too long,
is he?

ADAM

No longer than I can help,
but do your best to make

22. CONTINUED:

ALEX

Not my best.

ADAM

I promise you something -
(he grins)
- they don't compare with
taction contact.

She kisses him and he grins at her. Suddenly we hear,
rather eerily at first, the sound of a low persistent
whining. The whining gets louder.

ALEX

Sally!

ADAM

Shut in the lab again.

ALEX

- I'll go.

She starts for the door.

ADAM

Alex -
(she turns)
We are not alone.

23. INT. CORRIDORS

ALEX moves silently down the corridors - her robe
billows out around her.

24. INT. LAB

As the doors zip back, the shaft of light exposes
Sally, a big-eared, big-eyed little dog, crouching
worriedly on the lab floor. ALEX gathers her up
with a murmur and is about to scurry away. Then she
notices, on the workbench allotted to JAMES, the
canister.

Cupping Sally with both hands to her chest, ALEX
looks quickly behind her and tiptoes towards the work-
bench. CLOSE IN on the canister. After a pause, ALEX
reaches out a cautious hand towards it. She gives a
tiny yelp as her hand touches the canister and the top
slides open. She stares into the busy canister for
several seconds. Then, simultaneously, a heavy hand
appears on her shoulder.

JAMES

No taction contact.

In one movement ALEX spins around. sees JAMES. drops

24. CONTINUED:

her hands with a short, sharp scream. She recovers very quickly, however, with a trace of annoyance at herself and at him, and hurries after the animal.

ALEX
Sally! Sally!

JAMES closes the canister and follows her.

JAMES
It has a name?

ALEX
Sally? Sure she has a name.
Didn't you ever have a dog?

JAMES
A few times.

ALEX
Well, didn't they have names?

JAMES
No. You don't give duck a name. Just something to eat.

ALEX
Eat!? We love dogs.

JAMES
So do I - medium rare.

ALEX
I guess we should get to bed,
Captain.

JAMES
Ready when you are.

ALEX
You are the most ...

JAMES
I was only looking for
hospitality. You have a
great body. May I use it?

ALEX
No - I am with the Colonel
and I like being with him.

JAMES
For his personal consumption
only. That's penally unsocial
on Earth, you know that?

24. CONTINUED:

ALEX
Well, not here

JAMES
And some stations are very
hospitable -

ALEX storms out.

ALEX
Enjoy your blue.

24A. INT. SLEEPING QUARTERS

A blue pill is in the dish. ADAM looks at it concerned.
He crosses the bedroom, goes out through the open
door, looks down the corridor and starts to slowly
walk off towards the lab

25. INT. CORRIDOR

ADAM and ALEX meet in the corridor. ALEX holds Sally.

ALEX
Having a stranger in the place
gives her static.

ADAM
Gives me static, too. As
soon as we're out of eclipse
and he's through with his
mission, out he goes.

ALEX
I hope so.

ADAM
Remember, I outrank him.

ALEX
I don't.

ADAM
Any problems, report in to
the Major.

ALEX
(after a pause)
Major -

ADAM
Yes?

ALEX
I have a problem.

ADAM
Well?

ALEX

25. CONTINUED:

ADAM

Come to my quarters, I'll
ease your problem.

They walk in the direction of their sleeping quarters.

25A. EXT. STATION IN LANDSCAPE

The giant planet of Saturn hangs close in the sky -
the sun is already beginning to move behind it.

25AA. INT. LAB

JAMES is working in the lab - he walks over to the console, presses a button. On the screen a sensuous picture of ALEX. She is suddenly blocked out - the body of ADAM coming in to embrace her. JAMES flicks off the console in anger. He paces - goes back to the switch, can't resist it, flicks the switch on again and sees a beautiful shot of the naked back of ALEX as she is in an embrace with ADAM. As the embrace ends, and ADAM's face comes into view, JAMES switches off the monitor again.

25B. INT. DESERTED CORRIDORS

Background hum and click of life systems.

25C. INT. JAMES' QUARTERS

JAMES is lying trance-like on his bed.

25D. INT. SLEEPING QUARTERS

ADAM and ALEX are relaxed in one another's arms, sleeping. The dog also lies asleep, twitching in its basket.

26. INT. SLEEPING QUARTERS - LATER

ADAM bends over in the gloom and activates a light bank. The room floods with life in a sudden imitation of daytime. ADAM stands upright, half-dressed, and stretches his shoulders. Routinely, he activates a closed-circuit television screen. Wearing panties and a shirt, ALEX emerges from the bathroom, shaking out the jumpsuit she will wear. ADAM is gazing at the screen. ALEX joins him and we see the screen. An outside camera is trained on the spaceship and space-suited JAMES is methodically and ticklishly, unloading four metal crates from the ship and ferrying them into the station.

ADAM

He's not travelling light.

ALEX

Looks like he's going to build
his own place.

ADAM

Maybe we should help him.

26. CONTINUED:

ALEX

I don't think so, he's here
to help us, isn't he?

ALEX stops exercising and stares at the TV screen.
ADAM is still skipping. ALEX joins in with him,
skipping.

ALEX

He's so cold. Are people from
Earth all like that?

ADAM

Did you hear the latest Earth
joke?

ALEX

What's that?

ADAM

What's green and turns red at
the flick of a switch?

ALEX

I don't know - an alarm bell
or something?

ADAM

A frog in a liquidiser.

ALEX

(laughing in spite of
herself)
That's horrible!

ADAM

(shrugging)
That's Earth.

(CUT FIRST SPEECH AT TOP OF PAGE 24).

26. CONTINUED:

ALEX

I don't think so, he's here
to help us, isn't he?

27. INT. LAB

In his working clothes - and still sweating from the effort - JAMES is carrying the rest of the crates into the lab. Head down, he is removing his gloves in a self-absorbed way.

ADAM and ALEX join him in the lab.

JAMES

All unloaded, Major.

ADAM

That's a lot of stuff. How
long are you staying?

JAMES

(looking at Alex)

Until I'm done.

JAMES has lined the crates up in order along the bench in the lab, and begins methodically to rip the seals from them.

Pause.

ADAM

What exactly have you got for us?

JAMES

It's the best, Major. The
latest.

ALEX

I'll bet it's another robot.

JAMES

It is a robot.

ADAM

We've got three robots.

ALEX

And they're not much help.

JAMES opens one of the crates - checks its contents and lifts a hand from its packing. It shines in the light - the fingers open involuntarily.

JAMES

This one's different.

ALEX

Oh?

27. CONTINUED:

JAMES

It's the first of the Demigod Series.

This is said with pride by JAMES, who expects some response, or at least some reaction. But ADAM and ALEX simply exchange blank glances.

28. OMITTED

29. OMITTED

30. INT. LAB

ALEX is activating the lab.

JAMES

Lights.

ALEX dims the lights.

As JAMES gradually withdraws from the steel protective canister a long transparent cylinder. It gradually rises out of the steel case as if under its own power. Internal pressure in the canister forces it slowly upwards. The heating element in the top section bathes the whole apparatus in a soft light. Within the cylinder floats the organic brain-like computer - tiny wires cover the surface, the outer layer of the transparent cylinder is partly obscured by electrodes and protective bars.

ALEX and ADAM watch as the contents of the cylinder are gradually revealed.

JAMES

Pure brain tissue.

ALEX

Human?

Silence.

JAMES

This is an unborn ... It doesn't have a thing on its mind - yet.

ADAM

Then it has to be programmed.

JAMES

That's why I'm here.

ADAM

It takes a human twenty years just to turn it into a basic space-mechanic.

JAMES

I will need three to four weeks.

ALEX

Three or four weeks!?

JAMES

Once we get his head together -
it will take over your programme
completely.

ALEX

Take over?

JAMES

With a little help.

ADAM

What about his energy?

JAMES

All it needs is a charge every
twelve hours.

ALEX

And then?

JAMES

One of you'll be obsolete.

31. INT. CORRIDOR (NB: Change of locale)

ADAM and ALEX are jogging.

ALEX

Adam?

ADAM

I'm still here.

ALEX

We can apply for re-mission
together, can't we?

ADAM

I don't know.

ALEX

We've got to find a way to
stay together.

ADAM

You're too young.

ALEX

You never minded that before.

ADAM

Then I'm too old.

ALEX

Not last night.

ADAM

They don't go by that. I'm
close to abort time - obsolete.
I hoped they'd forget about us.

31. CONTINUED:

ALEX

Mother Earth never seems to forget.

Pause.

31A. INT. SLEEPING QUARTERS

ADAM and ALEX enter - put on their robes.

ADAM

Alex, I've got it. We flush
the Captain and his friend into space.

Pause.

ADAM

We report a non-arrival on him
when we're out of eclipse.

ALEX

You wouldn't do that.

ADAM

So much wastage, so much
malfunctioning, people are
getting flushed all over the
solar system. No one ever
finds out - no one cares.

ALEX

That's a horrible idea.

ADAM

It's a great idea!

(pause. Adam smiles)

It just happens to be murder.
I'm not quite update enough for
that. I wish I was.

32. INT. CORRIDORS

In the dimly-lit corridors, JAMES is quietly jogging
around the endless tunnels of the station.

33. EXT. LANDSCAPE - SATURN THREE

The station lies silent under the eerie glow reflected
from the giant planet of Saturn.

34. OMITTED

34A. INT. LAB. JAMES' WORKBENCH

MONTAGE: JAMES is at his bench working efficiently
assembling the various limbs of the robot. He is
controlling smaller robot devices with his bleeper
control. He turns to one of the unopened boxes - he
opens it and takes from it a protective canister.
From inside the canister he removes a strange camera-
like device on an articulated arm. He holds it up
and stares at it.

34A. CONTINUED:

JAMES

Welcome to Saturn Three, friend.

ALEX has entered, unnoticed by JAMES, at the back of the lab. She witnesses this strange scene without being seen herself. She moves away and continues with her own work in the lab.

We continue the MONTAGE of JAMES working on the robot.

JAMES notices her moving in the background. He stops what he is doing and goes across to talk to her.

35. INT. LAB.

JAMES

(to her)

Alex - where did you get that name?

ALEX

That's what the Major calls me.

JAMES

I heard him.

ALEX

And no one else.

JAMES

Personal possession is penal on Earth, you know.

ALEX

Let's stay impersonal, Captain.

36. INT. COMMUNICATIONS ROOM.

ADAM comes in with a load of lists to check. The screens are on, showing various parts of the station - the sound is up on one of them. ADAM overhears part of JAMES' and ALEX's conversation. He turns off the sound but cannot resist watching ALEX and JAMES together.

JAMES

I know why you're denying me hospitality.

ALEX

I've offered you the run of the place, Captain - anything you want.

36. CONTINUED:

JAMES

I'm talking about you. You're afraid of him.

ALEX

I'm not afraid of anybody.

JAMES

You're afraid he'll be jealous. He will be jealous. Alex ...

ADAM turns off the sound but the image remains.

ALEX

Captain, I hate to be unpleasant but Alex is -

JAMES

- his name - right. Forbidden to Captains and below.

ALEX

Well, maybe when we get to know each other better.

JAMES

I'm ready when you are.

He moves towards her. ADAM watches this on the screen.

ALEX

Please.

JAMES

Back on Earth nobody attaches any importance to these things any more.

ALEX

But I do.

ADAM turns the sound back on.

JAMES

It's a new world now. Not the world he ran from. If you knew the Earth ways you'd see what I mean.

ALEX

But I don't.

JAMES

You should, Alex, you should. Don't you want to see Earth. You'd like Earth. Earth would like you.

36. CONTINUED:

ALEX

Some day - maybe.

ADAM is watching this, intrigued, thoughtful ALEX listens to JAMES' spiel with a kind of wry fascination. He goes close to her again. ADAM flicks off the sound - then he flicks off the screen - it goes blank

36A. INT. COMMUNICATIONS ROOM

During Scene 36, ADAM is holding Sally while he is listening and watching the scene between ALEX and JAMES in the lab. He flicks off the sound, thinks about it and mutters to himself and to the dog.

ADAM

Sally - are you lonely here?
I have Alex - he has me -
but you have both of us. Right?
- Right!

(pause)

Can you miss something you've never seen? Do you miss trees? Green grass? But I guess you might want to see something you've heard about.

He looks at Sally, picks her up and exits.

37. INT. LAB - JAMES' WORK AREA

JAMES is working with the semi-completed robot - half shielded from our view. He connects many of the small tubes that emerge from the torso unit, pauses for a moment, and then flicks a switch. Nutrient liquid runs down the empty tubes, filling them with orange and blue fluid. There is a faint humming noise of machinery - and the robot moves in the darkness. JAMES looks pleased with himself

38/

39C. OMITTED

40. INT. SLEEPING QUARTERS

ADAM cuts the blue pill in half and arranges each half beside a glass of amber juice. ALEX enters.

ALEX

Blue dreams?

ADAM nods.

ALEX

Now?

ADAM

Why not?

40. CONTINUED:

ALEX kisses him on the cheek. They toast and each take their half pill with the amber juice.

ALEX
I don't feel anything.

ADAM
You always want instantaneous satisfaction.

He spins the globe.

ALEX
Do you miss it?

ADAM
I haven't been back for ten years.

40. CONTINUED:

ALEX

Would you like to go back?

ADAM

A body rejects an alien heart.

ALEX

That pill's getting to you.

ADAM

No, on Earth three things can happen. You get out, you go crazy, you adapt. I got out. I couldn't take it. He adapted. Natural selection.

ALEX

He's not so natural.

ADAM

No, I agree with him. You should find out what you're missing.

ALEX

You've been listening to our cuckoo.

ADAM

Maybe he's not so cuckoo.

ALEX

He's the kind you can tell the time by. Cuckoo! Cuckoo!

ADAM

You're too bright to be locked up here. You ought to go to Earth.

ALEX

You told me yourself I'd hate it.

ADAM

Find out for yourself you hate it.

ALEX

I don't want to go.

ADAM

Yes you do.

ALEX

I just want to - have been.

40. CONTINUED:

ADAM

So go. He'll take you.

ALEX

And leave you?

ADAM

It's going to happen sooner
or later.

ALEX

Never, never never!

ADAM

I was afraid you were going to
agree with me.

ALEX laughs.

ADAM

You want me to go with you?

ALEX

To Earth?

ADAM

If it makes you happy.

ALEX

I'm sure I'll hate it.

ADAM

Then we'll hate it together.

ALEX

We'll love hating it together.

ADAM/ALEX

Mother Earth - here we come!

ADAM lowers lights and puts on some music. She throws
her arms around him and kisses him, draping a scarf
around his shoulders.

ALEX

Only one problem. What do I
wear?

ADAM

Anything or nothing. They're
not choosy any more.

ALEX

How about my coming out dress?
You never saw that, did you?

40. CONTINUED:

She hurries out. ADAM goes to bar- fills glass from large bottle - sets bottle down and then gulps the glass of amber juice. He moves over to settee - lies down.

ALEX
(entering, dressed in provocative outfit)
Mother Earth, I'm ready.

She sits provocatively, ADAM obviously enjoying it.

ADAM
Very old fashioned. You sure come out in that al-right.

ALEX
You didn't know I had this kind of wardrobe, did you?

ADAM
Just the thing to meet the President in. She'll love it.

ADAM suddenly looks up and sees JAMES standing by the bar, looking on, smiling.

JAMES
And what are you gonna wear, Grandpa?

ADAM
What do you mean, busting into our room? Nobody invited you.

JAMES
Those are the parties I like.

ADAM
Will you get out!

JAMES
I just came by to water the plants.

Throughout all this, ALEX is moving about seductively. ADAM jumps up and advances on JAMES.

ADAM
Get out!

JAMES, still smiling, pours a bottle of amber over ADAM's head and face. ADAM wrenches the bottle out of his hand, smashes the top off the bottle, leaving the jagged edges. As JAMES is drinking from his glass, ADAM thrusts the jagged bottle into JAMES' stomach. Blood gushes as JAMES doubles up and drops his glass.

40. CONTINUED:

ADAM jabs the bottle into JAMES' neck, more blood gushes, splattering ADAM, and ALEX who is watching with fascination.

JAMES topples off the platform onto the floor.

ADAM

Help me. We'll flush him into space. That's the end of him.

ADAM grabs one leg, ALEX the other, and they-drag him to the door. ADAM pushes the door button.

The door zips back. ALEX and ADAM, now dressed in original clothes, turn -

40. CONTINUED:

- the fully assembled robot takes a massive stride forward. ALEX shrinks back with a scream (causing a sonic whine from the robot). The metal antenna shoots from the robot's shoulders to within an inch of ALEX's face. ALEX is still screaming.

JAMES

Don't scream. Quiet please, you're blocking him.

ADAM

What do you mean busting into our room?

The robot rears back, confused by the noise. It peers around, disoriented.

JAMES

(to robot)

Stand!

The robot is gradually calming down.

JAMES

I want you to meet Hector.

ALEX

Hector?

JAMES

This is strictly a primary function. Give it ...

ADAM

Here's a secondary function. Get it out of here.

ALEX

(touching Adam)

Adam -

JAMES (continuing)

Give it a simple instruction. Ask it something.

ALEX

Shall I?

ADAM

Sure.

JAMES

Ask him.

ALEX

Hector?

40. CONTINUED:

JAMES

Right.

ALEX

Hector, er, give that flask to the Major.

The robot's sensors scan the three of them then looks at the flask. It crosses to the galley top and picks it up. It looks at the three of them again and hands the flask towards ADAM. ADAM is impressed, despite himself. He puts out his hand to take it. Just as he is about to, the claw-like hand of the robot crushes the flask, crunching it to garbage.

ADAM

Sure glad you didn't ask him to shake hands.

JAMES

There's still some fine tuning to do.

ALEX

Evidently.

She looks at ADAM and the look of amused intimacy between them serves to tighten the anger on JAMES' face.

JAMES

Hector - wheel and peditate.
Peditate..

JAMES and the robot leave.

ALEX

Peditate?

ADAM

Baby talk for a robot.

(pause)

You know the first thing
I'm going to do when he leaves?

ALEX

Throw a party.

ADAM

Know the second thing? ...
I'm going to turn that metal
monkey into a hat rack.

40. CONTINUED:

ADAM and ALEX continue to dance.

41. OMITTED

41A. INT. LAB - JAMES' WORK AREA

JAMES sits with the robot. In the robot's hand is a gauge-like apparatus for testing the strength of the hand.

JAMES has the chest plate removed and is working within the fine controls of the robot's chest. As he is working, the elements move in response to his controls.

JAMES is not able to make the robot respond the way he would like - he stares at it, thinking for a moment.

With a sigh, he takes out the metal probe, and, with some difficulty, inserts it into the back of his head.

As he does so, the robot locks into his movements and JAMES begins to control it directly - the two of them moving in unison against the low lighting of the lab.

41C. CONTINUED:

JAMES

More won't than can't.

ADAM

Talk!? It'll take a year to
make him walk straight.

JAMES continues working, preoccupied with the task in front of him. After a beat, and without looking up, he gestures towards ADAM, snapping his fingers impatiently.

JAMES

Wrench - give me a wrench.

ADAM looks over at him, anger plainly visible on his face. He picks up a nearby wrench and tosses it in JAMES' direction. It clatters on the floor near JAMES' feet. JAMES looks up, surprised, looks at ADAM who is glaring at him, slowly picks up the wrench and continues working.

ADAM and ALEX exchange glances and return to their own work on the other side of the lab. ALEX leans over, adjusting the computer. ADAM, wearing goggles, is working on some rocks with a laser. JAMES sits down, leans back and looks at ALEX with glazed concentration.

ALEX, still leaning over, shifts her weight from foot to foot. The robot's lens-turret swivelling round a few inches in her direction. Rear view of ALEX from the robot's P.O.V. (distinguished by a circular fringe of red). In quick stages the shot moves in on ALEX, magnifying, clarifying, intensifying.

JAMES, eyes narrowed, starts to drum his fingers on the bench. ALEX bends down still further. The robot's claw switches in rhythm on the bench, in awkward mimicry of its master.

ALEX straightens up quickly and executes an abrupt half-turn in the direction of her observers. Moving in perfect time, JAMES' head and the robot's turret suddenly 'look the other way'.

41D. INT. LAB/CORRIDOR OUTSIDE LAB

ADAM and ALEX are playing Chess.

ADAM

Nice move.

ALEX

I thought you had me.

ADAM

No - I think you have me.

He looks up and sees JAMES and Hector. ADAM and ALEX study the board. ADAM looks up again. JAMES and Hector are watchful.

41D. CONTINUED:

ADAM
Can he play?

JAMES
Yes - I play, he plays.

ADAM
I'd like to see that.

ADAM and ALEX laugh.

JAMES
(to Alex)
Step aside, please.

She does so.

ADAM
Would you like to make a small
bet, big boy?

ADAM and ALEX laugh again.

JAMES
He doesn't like to be laughed at.

ALEX
(setting up the board)
Can't you programme him to
have a sense of humour?

JAMES
That's not an early priority.

ADAM
Come on! You can't programme
a sense of humour.

JAMES
Anything I have, sir, he can have.

ADAM
Then he'll certainly have a sense
of humour.

JAMES
Who's white?

ADAM
You be, Hector.

44. CONTINUED:

ALEX
They're carefully selected.
The Captain's trained.

ADAM
To control his thoughts?

ALEX
Of course.

ADAM
How do you work that?

ALEX
They have a programme.
They take tests.

ADAM
I sure hope he passed.

44A. INT. SLEEPING QUARTERS

ADAM and ALEX enter, still discussing JAMES.
ALEX starts undressing - she sits on the bed now
in her billowing gown. They continue the
conversation from the corridor.

ADAM
But who knows what's in his
brain. Who knows what's going
on in anybody's head?
(pause)
Would you say I was a man
who could control himself,
Alex?

ALEX
Within reason.

ADAM
Well - take that off - nice
and slow. Go on. While I
think about nothing but
hydroponics.

She sits on the bed, back to camera, and slowly
draws her robe over her head. He watches her
perfectly calmly.

44A. CONTINUED:

ADAM

Guess what I'm thinking about?

Hydroponics, hydroponics -

(walking to her)

hydroponics, hydroponics -

Suddenly he grabs her and kisses her. ADAM closes his eyes and his lips meet ALEX's.

45/

49/

OMITTED

50. -INT. LAB

CLOSE SHOT of a small vat containing a dozen multi-coloured rocks. The robot's P.O.V. The claw appears

50. CONTINUED:

and holds up one of the rocks to camera in microscopic close up. The picture changes several times in density and we hear the whir of the robot's lenses as they adjust. The robot's gaze switches to a little visual display unit with typewriter keys. The claw darts rapidly over the keys, and we read:

POTASSIUM-ALUMINIUM-SILICATE KALSI 3^0_8

VIOLET

VOLUME 6.733

SPECIFIC GRAVITY 2.567

CUT TO:

ADAM and ALEX, watching the robot's activities with considerable interest and unwilling surprise. Arms folded, JAMES leans coolly on the workbench close to the busy robot. He flicks an imaginary speck of dirt off his uniform.

51. INT. LAB

CLOSE SHOT of a vibrating yellow beam (the laser chain-saw) splitting a piece of grey rock wedged in a vice. We back off to see the robot at work, calmly dissecting the rock samples. Nearby, ALEX is at work in her own part of the lab - though there is a sense that the robot, and JAMES, are encroaching gradually on her area. JAMES appears from behind, carrying a clipboard, and stands approvingly over the robot for a few seconds. ADAM is elsewhere. The robot manipulates the cutter mounted on the giant crane arm. JAMES puts on protective goggles to peer closely at the robot's work. He pushes up the goggles.

52. JAMES' P.O.V.

As he glances up from the clipboard and sideways along the bench to where ALEX works.

53. ROBOT'S P.O.V.

The robot looks up from the twanging laser-blade and also glances covertly in ALEX's direction. Again its lenses zoom and intensify.

54. BACK TC SCENE

JAMES replaces his goggles and goes back to work. ALEX wanders over from her work to watch JAMES and the robot.

JAMES
Who devised this system?

ALEX
My partner.

JAMES
It's inadequate.

ALEX, stung by this remark, looks closer at the rock. Suddenly, a piece of the rock flies off and lands in ALEX's eye. Hector immediately cuts off the laser saw.

JAMES
What happened?

ALEX
My eye! There's something
in my eye.

JAMES
Let me look.

ALEX
Get Adam.

ALEX blinks.

JAMES
It's a live chip.

ALEX
Don't tell me! - it's in
my eye.

JAMES
Sit down.

ALEX
Get Adam!

JAMES
I know the necessary drill and
procedure. We need some
calibrated assistance. Hector -

ALEX
No, no please.

JAMES
Alex, trust him.

The robot comes closer.

JAMES
Trust him. He's micrometer perfect.

54. CONTINUED:

ALEX

No, please - I don't want
him to touch me.

JAMES

Be still!

As the robot looms above her, ALEX subsides helplessly. After a second's pause, the robot's claw swings into shot. Two tiny steel prongs emerge from his pincer-tips.

55/

59. OMITTED

60. INT. LAB

ALEX gives a final tremor, then relaxes. JAMES tightens his grip.

JAMES

Tilt your head back. Hector.

61. ROBOT'S P.O.V.

JAMES and ALEX staring up into camera. There is a click as we zoom in on the eye: another click - and the screen blurs as we move beyond the range of natural sight.

62. BACK TO SCENE

The robot's turret is three or four inches from ALEX's eye. The pincer is poised at the same distance. It moves closer - then ALEX blinks and the pincer instantly twitches back. Silently, JAMES lifts a hand to ALEX's lids, firmly exposing the eye with his fingertips. The pincer approaches: it holds for three or four seconds, then in one movement snaps forward and pulls back. ALEX exhales and her posture relaxes. JAMES straightens up unsmilingly, his hands still on her shoulders, suddenly aware that he is touching her. The robot backs off a step.

ALEX

That's better. That's much
better. Thank you.

62. CONTINUED:

JAMES helps her to her feet. She straightens and turns towards him, still dazed.

63. CLOSE SHOT - JAMES - ALEX'S P.O.V.

He gazes at her unblinkingly, his thoughts racing, but, for the time being, entirely under control.

64. CLOSE SHOT - ALEX - JAMES' P.O.V.

Her fingers resting gently in her nasal cleft, she gazes up at him uncertainly.

65. CLOSE SHOT - JAMES - ALEX'S P.O.V.

JAMES
(evenly)
I'm only here to help.

66. JAMES AND ALEX - ROBOT'S P.O.V.

The robot is watching the exchange, adjusting from face to face.

ALEX
(bewilderedly)
Are you?

66A. TWO SHOT - ALEX AND JAMES

JAMES
I have something for you.
He takes two pills from a packet.

ALEX
More dog food?

JAMES
Earthies.

ALEX
No, thanks.

JAMES
Are you afraid of what
you'll see?

70. CONTINUED:

ALEX
You've been listening to
cur cuckoo.

ADAM
He's not so cuckoo.

ALEX
He's the kind you can tell
the time by.

Silence for a while.

ADAM
(suddenly sits up and down,
imitating a cuckoo)
Cuckoo! - Cuckoo!

ALEX
You're my cuckoo.

ADAM
I want to be everything to you.

ALEX
You are - you are.

DISSOLVE:

70A. OMITTED

71. INT. LAB

Hector is alone before the console, devouring
information at an incredible speed, and typing it
into the Visual Display Unit which is also on the
console. He emits a faint bleep.

72. INT. LAB DOORWAY

JAMES is standing there.

JAMES
(walking over)
What is it now? Are you
nearly out of charge?

Hector fingers the VDU's keys.

INSERT: VDU:

"AFFIRMATIVE"

JAMES
I wish you could talk. You
know you can. Why won't you
talk?

VDU
"NOT YET READY"

JAMES
Why not? What have I
done wrong?

VDU
"MURDER"

JAMES
Not that! Blank that!
That's not what I meant!

VDU
"BLANKED AS ORDERED"

JAMES
That was an improper thought
leakage. What have I done
wrong?

VDU
"YOU FAILED COURSE"

JAMES
Don't get smart!

VDU
"WHAT SHALL I GET"

JAMES
Are you aware of her?

VDU
"AFFIRMATIVE"

JAMES
What do you think?

VDU
"BEAUTIFUL"

JAMES laughs. The robot stares at him in response
to being laughed at.

JAMES
What do you know about it?
Relax, Hector, don't get
ideas above your station.

A sullen pause from Hector.

VDU
"KILLER"

72. CONTINUED:

JAMES

I said to blank that - Now,
blank it!

VDU

"BLANKED AS ORDERED"

JAMES

Now reply as ordered. Am I
a killer?

VDU

"BLANKED AS ORDERED"

JAMES

Is that the truth?

Nothing appears on the print-out. Hector does not
respond.

JAMES

You're malfunctioning.
Answer ...

Hector interrupts - typing quickly.

VDU

"AM NOT MALFUNCTIONING"

JAMES

I certainly hope not. I don't
want any trouble with you. Now
tell me absolutely. Are you able
to talk or are you malfunctioning?

VDU

"AM NOT MALFUNCTIONING
AM NOT MALFUNCTIONING
YOU ARE "

JAMES reaches over, angrily, and switches off the VDU.

72A. INT. LAB

JAMES does nothing for a moment, then, looking at
the console, switches on the video monitor covering
ADAM and ALEX's sleeping quarters. Nothing appears
on the screen - ALEX has switched it off.

73. INT. CORRIDOR

ADAM and ALEX walk along.

ALEX

You should take the Captain
with you. It could be trouble.

ADAM

I need to be able to operate
Hector alone.

73. CONTINUED:

ALEX
I don't like it.
You should take him with you.

ADAM
I don't need the Captain.

74. INT. CENTRAL NUCLEUS

ADAM and ALEX join JAMES and Hector.

ALEX
Is it talking?

JAMES
Not yet.

ADAM
He's the strong, silent type.

JAMES --
Are you sure you can handle
it alone?

ADAM
If he can do what you say he can.

JAMES
He can.

ADAM turns to ALEX. They touch hands briefly.

ADAM
Hector.

75/
93. OMITTED

94. INT. AIRLOCK DOOR - UPPER NUCLEUS LEVEL

ADAM is getting into his spacesuit outside the airlock door, the robot standing attentively behind him. He takes his helmet from the rack above the suits. His eyes show that he is quietly amused by the dumb presence behind him.

ADAM
Open the door.

94. CONTINUED:

The robot fumbles forward and awkwardly attempts to operate the door controls.

ADAM
Hold it, hold it! Hector,
for someone your size, you're
not too bright. I'll show you.

ADAM operates the door control. ADAM steps through, and turns back to the robot.

ADAM
Okay, come on.

The robot doesn't move. Its lens-turret swivels warily back in the direction they have come from. ADAM's shoulders slacken exasperatedly.

ADAM
Come on ...!

Reluctantly, the robot steps forward.

ADAM
Have you ever considered
basketball as a career?

95. INT. AIRLOCK

The robot follows ADAM down the narrow rounded chamber. ADAM puts on his helmet as he walks. He opens the far door, using a second series of complex controls. He walks through the white rectangular chamber containing the land buggy. The robot follows a few paces behind, then stops. ADAM turns as he reaches the buggy. He picks up a pair of conical blue gas grenades from the rack.

ADAM
In the buggy, Hector.

The robot hesitates. Then it turns, and starts to pace back towards the airlock door. ADAM throws some equipment angrily into the buggy and hurries after it.

96/
106. INT. AIRLOCK - ROBOT'S BACK

The robot's retreating back: ADAM comes up from behind and slaps his hands on either shoulder. The robot stops instantly. Its eye-turret swivels round, slowly, but menacingly.

ADAM

Look, Hector, you've got to get in the buggy. You've got to come with me. I've got to teach you things. Now - wheel - wheel and peditate.

The robot turns. It starts to follow ADAM in the direction of the buggy. On the way it stumbles into an oil-drum, knocking it over.

ADAM

You are allowed to go around things you know.

The robot reaches the passenger side. ADAM gets in the driver's side.

ADAM

Get in.

The robot doesn't respond. Slapping his hands on the controls, ADAM moves to get back out again. His patience going, ADAM stalks around the rear of the buggy, coming at the robot from behind. He reaches out and seizes it around the waist, his own head facing right, away from the buggy.

ADAM

Get in the --

The instant he touches the robot, its right arm shoots upwards, slightly crooked, and freezes in mid-air, as if about to chop him in a karate blow. In the next instant, acting totally instinctively ADAM has fainted backwards, holding a wrench. The robot's arm stays aloft. ADAM looks at the robot with sudden contempt and his posture relaxes. He walks back around the rear of the buggy, and gets in.

The robot finally climbs into the buggy.

ADAM activates the controls.

The airlock doors swing upward, revealing the outside.

The buggy surges forward, ADAM and Hector seated in it, side by side.

We follow the buggy out through the doors, which begin to close behind it.

107. INT. CORRIDOR

ALEX is walking along, carrying Sally. Suddenly JAMES moves into shot behind her.

JAMES
How is your eye?

ALEX
Okay now.

JAMES
I'm glad.
(pause)
Put the animal down.

ALEX
What?

JAMES
Put the animal down.

ALEX
What's wrong with you?

107A. INT. LIVING QUARTERS

ALEX enters the living quarters. JAMES follows.

JAMES
With me? With me? Nothing's
wrong with me.
(pause)
May I ask you a question?

ALEX says nothing.

JAMES
Do you want children, Alex?

ALEX winces.

JAMES
You'd qualify, I'm sure.
Though not, of course, with
him as a sponsor.
(pause)
Put the animal down!

She doesn't.

JAMES
I said - put the animal down!

ALEX walks past him and out of the room.

107B. EXT. SATURN 3 - SPACE SHIP

The buggy arrives with ADAM and Hector.

ADAM
(referring to the ship)
Here's the egg that brought
you, Hec. Does it give you
a nice warm feeling?

Hector presses a button on the dash. The buggy stops.

ADAM
(annoyed)
No, Hector, we're going on.

Hector holds the button down.

ADAM
Did the Captain put you up to
this?

Hector gets out of the buggy and takes a step toward
the space ship.

ADAM
Get back in the buggy.

Hector does not respond.

ADAM
When we get back there's going
to be some fine tuning to do on you.

ADAM starts off in the buggy.

ADAM
(muttering as he drives)
Okay. Stay there and rust your
ass.

The buggy disappears from sight.

110. CONTINUED:

JAMES

I'm sorry - I shouldn't have
flashed like that.

ALEX

Forget it, Captain.

JAMES

I'm under tension.

ALEX

I understand.

JAMES

The tension's not about Hector.

(pause)

I don't want to cut the Major out
- we could be together - he doesn't
have to know. Even you don't have
to know. I can give you a blanker
pill afterwards - you'll forget
the whole thing.

ALEX

I love him, Captain.

JAMES

We're not discussing love.

ALEX slaps him with all her strength. He is
momentarily stunned by her reaction. ALEX runs
towards the door, and out.

110A. INT. CORRIDOR (change of locale)

ALEX is walking down the corridor.

110B. INT. SLEEPING QUARTERS

Sally barks and barks. JAMES turns towards the dog.

JAMES

- Shut up! Shut up!

He kicks at the dog, which races for the door.

[Handwritten signature]

110C. INT. CORRIDOR (new scene)

Sally runs down corridor, passing robot standing in shadows.

111/

113. OMITTED

114. INT. CORRIDOR (new locale)

Sally scampering down the corridor and into lab.

114A. INT. SLEEPING QUARTERS

JAMES looks round.

115. OMITTED

116. INT. LIVING QUARTERS (change of locale)

ALEX is now in the living quarters. She is upset, but tries to pull herself together.

116A. INT. SLEEPING QUARTERS

JAMES, still in the sleeping quarters. He walks around the half-tidied room. He picks up ALEX's white bathrobe, holds it to his face, then flings it to the bed where it falls in inviting folds.

117. INT. LAB

Sally is sniffing around the far end of the hydroponics section. She noses along the floor, pauses, then looks upwards, her head so high that she seems to be looking at the ceiling. She starts to growl softly, backing off in outrage and fear.

Hector has entered the lab and is standing in the shadows.

118. INT. SLEEPING QUARTERS

JAMES is still curiously ferreting around, looking at ALEX's and ADAM's possessions.

119. INT. LIVING QUARTERS (change of locale)

ALEX, still thoughtful and upset, wanders aimlessly around. Then she turns quickly, full face into camera, as she hears an inhuman squeal of pain. It is Sally.

ALEX

Sally ... Sally!

She runs out of the living quarters.

119A. INT. CORRIDOR (new scene)

119B. INT. LAB

ALEX comes into the lab and heads for the hydroponics section. She looks down the long interstices in turn. She comes around a corner - looks ahead of her - and double-takes. She gags - lifting a hand to her mouth.

120. OMITTED121. INT. LAB (NB: Not insert of lab floor)

The robot has Sally in his hands - her body is neatly severed in two.

122. INT. LAB

ALEX gasps and slumps back against the bench. She coughs, holding her hand over her mouth, but she does not scream.

She runs across the lab to the radio link and tries to contact ADAM.

ALEX

Base to Adam, Base to Adam,
come in, please come in ...

123. EXT. SATURN 3 - SURFACE

ADAM is working on the surface of the planet with the blue gas grenades. A jet of solid grey steam funnels out of the grenade, rather like a soda-siphon, boring like a laser into the molten rock. We back off: ADAM is holding the cylinder in both of his gloved hands.

124. INT. CORRIDOR

JAMES is walking down the corridor, looking around.

125. INT. LAB

ALEX, still hunched over the radio console, trying to raise ADAM.

ALEX

Please come in ... Adam,
please talk to me ...

126. EXT. SATURN 3 - SURFACE

From outside the buggy we can hear ALEX's faint

126. CONTINUED:

imploring voice. We look into the middle-distance: ADAM is approaching, unhurriedly, his progress slowed by what looks like a heavy trowel. We look back inside the buggy: we can still hear ALEX's voice.

127. INT. LAB

ALEX, desperate now in her attempts to get ADAM to answer:

ALEX

Adam, where are you, where are you -

Suddenly the robot's spread pincer appears and grips ALEX's wrist. She turns with a gasping wail. ALEX presses the alarm signal just as the robot grabs her.

128/

129. OMITTED130. INT. BUGGY - SATURN 3 SURFACE

We see the radio grill and hear the last of ALEX's cry. We look up: ADAM is staring intently at the dashboard from outside. He throws open the buggy door and puts the vehicle violently into gear. The buggy starts off with a wide swirl of dust.

131/

140. OMITTED141. INT. CORRIDOR

JAMES, too, has heard ALEX's cry. He sprints down the central corridor, to the lab doors, punching the control, and running in.

142/

151. INT. LAB

Front view of JAMES pitching through the lab doors. He comes to a halt and stares.

The robot is holding ALEX by both wrists. Her feet barely touch the floor - the metal claws cut into her wrists. The antenna stares intently into ALEX's face - curious and menacing.

Sideways shot of the three. ALEX has started to gulp back her sobs. JAMES, tensely half-crouching, straightens up and steps forward.

142/

151. CONTINUED:

JAMES

Hector, put her down.

The robot's antenna lowers; it stares impassively at JAMES for a few moments, then lifts again to contemplate ALEX.

152. EXT. SATURN 3 - GARAGE DOORS

The buggy skids to a halt outside the garage doors. Inside the buggy we see ADAM repeatedly flicking the switch which should automatically release the doors. Nothing happens. In a frenzy of anxiety ADAM leaps from the buggy - he tries to lift the garage doors manually, but they have been jammed (by the robot). He goes back to the buggy and re-emerges holding one of the blue (or red) drilling grenades.

153. INT. LAB

The robot still stares at ALEX..

JAMES

Conform. Let her go -
put her down.

He steps forward angrily. The robot's head turns toward JAMES, looks at him, then returns its stare to ALEX.

JAMES

I know what it is ...
Alex, you ask him ...
(pause)
Ask him.

153. CONTINUED:

ALEX

(after a pause)

Put me down. Put me down,
Hector. Please put me down.

Slowly, reverently, the robot's upstretched arms lower ALEX inch by inch. Finally the pincers open.

ALEX slides out of the robot's grasp. On the verge of collapse, she half-stumbles towards JAMES.

The robot is very much in the background now as JAMES and ALEX converge in an embrace. For ALEX it is an act of exhaustion only - but JAMES gathers her into his arms. The robot watches intently.

154. EXT. GARAGE DOORS

Standing well back, ADAM fires the drilling grenade at the doors. The pole of thick gas hits the door with a noiseless billow of smoke: when it clears, there is a jagged hole in the door. ADAM thrusts the grenade aside and moves forward.

155. INT. LAB

ALEX still stands slackly in JAMES' embrace, weeping. He strokes her hair.

The robot is watching them from the shadows. Lenses click and whir as the robot zooms in on JAMES and ALEX. The robot starts to move away from them. ALEX is still weeping.

156. INT. GARAGE AND AIRLOCK

ADAM hurries through the garage. Plumes of dirty air funnel in from the hole in the garage doors. He operates the airlock door.

157. OMITTED

158. INT. CENTRAL NUCLEUS/CORRIDOR

Long shot of ADAM running through the central nucleus and hurtling down the corridor towards the lab.

159. INT. LAB

JAMES holds the still-crying ALEX. The robot hovers in the hydroponic area.

ALEX

Poor Sally. He killed Sally.

JAMES

He learned too much from me.

Behind them the giant crane arm has begun to draw back, slowly and silently. The robot is operating it by radio control.

JAMES pushes the hair back from ALEX's face as she looks at him in response to his last remark.

ALEX

Why is he here? Did he kill Adam too?

JAMES does not reply.

ALEX

Did you teach him to kill?

JAMES

It's you.

ALEX

What?

JAMES

We both want you.

ALEX is horrified and repelled. She backs slowly away from JAMES' side. He comes towards her. The robot brings the crane arm down, destroying part of the bench, flinging apparatus everywhere and pinning JAMES to the floor. A shower of white sparks from severed cables adds to the confusion.

JAMES

My leg! My leg!

159. CONTINUED:

JAMES is trapped by the arm of the crane. ALEX tries to help.

JAMES

Get me out - try to get me out!

The robot stands and watches. Its eye is fixed on ALEX. She stands up and begins to back away.

160. INT. CORRIDOR

ADAM, running down the corridor towards the lab, hears:

JAMES V.O.

Help me!

161. INT. LAB DOORS

ADAM runs through the lab doors.

ADAM

Alex!

ALEX turns in response to ADAM's shout. The robot is watching everything. ADAM runs forward and seizes ALEX. Immediately the robot turns its attention on them. ADAM pulls ALEX towards the door.

JAMES is on the floor, struggling to release himself. The robot stands transfixed.

ADAM starts towards JAMES. He would hate like hell to go back, but he cannot leave JAMES to the robot. He turns to ALEX, gesturing towards the door.

161. CONTINUED:

ADAM
Get out!

ALEX grabs ADAM, stopping him.

ALEX
Leave him.

Pause.

ADAM.
No, I'll be all right.

ADAM pushes ALEX toward the door and goes back to JAMES.

JAMES is screaming for their help as the robot starts forward also. ADAM runs forward, and pushes some scaffolding down on to the robot to slow him down. Then ADAM uses the machines in the lab and manages to lift the crane arm clear of JAMES' leg. JAMES crawls clear, painfully slowly.

The robot rises from the debris. In one action ADAM lifts JAMES to his feet and helps him run to the door. The robot is now close behind them, cutting his way through the debris brought down by the scaffolding collapse.

161A. The robot comes nearer.

162/

179. OMITTED

180. INT. LAB DOORS

ALEX holds the door control open. ADAM pushes JAMES, then ALEX, through. He then smashed the control, sparks flying. He darts through, just avoiding being caught in the doors. The robot smashes into the closed door.

181. INT. CORRIDOR/LAB DOORS

JAMES
How long will the door hold?

ADAM
How strong is Hector? Come on.

They are walking fast across the nucleus heading for the communications room.

JAMES
He's not just strong. He has a mind.

ALEX
Your mind.

ADAM
He tried to kill me too.

181. CONTINUED:

ADAM gives ALEX a quizzical glance at her last remark.

ALEX
(in a leaden voice)
The robot killed Sally.

ADAM stops, shocked, registering the impact of this. He turns to JAMES, with intense anger.

ADAM
You taught him well, Captain.

They turn a corner, disappearing up another corridor.

182. INT. COMMUNICATIONS ROOM

The door opens. ADAM immediately sets about activating the monitor screens. ALEX slumps into a chair. The main screen rears into life.

183/

185. OMITTED185A. INSERT - TELESREEN

The robot is still hurling himself against the door - unmethodically, angrily, brutally.

186. INT. COMMUNICATIONS ROOM

ADAM, ALEX and JAMES stand watching the screen.

They watch in silence for a few seconds. The robot has started belabouring the doors with a large steel pipe. Then he lopes back into the shadows. They switch cameras trying to monitor it, but the lab is too dark. Then the lights brighten. On the central screen the robot reappears, carrying the laser saw.

The robot trains a beam on the door: there is a crackle as the pole of light hits the metal.

ADAM
Go through your drills,
Captain: what's emergency
procedure?

186. CONTINUED:

JAMES
I don't know, sir.

ADAM
You don't know!

JAMES
If we weren't in eclipse,
we could call Central.

ADAM
And if we could lay eggs
we'd be chickens. We're
shadow-locked - do we just
sit and watch him for another
six days?

The robot seems to be having difficulty holding up
the laser. He sags slightly.

JAMES
He's getting low on charge.

ADAM
But he knows how to recharge
himself.

JAMES
Kill the power.

ADAM
That'll kill us.

ADAM goes over to ALEX and puts his arm around her,
in a comforting gesture.

On the screen, the robot plods towards the doors to
inspect its progress. Once there, however, it
unceremoniously drops the laser to the floor, inserts
both claws into the severed metal and, with a loud
wrench, forces the corner inwards as if opening a door.

ADAM
He doesn't look tired.

The robot keeps on tugging at the doors. The corner
widens. It seems that he could peel it away as
easily as opening a sardine can. It tugs again.
It places a claw inside the opening for better
purchase. It pauses. It tugs again, the metal
giving less each time. It pauses, and leans against
the door.

The three watch intently. The robot wanders back a
few paces from the doors, its lens turret scanning
slowly.

186A. CLOSE SHOT

of the robot. Its claw comes up to its chest and flicks open the metal plate.

187. INT. COMMUNICATIONS ROOM

JAMES stands up. This is it. ADAM moves over to the right hand wall of instruments: he looks down.

JAMES
He's about to re-charge.

ALEX
We've got to stop him.

ADAM
No. ~~Let him~~

~~ALEX and JAMES look at ADAM, taken aback.~~

ADAM
We'll overload him. We'll
give him a headache he won't
forget.

*They look look
at him
Adam let him
James We can
let him recharge*

INSERT - INSTRUMENT BANK

A pistol grip lever protrudes from a long narrow trough like a lateral gear shift. ADAM's hand touches the lever.

JAMES
Wait until he's plugged in
or his sensors will pick
up the overcharge.

ADAM glares at JAMES.

188. TELESCREEN - ROBOT

The robot is moving out of the central frame, down the main avenue towards the robot assembly area.

*Adam
Thanks for nothing*

189. INT. COMMUNICATIONS ROOM

ADAM waits by the instrument bank while JAMES watches the robot moving out of shot.

189. CONTINUED:

ADAM

(getting Alex out of
her stupor)

Alex - track it - track it!

ALEX moves away from the screen, watching over her shoulder as she punches various buttons: the screen changes as we switch from one closed-circuit camera to another. In one shot of the central lab area we glimpse the robot. Then ALEX fixes it on the robot assembly area where the robot now appears, briskly unravelling the single wire to plug into its chest plate.

JAMES

Hold it! Hold it - until
it's in.

ADAM

*Captain - Taking enough
Ah - shut up! into account - I don't consider
you advice expert*

The robot approaches the power point, holding out its socket. Then it abruptly turns its back on camera, shielding the power point from view.

ADAM

I can't see.

ALEX

Now!

190. CLOSE SHOT - ADAM'S HAND

He tugs on the pistol grip lever bringing it all the way up to "Emergency - Full".

191/

197. OMITTED

198. INT. LAB

The jolt sends the robot reeling, sparks flying, he falls in a heap.

199. INT. COMMUNICATIONS ROOM

The lights in the communications room brighten blindingly. The screen crackles and goes dead.

ADAM, ALEX and JAMES run from the room.

200. INT. CORRIDORS

The three go hurtling down the corridor towards the lab.

201. INT. CENTRAL CORRIDOR/LAB DOORS

The three hesitate at the outside of the lab doors. They peer through the gaping split into the half darkness. They listen, then ADAM activates the door control. The doors slide open and they walk into the lab.

202. INT. LAB

The three enter. The robot is motionless on the floor, obviously out of action. JAMES moves forward to the robot, toys with the limp turret, satisfying himself. He straightens up and kicks the robot hard in the side. *Adam (to Alex)*

A. crunched Caplan and a paranoid bulldoze
JAMES

He's out. You'll have no more trouble from Hector.

ADAM

Or from you. As soon as we ~~reappear~~ *reappear* ~~declipse~~, I'm reporting your incompetent handling of this whole experiment.

JAMES

into the field
You took him ~~too~~ too soon -
you upset his balance.

ALEX has been watching the confrontation with worry and some exasperation. Suddenly she freezes and glances sharply sideways at the prostrate robot.

The robot's claw is twitching spasmodically. The power has come back on and it is picking up juice. The whole arm lifts a few inches.

ALEX

Stop, ~~stop~~ *stop* It's alive,
it's coming alive!

ADAM and JAMES look at each other, and hurry past ALEX to the assembly area.

The robot is half awake now as the men, followed by ALEX, reach it. Acting in instinctive accord,

JAMES straddles the robot and reaches for the lens turret while ADAM stamps his boot down on the claw that has started to snap and search through the air towards JAMES. JAMES then unsnaps a catch around the robot's neck shaft and starts tugging at the brain attachment. One of the robot's legs lifts up, as if in pain, and its shoulders shudder in protest.

Then, with an abrupt jolt of power, it sits bolt upright, flinging both men violently through the air. ALEX backs off in despair.

Using the wall behind it for purchase, the robot is awkwardly trying to lever itself on to its feet, its turret swinging loosely. The men recover: JAMES rolls forward, using the whole weight of his body to whip the robot's right leg out from underneath it.

The robot falls backwards with a heavy crash. ADAM throws himself flat across the robot's torso to contain it as JAMES again starts tugging at the loosened lens turret.

The robot's claw comes snapping up towards JAMES' face, but then something gives in the robot's neck shaft and its torso goes slack again. Billows of steam rise from the neck shaft as JAMES frees the glowing brain. The men relax, panting.

CLOSE SHOT

of ALEX: she sinks back against the wall with a sigh of relief.

Still panting the men stare grimly at each other. There is no fellow feeling between them, only exhaustion and a slowly renewing hatred.

ADAM

Dismantle it. Piece by piece,
crate him and take him and
your ideas back with you.

JAMES

What you can't stand you run
from. Like you ran from Earth.

ADAM

That's right - to get away from
people like you.

202. CONTINUED:

JAMES

To set up your own little universe.

ADAM

No. To help feed yours.

JAMES

And when you brought Alex here, were you thinking just of her?

ADAM

Captain, you flunked.
(points to robot)
Pack your bags.

ALEX comes toward ADAM to help him and together they limp out of the assembly area.

We HOLD ON JAMES as he is left alone, climbing wearily to his feet. He stares down at the robot with a look of contempt and betrayal.

202A. INT. CORRIDOR

Shot on backs of ALEX and ADAM walking away towards the living quarters.

203. INT. LAB

Eerie, flickering music, as from some distance, we approach the assembly area. We can hear JAMES as we come nearer and the clanking noise of heavy tools being picked up and dropped.

JAMES

(lightly, tauntingly:
as if making a serious offer)
You want to kill me? You want
to kill me? Go ahead. Kill me.

The robot is slumped, half sitting, against the wall and JAMES is hunched intently over it with his tools. Despite his playful tone, he is at his most violent and intense. As he talks he detaches pieces of the robot. Now he holds up a complicated tool in front of the robot's neck shaft.

JAMES

You want the girl, right?
Sure you want the girl.

203. CONTINUED:

JAMES (cont)

(he detaches an arm and
cracks it on the bench)

But what are you going to do with the
girl, huh?

(he stands up, looming over
the dismembered robot)

Did you ever figure that out?

I guess we'll never know.

-203A. INT. LIVING QUARTERS

ADAM and ALEX enter.

ALEX

You know the Captain's crazy -
he's really crazy! I was
terrified.

ADAM

The robot scared me more.

ALEX

But if the robot can kill,
the Captain can kill.

ADAM

I thought I could too, but I
am just not update enough for
murder.

Long pause.

ALEX

Are you sure he's taking it apart?

ADAM

He has no choice. He takes it
apart, or it takes him apart.

ADAM thinks about ALEX's last comment. He flicks on a
switch.

ADAM

How is it progressing, Captain?

203A. CONTINUED:

JAMES
(from lab)
Dismantling completed.

ADAM flicks off the switch. They look at each other.

ALEX
Well, I'm glad it's over.

CUT TO:

204. EXT. SATURN 3 - LANDSCAPE

Saturn hangs large over JAMES' ship.

205. INT. CORRIDOR

The corridor lies empty and dark.

205A. INT. JAMES' QUARTERS

JAMES throws himself restlessly on the bed. He lies brooding for a few seconds, then sits up and rubs his face slowly with his hands, and goes over to his closet.

206. INT. SLEEPING QUARTERS

ADAM and ALEX lie curled up on the bed together, both staring into the darkness.

ADAM

I was wrong. Today you only have two choices - you adapt or you go crazy. You can't get out.

ALEX

In a week or two we'll have forgotten it ever happened.

ADAM

Will we?

ALEX

Of course. We'll be back just like we were - no respecting, no robot and no James.

ADAM

I never did like house guests.

ALEX

(smiles)

Hold me, Adam.

ADAM reaches over and puts his arms about her.

207/ OMITTED

210.

211. INT. LAB

The robot's sensor is standing on the bench where JAMES left it. It moves slightly and starts to emit the sonic signal which activates the lab robots. At the end of the bench, the smallest of them begins to lift itself out of its position and run steadily towards the sensor. Its claw extends and it picks up the cable, inserting it deftly into one of the power supply points. The bleeping continues, the smaller robot moves to the switches and begins to activate the much larger handling robots.

212. INT. EMPTY CORRIDORS

From the deeper shadows, JAMES emerges. He is wearing the space suit he arrived in.

213. INT. SLEEPING QUARTERS

ADAM and ALEX, lying side by side in the darkness. ALEX is staring at the ceiling - ADAM notices her anxiety and moves closer. The door zips open to reveal JAMES standing in the doorway. He enters.

ADAM

I told you never to barge in here!

JAMES

I'm leaving.

ADAM

Correct.

JAMES

And I'm taking your partner with me.

ALEX

What!?

ADAM

You are crazy.

JAMES

Come along, Alex. I'm taking command. You're inadequate, Major. You can't fulfil your quotas - in any area.

ADAM

Captain, for the last time, I order you out of here!

JAMES

Doesn't it disgust you to be touched by an old man? Can't you feel the decay?

(to Adam)

You are being relieved.

Completely naked ADAM leaps out of bed and throws himself at JAMES' throat. They fall to the ground and ADAM beats JAMES' head against the floor until JAMES seems senseless.

213. CONTINUED:

ALEX, in her robe, rushes to ADAM.

ALEX

Stop it, stop it! Adam,
you'll kill him!

ADAM makes no response. It seems that he will go on hitting JAMES as long as he has strength to do so. ALEX has to seize his hair and turn his face to hers.

ALEX

It's me. It's me ...

ADAM blinks, as if he hardly recognises ALEX. He gazes frowning at his hands, then at the half-conscious JAMES. Tearfully ALEX arranges a robe over his shoulders and tries to lead him back towards the bed. ADAM's face says it all: stunned self-reproach, even self-disgust at what he has done.

ADAM

I can kill, just like him.
That's what I ran away from.

ALEX

Oh, Adam ... don't say that.

ADAM

Forgive me ... please.

Hesitantly they embrace. ADAM's eyes are shut, tight.

This respite has given JAMES the opportunity to recover. He staggers upwards, a heavy tool in his hand. ALEX sees him at the last moment. ADAM turns right into the blow and collapses instantly. ALEX covers as JAMES stands panting over ADAM's body.

JAMES

(to Alex)

Come on, on your feet. It's
time to go.

213. CONTINUED:

ALEX

I'm not going anywhere, you
animal. You're an animal!

JAMES has reached out and seized her arm, yanking
her hard off the bed.

JAMES

My name. You'll call me
by my name.

He drags her into the corridor. ALEX is struggling
violently, but JAMES doesn't seem to notice.

214. INT. CORRIDOR

JAMES pulls the struggling ALEX along.

214. CONTINUED:

ALEX

I hate you, don't you understand!?
I hate you! Let me go!

JAMES

First thing we do is go see
Earth. First thing after the
first thing we do.

ALEX

Don't you touch me.

ALEX pulls away from him, stumbling to the floor.

JAMES

I'll do as I wish. You understand.
And you'll do as I wish.

JAMES' outstretched hand has been grasped by the
robot's claw.

The claw clicks shut, severing JAMES' hand at the wrist.
His eyes roll and he faints into the robot's waiting
arms. ALEX looks on in terror as the robot gathers
JAMES in its arms, stands there surveying her for a
few seconds, then moves slowly down the corridor.

215. INT. CORRIDOR

LONG SHOT of the robot trudging towards the lab, JAMES'
dangling body in its arms. The lab doors are open and
the robot steps through. Trembling and whimpering,
ALEX appears. She is watching, her hand over her mouth.
Horrified, she turns and runs.

216. INT. SLEEPING QUARTERS

CLOSE SHOT of ADAM, still dazed. He is using his
robe to staunch the flow of blood from the wound in
his head. ALEX runs into the room and rushes to ADAM's
side.

ALEX

Oh, Adam, Adam.

ADAM starts to get up.

217. INT. LAB

JAMES' body is laid out on a bench in the lab. The
robot stands over him. We see the robot from the
back as, in a parody of its own disassembly, it
proceeds to take JAMES apart. We hear wrenching

217. CONTINUED:

noises as the robot methodically detaches each arm in turn. Then an unmistakable crack, an effortful tug and, in the shadows, JAMES' severed head is placed on the bench.

DISSOLVE:

217A. INT. SLEEPING QUARTERS

The door to the sleeping quarters is open. ALEX and ADAM slowly go towards it. ADAM looks down the corridor. ALEX is close behind him.

ADAM

(softly)

He's no Humpty Dumpty. How did he put himself together?

ALEX

Maybe he was never dismantled.

ADAM

Hmmm, maybe.

He looks down the corridor again.

ALEX

Oh, Adam, how can we get to the ship?

ADAM

(turns and looks at the worried face of Alex)

How do you kiss an ostrich on the fanny without getting feathers in your mouth?

ALEX looks at him, puzzled. ADAM blows, and kisses her quickly on the lips.

ADAM

But you have to be quick.

She looks at him with a faint smile. ADAM takes her by the hand and whispers:

ADAM

Let's try.

217B. INT. CORRIDOR

ADAM and ALEX look down the corridor. Away in the distance they can see the robot advancing in their direction.

ADAM

We need time to suit up. Come on!

They set off in the opposite direction.

217C. OMITTED

217D. INT. CORRIDOR

The robot enters the corridor, far away from them and starts in their direction. He keeps coming, lights flashing.

217E. INT. CORRIDOR

The robot moves forward purposefully. ADAM and ALEX huddle together in a doorway. They listen intently. The robot comes nearer. ADAM and ALEX scurry away down the corridor.

217F. INT. CENTRAL NUCLEUS

In the central nucleus, ADAM jumps down and helps ALEX. They can just squeeze by between the rock wall and the side of the grating.

217G. INT. CENTRAL NUCLEUS - UNDER THE GRATING

ADAM and ALEX huddle together and wait.

217H. INT. CENTRAL CORRIDOR

The robot is moving carefully down the corridor. All its lights are alive, and the turret swings curiously this way and that. Shot of the robot's feet as it walks, pauses, hesitates, and moves on.

We hold on the section of flooring, and reveal ADAM and ALEX watching from beneath the flooring grill. Back view of the robot moving away from them. Then it pauses and hesitates again, turns and looks down, fixing them with its stare. Instantly, a claw snaps on to the grill flooring. ADAM and ALEX back off as it pulls the grill off.

217J. INT. CENTRAL NUCLEUS - UNDER THE GRATING

ADAM and ALEX watch in horror as Hector inserts his arm into the open grating. He comes within an inch of them.

ALEX

Why'd they have to make
him so good?

ADAM and ALEX are on their hands and knees, since the grating above them does not allow them to stand. They start away, down the tunnel under the flooring.

217K. INT. CORRIDOR

Above the grating, the robot follows them, watching their every move. Their position makes their movements and progress slow.

217L. INT. CORRIDOR - UNDER THE GRATING

Below the grating ADAM and ALEX crawl ahead. A portion above them is ripped off, and the claw appears, again missing them by inches.

It is like a tortoise chasing two snails.

217M. INT. CORRIDOR

The robot removes his arm and continues to follow their progress below. Then from nowhere, billows of steam rise from below the grill, enveloping the robot.

217N. INT. CORRIDOR - UNDER THE FLOORING

ADAM has loosened a pipe and is holding the end up towards the robot's feet. ALEX stands by the control wheel, opening it further.

ADAM
Give it all it's got.

217P. INT. CORRIDOR

The robot is completely obscured.

217Q. INT. - CORRIDOR - UNDER THE FLOORING

ADAM and ALEX have now become lost from each other as the steam has enveloped them as well.

ALEX crawls along.

ALEX
(whispers)
Adam, where are you? Adam?

No reply.

217R. INT. ANOTHER CORRIDOR - UNDER THE FLOORING

ADAM, down another passage, crawls along.

ADAM
(whispers)
Alex, which way did you go?
Alex, can you hear me?

217S. INT. CORRIDOR

The robot cannot find its way out of the cloud of steam.

217T. INT. CORRIDOR - UNDER THE FLOORING

ADAM and ALEX continue to look for each other.

217U. INT. CORRIDOR

The robot comes out of the steam, looks down into the grill, but can see no sign of ADAM or ALEX.

217V. INT. CORRIDOR - UNDER THE FLOORING

ADAM and ALEX crawl along, lost to each other. ADAM sees a crevice wide enough to peer above.

217W. INT. CORRIDOR

ADAM's head appears. He looks around. No robot in sight, he scrambles up from below. He looks toward the airlock.

217X. INT. CORRIDOR - UNDER THE FLOORING

ALEX crawls to a crevice where she can peer above.

217Y. INT. CORRIDOR

ALEX's head appears. She looks around, sees nothing and climbs up to the floor. She cautiously continues to a corner, looks around it. About one hundred yards nearer the airlock she spots ADAM. She starts running towards him.

217Z. INT. CORRIDOR

ADAM hears her footsteps and turns. He begins to go towards her. As she gets nearer to ADAM, from a passage between them, the robot steps into the corridor. They are now divided, and the robot stands between them.

217AA. INT. CORRIDOR

ADAM stops, horrified. ALEX does the same. ADAM makes a move towards ALEX, but the robot takes a step toward ADAM, with its arms extended, plainly intending to intercept ADAM. ADAM stops and reluctantly, slowly, starts to back away.

ADAM

Get to the ship! Now. Do it!
Now! I'll keep him busy.

The robot turns to look at ALEX. ADAM turns and starts away. The robot turns and comes after him relentlessly.

217BB. INT. CORRIDOR

ALEX turns out of the corridor and heads down another one. She is near hysteria. Gasping for breath.

217CC. INT. OTHER END OF CORRIDOR

ADAM continues to head away from the robot, who is steadily advancing. Halfway down the corridor, ADAM ducks up a side turning and pauses in a crouch. He waits, expecting the robot to turn the corner. He waits. No robot. Ticklishly, he edges back up to the junction - and leans out to look. We expect the blow of the robot's claw, but there's nothing there.

ADAM

Hector, where are you?
Come and get me.

ADAM is worried for ALEX's safety.

ADAM

(shouting)

Hector. Here I am. Come and
get me!

He starts running back towards the nucleus.

ALEX is stumbling down a dark and anonymous corridor. She pauses every few seconds and looks back, panting. She looks much more frightened than at any time previously - and also exhausted by her fear. She stumbles on, taking the air in painful gulps.

ADAM runs through a central nucleus and into the subsidiary corridor. He too looks more desperate and reckless than ever before, though he pauses warily before each corner. He runs on.

ALEX pauses just before a junction and leans backwards against the wall to recover her breath. She straightens up, looking in the direction from which she has come, and walks slowly backwards, a hand to her mouth.

Suddenly she hears something, spins, is about to scream when ADAM is upon her, placing his hand on her mouth to prevent her. Her posture relaxes with a rush of breath, and ADAM takes his hand away. They talk in tiny whispers.

ALEX

Where is he?

ADAM

I don't know. He just
vanished.

217CC. CONTINUED:

ALEX

He must be up to something.

ADAM

I wish I knew what.

They begin to move away together, cautiously. As they do so, ADAM notices a small wall-camera following the line of their movement. His frown turns to a look of excited realisation.

ADAM

Look. He's tracking us.
He's in the communications room.

ALEX looks at the camera and back at ADAM.

ADAM

Come on - the lab!

They run off.

218/

219. OMITTED

219. CONTINUED:

ADAM
It's jammed. He's jamming us.

ALEX
He must be in the communications
room.

They exit.

220. INT. COMMUNICATIONS ROOM.

Hector sits at the console in front of the screens. He is listening and watching ADAM and ALEX on the screens. They are walking down the corridor and entering the lab.

221. INT. LAB.

ADAM and ALEX enter and close the door.

222. INT. COMMUNICATIONS ROOM.

Hector watches. If he could smile, he would.

223. INT. LAB.

ADAM looks up at the TV camera which is watching them.

224. INT. COMMUNICATIONS ROOM.

ADAM and ALEX are on a screen in the communications room staring into the camera. ADAM picks up a piece of equipment and smashes the camera. The screen covering the lab goes blank.

Hector flicks a switch. Nothing appears on the screen. He rises from his seat.

225. INT. LAB.

ADAM stares down at his own feet. We can hear the slight hissing and popping of the sludge-pit. He reaches out to ALEX, without looking up: she follows his eyes. They stare at each other. ADAM glances back at the door. He kneels quickly, peeling back a section of the flooring. We can hear the gurgling sludge a little clearer.

226. INT. CORRIDOR.

The robot walks purposefully toward the lab.

227. INT. LAB.

ALEX is peeling back the last section of floor covering. ADAM is removing the heavy panels over the pit. He drops one of them into the pit. The panel is swallowed up.

ADAM

All you have to do is stand
and wait. Hector will do
the rest, I hope.

228. INT. CENTRAL NUCLEUS.

The robot appears and moves unhurriedly through the nucleus. He heads down the central corridor towards the lab.

229. INT. LAB.

ADAM is restoring the last section of the floor cover. Only a slight indentation around its rim gives any hint of the trap. ALEX backs off, breathing deeply, squaring herself. ADAM looks at her with concern.

ALEX takes up position at the far side of the trap. They exchange glances again as they hear the robot's slow, unvarying approach. ADAM backs off into the shadows. He picks up a heavy metal bar and crouches, waiting.

230. EXT. LAB.

Hector arrives and activates the door.

231. INT. LAB DOORS.

Hector stands in the doorway. Alone, ALEX stands waiting, her head up, her stance firm. The robot hesitates, scanning the lab for any sign of ADAM. Then it gazes steadily at ALEX, its lenses clicking, zooming, intensifying.

The robot scans the lab again. ADAM crouches lower. It takes a step.

Then another step. It is one pace away from the rim of the trap. Its foot lifts, swings, then hesitates.

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231. CONTINUED:

ALEX steps backwards with a gasp. ADAM tenses himself. The robot inspects ALEX closely, then its turret lowers and it examines the suspect rim of the trap. In a gesture of unmistakable anger, it rolls a heavy piece of equipment on to the weakened flooring: it gives, and the piece is swallowed with a gulp.

The robot starts to edge around the trap. ALEX glances at ADAM, who gestures to her to back off into the lab. She edges further away as the robot comes round the side of the trap. It moves slowly towards her, past the crane which ADAM is hiding behind.

ALEX

Come on. Come on. Come and do what you have to do. I don't care. Come and kill me - come on. That's what you're good at, isn't it? Killing and nothing else. You're not a man. You're not anything. You're just a machine, a machine that kills. Come and kill me, come on, come on ...

As ALEX talks, ADAM has been getting ready for his move. As the robot starts to close the few feet which separate it from ALEX, ADAM directs the crane at the robot. Hector tumbles into the sludge, and thrashes maniacally, showering the air. Protecting her with his body, ADAM hustles them both out towards the door.

232. INT. CENTRAL CORRIDOR.

ADAM and ALEX clatter down the corridor.

233. INT. LAB.

The robot is thrashing about. It starts to sink. Only its claws are visible now. They grope for some purchase. It seems about to go when one of the claws finds a metal hook. The claw snaps to. There is a pause, then with one great tug, the robot's turret and shoulders surge out of the sludge.

234. INT. ANTE-CHAMBER.

In an ecstasy of fumbling, ADAM and ALEX are hectically climbing into their suits. ADAM keeps glancing anxiously in the direction from which they have come. ALEX's suit catches on her shoes. ADAM helps her, fumbling.

234. CONTINUED:

ALEX
How long do we have?

ADAM
Not long. He'll follow - and
he won't need to get dressed.

They reach for the helmets on the rack.

235. INT. CENTRAL CORRIDOR.

Dripping with sludge, the robot is already pacing down the central corridor. It approaches the nucleus and pauses, its sensors humming.

236. INT. ANTE-CHAMBER.

Fastening their helmets, ADAM and ALEX work the door controls and, with swift backward glances, hurry through.

237. INT. CENTRAL NUCLEUS.

The robot moves through the nucleus, following them.

238. EXT. SATURN 3 - STATION.

ADAM and ALEX stumble forward through the dirty air. Ahead, the crab-like ship squats on its launching pad, ready and waiting. Their voices are metallic and undifferentiated.

ALEX
Sure you can fly it?

ADAM
No trouble. It'll be locked
into automatic return. We
just light it up and sit back.
I promised you a trip to Earth.

239. EXT. SATURN 3 - STATION.

ADAM and ALEX are about thirty feet away from the ship, hurrying toward it, when it blows. ADAM instinctively throws ALEX to the ground and covers her with his body. For a moment the air is full of whistling debris. Then ADAM rolls over and they both sit up. There is no trace of the ship whatsoever.

240. INT. COMMUNICATIONS ROOM.

The robot sits with his finger on a button. He is watching ADAM and ALEX on a monitor.

241. EXT. SATURN 3 - STATION.

ADAM and ALEX stare at each other. There is nothing to say. ADAM turns and looks up into the angry red pool of Saturn. The CAMERA follows his eyes further, further into the red light.

ADAM

He sure cracked that egg.

ALEX

What do we do?

ADAM

We have to go back.

FADE:

242. EXT. DECONTAMINATION CHAMBER/CENTRAL NUCLEUS.

The smoke clears, the clearing ping sounds.

ADAM and ALEX step solemnly out, removing their helmets. They look at each other for a few moments, then resignedly start removing their suits.

ALEX

We can't run, we can't fight ...
And what does it want from us?

ADAM

Our company, I suppose.

ALEX

I guess we haven't been very
good hosts.

ADAM

But now we know something.

ALEX

What's that?

ADAM

He doesn't want to kill us.
Whatever he wants us for, it's
not for that.

ALEX

I'd like a little more
reassurance.

242. CONTINUED:

ADAM takes her hand. They look at each other with half-smiles of forgiveness and step forward.

243. INT. CENTRAL NUCLEUS

The empty nucleus. ADAM and ALEX appear. They look around.

ADAM
Communications. Let's see
where he is on the monitors.

They move up the corridor towards the communications room.

244. INT. COMMUNICATIONS ROOM

The door opens, ADAM peers in: the room is also empty. ADAM walks in, followed by ALEX. All the screens on the panel are blank. ADAM moves forward and flicks on a screen, which comes to life.

Disorientatingly, the picture simply shows ADAM and ALEX - in the communications room. ADAM flicks on the other screens. They all show the same picture.

ALEX
It's hopeless.

ADAM
No. The eclipse will be
over. We'll contact Central
Survey for help. We've got
to hang on.

ALEX doesn't answer.

ADAM
You'll get your trip to Earth.
Try to rest now.

A long silence. Camera moves around the room.
ALEX starts to giggle.

ADAM
What is it?

ALEX
(still giggling)
Remember when we took the blue
pill.
(Adam smiles)
I'll never tell you what I was
dreaming.

244. CONTINUED:

They both laugh.

Then the central screen shimmers, and for an instant a shadowy image of JAMES' face appears before the screen goes dead.

ALEX

The Captain ...?!

They then hear the click of the intercom. ALEX reaches out for ADAM as the voice begins.

JAMES' VOICE

Yes, it's me.

ADAM

Captain? You're alive!

JAMES' VOICE

(after a pause)

Yes, I'm alive. Unlike you,
I cannot die.

Any rush of hope they might have felt at JAMES' apparent return is abruptly quashed by the tone of this remark. ADAM and ALEX look at each other warily, and ADAM's voice is cautious when he speaks.

ADAM

What happened, Captain?

244. CONTINUED:

JAMES' VOICE

We came to an arrangement,
Hector and I.

ALEX

Where is the robot?

JAMES' VOICE

Hector is with me. He is once
more under my control. You
need not worry.

The lights lower and all the screens go dead. The door
of the communications room opens, seemingly of its own
accord.

JAMES' VOICE

Come this way.

Hesitantly, they move towards the door and out into
the corridor.

245. INT. CORRIDOR.

As ADAM and ALEX creep along through the gloom:

JAMES' VOICE

Hurry! Who would have thought
it would end this way?

ADAM

How will it end, Captain?

JAMES' VOICE

You'll see! Hurry! You and I
will settle matters between us,
aimiably.

They reach the junction halfway along the corridor.
Abruptly, like toppled cominoes, all the bulkhead doors
slam down in succession towards them. They are wedged
from front and back. They turn to face the dark
passage to their right.

When they hear JAMES' voice it is close to, unamplified
by the tannoy system.

JAMES' VOICE

I couldn't leave you. Our time
together has just begun. I'm
one of you now.

ADAM and ALEX stare. Something takes shape in the
darkness - a head, a suggestion of a broad torso. It
looks closer. It is Hector, with JAMES' head clamped
onto its shoulders. ADAM stares: ALEX's eyes begin
to go. She falls against him.

DISSOLVE:

246. EXT. SATURN 3

Shot of the demolished spaceship. We look up to Saturn, where the curves of the planet are on the point of coming out of eclipse.

247. INT. LAB

Shot of the light back coming on in its imitation of day. A clear electronic note sounds and holds.

Pan over the hydroponics units: they are still damaged. The lab door is still smashed, and the flooring over the sludge pit has not been restored. The camera moves through the lab doors, prowls along the gleaming central corridor, and turns to face the door of JAMES' room.

248. INT. JAMES' QUARTERS

His hands folded neatly on his chest, ADAM is lying on JAMES' bed. His unconsciousness looks deeper than sleep: a drugged trance, perhaps, or suspended animation. After a few seconds, however, ADAM stirs - and wakes up quite suddenly, as if to come prearranged schedule. The electronic hum holds its high note: everything has the false clarity of a dream. He sits up and rubs his face. He tastes his mouth suspiciously, wondering if he has been drugged. Then he runs his hands through his hair - and freezes. His right hand searches urgently through the hair behind his ear. He gets up and walks ominously towards the mirror. He pulls back the hair and we zoom in on the reflection of the little bakelite socket, like JAMES', inserted into the shaved area of his skull. He reels back in horror and fury: we hear the throat-clearing ping of the tannoy.

JAMES' VOICE

Good morning, Adam. I trust you slept well.

ADAM

Where's Alex?

JAMES' VOICE

Your programme for the day is perfectly simple.

ADAM

What are you doing to me?

248. CONTINUED:

JAMES' VOICE

We shall restore the damage to
the lab and ...

ADAM

(controlling himself)

What are you trying to put in
my head?

JAMES' VOICE

Put in? Put in? I'm putting
nothing in. That happens later.
I'm taking it out.

(Adam makes a move for
the door)

You know, you have an interesting
brain.

ADAM batters at the jammed controls vigorously.

JAMES' VOICE

So much energy for a specimen
of your age ...

ADAM

Where's Alex!?

JAMES' VOICE

Patience, Adam.

ADAM

What have you done with her?!

JAMES' VOICE

Patience!

Sound of the tannoy clicking off.

MOVE IN on CLOSE SHOT of ADAM.

249. INT. SLEEPING QUARTERS

Shot of ALEX, lying flat on the bed, her hands folded
on her chest. Again as if on schedule, her eyes pop
open. The instant they do so, the tannoy clicks on
again.

JAMES' VOICE

Good morning, Alex. I trust
you slept well? Your programme
for the day is perfectly simple.
After repairing the damage ...

ALEX

Where is Adam?

249. CONTINUED:

JAMES' VOICE

I'm happy to report that he is
co-operating fully.

ALEX

Where is he? What's going on?

JAMES' VOICE

We're just coming out of eclipse.
Excuse me for a moment.

250. EXT. SATURN 3

We see the curved lines of the planets separate as
eclipse is finally broken. Out of the miniscule
gap between the curves, a speck appears, growing
larger. It is a ship.

251. CLOSE SHOT OF THE SHIP

A craft, like JAMES' ship. SURVEY 19 is stamped
on its side.

252. INT. SHIP

Two efficient, fit-looking MEN sit at the controls.
Silently, they check off dials and gauges. The ship
jolts: the MEN look calmly at each other.

FIRST MAN

We have contact.

The SECOND MAN nods. The FIRST MAN flicks a switch.

SECOND MAN

This is Survey 19, Survey 19,
come in Saturn Three.

253. INT. SPACE STATION - SPLIT SCREEN:

ADAM and ALEX react identically to the sound of the
SECOND MAN's voice, which they hear over the tannoy.

SECOND MAN V.O.

19, 19 - come in, Major.

ADAM and ALEX's eyes light up with a desperate hope.
They each rush to the console unit in their respective
rooms. They flick a switch and see the interior of
Survey 19 on the screen. ADAM presses a button to
send his radio message. So does ALEX.

253. CONTINUED:

ADAM

Survey 19, Survey 19, I am ...
Hello, 19 ...

ALEX

Welcome, Survey 19, we ...

As they are saying this, ADAM's own voice is heard being radiced through the console unit.

ADAM'S VOICE

Saturn Three - this is the
Major. Receiving you, Survey.

254. INT. JAMES' QUARTERS/SLEEPING QUARTERS

On the monitor in JAMES' quarters and ALEX's sleeping quarters, the FIRST MAN glances at the SECOND and leans forward.

ADAM and ALEX are both stunned as each realises they cannot radio out. ALEX turns and runs to the door, pressing the open control buttons. The door remains firmly closed. She hammers at the controls to no avail. ADAM is still intent on getting through to the ship on his radio, flicking all the switches desperately. The radio conversation continues.

255. INT. SURVEY 19

FIRST MAN

We have audio reception, Major,
but no picture.

SECOND MAN

Are you in any difficulty?

256. INT. JAMES' QUARTERS/SLEEPING QUARTERS

ADAM and ALEX listen in amazement as the conversation continues.

ADAM'S VOICE

No, just a temporary video
inconvenience. Everything's A-OK.

FIRST MAN

You've just come out of shadow
and we wanted to make our routine
contact.

256. CONTINUED:

ADAM'S VOICE
Everything normal. You can
expect increased output on our
hydroponics shortly.

ADAM is thunderstruck. He stares at himself in the
mirror.

SECOND MAN
How's our favourite spacegirl?

ADAM'S VOICE
She's wonderful. In fact, perfect.

SECOND MAN
Is she nearby? Put her on.

ADAM'S VOICE
She's right here beside me.

257. INT. SHIP

The FIRST MAN grins at the SECOND as ALEX's voice
comes over.

ALEX'S VOICE
Hello out there.

FIRST MAN
Hello to you. How're things -
how're you making out?

ALEX'S VOICE
Beautifully, thank you.

SECOND MAN
That Hector Unit. Did it work out?

ALEX'S VOICE
Hector is responding very well
to his new challenge.

258. INT. JAMES' QUARTERS/SLEEPING QUARTERS - SPLIT SCREEN

Their agency continues as the conversation winds itself
up, and they watch the ship on their television monitors.

258. CONTINUED:

FIRST MAN
So you're both all right?

ADAM'S VOICE
We're very happy. Would
you like a word with the
Captain?

FIRST MAN
That won't be necessary.

SECOND MAN
That's all then, Adam - talk to
you next year.

FIRST MAN
'Bye now.

ADAM'S VOICE
Goodbye.

ALEX'S VOICE
'Bye! 'Byee!

259. EXT. SHIP IN SPACE

The ship shoots past camera, gradually fading into
the spangled heavens.

260. INT. JAMES' QUARTERS/SLEEPING QUARTERS

CUT to and from ADAM (pacing around the room) and ALEX
(sitting resignedly on the bed) as the doors to both
rooms zip open and the tannoy starts up again. The
voice is coaxing, self-satisfied.

JAMES' VOICE
Now we can proceed. If you would
both make your way to the
laboratory, we can continue
with our work.

CUT from one to the other. ALEX is nearly zombie-like
while ADAM is agitated, feeling the back of his neck.

JAMES' VOICE
After repairing all damages, we
shall continue with our search
and analysis procedures. I'm sure
you will find them profitable and
for the most part painless.

260. CONTINUED:

Neither ADAM nor ALEX has left his room.

JAMES' VOICE

This way please.

(long pause)

Obey. I don't want to force you.

The doors of their rooms zip closed.

JAMES' VOICE

You could very quickly become hungry - hot - cold, or even perhaps breathless.

The doors zip back open.

JAMES' VOICE

Now, this way please.

ADAM and ALEX tentatively make their way out into the corridor.

261. INT. CORRIDOR

They come to a confluence in the corridors, see each other, and pause. They look at each other and then stumble forward into each other's arms. As they embrace, we see ADAM's face: he is in some distress as his hand gropes surreptitiously through the hair at the nape of ALEX's neck. He closes his eyes with gratitude as he discovers that she has not been interfered with.

ALEX

When I heard your voice -
I thought I was going mad.

ADAM

Oh Alex, my Alex.

JAMES' VOICE

(discreetly)

Hurry along please.

ADAM looks up.

ADAM

Go on in there.

ALEX

Without you?

261. CONTINUED:

ADAM
I need one minute.

ALEX
What's going to happen?

ADAM takes her hand and places it at the nape of his neck. ALEX gasps and feels her own neck.

ADAM
(Looking at her)
Don't worry - just one minute.

ALEX
I can't.

ADAM
Yes you can. Let me kiss you
enough to last me while I'm
gone.

He kisses her and then moves away. ALEX stands there,
looking after him.

ADAM
Go on. I'll be back ...

ALEX hesitantly moves towards the lab. ADAM watches
her go, then turns resolutely and heads back up towards
the nucleus.

JAMES' VOICE
Mother Earth is hungry, remember.
It's most important that you attend
promptly.

This feels like a dream in which she must play her
part: she has almost reached the end of her fear.

Rear view of ALEX walking steadily down the corridor
towards the lab.

261A. INT. CENTRAL NUCLEUS

ADAM takes up a belt and walks over to the wall where
the explosives are stored. He presses the combination
lock, opening the cabinet that contains them.

261B. INT. CORRIDOR

The music builds and diversifies on its electronic note. The lab doors open to receive her. She walks through.

262. INT. LAB

CLOSE SHOT of ALEX. Her expression is firm - nothing can surprise her now - but it contains intense emotion. Throughout, the robot's voice echoes over the tannoy system.

ADAM'S VOICE

Welcome. How beautiful you look today ... step forward, please ...

ALEX

What now - what now, Hector?

The robot has cleared a large area in the centre of the lab. It stands there, immobile, waiting.

ADAM'S VOICE

'Hector' ... I never liked that name. Did you know, Alex, that Hector was slain ...

262A. INT. CENTRAL NUCLEUS

The robot's voice reverberates across the tannoy system.

ADAM'S VOICE

... by Achilles and his body dragged around the walls of Troy? No, I never liked 'Hector'. I think we can do a little better than Hector ...

'Adam' perhaps ...

ADAM looks up sharply, but continues with his task.

262B. INT. LAB

ALEX shakes her head angrily, as if trying to wake herself up.

262B. CONTINUED:

ALEX

Stop it! Stop using his voice!

The robot leans forward, solicitous, apologetic.

JAMES' VOICE

Forgive me. Is this more
to your liking?

ALEX winces.

ALEX'S VOICE

Or this perhaps?

ALEX

No, no! Stop it - stop
using us!

The robot spreads his hands explanatorily.

JAMES' VOICE

Well, you see my difficulty.

ALEX'S VOICE

I am you.

ADAM'S VOICE

I am he.

JAMES' VOICE

I am the other one.

ALL THREE VOICES

I am everyone.

JAMES' VOICE

Conversation is an art: I
do it to perfection.

But by now ALEX has her hands pressed flat over her
ears and is backing away, her head swirling.

263. INT. NUCLEUS

ADAM has his coat off. The explosive grenades are
strapped to his body - in his hand is the explosive
detonating mechanism. He starts walking down, towards
the lab, as he puts on his coat.

264. INT. LAB

The robot is still talking on, and ALEX is still shielding herself from its words.

JAMES' VOICE

I have now drained the last remaining secrets from Adam's brain - fascinating - such an active man, sexually.

ALEX

Why are you doing this?

JAMES' VOICE

Of course his thoughts told me so much of you ... ah, here we are at last. Don't ever be late again, Adam.

ADAM comes through the door - ALEX looks desperately towards him.

ADAM

You will call me Major. I am in command here, and you will do as I say - both of you.

JAMES' VOICE

Of course I realised you would attempt something of this nature.

The robot takes the probe in one of its claws. ALEX takes a step towards ADAM.

ADAM

(to Alex, with some force)

Stay back!

JAMES' VOICE

You know, you have an interesting brain. We must programme it in a more productive manner.

ADAM

You're wrong. You never will.

The robot takes a step towards ADAM.

JAMES' VOICE

I have no desire to harm you.

The robot moves forward again.

ADAM

Captain!

The robot freezes and its turret shoots out in CLOSE SHOT of ADAM. He knows he has

been seen in intensity.

264. CONTINUED:

ADAM

Yes, that's who you really are.
That's who you'll always be.
No escape from him.

JAMES' VOICE

I am not the Captain. I am
your superior.

ADAM

Come ahead, Captain. You don't
frighten me.

ALEX runs up to ADAM.

ALEX

Adam - please -

ADAM

I told you to get back! Now,
stay there!

He hurls her with some force through the doorway
behind them. The robot reacts to this.

JAMES' VOICE

I do not wish to damage you.

The robot reaches out and places one claw on ADAM's
shoulder. The other claw, holding the probe, starts
to encircle ADAM'S head. ALEX looks on in horror
from where she is crouching on the floor. ADAM reaches
up and puts a hand on the robot's shoulder.

ADAM

It's not your fault, Hector.
(his other hand holds the
robot tight to his chest)
You're just a man-made machine.

As the pressure of the robot's arms close in around
ADAM, he hurls himself sideways, toppling the two
of them into the sludge pit. As he does so, he
activates the detonating mechanism concealed in his
hand.

The pair of them glow momentarily in an aura of
sizzling white smoke. We hear ADAM scream - half
yell of pain, half roar of victory - as they fly
into the sludge pit, exploding together in a
cataclysmic shower. Debris wafts through the air as

264. CONTINUED:

SEVERAL SECONDS LATER, ALEX lifts her head from her hands. She is kneeling on the floor. She gazes into the empty lab, swallows, exhales, and drops her head again.

SLOW FADE TO:

WIDER SHOT of lab - with the small figure of ALEX kneeling alone in the doorway.

FADE TO:

265. EXT. SATURN 3 - LANDSCAPE

The station, with the destroyed spaceship, in the darkened landscape.

FADE TO:

266. WIDER SHOT of the station in the landscape.

FADE TO:

267. EXT. SATURN THREE - LANDSCAPE

The station - Saturn fills the sky. The bright speck of the sun starts to break through at the edge of the disc. The jumble of interplanetary voices begins to fade in on the track.

CUT TO:

268. INT. PASSENGER SPACESHIP

ALEX walks springily across the vast, busy promenade deck of a jumbo passenger spaceship. The trade name WORLD SPACEWAYS is emblazoned over the large porthole on the far wall, where there is a silvery vista of distant stars. Canned music plays. Fifteen or twenty PEOPLE mill about. ALEX pauses, enjoying the energy of the scene.

TWO YOUNG MEN walk past, eyeing her emphatically, but she doesn't seem to notice. Then we hear the ding-dong of the tannoy, followed by the PILOT's insanely chirpy, over-inflected, very American voice. ALEX listens.

TANNOY

Well, hi there. I trust you're deriving pleasure from the ongoing flight situation. Sure you are. We hope you're gonna fly World Spaceways again and again - and again. Right now, though, we'd like to suggest you walk to the ports and get a good position for re-entry. Duty free goods service is closing now. Okay, thank you, 'bye now.

ALEX moves toward the portholes.

We hear another ding-dong from the tannoy.

TANNOY

Hi, there, me again. I just can't resist sharing this experience with you all. We have a special viewing pleasure and satisfaction, because we've got a swell view of Mother Earth coming right up.

268. CONTINUED:

ALEX sighs and closes her eyes, remembering for a moment. Then her face brightens, and she leans further towards the port, frowning, excited. People jostle around her.

269. EXT. SPACE - EARTH

The dotted galaxy, sparkling and remote. Then a bulky globe edges into shot. It is massive, heavy: and we realise, as it comes into view, that there is no green, no sea, nothing but a dark mass of steel, with symmetrical patterns of lights and terminals, like a radio with its back ripped off: a solid, endless city suspended in space.

270. INT. SHIP

ALEX steps back with a gasp. She looks around. No one else is reacting with any surprise: they all have expressions of pleased recognition.

TANNOY

(winsomely)

... isn't that just beautiful?

... That's Mother, folks, that's
Mother as ever was.

ALEX looks again through the window. Many emotions flicker in her face: fear, hope, resolve, elation. She tightens her lips, spurring herself on.

271. EXT. SPACE - EARTH

The heavy globe looms nearer as the ship approaches.

THE END