

SOLARIS

By

Donald Gould

↑
AKA:
Steven
Soderbergh

October 4, 2001

First, over BLACK, we hear the sound of a light rain.

Then:

A MAN'S VOICE

I'm not a poet. I've never moved
anyone with my words.

(beat)

Maybe that's why they chose me.

1 EXT. WOODS. DAY. 1

A mural of leafless trees beneath an overcast sky. Rain continues to fall.

Maybe now we begin to notice a strange quality to the light (or is it the sky?). Something vaguely unsettling.

CUT.

2 INT. BEDROOM. MORNING. 2

Still, the sound of rain is heard.

A MAN

40s, lies on his side in bed, staring at us.

He has not been sleeping. In fact, judging from his distant expression, he has not slept in ages.

CUT.

3 EXT. ROAD. DAY. 3

Less like a road and more like a path that you maneuver a vehicle through.

The Man, dressed in rain gear, walks down the middle. He is accompanied by a medium-sized LABRADOR, and seems in no particular hurry.

The sound of tires appear and grow in intensity. The Man, without saying an actual word, instructs the dog to heel. The dog obeys as the Man moves off the road. The vehicle hurtles past him--its engine quiet, its windows darkened--spraying muddy debris in its wake.

Seconds later, the car brakes abruptly and skids to a stop.

THE MAN

Stops walking and stares at the car, which seems ominously still.

The car then reverses direction and begins to move toward the Man, who remains motionless.

When the car is alongside him, a darkened window turns transparent and we see a WELL-DRESSED BUREAUCRAT in the rear seat. His demeanor is pleasant and professional.

WELL-DRESSED BUREAUCRAT

Dr. Kelvin?

The Man he is addressing, who we now understand is CHRIS KELVIN, stares back at him.

CUT.

4

INT. CABIN. DAY.

4

The contrast between the cabin's rustic aesthetic and the aggressively high-tech equipment contained therein isn't as jarring as you might imagine.

Kelvin is seated in front of a desk, scrolling through a text readout on a flat, transparent holographic screen. Behind him is the Well-Dressed Bureaucrat from the car, and two others: A WOMAN in her 50s and a MAN in his 30s. They are also well-groomed. Each of their suits are embroidered with a small but distinctive LOGO of some sort that composes the acronym DBA.

Kelvin scrolls through several menus, hits a few keys, and a digitized VIDEO IMAGE appears on his screen: A MAN, unshaven, looking into the camera.

This man, GIBARIAN, looks very tired and somewhat apologetic. The lower part of the screen has a time of day and date display that reads: 0221 HRS 11/14/31.

GIBARIAN

We take off into the cosmos, ready for anything: solitude, hardship, exhaustion, death. We're proud of ourselves, in a way. But our enthusiasm is a sham. We don't want to conquer the cosmos--we want to extend the boundaries of Earth to the cosmos. We are only seeking Man. We don't want Other Worlds. We want mirrors.

(beat)

Maybe we don't need to know what it is, or why. Maybe just knowing that it is should be enough.

Gibarian stares at the camera for a long moment before switching it off and ending the transmission.

Kelvin sits back.

The visitors exchange glances.

CUT.

5 INT. SPACE CAPSULE. 5

Close on Kelvin. We hold on him a long time, as a myriad of readouts scroll and flash across his face. A slit of sunlight glides slowly through frame.

DISSOLVE.

6 KELVIN 6

in the same capsule, a month later. He is asleep.

DISSOLVE.

7 KELVIN 7

in the same capsule, two months later. He is dictating some coordinates to Earth. He absently scratches his heavy growth of beard.

DISSOLVE.

8 KELVIN 8

two months later still. He is looking out his small, rectangular window, and for the first time we cut around to see the approaching planet: SOLARIS.

Kelvin stares at it, hypnotized. It has a translucent quality, as though it is lit from within, and its undulating, ocean-like surface slowly changes colors.

Kelvin's attention is diverted as an orbiting ship, the PROMETHEUS, edges into frame.

KELVIN

Prometheus, this is Athena 7, on approach, do you read me?

(beat)

Prometheus, this is Athena 7, on approach, do you read me?

No response. He exhales and types on a keyboard.

9 EXT. SPACE. 9

The Athena 7, sporting a DEA logo, advances toward the Prometheus.

CUT.

10 INT. PROMETHEUS. 10

Kelvin, in a space suit, climbs with some difficulty out of the Athena 7, which has come to rest in the DOCKING BAY of the Prometheus. Several exploratory PODS fill the remainder of the area.

Kelvin gets his bearings and looks around, but sees no sign of life.

CUT.

11 INT. CORRIDOR. 11

Empty.

(NOTE: Except for some ROBOTIC, NON-SPEAKING CHARACTERS: the AUTOMATED TASKMASTERS. These are small, bug-like repair units that constantly roam the ship, fixing things. Their tiny hum is virtually silent, and we see them all the time on the Prometheus. They can adhere to any surface at any angle.)

Kelvin, now out of his space suit and holding a small carrying case and a duffle bag, moves on.

CUT.

12 INT. GIBARIAN'S ROOM. 12

Ransacked.

Kelvin registers it, then moves to the corner of the room where the computer terminal rests. Within moments he has discovered Gibarian has recorded a video message for him to play.

VIDEO

Gibarian addressing the camera. He appears to be lucid, but extremely fatigued.

GIBARIAN

Hi, Chris.

(a light smile)

I'm so glad you came.

(beat. The smile fades)

(MORE)

GIBARIAN (cont'd)

I still have a little time, and I want to tell you something. To warn you. By now you know about me, or if you don't, get Snow or Sartorius to tell you; it doesn't matter.

(beat)

I didn't lose my mind. You should be able to tell from this video. I'm not mad.

(beat)

If it happens to you, remember that it isn't madness.

(beat)

You should know, I'm in favor of destroying Solaris. I know that's...illegal. And unethical. And irresponsible. But it's the only way to make it stop.

A long moment of silence is broken by a noise on the video, which draws Gibarian's attention offscreen.

GIBARIAN

(addressing whoever made the noise)

Cut that out. Do you hear me?

Gibarian switches off the video.

The computer screen freezes the last recorded frame and overlays a readout indicating the file has ended.

CUT.

13 INT. CORRIDOR. 13

Empty. But there is a door at the end of it, slightly open. Kelvin moves toward it.

14 INT. ROOM. 14

A FIGURE, seated with its back to the door, turns to see Kelvin enter. This is SNOW. He looks Kelvin up and down, his expression wary and alert.

KELVIN

Snow. Didn't you hear me radio? I'm Kelvin.

A long beat. Snow just watches him..

SNOW

Yes. We heard.

Kelvin takes a step forward, and Snow recoils.

KELVIN

What's wrong? What happened to Gibarian?

SNOW

He's dead.

KELVIN

How?

A beat.

SNOW

Suicide.

Snow exhales, then looks up as though he's remembered something.

SNOW

You didn't bring any chocolate, did you?

KELVIN

What?

SNOW

(musing)

I love chocolate. I realized just yesterday how much I love it.

(beat, then he recovers)

I thought maybe, if they let you bring any personal effects, you might have snuck some through, because...well, I've been thinking about it.

A long beat as Kelvin stares at Snow.

KELVIN

What happened here?

Snow lies back in his bunk.

SNOW

I can't talk just now. I'm too tired.

KELVIN

Where's Sartorius?

SNOW
In his lab. He won't let you in.

KELVIN
(leaving)
He'll let me in.

SNOW
Kelvin, if you see anything
unusual...

Kelvin stops, but doesn't turn around.

SNOW
...try to stay calm.

CUT.

15 INT. CORRIDOR.

15

Kelvin stands outside a door.

KELVIN
Let me in.

A beat.

SARTORIUS
(inside, muffled)
You have to give me your word you
won't come in. Then I'll come out.

KELVIN
All right.

Sartorius cracks the door open and slithers through the slit and into the hallway. He is of obvious intelligence and not to be messed with; contentious, intimidating when he wants to be, and probably brilliant. Kelvin eyes him suspiciously.

KELVIN
What happened to Gibarian?

SARTORIUS
Didn't you talk to Snow?

KELVIN
I want to hear your version.

SARTORIUS

(incredulous)

Who, here, could possibly care what you want? At best, you're Employee of the Month for the highest bidder in the Solaris auction. They have no idea what's going on up here. They've never even been in space. And I'm supposed to listen to you?

KELVIN

I am here to recover this mission, report my findings, and make a recommendation. Now: What happened to him?

SARTORIUS

The same thing that could happen to any of us.

KELVIN

Where's his body?

SARTORIUS

In the lab. With her, probably.

KELVIN

Her? Who are you talking about?

Sartorius is grabbed by something on the other side of his door. He struggles to keep his composure.

SARTORIUS

His last wish was to be buried on Earth. In dirt, he said. "I want to be buried in dirt." What a clown.

Sartorius is losing the battle with whomever or whatever is on the other side of his door.

KELVIN

They shouldn't let people like you into space.

SARTORIUS

Just so you know: I'm not going back until I understand what it is. I am going to figure out what it is, make it stop, and then I will go home.

KELVIN

Listen--

SARTORIUS

We're done. Oh, I should tell you,
I don't trust Snow. There's
something wrong with him.

Sartorius rotates and zips back into his room. As the door closes Kelvin sees a flash of ANOTHER FIGURE in Sartorius' room. The glimpse was too quick to judge who or what the other figure could have been.

CUT.

16 INT. CORRIDOR.

16

Kelvin walks, exploring the ship. He sees something that stops him:

A NUDE WOMAN

Black, early 20s, slipping across a corridor up ahead.

Kelvin gives chase. He sees her turn a corner, but by the time he gets there, she is gone.

CUT.

17 INT. SNOW'S ROOM.

17

Snow is lying on his bunk.

KELVIN

Is there anybody else here?

SNOW

(sits up a little)

Why, who did you see?

KELVIN

Gibarian warned me. He left me a message.

SNOW

Who was it?

KELVIN

She was real. Where did she come from?

Snow looks at him but doesn't respond.

KELVIN

Tell me. I won't think you're insane.

SNOW
Oh, that's a relief.

Snow lies back down.

KELVIN
Where did she come from?

A beat.

SNOW
How much sleep do you need?

KELVIN
How much sleep?

SNOW
How long can you go without sleep?

KELVIN
That depends.

SNOW -
Well, when you do go to sleep:
barricade your door.

Snow rolls over, away from Kelvin.

CUT.

18 EXT. SPACE.

18

Solaris. Quiet, but still active somehow.

KELVIN
(voice over)
The Prometheus, as far as I can
tell, is functionally intact. Crew
status: One dead, Gibarian. Cause
of death appears to be suicide.

CUT.

19 INT. KELVIN'S ROOM.

19

Kelvin speaks into a video communication device. As he does,
we see images of the things and people he describes.

KELVIN

Interviews with the surviving members and a perusal of the deceased's personal effects indicate he was suffering from severe depression with psychotic features, along with bouts of hypomania, dementia, delirium, and primary insomnia. All of these symptoms, combined with a profound sense of isolation, are commonly found in studies of low stimulation environments, particularly long range space travel. Snow and Sartorius show indications of depression, including dysthymic and bipolar I; a variety of stress disorders, including acute and posttraumatic; and suggestions of agoraphobia, obsessive/compulsive disorder, and hypersomnia. I emphasize these are preliminary opinions on my part. I will attempt to convince Snow and Sartorius to return to Earth, but as they currently view me as an intruder of sorts, this may take some time.

CUT.

20

INT. KELVIN'S ROOM.

20

Later. Kelvin is lying down. The lights are out, and he is trying to sleep.

After a moment, he gets up, checks the lock on his door, and lies back down.

Then he gets up and moves a chair in front of the door, and lies back down.

Then he gets up and puts two heavy cases on top of the chair, and lies back down.

Laughing to himself, he drifts off to sleep.

Silence.

ANOTHER ANGLE

On Kelvin, asleep.

ANOTHER ANGLE

On Kelvin, still asleep. Then:

EXTREME CLOSE-UP:

A WOMAN'S LIPS, slightly parted.

BACK TO KELVIN

Asleep. Then:

21

INT. TRAIN. DAY.

21

Continued silence, AND:

RHEYA, 30s, staring at us, practically daring us to look away. Her obvious intelligence and confidence make her extremely compelling, along with the fact that it was her parted lips we were looking at a moment ago. Her expression indicates she's in a very raw emotional state.

REVERSE ANGLE

Kelvin is the person she has locked eyes with on the TRAIN.

He is younger here; not just in age, but in spirit. The contrast with his older self is striking.

BACK TO KELVIN

Asleep on the ship. After a beat:

EXTREME CLOSE-UP:

Rheya's LIPS.

Except the circumstance is clearly different: it's darker and there isn't the side-to-side shimmy of the train car.

A WIDER VIEW

Reveals that Rheya is not sitting on the train--she is sitting in Kelvin's room on the Prometheus, right now.

She is staring at Kelvin and she is ethereal in her stillness.

KELVIN

Awakens, blinks, and slowly recognizes her.

If he is not entirely surprised it is because he has obviously dreamed of Rheya before. He looks at her, simply.

RHEYA

Stands and makes her way to Kelvin.

Without hesitation she kisses him and they begin to explore each other and we see all of it happen and two things are obvious: first, they have done this before, and two: they haven't done it in some time.

CUT.

22

INT. KELVIN'S ROOM.

22

Kelvin is asleep, Rheya in his arms.

He wakes up and looks at her, perplexed. After a beat he rises to sit on the edge of the bed.

A wave of terror is barely suppressed as he puts his hand to his forehead. Rheya opens her eyes.

KELVIN

Oh, god. I'm awake.

RHEYA

Yes.

He looks at her.

KELVIN

Where did you come from?

She moves to him and kisses him as if that's all she wants to do, forever.

Between kisses:

KELVIN

How are you here?

She stops.

RHEYA

How do you mean?

(beat)

Chris, what's wrong?

Hearing his name spoken by her (and those particular words, perhaps) nearly causes Kelvin to scream.

He stands and moves to the chair. Rheya watches him.

RHEYA

I love you

Her looks up at her for as long as he can. Then he looks down.

RHEYA

Do you love me?

He doesn't look up.

KELVIN

Yes.

A beat.

KELVIN

I need to see Snow.

RHEYA

I'll go with you.

KELVIN

(rising)

I'll just be a minute.

She bolts out of bed.

RHEYA

Don't.

KELVIN

Why?

RHEYA

I don't know. I can't be alone.

KELVIN

I'll be right back.

She is trying to accommodate him but her fear of being left alone is palpable, even excessive. He sees this and puts his arms on her shoulders to comfort her.

KELVIN

All right. All right. Here.

He hands her a few pills and retrieves a glass of water.

RHEYA

What are they?

KELVIN
To calm your anxiety.

RHEYA
To calm my anxiety.

She takes the pills and smiles.

.CUT.

23

INT. DOCKING BAY.

23

Kelvin leads Rheya to one of the exploratory pods. They are in space suits.

RHEYA
We're taking a flight?

KELVIN
Yes.

He opens the door of a pod and indicates for her enter. She is unsure.

KELVIN
Go ahead. I'll close the door behind me.

She starts up and into the pod. Kelvin watches her go with difficulty and then CLOSES THE DOOR behind Rheya.

He walks across the docking bay to the control room and begins preparations for the pod to be jettisoned.

KELVIN

In agony as he watches a real-time, beat-by-beat brand of technological murder take place: Rheya's pod is pushed off into space.

RHEYA

Her face contorted in confusion, watches through the pod window as the docking bay doors close in front of her with a brutal finality.

KELVIN

collapses to the ground, shattered.

INSERT:

A woman's HAND, resting on the floor of an apartment. The fingers are being licked by a LABRADOR PUPPY.

ANOTHER INSERT:

A pot of coffee, on the boil. Except that it has been left unattended for too long...

ANOTHER INSERT:

A rain-streaked window.

CUT.

24 INT. KELVIN'S ROOM.

24

Kelvin, on the edge of his bed. He wants to tear himself inside out.

A voice calls over the intercom: Snow's.

SNOW

Was her breakfast conversation that bad?

KELVIN

Shut up.

SNOW

I told you, try to stay calm. You're supposed to be the psychologist of the bunch.

KELVIN

What was it?

Kelvin rises and goes to wash his face.

SNOW

Personally, I think it's God. At least, it fits my definition.

KELVIN

And professionally?

SNOW

I'm not sure.

(beat)

It started with Gibarian. He locked himself in his room and refused to talk except through a crack in the door. He covered the video lens.

(MORE)

SNOW (cont'd)

Obviously we thought he was having a nervous breakdown. I don't know why he didn't tell us he had somebody in there. By this time, we were getting visitors, too. He was desperately trying to figure it out. Day and night.

(beat)

Who was she?

KELVIN

My wife.

SNOW

Dead?

Kelvin nods.

SNOW

She has materialized from your memory of her. What was her name?

KELVIN

Rheya.

SNOW

It started about three months ago. Right after the government sold the expedition. We were ready to go home.

KELVIN

Will she come back?

SNOW

Probably.

KELVIN

I wish you'd told me.

SNOW

Told you what?

A beat.

SNOW

What will you say?

KELVIN

To who?

SNOW

What are you going to report back to Earth?

KELVIN

I don't know.

SNOW

An enormous amount of money changed hands to get control of this project. We are in little danger of being left alone for long.

(beat)

You'll need to do something. Otherwise they'll be sending someone out to recover you.

KELVIN

Gibarian said he thinks Solaris should be destroyed.

SNOW

That's ludicrous. This is contact. We have found God. The only issue is figuring out how to prove this in a way that will make sense back on Earth. So how will we describe it, if we choose to describe it at all?

CUT.

25

INT. CONFERENCE ROOM.

25

Before Kelvin's arrival.

Gibarian is talking to Snow and Sartorius.

GIBARIAN

A pre-biological colloidal envelope, possibly exceeding terrestrial structures in complexity; a plasmic mechanism. Probably without life as we conceive it, but capable of performing functional activities on an astronomic scale. My view is that Solaris has reached, in a single bound, the "homeostatic ocean" stage without passing through stages of terrestrial evolution. I think it bypassed cellular development altogether. It hasn't taken endless eons to adapt itself to its environment, but in fact dominated its environment immediately.

(MORE)

GIBARIAN (cont'd)

From the moment it existed, it was the most superior element in the Universe. And now it passes the time doing extravagant theoretical thinking about the Universe, with us as the cast.

We now show this scene being played out on a video monitor, watched by Kelvin.

GIBARIAN

It's engaged in a never-ending process of transformation; an ontological autometamorphosis, begging the question: Can Thought exist separately from Consciousness?

SNOW

It's God.

SARTORIUS

I don't care what it is, we need to figure out how to make it stop.

GIBARIAN

Nelson, we have the opportunity--

SARTORIUS

What if this thing follows us back to Earth? What if what's happening here started happening on Earth, on a mass scale? Don't you see that as a problem? I think it's a serious mistake to assume it's benign. For all we know it's driving us crazy so it can watch us kill each other.

Gibarian considers this.

SNOW

We're not even sure it will let us leave.

CUT.

26

ANOTHER VIDEO

26

This time, Gibarian alone. Near the end.

GIBARIAN

Maybe it's stuck. Maybe its power isn't that God-like.

(MORE)

GIBARIAN (cont'd)

I mean, we have God-like power relative to an insect, but that doesn't mean we can move the Earth around at will. Maybe it's like a spider web, waiting for something to show up.

(beat)

We intercepted some brief fragments of what must be an everlasting monologue with itself. Of course it was beyond our understanding.

(beat)

I've come to hate it here. There's only one way out of its reach, for us. Humans.

CUT.

27 INT. LAB.

27

Kelvin stares at Gibarian's body, which is lying under a sheet in the ship's operating room. Also under the sheet, next to Gibarian: The Young Girl.

GIBARIAN

(over, from a video)

I thought I'd been behaving normally, rationally. But a sign of insanity is the inability to think about more than one thing. So if I am consumed by the idea that I am insane and can't think of anything else, then I am insane.

(beat. Smiles)

You ask questions at the end of your life, the sort of questions people who are content don't ask.

(beat)

Maybe life just can't be solved.

CUT.

28 EXT. SPACE.

28

A shot hovering over the surface of Solaris.

29 INT. KELVIN'S ROOM.

29

Kelvin is lying down, looking at the door.

After a beat, he turns out the lights and rolls over.

CUT.

30 INT. KELVIN'S ROOM. 30

Time has passed. Kelvin is asleep.

RHEYA leans into frame and kisses him.

Without even waking, he kisses her back, hungrily.

KELVIN

Rheya...

RHEYA

I want you inside me right now.

They make love. It's even better than before.

CUT.

31 INT. KELVIN'S ROOM. 31

Kelvin and Rheya are asleep.

CUT.

32 INT. TRAIN. 32

Kelvin, staring intently. What he is staring at is Rheya, who is seated across from him. She doesn't see him, yet. When she does, she looks eyes with his and doesn't look away.

This continues until she gets off the train. Kelvin watches her go, and she looks back at him through the window as the train pulls away.

33 INT. PARTY. NIGHT. 33

Rheya enters, looks around. She spots Kelvin, who has already spotted her. Their expressions indicate they are pleased to see each other again. He approaches her, and they stare at each other a long time, until:

KELVIN

"And Death Shall Have No Dominion".

RHEYA

Book?

KELVIN

Poem. Dylan Thomas. I thought of it when I saw you on the train.

RHEYA

My Thomas is a little rusty.

He leans over and whispers into her ear. She listens, and when he finishes, she leans back and looks at him, intrigued. Genuinely intrigued. He smiles.

RHEYA

Not a very happy poem.

KELVIN

You didn't look very happy.

RHEYA

I wasn't.

KELVIN

And tonight?

RHEYA

Better.

He nods, and they smile. They seem to be rooting for each other. After an extended pleasurable moment, RheyA leans over and whispers in his ear. He listens, then leans back and looks at her.

KELVIN

That's good to know.

CUT TO:

34 INT. FRIEND'S APARTMENT. NIGHT.

34

Another night.

RheyA is wound up. Not drunk, something else. She has an odd look in her eyes.

We are at a dinner party, and there are people trying--but failing--not to watch.

RHEYA

You want to fuck her?

KELVIN

Stop it.

RHEYA

You behave as though you want to fuck her.

KELVIN

RheyA. Not here.

RHEYA

And I just want to know if I'm crazy or not--if what I think is happening is actually happening. Or am I one of those people, those women, who are blind to what's going on? Who pretend not to see their husband's attention toward another woman?

KELVIN

Let's go home.

RHEYA

You go home.

KELVIN

I am. Please come with me. I don't want to do this here.

RHEYA

You talk like an actor.

He is stung.

CUT TO:

35

INT. APARTMENT. NIGHT.

35

The immediate aftermath of the preceding scene, but at home now.

Rheya crying as she embraces Kelvin.

RHEYA

I'm so sorry. I'm so sorry.

He is unmoved, but she labors to change his mind.

CUT.

36

INT. APARTMENT. MORNING.

36

Rheya, in a chair, remorseful. Kelvin is dressing.

KELVIN

You're better when you take them.

RHEYA

I know. I know. But still, somehow I don't feel better.

KELVIN
All right. How about I feel better
when you take them?

A beat.

RHEYA
Right.

They look at each other and understand; she will take the
pills.

CUT.

37 INT. APARTMENT. MORNING. 37

Rheya, on the floor, dead. Her hand outstretched, a repeat of
an image we saw earlier.

Rain streaks the kitchen window.

The bottle of pills nearby.

CUT.

38 INT. PROMETHEUS. 38

Rheya is taking her pills. Kelvin watches.

KELVIN
What do you remember?

RHEYA
What do you mean?

KELVIN
Do you remember Beethoven? The
Beatles? Movies, books,
restaurants, friends?

RHEYA
(thinking)
Yes. But not until you mentioned
them. As soon as you said those
things, I remembered them. And they
have associations that make me
think of other things I remember.
It's like filling up.

She looks out the portal at Solaris.

RHEYA
Is it a planet?

KELVIN

Not exactly. It exists in a continuum that wasn't proven until ten years ago, a higher mathematical dimension superimposed on top of the Universe. An infinite number of them, in fact. It was a violation of all of our various laws regarding the Universe, Space, or Space-Time. It was completely counter-intuitive. We had to unlearn everything.

RHEYA

Is it intelligent?

KELVIN

Intelligent beyond our comprehension.

RHEYA

Then's it's God, right?

KELVIN

It's something.

RHEYA

You still don't believe in God?

KELVIN

The whole idea of God was dreamed up by a silly animal with a small brain called Man. Even the limits we put on it are human limits. It can do this, it can do that! It designs, it creates!

RHEYA

Even a God that wasn't active, that just created something and stood back and watched?

KELVIN

You're talking about a man in a white beard again. You're ascribing human characteristics to something that isn't human. Human beings look for causes and patterns. How could we know what Solaris is up to, if anything?

A beat.

RHEYA

But what if Solaris is what there was before The Big Bang?

KELVIN

As I said, it is beyond our comprehension.

RHEYA

As I said, then it's God, right?

She looks at him and can't keep from smiling, eventually.

RHEYA

Why are we talking about this shit when we could be fucking?

Kelvin smiles.

The intercom comes to life.

SNOW

Kelvin, you awake?

KELVIN

What is it?

SNOW

Can you meet me and Sartorius on B deck in an hour?

KELVIN

Why?

SNOW

Just a little strategy session. But in person this time.

CUT.

39

INT. KELVIN'S ROOM.

39

Kelvin is getting ready to leave. Rheyra sits on the edge of the bed, nervous.

KELVIN

All right?

She nods and Kelvin exits, locking the door behind him.

We sit with her for a moment as she tries to remain calm.

IN THE CORRIDOR

Kelvin listens. A long time.

Satisfied, he begins to walk away but is stopped by the sounding of a CRASHING GLASS from within. He hears footsteps approach the door, and then a fierce POUNDING.

He takes a step back. An INHUMAN AMOUNT OF NOISE begins emanating from the other side of the door, which is now threatening to break apart. It sounds like a plane is crashing in Kelvin's room--no human could create this kind of cacophony.

Finally, he steps forward and presses the button to open the door.

RHEYA

Is revealed, covered in blood. She has completely torn the inside of the cabin door apart and has badly injured herself in the process.

KELVIN

Rheya...

Confused, she looks up at him as he takes her in his arms and carries her to the bed.

RHEYA

What happened?

KELVIN

You were trying to break down the door. Do you know why?

RHEYA

When I saw you were gone I got scared.

He puts her down on the bed and runs to the bathroom, where he gathers all the first aid materials he can find.

Returning, he blanches.

Rheya's wounds have HEALED; in fact, they are HEALING in front of us.

She looks up at him and doesn't like the look on his face.

RHEYA

Chris, what's wrong with me?

CUT.

40

INT. IAB.

40

Kelvin runs Rheya through a battery of tests and studies the results.

RHEYA

Am I all right?

A beat.

KELVIN

Yes.

CUT.

41

INT. B DECK CONFERENCE ROOM.

41

Snow and Sartorius wait for Kelvin.

SNOW

He won't do it.

SARTORIUS

Why do you say that?

SNOW

He won't.

Kelvin enters, with Rheya. Snow and Sartorius exchange glances.

KELVIN

This is my wife, Rheya.

She looks at Snow and nods. Sartorius she hates instantly, and the feeling seems to be mutual.

SARTORIUS

We thought you'd be alone. We want to talk about...

SNOW

We want to talk freely.

KELVIN

Go ahead.

Sartorius begins.

SARTORIUS

I suggest we pool our knowledge regarding the...visitors.

(MORE)

SARTORIUS (cont'd)

We can express whatever questions or conclusions we might have.. share information about our various...experiments. Agreed?

Kelvin and Snow nod.

SARTORIUS

I would like to start with motivation. Why are they here?

Sartorius looks at Rheya. She looks away.

SARTORIUS

They are not autonomous individuals and they're not actual persons. They are projections materializing from our minds, based on a given individual.

SNOW

It's an experiment.

KELVIN

No. There's no behavior modification.

SARTORIUS

She reappeared exactly as she had before?

Kelvin looks at Rheya and nods. She is struck by the word "before".

SNOW

The same vulnerabilities?

He nods again.

SARTORIUS

A recoil, with no compensating mechanism.

SNOW

And when a given situation no longer corresponds to the normal faculties of the...original, the visitor suffers some sort of disconnected consciousness.

SARTORIUS

Followed by non-human manifestations.

SNOW

Are the actions of Solaris premeditated?

KELVIN

Is it being deliberately cruel, you mean? I don't think so.

SNOW

I'm just trying to find an explanation for the continual reappearances.

KELVIN

(to Rheya)

When you cut yourself pounding the door, did it hurt?

RHEYA

Yes.

(looks around)

Of course.

SARTORIUS

If they're not learning anything and they're not modifying their behavior, why do they come back?

SNOW

It's like they're plugged into a game, which goes around and around, endlessly repeating itself.

CUT.

42

INT. APARTMENT. NIGHT.

42

This is ten years ago. Rheya enters, alone.

She crosses to the kitchen and makes a drink. Almost immediately, the labrador puppy enters from the bedroom and stands beside her, tail wagging. She ignores it and continues mixing her drink.

Halfway through this activity, the bedroom light comes on. A moment later, Kelvin is in the doorway. Eventually, but not angrily, because he's still not really awake:

KELVIN

Where've you been?

RHEYA

I been thinking about how much I hate you.

She finishes making her drink, drinks it, and walks out the door.

Kelvin stands in the doorway for a beat, then pivots and returns to bed. The light goes out.

RHEYA

(voice over)

Yes, I remember that. I went back to Lois's house and spent the night. Those were dark days.

CUT.

43

INT. PARTY. NIGHT.

43

Kelvin and Rheyra, later in the evening when they spoke for the first time. They are absolutely infatuated with each other; they know something is happening between them, will happen between them.

RHEYA

I would have these--I don't know how to describe them--visions, when I was younger. Maybe not visions, but like these waking dream states. Time would just collapse, I would be inside time. I would stare at a second hand on a clock until it stopped. Freaky stuff.

KELVIN

How old were you?

RHEYA

Seven, eight. So one day my mother catches me sort of staring off into space, and she asks me what I'm doing, and I start trying to explain to her, about this state that I can put myself in, and this look comes over her face.

KELVIN

What kind of look?

44

INT. KELVIN'S ROOM.

44

Kelvin and Rheya sit together in the Prometheus. Rheya continues her story without a beat.

RHEYA

Scared. No, not scared. Wary. Like I was something to be...her guard went up. I was a threat. Now I know why. She was afraid she'd be seen. That I would see her for the self-obsessed neurotic that she was. I think she thought she had a few more years of being on a pedestal. But that's the cycle, right? I knew a little more than she did, she knew a little more than her mother, and on and on.

(beat)

I guess that's part of the reason why--

KELVIN

I know. I know. We don't have to talk about that.

Another beat.

RHEYA

I remember days of just thinking about you.

45

INT. OFFICES. DAY.

45

Intercut Kelvin and Rheya at their respective jobs, going through a normal day. There is no sound. As we see these images, it's clear that Kelvin and Rheya are slightly not present in their respective encounters with other people; they are distracted by the idea of each other.

And they like it.

RHEYA

Thinking what you were doing and saying, just being consumed by thinking of you. I loved it so much, that feeling.

KELVIN

I did too.

46 INT. APARTMENT. NIGHT. 46

Rheya on the edge of the bed, facing away.

KELVIN

I used to watch you undress.

As she does:

KELVIN

I never tired of watching you undress. Every time, it was exciting. Right until...to the end.

A beat. Then a shot of Kelvin that we've seen before: Him leaving their apartment, angry.

47 ON THE PROMETHEUS 47

A beat.

RHEYA

What happened to us, exactly?

KELVIN

You don't know?

Rheya shakes her head.

Kelvin just watches her.

RHEYA

I remember...something burning.
Coffee burning.

48 INT. APARTMENT. DAY. 48

The rain-streaked window.

An automated coffee maker has been left on, and the solidified coffee at the bottom of the pot is smoking.

Rheya's body is on the floor of the kitchen.

49 RHEYA (ON PROMETHEUS) 49

She is looking at Kelvin. He is dreading this.

RHEYA

You found me?

He nods. It's coming back to her.

50 INT. APARTMENT. DAY. 50

Kelvin is yelling at Rheya. We don't hear what he's saying, but judging from her reaction, it's not pleasant. She is crying.

51 RHEYA (ON PROMETHEUS) 51

Experiencing this all over again. Kelvin comes and sits in front of her.

52 INT. APARTMENT. DAY. 52

Kelvin, still yelling, is packing some things into a suitcase. Rheya, between sobs, pleads with him.

53 RHEYA (ON PROMETHEUS) 53

Her eyes fill up with tears. Kelvin embraces her.

KELVIN

I'm sorry. I'm sorry.

Rheya is devastated, inconsolable.

RHEYA

Why did you say those things?

KELVIN

I don't know. I couldn't understand why you didn't tell me.

54 INT. APARTMENT. DAY. 54

Rheya lies on the kitchen floor, dead. There is a NOTE in her hand.

Kelvin kneels next to her.

55 KELVIN (ON PROMETHEUS) 55

With Rheya still in his arms.

KELVIN

When you said you wouldn't make it...I didn't believe you. Or I didn't take you seriously, which is worse.

56 INT. APARTMENT. DAY. 56

Kelvin holds the dead Rheya.

KELVIN

--we are not sure of that. We are not sure we aren't all hallucinating.

SNOW

If God is beyond our comprehension, and she--

(meaning Rheya)

--is here for reasons that can't be understood, isn't God here?

KELVIN

Not necessarily.

SNOW

Stop equivocating! Unbelievable, how you equivocate! You, the atheist, you're more dogmatic than any holy person I've ever seen! This is happening, Kelvin. Wake up.

KELVIN.

Consciousness is enough, that's all I'm saying. Consciousness should be enough for anybody.

SNOW

Who are you trying to convince?

Kelvin just looks back at Rheya.

SNOW

It will end badly. As inevitably as the rising of a bubble.

Kelvin doesn't respond.

SNOW

Let's all meet tomorrow. Sartorius has some new ideas, about making it stop.

Kelvin just keeps staring at Rheya, asleep.

CUT.

61

INT. KELVIN'S ROOM.

61

Kelvin is eating with Rheya. Looking at her. Desiring her.

RHEYA

Do you have any idea how much I like fucking you?

KELVIN

I think so.

RHEYA

Good. Because I want you to know. I really like fucking you.

He leans over and whispers in her ear. She smiles and leans back.

RHEYA

I like that too.

KELVIN

(voice over)

How could she not be real? I can smell her, taste her. She does exactly what she did...it's not possible.

RHEYA

(smiles, teasing)

You know, I've decided: I'm just gonna believe what you believe about this whole Solaris thing, it'll make life so much easier; the little wife agreeing with her big, strong husband. You must get such a headache thinking about those Great Big Problems all day.

He just stares at her--he really likes this. It's familiar, this type of teasing, and it reminds him of when things were good.

KELVIN

(voice over)

Like I said, it's not possible.

A beat.

RHEYA

So, Chris, seriously, aren't you afraid you're going to get fired?

They laugh.

CUT.

62

INT. KELVIN'S ROOM.

62

Kelvin and Rheya, post-coital. Relaxed. On the verge of sleep.

RHEYA

You sure say "God" a lot when we're doing it.

KELVIN

I know. I'm putting that in my next report.

She smiles.

RHEYA

Right. The report. Report and recommend.

They consider that.

RHEYA

What does Snow think you should do?

KELVIN

Snow thinks we shouldn't leave until we figure out a way to document it, to prove its existence to the planet Earth. This is hilarious: He thinks it's God, but he wants it to sit still for a photograph so he can show the folks back home.

They smile at this. Rheya's smile fades before Kelvin's.

RHEYA

Sartorius wants to destroy it.

KELVIN

Well. He doesn't think it's God, but for different reasons than me. He's thinking: If I can figure out how to make it stop, then I am smarter than it is, and therefore it cannot be God.

RHEYA

He has a point.

KELVIN

He does have a point. That's just not the way I'd like to see it proven.

RHEYA

You feel sorry for Solaris, or for me?

KELVIN

It's a violent response to something we haven't figured out. Don't let the cowardly demeanor fool you; He is ruthless. Unblinking in his prejudice.

RHEYA

It was obvious from the way he first looked at me.

A beat. He holds her.

RHEYA

Do I really feel like...am I...?

KELVIN

Yes. Yes.

RHEYA

I'm glad.

A beat.

CUT.

63 EXT. SOLARIS

63

Turning, slowly.

CUT.

64 INT. APARTMENT. NIGHT.

64

Ten years ago. Kelvin, naked, sitting in a chair, in the dark. Rheyra, also naked, is smoking a cigarette in bed.

KELVIN

Everything you pursue, you end up becoming disinterested in. The fact that you're good at everything you try makes it worse. You have a degree in animal science, you could be a terrific vet.

(MORE)

KELVIN (cont'd)

You drifted into writing and turned out to be a perceptive journalist. Then it was politics, which seemed best of all, you had an actual gift for understanding the best pattern for a group of people to be arranged for you to achieve your goal. And they didn't even know they were being arranged. But you got bored with it, like you do with everything.

She just smokes, not really looking at him. Maybe it's a common observation and she's past being defensive about it.

KELVIN

I don't know what it's really like, to not know what you want to do. To not have anything that you love to do more than anything else.

A beat. He looks at her. She seems more interested in her cigarette at the moment.

RHEYA

(sarcastic)

Imagine my frustration.

CUT.

65

INT. KELVIN'S ROOM.

65

On the Prometheus. Rheya is awake, Kelvin asleep.

She rises and goes to sit in a chair; she is anxious, something we haven't seen before.

Kelvin wakes up, looks at her. Noting her expression:

KELVIN

What's wrong?

RHEYA

You don't love me.

KELVIN

Stop.

A beat. She looks down.

RHEYA

I have to talk to you...I...I don't know where I came from.

(MORE)

RHEYA (cont'd)
 (up at him)
 Do you know?

He doesn't respond.

RHEYA
 If you know but can't tell me
 now...will you ever be able to?

Calmly:

KELVIN
 What are you talking about?

RHEYA
 That I am not Rheyra. That Rheyra
 died. Killed herself. I'm
 different.

He's looking at her, and knows this is dangerous territory.

KELVIN
 Who have you been talking to?

RHEYA
 (no reason to lie)
 Sartorius.

KELVIN
 When? When I'm asleep?

She nods. He can only imagine what form Sartorius' anecdotes
 must have taken.

KELVIN
 I'm sure there are worse people to
 talk to, but I don't know who they
 are.

RHEYA
 I'm just trying to understand
 what's going on.

A beat.

RHEYA
 How have you lived the last ten
 years? Did you love anyone?

A long beat. Kelvin shakes his head.

RHEYA
 Did you think about me?

Another beat. He nods. Then:

RHEYA
But we fought.

KELVIN
Yes. Especially toward the end.

RHEYA
Why did she do it?

KELVIN
You...she said I didn't love her.

RHEYA
Was she right?

KELVIN
No. I love you.

RHEYA
(reflexive, but genuine)
I love you, too..

If she seems satisfied for the moment, Kelvin knows the feeling won't last.

KELVIN
Can you sleep?

RHEYA
I don't think so. It's not sleep;
it's something else. It's all
around me.

KELVIN
Those are dreams.

She falls asleep.

FADE OUT.

66 INT. CONFERENCE ROOM.

66

Kelvin, Rheya, Sartorius, and Snow. They are in the middle of a heated discussion.

SNOW
Gibarian was under enormous--

SARTORIUS

Gibarian was helpless. It's very simple: Man created the science that resulted in the discovery of Soloris, and the ship that brought us here.

KELVIN

Meaning Man can do whatever the fuck it wants?

SARTORIUS

Yes.

KELVIN

That's fantastic.

SARTORIUS

Why did you agree to come here?

A beat.

SARTORIUS

Too tired to answer?

Looks at Rheya, then back to Kelvin.

SARTORIUS

I'll bet. Is this what they sent you here to do? You've lost it, you've gone native.

Kelvin moves toward him. Sartorius just lets him come.

RHEYA

(to Sartorius)

You're the coward.

KELVIN

Don't debate him; he'll say anything.

RHEYA

(still, to Sartorius)

I'm just as human as you. I see, I hear, I touch, and I feel just like you do.

SARTORIUS

Prove it.

RHEYA

These "guests" are a part of you,
of your subconscious. Chris loves
me.

SARTORIUS

YOU ARE NOT HUMAN! Try to
understand that if you can
understand anything!

Kelvin is within an inch of his face.

KELVIN

Get out of here.

Slowly, carefully, Sartorius grasps Kelvin by the shoulders.
Then he leans in and whispers in Kelvin's ear:

SARTORIUS

Rheya is dead. She's a copy. A
facsimile. And she's seducing you
all over again. You're sick. You
think of fucking her as research
for humanity. It's just fucking.

Kelvin backs away.

SARTORIUS

There's nothing grandiose about it.
You've jumped out of a plane and
you're trying to sew a parachute
together while you fall.

Sartorius turns...

SARTORIUS (cont'd)

It'd be hilarious if it weren't so
damn sad.

And leaves.

A beat.

SNOW

We didn't even get to hear his new
ideas.

Snow wanders toward the door.

SNOW

I'm not feeling well.

He passes Kelvin and leaves.

Kelvin watches him, then looks in at Rheya. She seems dazed.

CUT.

67

EXT. SOLARIS.

67

The fog-shrouded surface, shifting and turning like an ocean.

CUT.

68

INT. KELVIN'S ROOM.

68

Rheya is asleep. Kelvin is talking to Snow on the videophone.

SNOW

We can liquidate the station. Take the Athena back.

KELVIN

No.

SNOW

Of course, when we return, we'll be regarded as lunatics if we tell the truth.

(shrugs)

We'll chalk it up to isolation, collective derangement.

KELVIN

I've never heard you express any desire to leave before now. Why now?

SNOW

Well, I think we're reaching the point of diminishing returns here, right? Certainly it's learning more about us than we'll ever learn about it.

KELVIN

But why is it doing what it's doing? Given it's resources, it could have done anything. Presented me with your double, and you with mine.

SNOW

Perhaps it did.

KELVIN

Human beings can die.

SNOW

But they are human. They certainly become human with incredible speed. First they're like they were in our memory, but then they fill in on their own. DNA doesn't determine the hundreds of trillions of connections that occur in the brain, it's not dense enough. They build up with experience.

69 INT. KELVIN'S ROOM, EARLIER 69

Quick glimpses of Rheya. In several of them she is in repose, thinking, as if to illustrate Snow's point.

70 INT. KELVIN'S ROOM. 70

Back to Kelvin, thinking.

KELVIN

They come when you sleep.

SNOW

That's right. And we all have to sleep, eventually.

CUT.

71 INT. KELVIN'S ROOM. 71

Kelvin on the bed with Rheya. Their eyes are closed.

We think they are asleep until:

RHEYA

You don't want me.

KELVIN

Rheya.

RHEYA

That's what you were saying. I heard what you were saying.

KELVIN

For a reason that neither of us understand, you are forced to stay near me. That's all I know right now.

She realizes she doesn't want to argue. Not right now, anyway.

RHEYA

I have these strange thoughts, I
don't know where they come from.
(beat)

I can't explain it.

KELVIN

Neither can I. Not any of it.
There's no reference point for
what's going on; it's never
happened before. It's a clean break
in the fabric of the Universe; a
gap. There is nothing to do but
experience it, moment-to-moment,
and not let it destroy us.

RHEYA

But that's what happened before.

KELVIN

Not this time.

He kisses her. She wants to believe him, so she says nothing.
Then:

RHEYA

Do you want to stay here?

KELVIN

Do you?

RHEYA

If you're here.

They kiss again...

DISSOLVE TO:

72

INT. KELVIN'S ROOM.

72.

Kelvin is asleep. RheyA is next to him.

Offscreen, we hear the door open.

Someone walks quietly (though not surreptitiously) through
the frame and sits.

After a long beat, Kelvin bolts upright, his mind struggling
to clear. When it does:

KELVIN

Gibarian.

GIBARIAN
Leave the light off.

A beat. Kelvin tries to get his bearings.

GIBARIAN
I wish you'd come a little sooner.
I might not have had to kill
myself.

He smiles, looking at Kelvin.

GIBARIAN
You think you're dreaming me, like
you dream her. Understand
something: I am the real Gibarian.
Just a new incarnation.

KELVIN
What do you want?

GIBARIAN
You're being tricked. Sartorius
picked a fight with you to avoid
telling you about his idea for
getting ridding of the visitors.
He's figured out they're made of
subatomic particles called
neutrinos, and he's going to create
a negative neutrino field. Twenty-
four hours a day, until they're
back on Earth.

KELVIN
Can it work?

GIBARIAN
It can. Ordinary matter, like ours?
Not affected. Everything else,
disintegrates.

Kelvin registers this.

GIBARIAN
What I'm saying is: Don't trust
anyone. Find yourself a weapon of
some sort.

KELVIN
I can trust Rheya.

GIBARIAN
You'll end up like me.

KELVIN
You're not Gibarian..

GIBARIAN
No? Who am I, then?

KELVIN
A puppet.

GIBARIAN
And you're not? Maybe you're my
puppet. But like all puppets, you
think you're actually human. It's
The Puppet's Dream. Wondering if
they're human!

Gibarian smiles.

KELVIN

wakes up, gulping air. Rheya, startled:

RHEYA
What's wrong?

KELVIN
Gibarian. He was here.

RHEYA
You said he was dead.

KELVIN
He is. But he was here...

He moves to the chair, looking for some residue of Gibarian,
some proof. Finding none:

KELVIN
He spoke to me.

Kelvin leaves the room. After a few beats, Rheya follows.

73 INT. LAB.

73

Rheya lingers behind Kelvin, who is looking at Gibarian's
body.

It is there, alone on its slab; even the Young Girl is not
with him.

CUT.

74

INT. KELVIN'S ROOM.

74

Kelvin, thinking. He gives Rheya some pills to take. She just looks at them.

KELVIN

Are you going to take them?

She nods and takes them.

RHEYA

What's happening to us?

KELVIN

It's all right.

RHEYA

Please don't lie. I told you before, I don't know how I came to be here. Whatever you think you can't say to me, I need to hear you say it.

KELVIN

I love you.

RHEYA

Don't. I'm the one at risk here. If we're playing out what happened before, I won't survive.

He goes to her.

KELVIN

That won't happen again. We're different.

RHEYA

How can I tell? You've seen both of me. I only know what you're like here. You're all I know. There is no "You" from Before.

She sits, frustrated. Sad.

RHEYA

How could it be so cruel? How could it torture us like this?

KELVIN

I don't think it knows it's
torturing us. It's just watching.

CUT.

75 INT. KELVIN'S ROOM. 75
Kelvin and Rheya, in bed. She looks despondent.

CUT.

76 INT. KELVIN'S ROOM. 76
Kelvin is asleep. Alone.

After a long period of silence, we hear the faint sound of an instrument of some sort hitting the ground. After another beat, Kelvin awakens. He notices that he is alone, and something tells him that's not a good sign.

CUT.

77 INT. LAB. 77
Rheya is on the ground, convulsing. Beside her is a SMALL STEEL DRUM, which is spilling a strange-looking LIQUID that solidifies and vaporizes with a smoky hiss.

Kelvin moves to Rheya and is startled to see that half of her face and throat are burned away--not melted as in a fire, but merely eaten cleanly away. He picks her up.

78 INT. CORRIDOR. 78
Kelvin is carrying Rheya. Snow sticks his head out of a passing room.

SNOW

What happened?

KELVIN

She drank liquid oxygen.

79 INT. KELVIN'S ROOM. 79
Kelvin puts Rheya on the bed. Her face and throat have returned to normal, but she is not breathing. Kelvin goes and puts his head to her chest, but doesn't hear what he hoped to hear. He stands, still looking at her. Snow seems very detached.

An uncomfortably long moment as we realize she is actually not going to wake up.

KELVIN
She's dead.

Snow says nothing.

Then:

Her finger twitches.

Barely noticeable at first, but growing in intensity. Kelvin sees it, and goes to her. She is starting to shake a little, as though cold.

SNOW
She'll come back, don't worry. But then what? My theory is she can only live here, that she will die if she leaves this ship.

Kelvin is still looking at Rheya, who is shaking a little harder; it's feeling like a seizure now.

SNOW
Why do you think she hasn't suggested that? It's the most obvious solution: Escape. She knows she can't leave here--

KELVIN
Get out--

SNOW
Oh, this one you love? What about the first one, the one you fucked and then put into a rocket and blasted into space? You didn't love her?

Rheya is shaking much harder now. Kelvin tries to hold her still, but she's too strong. He stands, reluctantly, and watches her.

SNOW
What happens if she come back? Is that polygamy? And even if you could take her home, how would you get her through? You think they're not going to notice her?

Rheya is shaking violently now, as if a rippling rhythmic force were coursing through her. Snow, as he looks dispassionately on the two of them:

SNOW

I never get used to them,
these... "Resurrections".

He leaves.

Rheya continues her process of "waking up"--it's violent, even sexual. She spasms to a peak of some sort, and then slowly returns to normal.

Kelvin puts his hand on her forehead.

She gradually begins to open her eyes. She looks at Kelvin.

It takes her a moment to realize she shouldn't be seeing him; she shouldn't be seeing anything. She should be dead.

She begins to cry.

RHEYA

What am I? Why can't I die?

She turns away.

RHEYA

I'm not Rheya. You've always known that.

KELVIN

Rheya--

RHEYA

Don't call me that.

He turns her over.

KELVIN

Listen: I don't care about anything but the fact that you are here. You are her, you are Rheya.

RHEYA

I'm disgusting.

KELVIN

No.

RHEYA

You're lying. I'm not human.

KELVIN
Rheya, I am not going back. I'm
staying here with you.

RHEYA
Then you'll die.

KELVIN
I want every second I can get with
you.

A beat.

RHEYA
What will I do, if you die?

He doesn't know.

CUT.

80 EXT. SOLARIS. 80

Turning, slowly.

CUT.

81 INT. KELVIN'S ROOM. 81

Kelvin and Rheya, in bed.

RHEYA
Do you think I can get pregnant
here?

A long beat.

KELVIN
We'll know soon enough.

82 INSERT: 82

The first time Kelvin and Rheya spoke, at the party ten years
ago. Again we see her whisper in Kelvin's ear, but this time
we hear what she is saying:

RHEYA (cont'd)
I can't be a mother.

She pulls back.

KELVIN
That's good to know.

CUT.

83 INT. APARTMENT. DAY.

83

Kelvin, as he packs to leave Rheya.

RHEYA
Don't do this. I am literally
begging you not to do this. Chris.

KELVIN
You should've have told me.

RHEYA
It wouldn't have made any
difference.

KELVIN
Thank you.

RHEYA
Chris, I had to. I had to. I didn't
think you'd react like this.

KELVIN
Neither did I.

RHEYA
You never said you wanted one.

KELVIN
I never said I didn't.

RHEYA
Chris--

KELVIN
I can't stay here.

RHEYA
Chris, please. Chris, I'm serious.
I won't make it.

KELVIN
Then you won't make it.

He leaves, brushing past her.

CUT.

84 INT. APARTMENT. DAY. 84
Rheya, unconscious, on the kitchen floor.

85 INT. KELVIN'S ROOM. 85
A long, held shot of Rheya, crying. She is curled up, retreating into herself. Kelvin is trying to console her.

KELVIN
I came back. You have to know that.
I came back that night.

CUT.

86 INT. APARTMENT. DAY. 86
Rheya on the kitchen floor, the note in her hand.
Kelvin is kneeling over her.

CUT.

87 INT. KELVIN'S ROOM. 87
Kelvin and Rheya. She is sobbing, but somewhat calmer.

KELVIN
I couldn't make it, either.
(beat)
I'm so sorry.

CUT.

88 INT. KELVIN'S ROOM. 88
Kelvin, asleep.

CUT.

89 GIBARIAN 89
As we saw him before, sitting in the chair. But we didn't hear him say this before:

GIBARIAN
If they succeed, you'll never see her again.

CUT.

90 INT. KELVIN'S ROOM. 90

In the immediate aftermath of her suicide attempt with the liquid oxygen:

RHEYA

You're afraid of me. I can't do this anymore. I still don't understand. It's not possible.

He tries to console her, but she recoils.

RHEYA

Don't--

91 INT. APARTMENT. DAY. 91

Rheya, as Kelvin brushes past her on his way out. She looks desperate.

92 INT. KELVIN'S ROOM. 92

Rheya and Kelvin.

RHEYA

What do I have to do to stop it?

KELVIN

I want you here.

RHEYA

You're lying.

KELVIN

You exist here. I keep telling you.

RHEYA

That's impossible. I'm not Rheya.

KELVIN

Who are you, then?

RHEYA

I...I am Rheya. But I am not the woman you loved ten years ago.

KELVIN

Yes, you are--

RHEYA

Did you hear what Gibarian said? I'm not a human being. I'm an instrument.

(MORE)

RHEYA (cont'd)

I came from your memory and your imagination and I will torture you no matter what. Even if I remain passive. That's when I drank the.

(beat)

I was going mad. It felt like there was no body underneath my skin. There was something else. An illusion. But I could feel my heart beating, and I remembered you tested my blood. Is it like yours?

KELVIN

Yes. I told you. It was exactly like mine.

RHEYA

But then I would be dead now.

A beat.

KELVIN

Is that really what you want?

RHEYA

I want to stop taking those pills.

KELVIN

I wish you wouldn't.

RHEYA

They do something to me. It's hard to think straight.

KELVIN

I think they help.

RHEYA

I have consciousness, but I am not mortal. Don't you see why I'm going crazy?

KELVIN

You have to remember that I love you, that's all that matters--

RHEYA

I can't--

KELVIN

It put you here. I'll admit it, it acted like a God and put you here, put you into my consciousness.

(MORE)

KELVIN (cont'd)

I was asleep, and it put you into my dream. I saw your mouth. And there you were.

(beat)

Whether you've been sent here to make me happy or punish me, it doesn't matter. The decision we make now is all that matters. Stay with me.

RHEYA

Am I really her?

KELVIN

I don't know anymore. All I see is you.

They kiss.

KELVIN

Stay with me.

(beat)

Stay with me.

CUT.

93

INT. KELVIN'S ROOM.

93

Kelvin is asleep. RheyA is next to him.

CUT.

94

INT. KELVIN'S ROOM.

94

Kelvin is on the videophone to Snow.

KELVIN

She knows everything. She knows who she is.

SNOW

She knows everything? Does she know she came once before and you put her in--

KELVIN

No.

A beat.

SNOW

What do you want?

KELVIN

I want you to get Sartorius to
abandon his plan.

SNOW

(feigning innocence)
What plan?

KELVIN

Just get him to stop.

SNOW

What do you want to do, leave the
station with her?

KELVIN

Yes.

SNOW

Kelvin, she'll disintegrate. You
don't believe me? Let's radio that
shuttle pod you launched--better
yet, let's go get it. I've charted
its trajectory, only take a few
hours...

KELVIN

Her oxygen would have run out.

SNOW

Maybe she doesn't need any. Should
we check?

Kelvin just stares at him.

SNOW

Who are you trying to please?
Yourself? Her? Which her, this one
or that one. Can you face both? We
are in a situation that is beyond
morality. So: Leave with her.
You'll see the transformation.

KELVIN

Into what?

SNOW

You'll see her die, that's all.
They're mortal, despite what she
told you. She will die. Then what
will you do?

KELVIN

I love her.

SNOW

You do, you don't. She's willing to give her life, you're willing to give yours, it's touching and magnificent, anything you want BUT-- this isn't the place for it. Don't you see? No, you don't.

CUT.

95

INT. KELVIN'S ROOM.

95

He is playing back a message sent by Sartorius.

SARTORIUS

I sending you a message because I feel sorry for you. I really do, Kelvin.

(beat)

It is a mistake to become emotionally engaged with one of them. You are being manipulated. You are going around in circles to satisfy the curiosity of a power we don't understand and can't control, and she is the living proof that power exists. If she were ugly, you wouldn't want her around; that's why she's not ugly. She is a mirror that reflects part of your mind. You provide the formula. You can only finish where you started, remember that.

(beat)

They sold us out to the highest bidder. They had no right to do that. We should have been consulted. We're not fucking hardware.

CUT.

96

INT. KELVIN'S ROOM.

96

Kelvin wakes up. Rheya is beside him. He rises and heads for the bathroom.

He swallows two pills and a small cup of water.

When he returns to the bed, Rheya is looking at him.

RHEYA

What are you taking?

KELVIN

A sleeping pill. Do you want yours?

97 INT. APARTMENT. DAY. 97

Rheya, on the kitchen floor. The bottle of sleeping pills just beyond her hand.

98 BACK ON THE PROMETHEUS 98

Kelvin looks at Rheya. She shakes her head; she doesn't want the pills. Kelvin comes and sits beside her.

KELVIN

What does it want?

RHEYA

I don't know. Something. Anything.

She goes to a portal and stares out at Solaris.

RHEYA

It created me and yet I can't communicate with it. It must hear me, though. It must know what's happening to me. Don't you think?

CUT.

99 INT. KELVIN'S ROOM. 99

Snow on the videophone to Kelvin. Rheya is asleep in the background.

SNOW

I don't think it dislikes us. I think it just noticed us. It lives, thinks, and acts. We are dealing with a living creature here, no question. And it's done something we've never been able to do: create a perfect human body. Perfect except for the subatomic alterations, but...

CUT.

100 GIBARIAN 100

On his suicide tape:

GIBARIAN

If Solaris is inside our brain, and it knows everything, and we're only consciously aware of what 2% of our brain is up to at any given moment, it knows us better than we know ourselves. It's not even close.

CUT.

101 INT. KELVIN'S ROOM.

101

Rheya and Kelvin.

RHEYA

I've decided that if it is God, it's a sick God. Its ambitions exceed its powers, but it doesn't realize it.

(beat)

It's created a situation without a goal, and I hate that. A God whose passion is not a redemption, who saves nothing, fulfills no purpose.

(beat)

And us? We would have to have "an arrangement". An unspoken understanding that I am not human. How can I not hate something that does that?

KELVIN

Please. Don't.

CUT.

102 INT. KELVIN'S ROOM.

102

Kelvin is asleep. Rheya is crying beside him.

CUT.

103 INT. KELVIN'S ROOM.

103

Kelvin asleep, alone. Rheya is in the corridor, talking to someone.

KELVIN

wakes up. Rheya is beside him, asleep.

CUT.

104 EXT. SOLARIS. 104
Turning, slowly.

CUT.

105 INT. KELVIN'S ROOM. 105
Kelvin, in a fever, eyes open but glazed.
Rheya is putting a compress on his forehead.

KELVIN'S POV

Of the room.

His LABRADOR FROM THE OPENING SEQUENCE is sitting by the chair.

CUT.

106 INT. KELVIN'S CABIN. (EARTH) 106
Kelvin sits in a chair, looking at:

THE LABRADOR

Sitting in the same position as it was on the Prometheus.

KELVIN

Breathes a sigh of relief at being home. Everything seems slowed down, somehow.

KELVIN
(voice over)
I thought I was home.

CUT.

107 INT. KELVIN'S ROOM. 107
On the Prometheus. Kelvin is in bed, feverish.

KELVIN
I thought it was over.

He sees Rheya, in the hallway again, talking to someone we can't see.

KELVIN

Wakes up again. Rheya is asleep beside him.

CUT.

108 INT. TRAIN. 108

Rheya, the first day she and Kelvin saw each other.

CUT.

109 EXT. STREET CORNER. DAY. 109

Ten years ago. Kelvin and Rheya standing on a street corner. They seem to be pausing in the midst of a very serious conversation. It is raining.

CUT.

110 INT. KELVIN'S ROOM. 110

Kelvin in bed, on the Prometheus. Still feverish.

Rheya is mopping his brow.

111 INT. KELVIN'S CABIN. (EARTH) 111

Kelvin in bed, feverish.

Rheya is there, wiping his forehead.

112 INT. KELVIN'S ROOM. 112

On the Prometheus. Kelvin looks over to Rheya.

KELVIN

Where did you go before?

RHEYA

When?

KELVIN

Last night. You were talking to someone in the corridor.

RHEYA

You must have been dreaming.

She begins to cry.

KELVIN

What's the matter?

She just shakes her head.

KELVIN

Rheya?

From Kelvin's point of view: Rheya, in the chair, crying.

Then he looks right to see: Rheya, in the doorway, talking to someone we cannot see.

Then he looks further to the right, and there she is again, staring at him from the bathroom doorway. She moves to the edge of the bed in order to be near.

KELVIN

Sweating. Struggling. Beyond fear.

KELVIN

(voice over)

I'm losing my mind.

(beat)

I'm breaking apart.

113 INT. CABIN. DAY. 113

Kelvin sits in his chair, as he did at the beginning, with the three officials from DBA behind him.

Only now the three officials are Snow, Sartorius, and Gibarian.

114 INT. KELVIN'S ROOM. (PROMETHEUS) 114

Kelvin, transfixed.

KELVIN

(voice over)

Is this what it means to die?

(beat)

Am I in the moment of my own death?

(beat)

Is this the last thought I will ever have?

This idea forces him to rise, and he does, slowly.

115 INT. CORRIDOR. 115

Behind Kelvin as he somehow keeps moving.

We hold a long time, and then:

CUT TO:

BLACK.

Count to ten. Then:

CUT TO:

116

EXT. STREET:

116

Kelvin moving down a crowded sidewalk, in slow motion.

KELVIN

(voice over)

I am home now.

(beat)

I try to find the rhythm of the world where I used to live...but I feel completely and continually out-of-sync. I am separate. Why did I return to Earth and lie about what happened? Lie about having contact with something like Solaris? I knew something else was out there, and didn't tell a soul. I left them in the dark. We all did.

CUT.

117

INT. TRAIN. DAY

117

Kelvin, travelling home from the city.

CUT.

118

EXT. KELVIN'S CABIN.

118

Kelvin returns. He stops and looks around before entering his front door.

KELVIN

(voice over)

So why come back at all? To see if she comes here?

KELVIN'S POV

Of the woods.

But there are strange incongruities in the image--pieces of the Prometheus breaking through; for instance, a few of the AUTOMATED TASKMASTERS are crawling along the ground.

KELVIN

Looking from the doorway, notes this. He doesn't seem surprised, though.

KELVIN
(voice over)
I don't believe it will happen.

119 INT. KELVIN'S CABIN. 119

Kelvin, in his bed, awake.

(voice over)
But I will wait, anyway.

CUT TO:

BLACK.

Count to five. Then:

CUT TO:

120 INT. KELVIN'S ROOM. (PROMETHEUS) 120

Kelvin is in his bed, still feverish.

KELVIN
(voice over)
I thought it was over.

He looks around the room. He is alone.

A flashing light on his computer demands attention.

ON THE COMPUTER

A video message from Rheya.

RHEYA
Don't blame them. I begged them to do it. It's better this way.
(beat)
I'm sorry.
(beat)
I'm sorry I tried to make you think I was human.
(beat)
I read my own suicide note. I found it in your things. I realized I was not her.

She looks away.

RHEYA (cont'd)

I know that you loved me, Chris. I know that.

(beat)

I love you.

Kelvin breaks down.

CUT.

121 INT. APARTMENT. DAY. 121

Kelvin, with the dead Rheyra in his arms, crying. Beyond him is the rain-streaked window. On the floor, by her hand, is the note. On it is scrawled the end of a Dylan Thomas poem, the one Kelvin quoted to her the first time they spoke.

122 INT. PARTY. NIGHT. 122

That first night. Again, Kelvin leans into Rheyra's ear and whispers. This time we hear what he says:

KELVIN

"Though they go mad they shall be sane. Though they sink through the sea they shall rise again."

123 INT. APARTMENT. DAY. 123

Kevin holding Rheyra.

The note on the floor.

The rain-streaked window.

RHEYA

(over)

"Though lovers be lost love shall not. And death shall have no dominion."

Kelvin wipes the hair from her face.

KELVIN

(off)

You killed her!

SARTORIUS

(off)

Not her. It.

CUT.

124

INT. PROMETHEUS.

124

Kelvin, furious, is talking through a slit in Sartorius's door.

KELVIN

You murdered her!

SARTORIUS

Kelvin, she begged me. I had a short-range version of the destabilizer prototype, a miniature with a range of a few meters. She walked into it and disappeared. She was gone.

Kelvin looks around.

KELVIN

She'll come back.

SARTORIUS

No, she won't.

KELVIN

Why would you let her to do that?

SARTORIUS

It's not human, Kelvin. Whatever it is, it's not human, and I am threatened by that. Evolution-of-the-species-at-stake threatened. And I want to win. I want humans to win. So I am killing it before it kills me.

KELVIN

You fucking bastard...

SARTORIUS

Whose side are you on?

Kelvin moves away.

CUT.

125

EXT. SOLARIS.

125

Still turning, slowly.

But something about its appearance is different.

126

INT. PROMETHEUS.

126

Complete chaos.

Kelvin is chasing Sartorius to the flight deck.

SARTORIUS

(yelling as he runs)

It's changing characteristics. It's solidifying, taking on weight.

KELVIN

How quickly?

SARTORIUS

If it continues, it will implode from its own weight and turn into a black hole in about four hours and pull us in with it.

127

INT. FLIGHT DECK.

127

Kelvin and Sartorius get the ship ready for take off.

KELVIN

Where's Snow? Did you call him?

SARTORIUS

Yes.

Kelvin turns and sees one of the video monitors that Snow is sitting in his room.

KELVIN

(via intercom)

Snow! We need you up here.

Snow doesn't reply.

KELVIN (cont'd)

Snow!

Snow looks up. There's a strange look on his face.

KELVIN (cont'd)

What's wrong with you? We need your help.

SNOW

I won't be making the trip.

SARTORIUS

Snow, get up here, now.

SNOW

I'm not Snow.

This stops Kelvin and Sartorius. They look at each other and then at the monitor.

SNOW (cont'd)

I got rid of him. I wanted to see if...I wanted to be the only one. I wanted to be Snow.

SARTORIUS

Fuck me. I knew it.

KELVIN

When did this happen?

SNOW

Oh, right away. That's why you never saw me with anyone. You should've noticed that. I miss him, though. I think I made a mistake.

KELVIN

Jesus...

SNOW

But I can't leave with you. I won't make it.

KELVIN

Maybe you can.

SARTORIUS

You want it coming back with us?

SNOW

You go ahead. Of what I remember about Earth...it's all one thing now. Everything's a blur. I like distinctions.

Snow lies down on his bed. Kelvin looks to Sartorius.

SARTORIUS

We do not have time to deal with this. Get the diode sail into position and let me know when the bias drive and the induction ring are at zero point.

Kelvin nods and obeys. He then takes one last look at the monitor to see Snow lying in bed. Kelvin reaches over and shuts the monitor off.

CUT.

128

EXT. SPACE.

128

Silence.

The Prometheus moves away from Solaris.

CLOSER ON SOLARIS

After the ship has gone.

A soft black spot begins to form in the center of the planet.

Slowly, inexorably, this black spot begins to expand.

Within a minute Solaris has disappeared.

CUT.

129

EXT. STREET CORNER.

129

Kelvin, back on Earth. Silent and still. And the rain continues.

He watches the activity; the cars, buses, and people moving to and fro.

KELVIN

(voice over)

Earth.

(beat)

What did that word mean to me?

(beat)

I have returned. Finally.

Kelvin begins to walk.

KELVIN

(voice over)

I work in the city now. After work I wander and lose myself. I am silent and attentive. I follow the current. I make a conscious effort to smile, nod, stand, and perform the millions of gestures that constitute life on Earth.

130

INT. TRAIN.

130

Kelvin taking the train to the suburbs.

KELVIN

(voice over)

I will study these gestures until they become reflexes again. I will find new interests and occupations, but--

131

EXT. ROAD. DAY.

131

Kelvin makes his way toward his cabin. As he nears, his LABRADOR recognizes him and approaches.

Kelvin pats the dog's coat.

KELVIN

(voice over)

I will not...give myself. I will not give myself to anything or anyone, because I am haunted by the idea that I remembered her wrong. That I shaded my memory of her to suit myself. That I was unfair to her and caused her destruction. What if I was wrong about everything?

(beat)

I've come to believe that memory is a curse.

132

EXT. CABIN. DAY.

132

Kelvin is near the front door, dog at his heel. He looks in as he brings his key to the lock and his face FREEZES.

RHEYA

Is in the living room, waiting for him.

She is sitting on the sofa, looking toward the other side of the room. Sensing someone, she turns to see Kelvin, and her face melts into a smile.

KELVIN

Opens the door. He cannot speak.

RHEYA

Rises and moves toward him.

They embrace.

He breathes her in. She squeezes him.

After a long beat:

KELVIN

How can you be here...

RHEYA

(whispering)

Shhhh. Just stay with me.

(beat)

Stay with me. Everything is forgiven. Everything.

She sways with him, gently. His body relaxes.

KELVIN

I love you.

133

EXT. CABIN, DAY.

133

A tableau of the cabin. The dog is on the front step, seemingly content despite the light rain.

As fog drifts in, we RISE, and soon the mist has nearly obscured the house. The fog turns into clouds and we get fleeting glimpses of the cabin, as we move farther and farther away.

We stay in a translucent white stage for a few moments, until gradually the edges of a circle become apparent in the corners of the frame. Still there is a light rain sound.

These dark, rounded edges penetrate further until they are forming the shape of a circle.

The misty consistency begins to gain some color and body.

And we realize we are now looking at the surface of Solaris.

FADE OUT.

THE END.