

S O L A R I S

by
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based on the novel by
Stanislaw Lem

and the screenplay by
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First, over BLACK, we hear the sound a light rain.

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.

Then:

INT. APARTMENT. DAWN.

A rain-streaked window.

Beneath it, CHRIS KELVIN, 42, sits on the edge of his bed. He may have just gotten up or he may have been sitting like this for an hour.

CUT.

EXT. STREET. DAY.

Kelvin walks to work. He takes no notice of passersby or his surroundings.

CUT.

INT. OFFICE. DAY.

Kelvin guides a group discussion. The implication is that these people are undergoing grief counseling due to some recent cataclysmic event.

CUT.

INT. TRAIN. NIGHT.

Kelvin looks toward the window, his gaze unfocused. His eyes drift back toward the train car and settle on:

A STENCIL OF A HAND WITH A HOLE IN THE PALM

Crudely spray-painted on the door of the train.

CUT.

EXT. STREET. NIGHT.

Kelvin walks home. His apartment (which we haven't seen from the outside) is in a structure designed for functionality. It continues to rain.

CUT.

INT. APARTMENT. NIGHT.

Kelvin closes the door to the refrigerator as he makes dinner for himself. The TV drones in the background.

While preparing food, Kelvin accidentally cuts himself. He lowers the knife slowly and stares at the wound.

KELVIN'S FINGER

Bleeding, though not profusely.

KELVIN

Looks at it for a moment longer, then moves to rinse it in the sink.

The door buzzer sounds. Judging from Kelvin's reaction, he wasn't expecting anyone. We hold on the door as he looks at a readout of his visitor's identities, replete with head shots and fingerprint confirmation.

KELVIN

Opens the door to reveal TWO SUITED PROFESSIONALS.

MALE SUITED PROFESSIONAL #1
Dr. Kelvin?

CUT.

VIDEO

A MAN, unshaven, looking into the camera. This man, GIBARIAN, looks very tired and somewhat apologetic.

Kelvin and the two Suited Professionals are watching the screen.

GIBARIAN

We take off into the cosmos, ready for anything: solitude, hardship, exhaustion, death. We're proud of ourselves, in a way. But when you think about it, our enthusiasm is a sham. We don't want to explore the cosmos--we want to conquer it, to extend the boundaries of Earth to the cosmos. Imposing our ideas, our values. 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.

MALE SUITED PROFESSIONAL #1
That was six months ago.

KELVIN
Why not send a security force?

MALE SUITED PROFESSIONAL #1
We did.

A long beat. Everyone knows what that means.

KELVIN
Isn't there some sort of on board AI system?

MALE SUITED PROFESSIONAL #2
They shut it down. We're receiving no streaming of any kind.

A beat.

MALE SUITED PROFESSIONAL #1
He was a friend of yours.

MALE SUITED PROFESSIONAL #2
He'll know you're unarmed, and won't associate you with DBA or any government. The flight itself is fully automated. You'll be asleep most of the trip.

MALE SUITED PROFESSIONAL #1
We feel confident that if you can manage to board the ship, you can negotiate their safe return.

KELVIN
Is that what everybody wants?

A really long beat.

MALE SUITED PROFESSIONAL #1
Of course.

CUT.

INT. SPACE CAPSULE.

Begin opening credits.

Close on Kelvin. We hold on him a long time, as a myriad of readouts scroll and flash across his face.

A reverse angle out his small, rectangular window reveals 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 surfaces slowly change colors.

Kelvin's attention is diverted as an orbiting ship, the PROMETHEUS, edges into frame. A logo reading DBA is visible on its hull. Kelvin types on a keyboard and we see a readout: INITIALIZE DOCKING.

EXT. SPACE.

The Athena 7, sporting the newest version of the American flag, advances silently toward the Prometheus.

End opening credits.

CUT.

INT. PROMETHEUS.

Kelvin, in a space suit, climbs with some difficulty out of 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, wondering if he will be acted upon, but there is no one to be seen.

He presents his left wrist to a small wall scanner, which confirms his identity and vital signs.

Now Kelvin sees the DRIED BLOOD on the floor. It leads from one of the nearby PODS to the entryway. It's been smeared by footprints.

CUT.

INT. CORRIDOR.

Empty.

Kelvin, now out of his space suit and holding a small carrying case and a duffle bag, continues to track the blood stains.

CUT.

INT. LAB.

Also quiet, but with indications of past activity. It would appear that whoever was injured and brought here was worked on. A lone, dirty surgical glove lies on the floor.

Kelvin spots a sealed glass room adjacent to the lab. In it, TWO BODY BAGS have been laid out.

CUT.

INT. COLD ROOM.

Cautiously, Kelvin unzips the first of the two bags. It's Gibarian. His body is unmarked.

Kelvin unzips the second bag. Judging from his reaction, this corpse is in significantly worse shape than Gibarian's. He notes the name hand-written on the bag: COUTARD.

Kelvin re-zips the bag and exits. He didn't notice that one of the tiles above his head is stained with blood that must be coming from the unexposed side of the ceiling.

CUT.

INT. CORRIDOR.

Kelvin continues to explore the ship.

CUT.

INT. CORRIDOR.

Empty. But there is a door at the end, slightly open. Kelvin moves toward it. As he nears, he hears a voice from within:

VOICE

Sort B.

(beat)

Run the probability of F.

(beat)

Cube the sum of C and the square
root of N.

INT. ROOM A.

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 curious.

He doesn't seem stressed out; in fact, he seems almost relaxed, which throws Kelvin a little.

SNOW
Hi.

KELVIN
Hi. Snow.

SNOW
Yeah. Dr. Kelvin?

A beat.

KELVIN
Call me Chris.

SNOW
Okay.

Another beat, then Kelvin moves to shake his hand. Snow accepts, holding on a little longer than normal, as if to make sure of something.

KELVIN
Do you mind if I...?

Kelvin indicates a small IDENTITY SCAN DEVICE that he is holding. Snow smiles.

SNOW
No, go ahead.

Snow presents his left wrist. Kelvin scans it.

SNOW
Do I pass?

KELVIN
Yeah.
(beat)
Whose blood was that, leading to the lab?

SNOW
Coutard. He tried to escape when the security force showed up. They blew a hole in his pod.

KELVIN
What happened to Gibarian?

A beat.

SNOW
Suicide.

KELVIN

When?

SNOW

Two days ago. Pills, I think. We didn't do any toxicology, the bottle was right beside him.

KELVIN

Did he talk about wanting to kill himself?

SNOW

Not to me.

KELVIN

Who found him?

SNOW

I did.

KELVIN

What happened to Reese?

SNOW

We...don't know what happened to Reese. He sort of disappeared.

Kelvin just looks at him.

KELVIN

How could he disappear?

SNOW

We don't know. He's not on the ship, but we don't know how he could've left.

KELVIN

Where's Dr. Gordon?

SNOW

In her room. She won't let you in.

A beat.

KELVIN

I'll need to communicate with Earth, let them know I've docked.

SNOW

We can't let you do that. Chris.

KELVIN

If they don't hear from me, they'll send someone else.

SNOW
That's really the least of our
problems right now.

A beat.

KELVIN
Can you tell me what's happening
here?

SNOW
Well, I could tell you what's
happening, but I don't know if that
would really tell you what's
happening, you know what I mean?

A beat. Kelvin turns to leave.

SNOW
Hey, Dr. Kelvin--Chris--if you see
anything unusual...

Kelvin stops, but doesn't turn around.

SNOW
...try to stay calm.

CUT.

INT. CORRIDOR.

Kelvin stands outside a door.

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

KELVIN
All right.

Gordon cracks the door open and slithers through the
slit and into the hallway. She is of obvious
intelligence and not to be messed with; contentious,
intimidating when she wants to be, and probably
brilliant. Also, in stark contrast to Snow, completely
stressed out.

GORDON
Well?

KELVIN
What?

Gordon holds up her left wrist so that Kelvin can scan
it. He does so, wordlessly.

KELVIN
What happened to Gibarian?

GORDON
Didn't you talk to Snow?

KELVIN
I want to hear your version.

GORDON
There isn't any "version". He killed himself.

KELVIN
Tell me what's happening. What you found? Why won't you come back to Earth?

A beat.

GORDON
Even if I could explain it, why would I explain it to you?

KELVIN
I'm here to help.

GORDON
Who are you representing, exactly?

KELVIN
I represent the last effort to recover this mission before they destroy the ship and everyone on it.

She exhales.

GORDON
Until it starts happening to you, there's really no point in discussing this.

KELVIN
Until what starts happening?

Gordon is grabbed by something on the other side of her door. She struggles to keep her composure.

KELVIN
Is there someone in there with you?

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

GORDON
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--

GORDON

Oh, and I should tell you: I don't trust Snow.

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

CUT.

INT. CORRIDOR.

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

A YOUNG BOY

Blonde, maybe five or six years old, slipping across a corridor up ahead.

Kelvin gives chase.

CUT.

INT. GIBARIAN'S ROOM.

Kelvin has been led here, though the Young Boy is nowhere to be seen. The room is in total disarray.

VIDEO

Gibarian addressing the camera. He appears to be lucid, but extremely weary. This image has been called up by Kelvin on Gibarian's computer.

GIBARIAN

Hi, Chris. I'm sorry I'm not here to meet you.

(beat)

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

(beat)

I'm sorry I couldn't hang on. This would've been interesting to discuss.

CHILD'S VOICE
(on the video, but offscreen)
Who are you talking to?

Gibarian shuts off the video recorder.

CUT.

INT. SNOW'S ROOM.

Snow is still sorting through data.

KELVIN
Is there anybody else here?

SNOW
(sits up a little)
Why, who did you see?

KELVIN
He was real. A boy. Maybe five or
six years old.

SNOW
Gibarian's son. Michael.

KELVIN
You've seen him.

SNOW
Sure.

KELVIN
How is that possible?

Snow doesn't have an answer. He watches Kelvin.

KELVIN
I'd like to do a formal interview
with you and Dr. Gordon. I may need
your help convincing her to talk to
me.

SNOW
I'll do what I can.

KELVIN
Thank you.

Kelvin turns to leave.

SNOW
Say, uh, how much sleep do you need?

KELVIN
How much sleep?

SNOW
Yeah. How long can you go without sleep?

KELVIN
That depends.

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

CUT.

EXT. SPACE.

Solaris. Quiet.

GORDON
(voice over)
I've checked it fifty times. There's
no sign of any contaminant or
psychotropic compound.

CUT.

INT. CONFERENCE ROOM.

Gordon talking to Kelvin.

KELVIN
And what about you? How are you
doing?

A beat.

GORDON
Depression, along with bouts of
hypomania and primary insomnia.
Suggestions of agoraphobia and
obsessive/compulsive disorder.
Shock. Fatigue. Denial.

KELVIN
None of which is unusual for long
range space travel.

GORDON
I know.

KELVIN
What can you tell me about what's
happening here?

GORDON

Just that I want it to stop. But I want to stop it. If I can stop it, that means I'm smarter than it is.

INT. CONFERENCE ROOM.

Snow is talking to Kelvin.

SNOW

You got a Ph. D. in psych? Very nice. Having a Ph. D. After your name, that's very nice, still.

(beat)

I didn't go to school, not like that. I got into math and shit when I was really young. My dad's brother was a big shot at DBA. He was very successful. My dad wasn't successful. He was...he was an acknowledged failure, my father. But he had this nine-year-old kid--me--showing some crazy math skills. So my dad, like, licenses me to DBA, I'm leased, like a car, to this company. And has this sort of proprietary attitude about me. So anyway, I lived away from home, away from my brother. I was really close with my brother.

KELVIN

You can return home and walk away from this. I guarantee it.

SNOW

Oh man. I would kill to go back to Earth. But Dr. Gordon...she won't have it. I can't help you there. I wish I could.

CUT.

INT. GIBARIAN'S/KELVIN'S ROOM.

Looking at some of Gibarian's video journals. During this clip, we see Gibarian's son in the background.

GIBARIAN

What are we really? What are we worth? If humans vanished tomorrow, the Earth would continue as it always has. If the common housefly vanished tomorrow, the entire ecosystem of the planet would collapse in thirty days.

(MORE)

GIBARIAN (cont'd)
We should remember this when we are
congratulating ourselves.

ANOTHER VIDEO

GIBARIAN
Of course, I've considered the fact
that we could all be hallucinating.
But if you are watching this, then I
am not hallucinating, and what I
think is happening is happening. So
if you're watching this, I feel
sorry for you.

CUT.

INT. GIBARIAN'S/KELVIN'S ROOM.

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.

He drifts off to sleep.

Silence.

ANOTHER ANGLE

On Kelvin, asleep.

EXT. SOLARIS.

It's surface beginning to churn.

ANOTHER ANGLE

On Kelvin still asleep. Then:

EXTREME CLOSE-UP:

A WOMAN'S LIPS, slightly parted.

BACK TO KELVIN

Asleep. Then:

EXT. SOLARIS.

The surface changing hue.

INT. TRAIN. DAY.

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, almost on the verge of tears.

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.

EXT. SOLARIS.

Swirling.

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 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.

EXT. SOLARIS.

The surface is active. Alive.

FADE OUT.

CUT.

INT. KELVIN'S ROOM.

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. It is important we notice that her eyes are A DARK COLOR.

KELVIN

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.

KELVIN

How are you here? How are you here?

She stops.

RHEYA

How do you mean?

(beat)

Chris, what's wrong? Why are you acting like this?

KELVIN

Where do you think you are?

RHEYA
At home.

KELVIN
Where is home?

RHEYA
With you. Where we live.

A beat.

KELVIN
Do you remember living anywhere else
with me? Do you remember being
together anywhere else?

She thinks.

RHEYA
Our apartment.

KELVIN
Describe it to me.

RHEYA
The walls are dark. There are no
pictures or paintings on any of the
walls. Or even on the refrigerator.
I always thought that was weird.

KELVIN
Do you remember when we first saw
each other?

RHEYA
On the train.

Kelvin is barely containing himself. How is this
possible? She looks at him.

RHEYA
Are you all right?

He just keeps looking at her.

RHEYA
I'm so happy to see you. Aren't you
happy to see me?

A beat. He's trying to keep it together.

KELVIN
I need to check something. With the
rest of the crew.

RHEYA
I'll go with you.

KELVIN
(rising)
I'll just be a minute. I just need
to check something.

She springs out of bed and practically grabs him.

RHEYA
Don't. Don't leave me.

His reaction indicates this is unusual behavior.

KELVIN
Why?

RHEYA
I don't know.

KELVIN
I'll be right back.

RHEYA
No, Chris.

He sits her down, then takes a position across from her.

RHEYA
Why are you sitting there?
(beat)
Can I sit next to you?

CUT.

INT. DOCKING BAY.

Kelvin leads Rheyra to one of the exploratory pods. They
are in space suits. She seems happily stoned.

RHEYA
Wow...those. I feel really good.
Really good.

He opens the door of a pod and indicates for her to
enter.

RHEYA
We're taking a flight?

KELVIN
Yes.

She begins entering the pod.

RHEYA

That'll be great. I've never flown
anywhere. In space, I mean.

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

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: Rheyra'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.

ANOTHER INSERT:

A rain-streaked window.

CUT.

INT. KELVIN'S ROOM.

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

He gets up.

CUT.

INT. LAB.

Kelvin checks himself out to see if he's physically
normal. Snow enters.

KELVIN

I can't talk now.

SNOW

You had a visitor, didn't you?

Kelvin turns and looks at him, then back to his data.

KELVIN

Yes.

SNOW

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

KELVIN

What was it?

SNOW

I'm working on that.

(beat)

It happened to all of us, almost as soon as we got here. Gibarian first. He locked himself in his room and refused to talk except through a crack in the door. He covered his video lens. We thought he was having a nervous breakdown. I don't know why he didn't tell us he had somebody in there. We were about to force our way in when we started getting visitors of our own.

(beat)

He was desperately trying to figure it out. Day and night.

A beat.

SNOW

Who was it?

KELVIN

My wife.

SNOW

Dead?

Kelvins nods.

SNOW

What was her name?

KELVIN

Will she come back?

SNOW
Do you want her to?

A beat.

KELVIN
Where's your visitor?

SNOW
I don't know. He went away.

KELVIN
Who was it?

A beat.

SNOW
My brother.
(beat)
I wonder if they can get pregnant?

Kelvin looks at him.

SNOW
(apologetic shrug)
Just wondering.

KELVIN
What about Gordon's visitor?

SNOW
She won't talk about it.
(beat)
I'm not even sure if it's a person.

CUT.

EXT. SOLARIS.

Closer. The surface begins to pick up speed again; the colors shift.

INT. PROMETHEUS.

Quiet.

INT. KELVIN'S ROOM.

Kelvin fingers the tape over the video lens, while another Gibarian video plays in the background.

GIBARIAN

(over, from video)

I've come to hate it here. I am in favor of destroying Solaris. I realize that is unethical. Unprofessional. Illegal. But that is the only way to make it stop.

Kelvin takes the tape off of the video lens, then decides to put it back on. He lies down.

Kelvin moves a chair in front of the door, then lies back down.

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

DISSOLVE TO:

Kelvin, asleep.

INT. TRAIN.

Kelvin, years ago, staring at Rheya. She doesn't see him, yet. When she does, she locks eyes with his and doesn't look away. Here eyes are a LIGHTER COLOR now.

This continues until she gets off the train. Kelvin watches as she goes out of her way to avoid two POLICE OFFICERS checking IDs in front of the station entrance.

INT. PARTY. NIGHT.

Kelvin enters.

He spots Rheya, who has already spotted him. Their expressions indicate they are pleased to see each other again, but are going to prolong the sensation by NOT interacting yet. We see a series of instances where both are talking/listening to others while thinking of and looking at each other.

On a TV we see footage of a building that appears to have been bombed. Also an image of wild-posted GUERILLA STENCILS, similar to the one we saw on the train.

Kelvin makes his way to Gibarian, who is holding his blonde infant son. Their conversation has a mocking tone that bespeaks a certain familiarity.

GIBARIAN

I was thinking about you the other day, and I decided you're much too shallow to act so understated about everything.

KELVIN

And you're too mean to have a wife.

GIBARIAN

Well, it did take a long time.

The two men smile.

GIBARIAN

She said you've done very good work with her sister.

KELVIN

Her sister is doing most of the work.

Kelvin once again finds Rheyra in his line of sight across the room.

KELVIN

When are you leaving?

GIBARIAN

We've been postponed again.

KELVIN

I didn't hear that.

GIBARIAN

Nobody knows yet. The rumor is the governments are looking for a buyer. Some people find it upsetting.

(beat)

I wish we could tell people what we think is happening up there.

KELVIN

I could arrange for this conversation to be covered under the doctor/patient privilege.

GIBARIAN

Let's just say I look at Solaris the same way you are looking at that woman.

Kelvin, with embarrassment, realizes that Gibarian has been examining his clear interest in Rheyra.

KELVIN

Sorry.

GIBARIAN

Go to her. Go. Her name is Rheya.
She already asked me for yours.

Kelvin looks at him.

KELVIN

Thank you.

Kelvin goes to her, leaving Gibarian with his son.

Rheya watches Kelvin approach, and she can tell that he is coming straight to her. She enjoys knowing this, and he enjoys that she enjoys it.

He sits next to her and they just look at each other.
There is a long pause. Then:

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. Not a
very happy poem, judging from the
title.

KELVIN

You didn't look very happy.

RHEYA

I wasn't.

KELVIN

And tonight?

RHEYA

It's early.

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:

Kelvin and Rheya, outside, off from the party, hiding themselves. They have to hide themselves because they are KISSING. A light rain falls on them. Rheya uses Kelvin's jacket to cover her head. The partygoers in the background are totally oblivious.

EXT. SOLARIS.

Closer to the surface(s); it becomes even more active.

INT. PARTY. NIGHT.

A group discussion around a table. Kelvin and Rheya are seated next to each other.

Beneath the table, they are holding hands.

INT. APARTMENT. NIGHT.

Kelvin lets Rheya in. She takes in the surroundings. He kisses her while taking her coat and the kiss gradually develops into something more substantial.

IN HIS BEDROOM

They slow dance, naked. They are kissing, but not as a preamble to anything--they are kissing like they would be content to kiss forever; making out.

INT. DRUG STORE. DAY.

Kelvin and Rheya roam the aisles.

RHEYA
No, it's not.

KELVIN
Yes, it is.

RHEYA
No, it's not.

KELVIN
Well, there's one way to find out:
submit it to someone and see if they
publish it.

RHEYA

That's no indication of anything
except whether it's commercial.

KELVIN

So no one else's opinion counts for
anything?

RHEYA

Now you're getting it.

KELVIN

That's insane.

RHEYA

Well, you would know.

A beat.

KELVIN

Did you show it to your father?

RHEYA

Yes.

KELVIN

And?

RHEYA

He liked it.

KELVIN

What did he say?

RHEYA

He said he liked it.

KELVIN

Which, coming from the man who said
to me, "Now she's your problem", is
pretty significant. So I think it's
great and your withholding father
the famous writer thinks it's great.
What does that tell you?

RHEYA

That you're both wrong.

INT. BOOK STORE. DAY.

Kelvin and Rhey browse. Rhey fingers a book of Dylan
Thomas poems.

RHEYA

I mean, how can I trust you when you said the same thing about the last one?

KELVIN

This one is better.

RHEYA

Let's talk about something else. Anything else.

KELVIN

Like you know what?

RHEYA

No, not you know what. I'll get hives. Is that what you want? My body is telling us not to talk about it.

KELVIN

I'm going to keep harassing you until I hear what I want to hear.

RHEYA

You'll end up like Kenneth.

KELVIN

Who's Kenneth?

RHEYA

Kenneth was this boy that kept harassing me when I was in grade school. Really awful, wouldn't leave me alone. So one day while he was in gym class I got his pants and ran them up the school flagpole.

KELVIN

Jesus.

RHEYA

He never came near me again.

She puts the Thomas book on the counter.

KELVIN

I already have that.

RHEYA

Can't I have my own copy of our poem?

KELVIN
Absolutely. You're right.

A beat.

KELVIN
I wonder what Kenneth is doing now.

RHEYA
Can't imagine.

KELVIN
How'd you get his--

RHEYA
I paid a friend of his to steal them
for me. Best money I ever spent.

EXT. STREET. DAY.

Kelvin and Rheyra, walking in the rain. This conversation, like the others, is very casual. It shouldn't seem heavy.

KELVIN
Every time I bring it up, you make a
joke about it.

RHEYA
I know. It's hard for me.

KELVIN
Still?

A beat.

KELVIN
Is there something else I could be
doing?

RHEYA
No. No. That's not the issue, you
know that.

KELVIN
I think about you all the time.

This isn't easy for her to hear, because she feels the same but can't say it.

KELVIN
Where are we going? The station is
behind us. Rheyra.

She stops but can't quite meet his gaze.

RHEYA

If I let go and then it came to an end...I don't know what I would do. I have to protect myself.

KELVIN

There is nothing you could do to make me leave.

RHEYA

You're underestimating me.

KELVIN

I know we can do this. I know it.

A beat. She looks at him.

RHEYA

We don't have to invite a bunch of people, do we?

KELVIN

It's completely up to you.

A beat.

RHEYA

You're getting soaked.

She reaches for his hair as we MATCH CUT to:

INT. PROMETHEUS.

RHEYA is kissing Kelvin.

Without even waking, he kisses her back, hungrily.

KELVIN

Rheya...

RHEYA

I'm here. I'm here.

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

EXT. SOLARIS.

Its elements begin to calm; its surface rhythms decelerate.

INT. KELVIN'S ROOM.

Kelvin and Rheya are asleep.

SOLARIS.

Almost still now.

CUT.

INT. KELVIN'S ROOM.

Kelvin and Rheya are awake now, staring at each other. She seems more self-aware than her first incarnation. She's looking at his hands.

RHEYA

I can't believe I'm seeing you.

KELVIN

Tell me about it.

She finds a scar on his finger.

RHEYA

I don't remember that. When did you get that?

KELVIN

I got that just before I came up here.

RHEYA

I wasn't there?

A beat.

KELVIN

No.

A beat.

RHEYA

I feel like...like I've forgotten a lot of things. I can only remember you. Have I been ill?

KELVIN

Sort of.

RHEYA

We've been apart?

KELVIN

Yes.

RHEYA

For how long?

KELVIN

A few years.

A beat. She's thinking.

RHEYA

You've been alone.

KELVIN

Yes.

RHEYA

Has that been difficult?

KELVIN

It was easier than being with
someone else.

A beat.

RHEYA

Did you think about me?

KELVIN

Only all the time.

RHEYA

But we fought.

KELVIN

Yes.

A beat.

RHEYA

I don't remember how I got here. Did
we come here together?

Kelvin doesn't know how to respond.

RHEYA

Chris.

KELVIN

I'm not sure how you got here.

RHEYA

What do you mean?

KELVIN

I woke up and you were here.

She thinks about that.

RHEYA

I wasn't here yesterday?

KELVIN

No.

RHEYA

Am I dreaming?

KELVIN

I don't think so, no.

She continues to think. Kelvin watches her closely, not sure where this is going. She looks at him and laughs.

KELVIN

What?

RHEYA

Your expression. You're nervous. You remind me of whatshisname, the comedian. We used to watch him on Sundays.

He looks at her--she doesn't think it unusual to make that reference.

KELVIN

What else do you remember?

RHEYA

What do you mean?

KELVIN

Do you remember music? Movies, books, restaurants, friends?

RHEYA

(thinking)

Yes.

(beat)

As soon as you said those things, I remembered them. And they have associations that make me think of other things. It's like filling up.

She looks out the window. A piece of Solaris is visible.

RHEYA

What is that?

KELVIN
Solaris.

RHEYA
Oh, I remember about that.
(beat)
This is the ship they were going to
send.
(beat)
Gibarian was part of that project.
Is he here?

KELVIN
No. Not anymore.

RHEYA
He left?

A beat.

KELVIN
Yes.

She thinks.

RHEYA
(over)
But what's the difference between
God--

INT. GIBARIAN'S HOUSE. NIGHT.

Rheya is talking to Gibarian. At his house, around a table of friends. Kelvin is keeping a close eye on her-- there's an unusual look in her eyes-- she seems volatile, combative.

RHEYA
--and something more intelligent
than we are?

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?

GIBARIAN

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.

KELVIN

Given the elements in the known universe and enough time, our existence is inevitable. It's no more mysterious than trees or sharks. We're a mathematical probability, that's all.

RHEYA

And if it's so advanced, how could we be aware of it?

MRS. GIBARIAN

Maybe religion has been bred into us.

FRIEND 2

Hard-wired. Let's face it, the primitive version of ourselves existed for a lot longer than our current "enlightened" version--

FRIEND

"Enlightened"?

FRIEND 2

--and they needed explanations for bizarre shit like lightning and being eaten by animals and menstruation.

Laughter.

MRS. GIBARIAN

So it sounds like God will be around for awhile.

KELVIN

For some people, sure.

FRIEND

Resolute nihilism. In a shrink, no less.

FRIEND 2

So these people come to you for
grief counseling and you say what?
"When you die, it's even worse"?

KELVIN

(smiles)

Something like that.

FRIEND 2

And they pay you?

KELVIN

Some. Two, actually. I charge them a
hundred thousand dollars an hour.

MRS. GIBARIAN

See, he's funny, at least.

FRIEND 2

Do you validate?

Laughter. Rheya gets up.

RHEYA

Excuse me...

Kelvin watches her.

FRIEND 2

Kelvin's from the north. Cold
weather makes people more
introspective.

FRIEND

They're not outside as much, having
fun.

GIBARIAN

What is this, the Spring Break
Theory of Evolution?

Very deliberately Rheya gets her coat and literally
walks right out of the party.

INT. KELVIN'S ROOM.

Rheya sits.

KELVIN

What? What are you thinking?

INT. APARTMENT. NIGHT.

Rheya enters, alone. She looks somewhat disheveled.

She crosses to the living room and sits down, throwing her head back and closing her eyes.

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

Away from those fucking people.
They're like parodies of themselves,
they think they're so fascinating.

KELVIN

They're my friends.

RHEYA

Yes.

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

Rheya, her eyes still closed and her head thrown back, exhales.

IN THE BEDROOM

Kelvin sits in a chair. Rheya enters and goes to him.

KELVIN

Don't.

She ignores him, sitting in his lap.

KELVIN

Rheya.

She begins kissing him.

KELVIN

Rheya.

She won't stop. She opens his robe and begins straddling him. Her persistence wears him down. He gives in.

INT. APARTMENT. MORNING.

Rheya, on the edge of the bed. She looks conflicted.
Kelvin is getting dressed in the background.

KELVIN

I wish we had at least one other
form of communication besides sex.

A beat.

RHEYA

Why?

KELVIN

So we wouldn't be fighting the other
twenty-three hours of the day.

She looks at the bedside table, noticing the drawer.

INSERT

Rheya, agitated, rifling through all the drawers in the
house. Desperately looking for something.

INT. KELVIN'S ROOM. (PROMETHEUS)

Rheya looks disturbed.

KELVIN

What's wrong?

A beat. She looks down.

RHEYA

I have to talk to you...I...I don't
know what's happening. If what I
think is happening is actually
happening, I don't know if I can
handle it. It's like watching
something happen to yourself.

Calmly:

KELVIN

What do you mean?

RHEYA

I am not the person I'm remembering.
At least, I'm not sure I am. I'm
remembering things, but I don't
remember them happening to me. I
don't think I actually experienced
them.

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

RHEYA

I'm trying to understand what's going on. I have these strange thoughts, I don't know where they come from.

A beat. She looks at him, slightly panicked.

RHEYA

Chris. I'm, scared. I'm scared. What is happening? What is happening?

KELVIN

Rheya. It's all right. You need some rest. Let me give you something.

RHEYA

Do you understand? I don't know if I can live with this. I don't understand what's happening.

He hands her a pill. She stares at it.

INSERT

Rheya smashes a pill bottle. Its contents scatter all over the floor of the apartment.

INT. KELVIN'S ROOM.

Rheya looks up at Kelvin, confused by the pills.

RHEYA

Like I remember these, but I don't remember seeing them before. Being there.

She's getting panicked.

RHEYA

What's happening?

KELVIN

It's fatigue. It's stress brought on by fatigue. That's why I want you to take these.

(beat)

I'm going to talk to Snow and Gordon. We're going back to Earth. You're going to be fine. Will you be all right by yourself?

She nods, calming down. She takes the pills.

RHEYA

Yes.

She takes some deep breaths.

RHEYA

All right. All right.

KELVIN

Are you sure you'll be okay by
yourself?

RHEYA

Yes. Why do you keep asking me that?

KELVIN

The door locks from the inside.
You'll be perfectly safe. Just stay
right here.

He kisses her and leaves.

IN THE CORRIDOR

Kelvins listens at his door for a moment. Satisfied, he
starts off.

RHEYA

(off)

Chris?

He stops. Another beat.

RHEYA

Chris?

Another beat. We begin to hear movement from within the
room. Then silence. Chris begins to move away from the
door but is stopped by the sound of CRASHING GLASS.

KELVIN

Rheya?

He hears footsteps approach the door, and then a fierce
POUNDING.

KELVIN

Rheya, unlock the door.

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.

KELVIN

Rheya!

Finally, the door opens.

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. All you had to do was unlock it.

RHEYA

(like a child)

When I realized 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 am I?

CUT.

INT. LAB.

Kelvin, Gordon, and Snow run Rheya through a battery of tests.

GORDON

Looking at an x-ray.

GORDON

How old were you when you broke your
leg?

Everyone exchanges glances, then looks to Rheya. She
looks at Kelvin.

RHEYA

Eleven.

SNOW

Scrolling through some cell analysis figured. Kelvin is
behind him.

SNOW

It's perfect. Or rather, perfectly
imperfect. It's got all the flaws
and mutations that normal DNA has.
Blood; totally normal. It's her.

GORDON, KELVIN, AND RHEYA

Looking at a scan of Rheya's brain.

GORDON

Reduced cortex volume, reduced
number of glial cells, reduced
neuron size in the pre-frontal
cortex, orbital cortex, and the
amygdala. Reduced serotonin receptor
binding potential in the raphe,
mesiotemporal region, and post
central gyrus.

A beat.

KELVIN

That's you. Down to the last
synapse.

Beat.

RHEYA

But where did I come from?

CUT.

INT. CONFERENCE ROOM.

Snow, Gordon, Kelvin, and Rheyra.

Snow talks. He directs a lot of comments toward Rheyra, for some reason.

SNOW

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. I think Solaris 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. From the moment it existed in the Universe. It would seem to indicate that Thought can exist separately from Consciousness, which is pretty interesting.

A beat. No one knows quite what to make of that.

GORDON

All right, enough hypothesizing. Are they or are they not made of subatomic particles.

SNOW

The visitors? I'm not sure.

GORDON

What do you think?

SNOW

Probably.

GORDON

Stabilized by what?

SNOW

I don't know. Higgs field, maybe?

GORDON

So if we created a negative Higgs field and bombarded them with a stream of Higgs anti-bosons, they might disintegrate?

SNOW

Maybe. Take a lot of power.

GORDON

We'll shut down all the non-critical ship functions.

SNOW

It's just theory, you know. We could be wrong.

GORDON

Let's find out.

KELVIN

Let's take our findings back to Earth.

GORDON

What if this thing follows us back? 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.

KELVIN

Is that really why you think they're here? Given its resources, it could have done anything, including destroy us.

GORDON

(to Snow)

Meet me in an hour in the lab.

She starts to go.

KELVIN

It's murder. I won't let you do it.

Gordon stops, turns.

GORDON

How are you going to stop us?

KELVIN

How are you going to stop me from
taking her back?

An impasse. Snow comes to Gordon's rescue.

SNOW

Should we pick up the other one on
the way? Shouldn't be too hard. We
could chart its trajectory, only
take a day or so...

RHEYA

What is he talking about?

KELVIN

(to Rheyra)

Nothing.

SNOW

Her oxygen might have run out. But
maybe she doesn't need any. Should
we check?

RHEYA

Chris, what are they talking about?

GORDON

You didn't tell her?

RHEYA

What? Chris, what are they talking
about?

A beat.

KELVIN

You came...before. I...

GORDON

You didn't tell her?

SNOW

He got rid of you.

RHEYA

You what?

KELVIN

I sent you away.

SNOW

Into space.

She looks like she's going to be sick.

RHEYA

Omigod...

She gets up to leave. Kelvin tries to stop her.

KELVIN

Rheya. Rheya.

She doesn't want him to touch her.

RHEYA

Get away from me.

He tries to keep her from going--she pushes him away.

RHEYA

Get away from me!

She leaves. Kelvin looks at Gordon and Snow.

KELVIN

What were you trying to accomplish with that, exactly?

GORDON

It is a mistake to become emotionally engaged with one of them. You are being manipulated. 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.

KELVIN

She's alive.

GORDON

SHE IS NOT HUMAN! Try to understand that if you can understand anything!

KELVIN

What about your visitor, the one you're ready to destroy without hesitation. Who is it? What is it? Does it speak? Does it touch? Does it feel?

GORDON

We are in a situation that is beyond morality. Your wife is dead.

KELVIN

How do you know that? Under these circumstances, how can you be so fucking definitive about a construct you don't understand?

GORDON

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. You've jumped out of a plane and you're trying to sew a parachute together while you fall. We are not taking her back with us.

CUT.

EXT. SOLARIS.

Turning. Twisting.

INT. SNOW'S ROOM.

Kelvin and Snow. Somehow it seems like Snow is functioning as the shrink in this context.

KELVIN

You have no idea who Gordon's visitor is?

SNOW

She won't talk about it. I'm not even sure it's a person. Maybe she's not a person. Maybe she's got Gordon tied up in there, which is like...I don't even want to think about that.

Kelvin does think about it.

KELVIN

Somehow we have to convince her to bring this mission home.

SNOW

I've been trying, you know, but, she has like a position on this issue, you know? Very, uh, righteous attitude.

A beat.

SNOW

Maybe if she met your wife, or something. She might change her mind. Like, she's nice, right? Your wife?

Kelvin nods.

SNOW

Yeah, so maybe we could have a little meeting. You never know.

(beat)

I was worried about you, you know, after you sent the first one away. You looked pretty freaked out.

KELVIN

She can't know about that. Ever.

SNOW

Oh, hey, I mean, yeah, she doesn't need to...it's like...

(gestures as though it's in the past)

...yeah, that would be intense, knowing that you were like the second version of yourself. Or the third, actually. Yeah...

INT. KELVIN'S ROOM.

Rheya is looking out one of the small windows. Kelvin watches her for a long time, saying nothing.

She moves away from the window and sits down. She looks at Kelvin, sees the guilt and anguish on his face. The conflict.

INSERT:

Kelvin, in their apartment on Earth. He's angry and looks as though he's preparing to leave.

Rheya watches him, upset.

ON THE PROMETHEUS

Rheya, remembering. Kelvin watches her.

RHEYA

I remember...something burning.
Coffee burning. Rain on the window.

EXT. SOLARIS.

The surfaces swirl.

INT. APARTMENT. DAY.

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 in the bedroom.

RHEYA (ON PROMETHEUS)

She is looking at Kelvin. He is dreading this.

RHEYA
You found me?

He nods. It's coming back to her.

EXT. SOLARIS.

Busier now.

INT. APARTMENT. DAY.

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.

RHEYA (ON PROMETHEUS)

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

INT. APARTMENT. DAY.

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

EXT. SOLARIS.

Still moving, but not accelerating.

RHEYA (ON PROMETHEUS)

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.

INT. APARTMENT. DAY.

Rheya, dead. There is a TORN PAGE FROM A BOOK in her
hand.

Kelvin kneels next to her.

KELVIN (ON PROMETHEUS)

With Rheya still in his arms.

KELVIN

I was angry. I was confused.
Sometimes you acted like you hated
me. I'm sorry.

INT. APARTMENT. DAY.

Kelvin holds the dead Rheya.

KELVIN (ON PROMETHEUS)

He kisses her. She responds. They will make love again.

EXT. SOLARIS.

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

FADE OUT.

CUT TO:

INT. KELVIN'S ROOM.

Kelvin and Rheya are asleep.

INT. DRUG STORE. DAY.

Rheya is taking something off the shelf. She looks around and sees Kelvin further down the aisle.

INT. BATHROOM. DAY.

Rheya looks at the results of a home pregnancy test. She doesn't like the result.

INT. APARTMENT. NIGHT.

Years ago. Kelvin, naked, sitting in a chair, in the dark. Rheya, also naked, is smoking a cigarette in bed.

KELVIN

I won't have this conversation again. I've run out of excuses for your constant absence. You can't stay home all the time. People notice, Rheya.

A beat. He exhales.

KELVIN

I can put up with the mood swings, the restlessness, the new job every three months, but I can't put up with you hiding from me. Why do you do that?

RHEYA

You're the shrink.

KELVIN

Stop it. I'm asking you a question: Do you want to be here?

A long beat.

RHEYA

I keep thinking I'll hit bottom, but it just keeps going down.

(beat)

When I was young, I watched my mother go insane.

We can tell from Kelvin's expression that Rheyra has never spoken about this.

RHEYA

And I thought, do people know when they're going insane? Because she just lost it. She was gone, unreachable. And when I start going down, when the clouds gather, I think: This is the first sign. The first part of losing it. And the next step is...you're gone. And you don't even know it.

He goes to her.

RHEYA

Don't--

INT. BUILDING CORRIDOR. DAY.

Rheyra waits. After a long moment, a nurse appears.

NURSE

Ms. Vallembrosa?

RHEYA

Yes.

NURSE

The doctor will see you now.

Rheyra just looks at her.

INT. APARTMENT. DAY.

Kelvin, as he packs to leave Rheyra.

RHEYA

--Chris. Don't. Please, don't do this. I am literally begging you not to do this. Chris.

INT. PROMETHEUS.

Rheyra gets up and begins pacing.

KELVIN

Rheyra--

INT. APARTMENT. DAY.

KELVIN
--you should've 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
Of course. Why would I? Why would I
want a child? Something to be
responsible for, something to stop
you from attacking both of us?

RHEYA
Chris--

KELVIN
I can't stay here.

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

KELVIN
Then you won't make it.

He leaves, brushing past her.

EXT. SOLARIS.

Churning. Faster now.

INT. APARTMENT. DAY.

Rheya, ransacking the apartment. Looking for something.

Rheya, breaking a pill dispenser.

The contents spill all over the floor. She scrambles after them, swallowing every one she can lay her hands on.

EXT. SOLARIS.

Faster still.

INT. KELVIN'S ROOM.

Kelvin, asleep. Rheya is curled up with him, quietly crying.

INT. APARTMENT. DAY.

Rheya on the floor. The piece of paper in her hand.

Kelvin is kneeling over her.

EXT. SOLARIS.

Slowing. Shifting hue.

INT. KELVIN'S ROOM.

Kelvin and Rheya are both asleep now.

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:

GIBARIAN
Leave the light off.

A beat. Kelvin tries to get his bearings.

GIBARIAN
You think you're dreaming me, like
you dream her, but I am the real
Gibarian. A new incarnation.

KELVIN
What do you want?

GIBARIAN

To warn you. Go back to Earth. Go back or you'll end up like me.

KELVIN

You're not Gibarian.

GIBARIAN

No? What 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.

KELVIN

Why did you kill yourself?

GIBARIAN

It seemed like a good idea at the time. Now I think I made a mistake.

KELVIN

What about your son?

GIBARIAN

That is not my son. My son is on Earth. And that is not your wife. They are part of Solaris. Remember that.

KELVIN

What does it want from us?

GIBARIAN

Why do you think it has to want something? This is why you have to leave. If you keep thinking there is a solution, you'll die here.

KELVIN

I can't leave her alone. I'll figure it out.

GIBARIAN

That's what I kept saying. Do you understand what I'm trying to tell you? There are no answers. Only choices.

KELVIN
I'll figure it out.

A beat.

GIBARIAN
You don't know what you're in for.
It's worse than death.

KELVIN
For you, maybe.

GIBARIAN
I know her. She won't make it. And
neither will you. You'll have to
watch her die all over again.

KELVIN

Wakes up, gulping air.

After another beat, Kelvin notices that he is alone, and
something tells him that's not a good sign.

CUT.

INT. CORRIDOR.

Kelvin looks for Rhea. After a long period of silence,
we hear the faint sound of an instrument of some sort
hitting the ground.

INT. LAB.

Rhea is on the ground, convulsing. Beside her is a
SMALL STEEL DRUM, which is spilling a strange-looking
LIQUID that vaporizes with a smoky hiss.

Kelvin moves to Rhea 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.

KELVIN
Fuck. Fuck!!!

He picks her up.

INT. CORRIDOR.

Kelvin is carrying Rhea.

INT. KELVIN'S ROOM.

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.

Gordon and Snow enter.

GORDON
What happened?

KELVIN
She drank liquid oxygen.

He stands, still looking at her.

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

KELVIN
She's dead.

SNOW
No.

Gordon says nothing.

Then:

Rheya's finger twitches.

Barely noticeable at first, but growing in intensity. Kelvin sees it, and goes to her. She is shaking much harder now. Kelvin tries to hold her still, but she's too strong. He stands, reluctantly, and watches her.

SNOW
(to Gordon)
Come on...

Rheya is shaking violently now, as if a rippling rhythmic force were coursing through her.

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

She leaves with Snow.

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. Kelvin is relieved but frustrated.

KELVIN

Why did you do that? Why did you do that?

RHEYA

Because I can't stand it. It's hopeless. I want to die.

She turns away.

KELVIN

Rheya--

RHEYA

Don't call me that. I'm not Rheya. You know that.

He turns her over.

KELVIN

You are, you are Rheya.

RHEYA

I'm disgusting.

KELVIN

No.

RHEYA

You're lying because you're afraid of me because I'm not human.

KELVIN

Rheya. You're the only thing I have to hang onto. I don't know if I'm dreaming; I don't know if I'm dead and this is some sort of afterlife. If I died, when and how did I die, and why don't I remember? I don't know what to believe or what to trust other than you.

RHEYA

But I'm not Rheya.

KELVIN

Who are you, then?

RHEYA

I...I am Rheyra. But I am not the woman you loved on Earth. I came from your memory of her. That's the problem: I'm not a whole person. In your memory, you get to make all the decisions, other people are supporting characters. I don't want to be made up out of part of your memory that's left over. Do you see? I'm suicidal because you remember me that way. My voice sounds the way it does because you remember it that way. I don't know who I am. I have no mother or father. I was never on Earth. I have consciousness, but I am not mortal. Don't you see why I'm going crazy?

KELVIN

It put you here. I'll admit it, it acted like a God and put you here. I was asleep, and it put you into my dream. I saw your mouth, your lips, from the train. And there you were.

(beat)

But listen: I know I made a mistake. When I left, and you said you weren't going to make it, I didn't understand. In that moment, you were asking for my help, and I wasn't listening because I was angry. Whether or not we would've worked it out is irrelevant-my mistake was I didn't hear what you were saying right then. And I've never gotten over it. This is my opportunity to undo that mistake. I need you to help me.

RHEYA

Am I really her?

KELVIN

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

A beat.

CUT.

INT. CONFERENCE ROOM.

Kelvin, Gordon, and Snow.

In the center of the room are three small devices on stands, arranged in a triangle.

GORDON
I used it on mine.

KELVIN
What happens?

GORDON
They disappear. Back where they came from.

A beat.

GORDON
It's what she wants.

KELVIN
I won't let her.

GORDON
Oh, this one you love? What about the one you fucked and blasted into space? You didn't love her?

KELVIN
That's enough.

GORDON
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. All these feelings you're having--this isn't the place for them. We have some decisions to make.

Kelvin just leaves.

To his back, as he goes:

SNOW
She'll come to us when you're asleep.

RHEYA
(over)
It created me and yet I can't communicate with it.
(MORE)

RHEYA (cont'd)
It must hear me, though. It must
know what's happening to me.

CUT.

INT. KELVIN'S ROOM.

Rheya looks subdued. Kelvin is taking what must be
amphetamines. He doesn't even have the energy to hide
how exhausted he is.

RHEYA
It's created a situation without a
goal, which means it's a God whose
passion is not a redemption, who
saves nothing, fulfills no purpose.
It's a sick God. Its ambitions
exceed its power, but it doesn't
realize it.

(beat)
We would have to have "an
arrangement". An unspoken
understanding that I am not human.

KELVIN
Please.

RHEYA
I want to let them use the device on
me so you can go back to Earth and
tell people about Solaris.

KELVIN
No.

RHEYA
What kind of life is this, trapped
here?

KELVIN
It's what we have. It's enough for
me.

RHEYA
How long can you last? You'll die.

KELVIN
I don't care.

RHEYA
What will I do if you die?

CUT.

EXT. SOLARIS.

In motion.

INT. KELVIN'S ROOM.

Rheya is asleep. Kelvin watches a Gibarian video, trying to stay awake. He doesn't look well.

GIBARIAN

If Solaris is inside our brain, and it knows everything, and we're only consciously aware of what 10% of our brain is up to at any given moment, it knows us better than we know ourselves. It's not even close.

INT. KELVIN'S ROOM.

Kelvin is asleep, for an instant. He wakes up and sees Rheya in the corridor, talking to someone we can't see.

Kelvin wakes up again, sweating. Rheya is beside him, asleep. Did he see her talking to someone or not?

KELVIN

Rheya. Rheya.

RHEYA

Yes...?

He reaches for more pills.

RHEYA

It's all right. You can sleep.

KELVIN

No.

RHEYA

You'll make yourself sick.

She touches his forehead.

RHEYA

You're burning up.

CUT.

EXT. SOLARIS.

Turning slowly.

CUT.

INT. PROMETHEUS.

Kelvin, in a fever, eyes open but glazed as he lies on his bed.

Rheya is putting a compress on his forehead.

KELVIN'S POV

Of the room.

There are objects from his apartment on Earth.

CUT.

INT. APARTMENT.

Where Kelvin and Rheya lived. Kelvin is in his bed, and Rheya is putting a compress on his head.

KELVIN
(voice over)
I thought I was home.

CUT.

INT. KELVIN'S ROOM.

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.

INT. TRAIN.

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

EXT. STREET CORNER. DAY.

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

CUT.

INT. KELVIN'S ROOM.

Kelvin in bed, on the Prometheus. Still feverish. Rheyra is mopping his brow.

INT. KELVIN'S APARTMENT. (EARTH)

Kelvin in bed, feverish.

Rheyra is there, wiping his forehead.

INT. KELVIN'S ROOM.

On the Prometheus. Kelvin looks over to Rheyra.

KELVIN
Where did you go before?

RHEYRA
When?

KELVIN
You were talking to someone in the corridor.

RHEYRA
You must have been dreaming.

She closes her eyes and curls into him.

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

Then he looks right to see: Rheyra, in the doorway, talking to Gibarian's son.

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.

INT. KELVIN'S APARTMENT. NIGHT.

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

Only now the two officials are Snow and Gordon.

Kelvin turns from them to see Gibarian on the video screen.

INT. KELVIN'S ROOM. (PROMETHEUS)

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.

INT. CORRIDOR.

Behind Kelvin as he somehow keeps moving.

We hold a long time, and then:

CUT TO:

BLACK.

Count to ten. Then:

INT. KELVIN'S ROOM. (PROMETHEUS)

Kelvin is in his bed, still feverish. He looks around the room. He is alone.

A flashing light on his computer demands attention. Somehow he gets himself up.

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, the page
I tore from the book of poems. I
found it in your things. I realized
I was not her.

She looks away.

RHEYA

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

(beat)

I love you.

CUT.

INT. APARTMENT. DAY.

Kelvin, with the dead Rheya in his arms, crying. Beyond
him is the rain-streaked window. Clutched in Rheya's
hand is a torn page from a BOOK--it's the Dylan Thomas
poems, the one Kelvin quoted to her the first time they
spoke.

INT. PARTY. NIGHT.

That first night. Kelvin and Rheya, together. Falling in
love. Again we see her whisper in Kelvin's ear, but this
time we hear what she is saying:

RHEYA

I can't be a mother.

She pulls back.

KELVIN

That's good to know.

INT. APARTMENT. NIGHT.

Kelvin and Rheya, slow dancing. Holding each other.

RHEYA

(over)

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

INT. APARTMENT. DAY.

Kelvin holding Rheya.

The piece of paper in her hand.

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.

INT. PROMETHEUS.

Earlier. Kelvin is holding Rheya.

KELVIN

I came back for you. I came back
that day. I came back for you.

EXT. SOLARIS.

Swirling.

INT. PROMETHEUS.

Kelvin makes his way to Gordon's room. Empty.

INT. LAB.

Kelvin enters, sees Gordon in the cold room. She is in
the process of working on the ship's computer. Upon
seeing him, she moves to lock the glass door separating
them. He yells at her through the glass.

KELVIN
You killed her!

GORDON
Not her. It.

KELVIN
It's murder!

GORDON
Kelvin, she begged me. She walked
into it and disappeared. She was
gone.

Kelvin looks around.

KELVIN
She'll come back.

GORDON
No, she won't.

KELVIN
Why would you let her do that?

GORDON
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. Whose side are you on?

She goes back to the computer.

KELVIN
What are you doing?

GORDON
I'm putting the AI back on line.
We're leaving.

KELVIN
We have to figure out why it's
happening.

GORDON
You figure it out. I'm going home.

Kelvin looks beyond her. For the first time, he notices
the blood-stained tile on the ceiling.

KELVIN
Look.

GORDON
Kelvin, don't--

KELVIN
Look. The ceiling tile.

She turns and sees it. They exchange a glance, and she unlocks the door.

KELVIN

On a chair now, getting ready to remove the tile. He does so very slowly, revealing:

SNOW

Dead. Bleeding from the ear.

GORDON
Son of a bitch. I knew it.

KELVIN
How long?

GORDON
Hard to tell because of the cold.

CUT.

INT. ROOM A.

Snow, with a strange smile on his face. Kelvin and Gordon stand in front of him.

SNOW
He attacked me. In my sleep. I swear to you. Imagine how I felt. I mean, here I am, I have all these questions, and I'm trying to learn things, and he literally wouldn't even talk to me. I think most people would see this as an incredible opportunity, like a gift almost, and he had zero interest in what I was experiencing. No empathy whatsoever. It was confusing to me too, you know? I didn't ask for this. I was brought here. And then he goes and attacks me in my sleep. He went crazy. I didn't mean to kill him. It was self-defense.

GORDON
You helped get rid of the other.
Why?

SNOW
So you would go home and take me
with you.

GORDON
That's not going to happen.

A beat.

GORDON
(to Kelvin)
I saw we use the Higgs device on
him.

KELVIN
Why?

GORDON
He could attack us while we're
trying to escape.

KELVIN
Well...there has to be another way
of controlling him.

GORDON
We can't drug him, it'll take too
long.

SNOW
No, you really don't have time to
drug me.

KELVIN
Why do you say that?

SNOW
Because ever since we first used the
Higgs device, Solaris has been
taking on weight exponentially.
Haven't you noticed how much closer
we are to it? It's going to pull
everything within its gravitational
field in with it.

Gordon turns immediately to leave. Kelvin follows.

SNOW
When I saw you find the body in the
lab I drained the reactor cells.

Kelvin and Gordon stop.

SNOW

We're not going anywhere. Well,
that's not true; we're going
somewhere.

KELVIN

(to Gordon)

We'll take the Athena.

GORDON

Wait. What about him?

She looks at Snow.

CUT TO:

SNOW

Being taped to his chair by Kelvin and Gordon.

KELVIN

What made you suspicious? You said
when I came that you didn't trust
him.

Gordon stands, finished.

GORDON

This one paces, when he talks. The
old Snow never did that.

Kelvin looks at her, then to Snow. He shrugs.

INT. CORRIDOR.

Kelvin and Gordon head for the docking bay.

INT. DOCKING BAY.

Kelvin and Gordon prepare to enter the Athena.

KELVIN

Climbing into the entry chamber. Then:

SOLARIS.

Slowly pulsing.

KELVIN

Freezes.

INSERT:

Rheya, standing in the living room Kelvin left back on Earth. She's just looking straight at us.

KELVIN

Thinking.

RHEYA

Closer to us now.

KELVIN

Starts to back out of the Athena. Upon doing so he looks at the empty chamber where the pod that jettisoned Rheya used to be docked. He heads for the door.

GORDON

Where are you going?

INT. CORRIDOR.

Kelvin runs toward the lab.

INT. BRAIN ROOM.

Kelvin logs on to the on board AI.

INT. ATHENA.

Gordon prepares the craft for takeoff.

EXT. SOLARIS.

Churning. Pulling the Prometheus closer.

INT. BRAIN ROOM.

Kelvin has the on board AI hooked up.

KELVIN

What is Solaris?

A.I. SCREEN

Discovered 2015 by all sky infrared survey. Solaris orbits the Sun at approximately 1100 au. Measured surface is 350K--

KELVIN

No. No.

A beat.

KELVIN

Is Solaris alive?

A.I. SCREEN

Yes.

KELVIN

How old is Solaris?

A.I. SCREEN

N/a.

A beat.

KELVIN

What is the purpose of the visitors?

A beat.

A.I. SCREEN

N/a.

GORDON

(on intercom)

Kelvin. We have to go.

KELVIN

One more minute.

KELVIN

(to A.I.)

What does Solaris want?

A.I. SCREEN

N/a.

KELVIN

Fuck.

GORDON
(on intercom)
Kelvin.

EXT. SOLARIS.

The Prometheus is closer still.

INT. CORRIDOR.

Kelvin runs to Snow's room.

GORDON
(shipboard intercom)
Kelvin. Where are you?

KELVIN
Snow. Snow! Can you hear me?

SNOW
(off)
What?

A beat.

KELVIN
Will I die if I stay here?

SNOW
Why should I be talking to you?

KELVIN
Will I die is I stay here?

SNOW
(off)
I don't know.

KELVIN
Will I see Rheyra again?

SNOW
(off)
It's possible. I don't know.

EXT. SOLARIS.

Darkening. Swirling.

INT. CORRIDOR.

GORDON
(shipboard intercom)
Kelvin!

KELVIN
(to Snow)
Is it God? Is Solaris God?

INT. ROOM A.

Snow smiles and shakes his head.

SNOW
I don't know.
(beat)
Did she think it was?

INT. CORRIDOR.

Kelvin considers this question. Unable to answer, he moves away from the door.

INT. ROOM A.

Snow, to himself.

SNOW
Chris? Dr. Kelvin?

He lowers his gaze and takes a deep breath.

INT. CORRIDOR.

Kelvin runs.

INT. DOCKING BAY.

Kelvin enters and heads for the Athena. But he stops before climbing in.

GORDON
Kelvin, come on.

Kelvin looks over at the empty pod chamber--the one he used to expunge Rheya before.

GORDON
Kelvin!

He looks back to the Athena, torn. Paralyzed.

CUT TO:

BLACK.

Total silence.

Then:

EXT. STREET. DAY.

Kelvin, back on Earth. Standing at a corner, waiting for the light to change. Looking ahead, but at nothing. After the light changes and he melts into the crowd:

KELVIN

Why did I return to Earth and lie
about what happened? I knew
something else was out there, and
didn't tell a soul. I left them in
the dark.

(beat)

CUT.

INT. TRAIN.

Kelvin taking the train to the suburbs.

KELVIN

(over)

I tried to find the rhythm of the
world where I used to live. I was
silent and attentive. I followed the
current. I made a conscious effort
to smile, nod, stand, and perform
the millions of gestures that
constitute life on Earth.

CUT.

EXT. APARTMENT. NIGHT.

Kelvin walks home. He stops before entering his building and looks back.

KELVIN

(voice over)

I studied these gestures until they
became reflexes again.

(MORE)

KELVIN (cont'd)
But I was haunted by the idea that I
remembered her wrong; that somehow I
was wrong about everything.

CUT.

INT. APARTMENT. NIGHT.

Kelvin making himself dinner again. He closes the refrigerator door and crosses to the counter.

As he prepares dinner, a sudden realization stops him and he once again CUTS HIS HAND.

KELVIN

Turns to look at the refrigerator door. There is a PHOTO OF RHEYA on the door. It wasn't there before, at the very beginning.

He looks at his finger. There is a strange expression on his face, perhaps brought on by the echo of the previous time he cut himself. He goes to run his finger under the tap. The blood washes away, revealing that THERE IS NO WOUND.

EXT. SOLARIS.

Alive. Undulating.

KELVIN

Blinks. What is happening?

CUT TO:

INT. DOCKING BAY.

Kelvin, standing at the door of the Athena. This is where we left him on the Prometheus.

GORDON
Kelvin! Come on!

Kelvin thinks for a moment, then closes the hatch and locks it.

GORDON
(off)
Kelvin!

INT. ROOM A.

Snow takes deep breaths. Preparing himself.

INT. CORRIDOR.

Kelvin heads for his room.

The Athena leaves the Prometheus, which is now dwarfed by Solaris.

Slowly, inexorably, Solaris begins to pull the Prometheus in...

INT. CORRIDOR.

Kelvin, still heading for his room.

Then, the SOUND comes. It is a wall of white noise, that gradually increases in volume until it sounds like every atom in the universe is detonating simultaneously.

Kelvin drops to his knees, trying to drown it out.

The Prometheus is pulled into the center of Solaris. It begins to disappear.

INT. ROOM A.

Snow lifts his head back and looks upward. Still we hear the LOUD SOUND.

The expression on his face is a combination of terror and transcendence.

INT. CORRIDOR.

Kelvin, on the ground. He rolls over, on the verge of losing consciousness. He turns to look at something:

GIBARIAN'S SON

Standing next to him.

KELVIN

Stares at him

GIBARIAN'S SON

Extends his hand to Kelvin.

KELVIN

Still fighting the noise, reaches for him.

THE TWO HANDS

Are within inches of each other.

GIBARIAN'S SON

Calm. Watching.

KELVIN

Straining.

THE TWO HANDS

Make contact.

KELVIN

His eyes look up to the young boy.

Suddenly, in a succession of subliminal cuts, Gibarian's son is replaced by Gordon, then Snow, then Gibarian, then Rheya.

KELVIN

Beyond fear. Beyond everything. The sound is absolutely deafening.

CUT TO:

INT. APARTMENT. DAY.

Silence.

Kelvin, where we left him, moments ago: standing in the kitchen. Frozen. Remembering.

RHEYA
(off screen)
Chris?

He turns, slowly.

RHEYA

Is standing in the middle of the room. This is the image that stopped him from climbing into the Athena.

KELVIN

Like a wave just hit him.

EXT. SOLARIS.

Colors shifting rapidly.

KELVIN

Is now in her arms. He breathes her in. Rheyra squeezes him.

After a long beat:

KELVIN
Where am I?

RHEYA
(whispering)
Shhhh. You made it.

His body relaxes. She continues to hold him.

KELVIN
Are we alive or dead?

RHEYA
We don't have to think like that
anymore.

EXT. SOLARIS.

Feverish.

RHEYA

Looks at kelvin, and without moving her lips, she says:

RHEYA
Stay with me, Chris.

Kelvin is awed and disconcerted by this, but not frightened.

EXT. SOLARIS.

Glowing. Light trails off of it.

KELVIN

Feeling something.

Rheya speaks, again without moving her lips:

RHEYA

(beat)

We're together now. You made it.
Everything we did is forgiven.
Everything.

EXT. SOLARIS.

Exultant. New.

KELVIN

Takes a moment, looks at Rheya and answers her:

KELVIN

I love you.

Then again, but this time without moving his lips:

KELVIN

I love you.

They kiss.

Very, very slowly we dissolve to:

EXT. SOLARIS.

Slowing. Dimming. Settling in.

Another transition has been achieved.

FADE OUT.

THE END.