

THE BLACK HOLE

Prod. 0143

FADE IN

1 EXT. OUTER SPACE

1

BEHIND THE TITLES, we see the perpetual darkness and the star-strewn vastness of the deepest reaches of space. In the far distance, a tiny dot of light moves TOWARD THE CAMERA traveling at a great rate of speed. This is the U.S.S. Palomino. Explorer craft. A functional ship, its exterior bears out its use and the wear of time.

BOOTH (V.O.)
December 24th. Aboard the
U.S.S. Palomino. Man's long
search for life in the last
uncharted area of this galaxy
is drawing to a close.

The Palomino races right TO THE CAMERA, and WE TRACK INTO:

1A INT. THE PALOMINO'S LABORATORY COMPARTMENT -
THRU THE VIEWPORT TO HARRY BOOTH

1A

55, journalist, scientifically knowledgeable, inquisitive, sometimes abrasive, speaking into a small tape recorder.

BOOTH
(continuing)
Based upon five years research
by the fair-haired boy of the
scientific world - Dr. Alex Durant...

CAMERA PANS TO DURANT, 33, scientist, astro-physicist, a man of coiled tension, deeply frustrated by the failure of his mission, but humorous enough to make a small bow in Harry's direction. With Durant, feeding data into a computer is DR. KATE McCRAE, 27, doctorate in astro-geophysics, bright, direct and humorous. All show signs of weariness.

BOOTH
(continuing)
...this expedition has concluded
eighteen months of the most extensive
exploration, and netted, as have all
past searches, nothing.

CONTINUED

1A CONTINUED

Booth switches off the recorder and looks at Durant with sympathy.

BOOTH
(continuing)
Not quite the way we'd expected
to celebrate Christmas Eve, is it?

DURANT
(manages a smile)
Beats fighting the mobs of
last-minute shoppers.

Kate laughs, rises and moves to leave the Lab-

2 INT. COMMAND COCKPIT - FAVORING VINCENT

2

an all-purpose personality-plus ROBOT with the ability to respond and react to voice communication, and to send and receive ESP messages to and from Kate. Jack-of-all-trades and master of most, Vincent is cocksure of his capabilities and quick with a quip. At the controls is First Officer CHARLES PIZER, 24, ambitious, inclined to take risks, often ruled more by emotion than practicality. Inside the command console is a 3-D scanner, glowing pale green and showing stars and constellations.

**

PIZER
I'm starving...

VINCENT
(lights twinkling
merrily)
What else is new?

PIZER
(a 'look')
Nothing in the galley, I expect.
What's on the menu?

VINCENT
Dehydrated turkey. Dehydrated --

PIZER
(cutting him off;
sighing)
Vincent, I envy you.

VINCENT
Why, Lieutenant?

CONTINUED

2 CONTINUED

2

PIZER

No taste buds. Now if I were home, I'd sit down to a feast. Roast turkey with oyster stuffing, sweet potatoes in orange sauce, vegetables, salad, mince pie...

His expression is blissful until Vincent, lights twinkling again, adds:

VINCENT

Bicarbonate of soda...

Pizer pushes out of his chair and floats toward the hatch, hits him none too gently on the shoulder. **

PIZER

Take her home, Heart of Steel.

VINCENT

(somewhat wistful)

Home for you, Mr. Pizer. But up here's the only home I know.

Vincent plugs into the console.

3 INT. THRUSTER/GENERATOR POWER COMPLEX - WITH HOLLAND 3
DAN HOLLAND is lean and fit at 35, a veteran command pilot, seasoned and capable but no superman. He is working at the computer in the small complex below decks when Kate floats down. The feeling between them runs strong and deep, despite their keeping it light thus far, for obvious reasons. **

KATE

Think it'll hold together long enough to get us home?

HOLLAND

(grins)

How can you have any doubts with Super-pilot at the controls?

KATE

Humility is one of your most endearing qualities.

HOLLAND

After eighteen months, I'm glad you've found some.

(beat)

I'll be sorry to see this Mission end.

CONTINUED

3 CONTINUED

3

KATE

I don't give up so easily.
There'll be others. And I'll
charm the powers that be into
assigning you and Vincent to
the team.

*

HOLLAND

"The powers that be" have
other plans for Vincent.

*

KATE

Like what?

*

HOLLAND

Like the scrap heap.

*

He starts to add something, but she cuts him off, irate.

KATE

They can't do that to Vincent.
I won't let them.

HOLLAND

(amused)

What would you do about it?

KATE

I don't know. Something.
Adopt him, maybe.

HOLLAND

There's just one hitch. Vincent
and I've been together a long
time. We're a package deal.

KATE

(teasing)

Aren't you a bit long in the
tooth for adoption?

HOLLAND

That wasn't what I had in mind.

He kisses her. She comes out of it a little breathless.

VINCENT (V.O.)

Captain, I regret the interruption,
but there is something up here I
think you should see.

3A INT. COMMAND COCKPIT - ANGLE FAVORING VINCENT

3A

Attention magnetized by the 3-D scanner, which shows a three dimensional picture of a distant Black Hole. Pizer enters, still chewing.

PIZER

What's up?

VINCENT

The largest Black Hole I have ever encountered, Mr. Pizer.

PIZER

Let's have a look at it on the hologram.

Vincent dims the lights. The image comes on the hologram.

3AA INT. POWER CENTER - DOWN ANGLE

3AA

Kate and Holland float PAST CAMERA.

3B MATCHING SHOT - HOLOGRAM - INT. THE LABORATORY

3B

CAMERA PULLS BACK to reveal Durant and Booth also studying the picture.

BOOTH

Right out of Dante's Inferno.

Kate floats in, followed by Holland who continues on to cockpit.

**

DURANT

The most destructive force in the Universe, Harry. Nothing can escape it, not even light.

KATE

I had a professor who predicts Black Holes will eventually devour the entire Universe.

DURANT

When you see giant suns sucked in and disappear without a trace, it makes you wonder. Give us some magnification, Vincent.

4 INT. COMMAND COCKPIT

4

Vincent presses the switch to magnify the image, as Holland enters.

CONTINUED

NEW PAGE

4 CONTINUED

4

The Black Hole literally leaps at us, a terrifying swirl of roiling, angry red and black cloudlike colors rotating in the face of a fierce circle of white fire at its core, around which eddies a giant whirl pool where comet-like star particles, huge asteroids of fire and great clouds of vaporous star gasses are drawn to destruction. INTERCUT with reaction shots.

CONTINUED

4 CONTINUED

4

PIZER

Every time I see one of those
things, I expect to spot a guy
in red with horns and a pitchfork.

Holland whistles.

HOLLAND

It's a monster, all right.

VINCENT

A rip in the very fabric
of space and time. But I have
picked up something else of interest.

HOLLAND

Let's see it.

Vincent presses a button, and the image is polarized,
the Black Hole becoming white, so that the Cygnus ****
can be seen, a large, dark object at a little distance
from the Black Hole.

VINCENT

It hasn't moved since I first
picked it up. It seems to be
some kind of ship.

Holland leans forward, intent.

HOLLAND

Do you copy, Alex?

DURANT

(O.S.)

Roger, Dan.

HOLLAND

Ship that size hasn't been built
in years. Enlarge again, Vincent,
and try to identify it. *

Abruptly, one metal arm from Vincent fires short range
from the robot's compact body, locking into the scanner's
programmer.

5 INT. THE PALOMINO LABORATORY - FAVORING DURANT

incredulous.

CONTINUED

5 CONTINUED

5

DURANT
How could anybody be out
here ahead of us?

KATE
Aliens...?

VINCENT (O.S.)
Arcturius Ten - United Kingdom.

They turn to look at a computerized scanner screen
printout of a SERIES OF SPACE SHIP SILHOUETTES
accompanied by Vincent's terse descriptions.

VINCENT (O.S.)
(continuing)
Liberty Seven. United States.

6 INT. COMMAND COCKPIT - HOLLAND AND PIZER

6

also watching. Vincent's arm is locked into a computer
spinning the readout.

VINCENT
(continuing)
Russian. Experimental space
station. Series Five.

7 INT. LABORATORY - FAVORING DURANT

7

tense, impatient.

VINCENT (O.S.)
(continuing)
France. Sahara module 53.

Another silhouette.

VINCENT (O.S.)
(continuing)
Pluto Four. Japan.

8 ANGLE FAVORING KATE

8

as the new silhouette flips onto the scanner.

KATE
(excitedly)
That's it.

VINCENT (O.S.)
United States. Space Probe One.

CONTINUED

8 CONTINUED

8

DURANT
(using communicator)
Program the history.

VINCENT (O.S.)
The U.S.S. Cygnus.

ZOOM IN CLOSE on Kate, hard-hit by this revelation.

VINCENT (O.S.)
(continuing)
Dr. Kate -- was that not the
ship your father was on?

KATE
(deeply shaken)
U.S.S. Cygnus... Mission:
To discover habitable Planetary
life in outer space... The same
as ours.

WIDEN ANGLE. She stares at the holograph of the
ghost ship, transfixed.

9 & 10 OMITTED

9 & 10

11 INT. COMMAND COCKPIT

11

Pizer glances at Holland, who nods.

HOLLAND
Signal that ship, Vincent.
Activate the sensors, Charlie.

12 INT. LABORATORY - FAVORING KATE

12

KATE
(almost by rote)
Recalled to Earth twenty years
ago, its mission considered a
failure.

BOOTH
How that must've galled Hans
Reinhardt.

DURANT
(instant interest)
Did you ever meet Commander
Reinhardt.

CONTINUED

12 CONTINUED

12

BOOTH
Collided with him would be a
more accurate description.

DURANT
A legend.

BOOTH
So he believed. Reinhardt had
the knack of making his own
ambitions seem a matter of
National pride. Talked the
Space Appropriations Committee
into the costliest debacle of
all time. And refused to admit
failure. Ignored the recall.

DURANT
Maybe it never got through.

CAMERA GOES IN CLOSE on Kate's face.

KATE
(in her own thoughts)
The ship just...vanished. They
were never heard from again.

12A INT. COMMAND COCKPIT

12A

Pizer is gung-ho for action.

PIZER
I've read about Cygnus since
I was a kid. Like The Flying
Dutchman. Get us in close enough,
and Vincent and I can go aboard on
tethers.

VINCENT
To quote Cicero: "Rashness is
the characteristic of youth,
prudence that of mellowed age,
and discretion the better part
of valor."

12AA INT. LAB

12AA

Kate rises. CAMERA GOES WITH HER to CONTROL
COCKPIT.

CONTINUED

12AA CONTINUED

12AA

BOOTH

No sense leaving the story of
a lifetime untold, Captain.

12B INT. COCKPIT

12B

HOLLAND

I believe there is, Harry, and
it's looking right at us.

**

ON THE HOLOGRAPH favoring the MAGNIFIED VIEW of the
Black Hole.

Kate enters cockpit in b.g.

HOLLAND

(continuing)

Picking up anything on the
sensors, Charlie?

PIZER

Negative, but with all that
turbulence out there, the
signal might not be getting
through.

13 CLOSE SHOT - KATE

13

KATE

My God, all those years of
waiting and wondering...and
there it is...the answer to
the mystery. Dan...

14/ OMITTED
1514/
15

16 ON HOLLAND

16

clearly moved, sympathetic.

HOLLAND

I know how you must feel, Kate,
but that ship's hanging on the
edge of a whirlpool to oblivion.

16A INT. LABORATORY - ON DURANT

16A

making calculations.

CONTINUED

16A CONTINUED

16A

DURANT
According to my instruments,
it hasn't moved one iota since
we first spotted it.

16B ANGLE WIDENS TO INCLUDE BOOTH

16B

BOOTH
How could a lifeless derelict
defy that kind of gravity?

DURANT
I don't know, but it's worth
investigating.

16C INT. COCKPIT - ON HOLLAND

16C

clearly reluctant.

HOLLAND
My instincts are against it,
Alex, but we'll go in for a
closer look.

Holland turns holograph off.

(3rd Rev. 10/4/78)

16D EXT. THE PALOMINO - SHOOTING TOWARD THE NOSE

16D

HOLLAND (O.S.)
Fix a coordinate approach,
Charlie.

PIZER (O.S.)
Coordinate heading three-o-five-x
two-seven-five-y.

Holland brings the ship around on a course toward the
Ghost Ship, and beyond it, the deadly Black Hole.

HOLLAND (O.S.)
Full power on the thrusters,
Vincent.

VINCENT (O.S.)
Yes, Captain.

The thrusters belch flame, propelling the Palomino
forward.

16E INT. THE LABORATORY - FULL SHOT

16E

Durant and Booth are watching the scanner
screen as the Palomino heads for the Cygnus
They are excited, expectant. The first wave of
turbulence hits. As Kate enters from cockpit.

**

DURANT
Better strap yourselves in.
We'll be feeling the gravita-
tional force any minute.

16F EXT. PALOMINO - ANGLE TO INCLUDE THE NOSE

16F

speeding toward the Cygnus. We feel another bump
from the invisible turbulence. ****

17
and
18

OMITTED

17
and
18

18A INT. THE COMMAND COCKPIT - FEATURING THE NAVIGATIONAL
SCANNER CRT

18A

It shows the Palomino moving toward the stern of the
Cygnus. ****

PIZER
Range 29516 and closing.

CONTINUED

18A CONTINUED

18A

HOLLAND
What's your reading on the
Cygnus, Vincent?

VINCENT
Still holding steady, Sir.

The Palomino is increasingly shaken by turbulence.

HOLLAND
Gravity pull?

PIZER
.02471 and rising.

*

HOLLAND
Put us in an escape attitude of
175 degrees, and cut the power 2/3.
We'll ride the gravity in.

18B EXT. PALOMINO - MOVING SHOT - FROM BEHIND AND ABOVE

18B

as the craft changes altitude, nose swinging to the
right. It is buffeted by turbulence.

18C INT. COCKPIT - CLOSE ON PIZER

18C

reading the gravity gauge, face showing tension as the
turbulence increases.

PIZER
She's bucking like a bronco.

HOLLAND
Gravity?

PIZER
.46963 and still climbing.

*

18D ON HOLLAND

18D

HOLLAND
Switching to manual.

The manual control appears from the console.

18E ANGLE WIDENS

18E

VINCENT

Captain, I'm not sure how
long the engines will remain
operable against that much
force when we turn back.

HOLLAND

(into communicator)

The gravity's close to maximum,
Alex. We can afford one pass,
and then we have to get the
hell out.

18F EXT. CYGNUS - WIDE ANGLE

18F

The Ghost Ship is still, its shadowed outline eerie
against the reflective glow of the Black Hole. The
approaching lights of the Palomino zero in.

18G MOVING SHOT - THE PALOMINO

18G

still turning, drifting toward the larger ship and
below it.

18H INT. PALOMINO LABORATORY

18H

The threesome peering through viewports now, still
strapped in securely against the turbulence.

HOLLAND (O.S.)

Stand by with the microbeam, Alex.

18J EXT. PALOMINO - MOVING SHOT

18J

bouncing around in the turbulence.

18K EXT. PALOMINO AND CYGNUS

18K

as the Palomino closes in on the huge ship, the
bouncing stops. The explorer craft seems to float.

18L INT. COMMAND COCKPIT - CLOSE ON THE GRAVITY GAUGE

18L

swinging from its high reading to the bottom. PULL
BACK TO PIZER'S incredulous expression.

PIZER

Zero gravity.

HOLLAND

Cut the power.

18M ON HOLLAND

18M

reacting.

HOLLAND
Smooth as glass.

18N INT. THE LABORATORY

18N

reactions.

KATE
It's like the eye of a
hurricane. What's happened,
Alex?

DURANT
Natural phenomenon - or
something from that ship.
Look sharp.

18P EXT. PALOMINO AND CYGNUS

18P

A section of the Ghost Ship, deserted superstructure,
dark and forbidding. The explorer ship drifts across
the topside.

18PP INT. LABORATORY - FULL SHOT

18PP

Durant activates the microbeam as they look out the viewports.**

18PPP EXT. PALOMINO AND CYGNUS - MICROBEAM COMES ON

18PPP

18Q INT. LABORATORY

18Q

Kate leans close to the viewport, eyes straining,
tense.

DURANT
(into communicator)
Picking up anything, Charlie?

PIZER (O.S.)
Negative, Alex. No way. Our
signals can't get through
this time.

Kate's disappointment is deep. She still peers out
hopefully.

18R EXT. CYGNUS AND PALOMINO

18R

The explorer craft reaches the far side of the Cygnus
and continues beyond. Suddenly there is a tremendous
shudder, and it veers off against a wave of gravity.

18S INT. COMMAND COCKPIT - CLOSE ON THE GRAVITY GAUGE 18S
swinging wildly upward to maximum.

PIZER (O.S.)
Gravity at maximum, Dan.

HOLLAND
My God, it's got us. We're starting
to tumble. 100% on roll jet quads. *

He's fighting the controls, trying desperately to
counteract the force.

18T EXT. THE PALOMINO 18T
tumbling away from the Cygnus toward the Black ****
Hole.

18U INT. THE PALOMINO - THRUSTER/GENERATOR POWER COMPLEX - 18U
AIR VALVE
rupturing, an explosion of air.

19 OMITTED 19
thru thru
42 42

43 INT. COMMAND COCKPIT - FAVORING VINCENT 43
reacting to a warning light on the computer beside
him.

VINCENT
Air break amidships. Losing
oxygen.

HOLLAND
Charlie, give me a full burst at 180°
on the main thrusters. We've got
to correct our attitude.

43A INT. LABORATORY 43A
The air lines within the lab burst open as a tremendous
jolt nearly spills Durant, Kate and Booth from their
fastened seats.

CONTINUED

43A CONTINUED

43A

KATE

We've got a break here too, Dan.

DURANT

Emergency readout shows the
primary and secondary air
lines ruptured.

Kate, Durant and Booth move to make repairs.

**

43B INT. COMMAND COCKPIT - FAVORING PIZER AND HOLLAND

43B

PIZER

(muttering)

Never rains...

HOLLAND

Charlie, full pitch attitude thrusters
A and B rings. It's sucking us right
into that blasted Black Hole.

Pizer goes to manual.

43C EXT. THE PALOMINO

43C

still tumbling.

43D INT. COMMAND COCKPIT - THE TWO PILOTS

43D

struggling with the controls.

HOLLAND

If we can just bring her
around, we'll have a fight-
ing chance...

43E ANGLE WIDENS

43E

as another light alerts Vincent to new trouble.

VINCENT

The number four hatch blew
outward, Captain. I'll go
out and secure it.

HOLLAND

Watch yourself. That's more
gravity pull than we've ever
encountered.

CONTINUED

43E CONTINUED

43E

VINCENT
(on his way out)
Yes, Sir.

He EXITS. Still fighting the controls, Holland speaks into the communicator. ****

HOLLAND
Alex...Harry...check out
the damage below.

43F INT. THE LABORATORY

43F

Durant moves through hatch. **

DURANT
Let's go, Harry. You take
care of things here, Kate.

Kate continues to work as Booth follows Durant through hatch. **

43G EXT. THE PALOMINO

43G

A small forward hatch opens, and Vincent jets out on a tether to assess the situation.

43H TRACKING SHOT - VINCENT

43H

moving along the outside of the Palomino, hanging onto pipes, etc., against the pull of the gravity. Vincent looks off..

43J POV SHOT - THE BLACK HOLE

43J

fiercesome.

44
thru
81

OMITTED

44
thru
81

81A EXT. THE PALOMINO - FORWARD HATCH - THE OTHER END 81A
OF THE TETHER

straining, fraying.

81B INT. THRUSTER/GENERATOR POWER COMPLEX - 81B
ANGLE FROM BELOW ***

We HEAR the SOUND of air, hatch opening. Durant
ENTERS, followed by Booth. Durant moves to the
valve. **

DURANT
Got to tie this off fast.

81C INT. COMMAND COCKPIT - FAVORING PIZER 81C
speaking into the communicator.

PIZER
Vincent, do you read me?
Come in, Vincent.

81D CLOSE ON HOLLAND 81D
He looks worried.

81E INT. LABORATORY - ON KATE 81E
working on the air lines.

HOLLAND (O.S.)
Kate, we either have a mal-
function or too much inter-
ference outside. See if you
can get through to Vincent with
your ESP.

CAMERA GOES IN CLOSE on Kate, reacting. She closes her
eyes, concentrating.

81F EXT. PALOMINO - ON VINCENT 81F
propelling himself downward into the silent darkness
beneath the Palomino. All around him...infinity. The
tether arcs out away from him, straining.

81G INT. LABORATORY - CLOSE SHOT - KATE 81G
showing some relief.

CONTINUED

81G CONTINUED

81G

KATE
It works, Dan. He's coming in
loud and clear.

81H INT. COMMAND COCKPIT - ON THE PILOTS

81H

KATE (O.S.)
He's quoting a flight instructor
he once knew. "There are old
pilots, and there are bold pilots,
but there are very few old, bold
pilots."

PIZER
She's tuned in on Vincent all
right.

HOLLAND
Let's hope we disprove that maxim.
Just a few degrees more, Charlie.
(to the ship)
Come on, old pal, don't let us
down now. Get your nose around.

81J INT. THRUSTER/GENERATOR POWER COMPLEX - ON DURANT

81J

In the face of the continuing explosion of air, Durant
and Booth struggle urgently to repair the ruptured valve.
The air line Durant works on bursts apart from pressure,
the force of it knocking him backwards.

81K INT. COMMAND COCKPIT

81K

HOLLAND
That does it. Hit the boosters,
Charlie. We've got to make a
run for that zero gravity.

81L EXT. PALOMINO - ANGLE ON THE BOOSTERS

81L

firing. The ship strains to move against the gravity.

81M EXT. PALOMINO - ON VINCENT

81M

With only the emptiness of space beneath him, Vincent
shines his light on the open hatch under the ship. He
strains to close it, using his jets.

81N EXT. FORWARD HATCH OF THE PALOMINO - THE TETHER

81N

frayed through, starting to float away.

81P INT. LABORATORY - ON KATE 81P
concentrating hard, speaking into the communicator.

KATE
Dan -- he's secured the hatch.

81Q INT. COMMAND COCKPIT - FAVORING HOLLAND 81Q

HOLLAND
Good.
(taut again)
She's starting to rotate again,
Charlie. Maximum power on the
attitude thrusters.

DURANT (O.S.)
We can only make temporary repairs
here, Dan, and that's only to the
secondary lines. Unless we can
replace the damaged parts in the main
regulator we'll lose our oxygen supply.

HOLLAND
Damn.

81R EXT. PALOMINO - ON VINCENT 81R
hanging on with one arm, seeing: **

81S POV SHOT - HIS TETHER 81S
floating past him, the end severed.

82 OMITTED 82
82A INT. LABORATORY - ON KATE 82A

sudden anxiety. She speaks into the communicator.

KATE
Dan...the tether's broken.

82B INT. COMMAND COCKPIT - FAVORING HOLLAND 82B
grim-faced. Pizer starts to rise.

PIZER
I'll go after him.

HOLLAND
Stay put.

CONTINUED

82B CONTINUED

82B

Pizer looks at him as if he can't believe it.

PIZER

What if it were one of us out there?

HOLLAND

Vincent is one of us. Tell him to hang on, Kate.

82C EXT. PALOMINO - ON VINCENT

82C

His grip loosens. He starts being pulled toward the black hole. He fires a magnetic tether which attaches to Palomino. He reels himself in. **

82D INT. COMMAND COCKPIT - HOLLAND AND PIZER

82D

Pizer starts to move again.

HOLLAND

Stay at your post, Charlie. *

PIZER

(intense,
emotional)

What the hell are you made of?

HOLLAND

(ignoring Pizer;
into communicator)

Tell Vincent we're trying to backtrack to that zero gravity around the Cygnus. *

82E INT. THE LABORATORY - FAVORING KATE

82E

eyes closed. She could be praying. Durant and Booth return.

DURANT

Looks like Dan's instincts were right. We've got big trouble.

BOOTH

What's wrong, Kate?

KATE

Vincent...

84A ON DURANT

84A

DURANT
What the devil's going on?

84B ON PIZER

84B

PIZER
Like a tree on Christmas
morning.

84C ON KATE

84C

KATE
(a surge of hope)
Someone's alive down there!

84D ON HOLLAND

84D

HOLLAND
Lock the warheads into firing
position.

84E ON DURANT

84E

DURANT
Hold on, Dan. They've got to
be friendly. They could've
blasted us out of the sky.

85 EXT. PALOMINO - TRACKING SHOT

85

The Palomino passing up and around the stern of the
Cygnus, moving upward toward the silent thrusters ****
of the great ship.

86 INT. COMMAND COCKPIT

86

KATE (O.S.)
(excitedly)
Your side, Dan. Look...

Holland turns to his viewport.

87 POV SHOT - COMMAND TOWER - VIEWPORT

87

Lights within and vague figures, shadowy shapes. Then
the thruster masks out the viewport.

88 INT. COMMAND COCKPIT - ON HOLLAND

88

HOLLAND
You get a better picture
back there?

89 INT. LABORATORY - FAVORING KATE

89

A computerized photographic replay of what we just saw
comes up on the scanner, only shapes, nothing definitive.

KATE
There are people aboard.

DURANT
Just shadows, Dan. They
appear to move, but we can't
make them out.

KATE
People, Alex. I know it. I
feel it.

90 OMITTED

90

91 EXT. THE PALOMINO - WITH VINCENT

91

He sees a DOCKING ELEVATOR rising into position beyond
a dome-like structure.

92 INT. COMMAND COCKPIT

92

The navigational screen shows the DOCKING GRID and the
approach of the Palomino. Holland Pizer reacting.

PIZER
Docking elevator coming up. Wonder why
they didn't roll out the red carpet earlier?

HOLLAND
I don't know, and I don't like
it. I don't like any of it, but
they're calling the shots, and
we've got to repair this craft.

*

PIZER
Dan...I'm sorry I blew my stack.

CONTINUED

92 CONTINUED

92

HOLLAND

I guess we all have a soft spot
for the little guy, Charlie.
Let's take her down.

93 EXT. PALOMINO - MOVING SHOT

93

descending and landing as per storyboard.

**

93A INT. COMMAND COCKPIT - HOLLAND AND PIZER

93A

maneuvering the Palomino toward the waiting dock grid.

94 EXT. CONNECTOR - WITH VINCENT

94

landing on the end of the connector as it moves outward,
arm lasers at the ready, turning toward the closed door
of the Centaurus.

94A INT. THE COMMAND COCKPIT - ON HOLLAND AND PIZER

94A

easing their craft down for the landing.

94B EXT. PALOMINO AND CYGNUS - FEATURING VINCENT

!B

as the Palomino nudges to dock behind him. The Connector
moves up against the Palomino hatch.

95 INT. PALOMINO - ANGLE ON PIZER - AT THE HATCH

95

Holding his laser weapon in one hand, he checks the **
gravity/oxygen readout, then pushes a switch, and the
air lock opens with a WHOOSH.

96 INT. PALOMINO/CONNECTOR - THE GROUP

96

EMERGING, Vincent waiting. Holland is the first to reach
him, patting him.

HOLLAND

Nice work, Vincent.

VINCENT

Out of the frying pan. Hope-
fully not into the proverbial
fire.

KATE

(concerned)

You sure you're all right?

CONTINUED

96 CONTINUED

96

VINCENT

Nothing a hammer and a little
metal polish can't fix, thank
you.

The door to the Cygnus slowly opens at the far end ****
of the connector, revealing bright light, nothing more.
No one appears to greet them.

KATE

Looks like we'll have to go
to them.

HOLLAND

(nods)

Charlie, you stay with the
Palomino.

PIZER

(unhappy)

You'll need --

HOLLAND

That's an order, Charlie.

Vincent swivels toward him.

VINCENT

Don't worry, Mr. Pizer.
"They also serve who only
stand and wait."

PIZER

(good-natured
exasperation)

Vincent, were you programmed
to bug me?

VINCENT

No, sir, to educate you.

Kate LAUGHS, albeit a bit nervously. Pizer grins
ruefully.

PIZER

When I volunteered for this
mission, I never thought I'd
end up playing straight man to
a tin can.

CONTINUED

96 CONTINUED - 1

96

HOLLAND

All right. Let's move out.

Kate moves off at Holland's side. The group crosses the connector.

97 ANGLE ON PIZER

97

deeply disappointed. His gaze shifts up through the clear connector to see more of the Cygnus and lights. **** There is no movement. Just silence. Finally, he turns and goes back inside the Palomino.

98 INT. CONNECTOR -NEARING THE DOOR - THE GROUP

98

Holland moves Kate behind him, and Vincent takes her place at his side. The brilliant light makes them blink a little.

99 INT. RECEPTION - HIGH ANGLE - SHOOTING DOWN

99

as the group ENTERS. The room appears not to have been used in years. The characteristics of the furnishings, the desks, chairs and couches of a reception or waiting room are dated just enough to give the sense of twenty years passage of time.

DURANT

Looks like it hasn't been used in years.

They all look around the deserted room. There is no sound for a long beat.

KATE

It's eerie. I feel like a thousand eyes are watching us, but where are they?

The door CLOSES behind them. All turn, reacting, as the walls erupt; from homing turret, quick, rapid laser fire, cracking like lightning, disintegrates Holland's weapon and knocks Vincent backwards, eliminating his lasers. Kate runs to Vincent.

KATE

(continuing)

Vincent!

CONTINUED

99 CONTINUED

99

Vincent's lights blink. He is getting up with her help, a bit groggy.

VINCENT

Down, but never for the full count, Dr. Kate.

Holland takes his communicator from his belt and speaks into it.

HOLLAND

Charlie, do you read me?

*

PIZER (O.S.)

Loud and clear.

HOLLAND

Weapons destroyed by laser fire, but no injuries. Hold your position.

BOOTH

(to Durant)

So much for the friendship theory.

DURANT

They could've killed us if they'd wanted to.

The air lock door opens before them. They see a high and vast main corridor. Intricate superstructure and lights stretch for half a mile. It is also eerily empty. They move into the main corridor. Silence and lights. **

99A INT. MAIN CORRIDOR - AIR CAR STATION #1

99A

The door behind them CLOSES. Another to the right instantly opens, revealing an opening to a cylinder where an air car awaits them.

100 OMITTED

100

101 INT. RECEPTION

101

The lights of the room dim. The front door toward the Palomino slowly begins opening. There is movement as the panels of the turrets begin to slide back. ZOOM IN for our first SHOCK CUT of the SENTRY ROBOTS, Reinhardt's mechanized shock troops, as fierce and startling an EFFECT as possible.

101A NEW ANGLE

101A

We see more of them emerging, ominous figures headed for the Palomino.

- 102 INT. CYLINDER - AIR CAR - THE GROUP 102
With the speed of air power, the air car approaches the CAMERA and rushes past.
- 103 EXT. CYGNUS CYLINDER - SHOOTING DOWN **** 103
The cylinder runs the length of the Cygnus. It is **** one of two interior cylinders which flank either side of the large raised structure which is the main corridor.
- 104 INT. CYLINDER - AIR CAR - THE GROUP - TRAVELING 104
Above them and below them we see the starry infinity of space. At CAMERA LEFT, the distant, ever ominous reminder of the Black Hole. And ahead, rising above the Cygnus, the lighted command tower glows dimly. ****
- 105 INT. CYLINDER - ANGLE ON CORRIDOR - AIR CAR 105
approaching the corridor which opens off the cylinder. The door is closed. The air car approaches, slows.
- 106 INT. AIR CAR - THE GROUP 106
The air car stops. The door opens quickly, revealing:
- 107 INT. CORRIDOR - TOWARD MAIN CORRIDOR - POV 107
They see a narrow corridor crossing to intersect with the main corridor. It is the only way they can go from the air car. There is no sign of anyone out there.
- 108 NEW ANGLE TO INCLUDE THE GROUP 108
Kate is the first one out of the air car.

HOLLAND

Easy, Kate.

Kate looks up to the viewport by the command tower.

KATE

I know I shouldn't get my hopes up, but it's hard not to.

Holland's hand presses her shoulder gently.

HOLLAND

I know.

109 OMITTED

109

110 INT. MAIN CORRIDOR - BASE OF THE COMMAND TOWER -
ELEVATOR

110

HOLLAND

Whatever happens, remember one thing. The Cygnus may seem stable, but it's too close to that Black Hole to take any chances. The sooner we repair the Palomino and blast off, the better.

VINCENT

Indeed. Several of my robotic labor force were victims of Black Holes. Transferred to space probes and trained, like myself in ESP to send messages back from the Holocaust, a grand experiment, the scientists thought.

BOOTH

(impatient)

Ancient history, Vincent.

They are entering the elevator.

VINCENT

Not to me, Mr. Booth. Not this close. The heat in there melts fellows like us very quickly.

The elevator door closes behind them.

111 INT. THE ELEVATOR - ANGLE ON HOLLAND AND VINCENT

111

The elevator rises. They are silent, waiting, vigilant. The elevator stops. The door opens. ANGLE WIDENS to INCLUDE the others as they step from the elevator.

112 NEW ANGLE - GROUP

112

The elevator door closes behind them. They react to the technology of the command tower.

113 INT. COMMAND TOWER - THE GROUP - FOLLOWING ANGLE

113

as they move, cautiously, curiously into the vast chamber.

CONTINUED

113 CONTINUED

113

ANGLE WIDENS TO INCLUDE the semi-circular observatory with a wide, clear sky dome looking out into space. Futuristic telescopes point upward. Computers line the lower walls. Two spectograph screens continuously monitor the galaxy. A large astro-screen above monitors the turbulence of the Black Hole.

DURANT
Stupendous!

BOOTH
(drily)
It ought to be. It cost the taxpayers enough.

Kate is more interested in the silhouetted shapes that are vaguely lighted by banks of lights.

KATE
Hello? Can you hear us?

Silence. The figures continue to work, unaware.

KATE
(continuing)
This is Kate McCrae. Is Officer Frank McCrae aboard?

Still no response.

VINCENT
They appear to be some form of robot, Dr. Kate.

114 ANGLE FAVORING HOLLAND

114

turning, moving toward a section of the command tower lined with banks of computers. Large rectangular panels illuminate and dominate the high regions of curving walls, separated by high and wide viewports which look out into space and down the length of the Cygnus. ****
In the center of the command tower is a large, circular command console with silently flickering lights. Within the computers, shadowed figures move and work. The group reacts to the scene.

HOLLAND
Look over here.

CONTINUED

114 CONTINUED

114

DURANT

I've never seen anything to
equal this.

*

Kate's interest is still held by the shadowy figures at the consoles. She starts toward them, but Holland detains her.

HOLLAND

Hold it, Kate. There's someone else here.

They turn, looking.

115 FAVORING VINCENT

115

staring off, lights flashing.

HOLLAND

Stay where you are.

DURANT

What is it?

116 THE IMAGE - POV

116

Apart from the shadowed, working shapes, the huge shape moves toward them from the command console, part in shadow, part in the glow of lights, itself alive with internal digitals, an image of immense power and size. It moves threateningly toward the group, a pulse of red light continuing as a warning from atop a massive silhouetted head. Holland speaks into his communicator.

HOLLAND

Charlie, come in, Charlie...

Silence from Holland's radio. Onward comes the dark thing, the red light continuing to pulse.

HOLLAND

(continuing)

Do you read me? Charlie...

Continued silence from his radio. The red light of the monster robot, Maximillian, burns an angry red warning.

INTERCUT

117 MAXIMILLIAN AND HOLLAND, KATE, DURANT, BOOTH AND VINCENT 117

Maximillian suddenly thrusts forth metallic arms with whirling hooks at either end. Vincent jumps in between the group and the monster robot.

118 CLOSER ANGLE ON VINCENT AND MAXIMILLIAN 118

David and Goliath. The massive robot stops a few feet from Vincent. He towers over the smaller robot who refuses to retreat. They are instant adversaries.

119 NEW ANGLE - THE GROUP 119

staring at the massive Maximillian and toward those faceless, dark, almost human-shaped robots gathered in the shadows behind Maximillian.

DURANT

It's a story to end all stories, Harry
...a ship of robots and computers
with this thing in charge.

Maximillian turns an angry red light toward Booth.

REINHARDT (O.S.)

Not quite, Dr. Durant.

The o.s. VOICE startles them all. They turn in the direction of the voice, seeing only shadows and the shapes blending back into deeper shadows and dim lights.

REINHARDT (O.S.)

Maximillian and my robots only
run this ship the way I wish it
run.

Still unseen, the speaker approaches across the command tower.

DURANT

How do you know my name?

REINHARDT

You have been monitored ever
since our sensors first detected
you.

The voice is part of a moving shadow. A circular command console rotates in the shadows.

CONTINUED

119 CONTINUED

119

REINHARDT
(continuing)
Welcome aboard the Cygnus.

Booth squints through the dimness and recognizes:

BOOTH
Dr. Hans Reinhardt. He always
did have a flair for theatrical
entrances...

120 CLOSE SHOT - KATE

120

hopeful...yet fearful...almost holding her breath, not
able to voice the question as the conflict develops.

KATE
(a whisper)
If he's alive, then....

REINHARDT (O.S.)
(right over it)
And you for a pen dipped in
poison, Mr. Booth.

121 BACK TO SCENE

121

They can see him clearly now as he steps off to confront
them. A powerful, intense man of late middle years, im-
posing, with an air of command presence, faultlessly
groomed, gray hair cut Prussian style and the piercing
eyes of the believing visionary. INTERCUT WITH REACTION
SHOTS as the conflict continues:

BOOTH
My paper considered your
project a waste of taxpayer
dollars, Doctor.

Reinhardt is like a coiled spring, voice chill as ice.

REINHARDT
So the jackals of the press
hounded the heels of the mili-
tary until they caved in. Short-
sighted fools blind to the fact
that some things can't be measured
in dollars and cents.

A beat of silence; then Kate breaks his mood.

CONTINUED

121 CONTINUED

121

KATE
Dr. Reinhardt.

He turns to her, manner changing to paternal, consoling...

REINHARDT
My dear child, I'm sorry to dash
your hopes, but your father is
dead...

Kate sags a little in Holland's comforting embrace.
Durant looks sympathetic.

DURANT
Sorry, Kate...

REINHARDT
A man to be proud of. A grave
personal loss to me. He was a
trusted and loyal friend.

HOLLAND
And the rest of the crew?

122 thru 125 OMITTED
126 BACK TO SCENE

122 thru 125
126

REINHARDT
They didn't make it back?

HOLLAND
No.

REINHARDT
Pity. A good crew.

BOOTH
What happened when your mission
was recalled?

REINHARDT
The Cygnus encountered a field
of meteorites and was disabled.
Our main and auxiliary communica-
tion systems smashed. We were
adrift. I told the crew to abandon
ship...to return home as ordered.
Perhaps it was another of what you
term my theatrical gestures, Mr.
Booth, but I chose to remain aboard.
(MORE)

CONTINUED

126 CONTINUED

126

REINHARDT (CONTD.)

(to Kate)

Your father chose to remain with me. We never knew what happened to the others.

DURANT

You've lived out here twenty years...alone?

REINHARDT

Not exactly alone, Doctor. I created companions...of a sort.

The elevator door opens. Pizer stands inside, surrounded by sentry robots. Pizer sees his companions and tries to carry it off with some bravura.

PIZER

Have you met the goon squad?

REINHARDT

Please join us, Mr. Pizer.

Pizer steps off the elevator. The guards remain aboard.

REINHARDT

(continuing)

Dismissed.

The door closes.

REINHARDT

(continuing)

You were disarmed for your own safety. Maximillian and my robots are programmed to react against any act of aggression.

DURANT

I assure you none was intended.

REINHARDT

Unlike scientists, the military tends to be suspicious in situations like this. But, rest assured, you're not prisoners. You're my guests.

127 TIGHT TWO - HOLLAND AND PIZER

127

PIZER
(a whisper)
There's a whole army of those
things on board, and nobody
told them we're guests.

128 BACK TO SCENE

128

HOLLAND
We won't impose on your hospi-
tality, Doctor. Just long
enough to repair our ship.

DURANT
And then we can offer you the
means of returning to Earth,
Doctor.

REINHARDT
What makes you think I want to
return, Dr. Durant?

Durant gestures toward the magnified image of the Black
Hole.

DURANT
The Cygnus is in danger of
being destroyed in there.

REINHARDT
(amused)
Ah yes, your Captain was worried
about that too. There is no
cause for alarm. We have developed
anti-gravity forces to maintain our
position.
(a slight smile)
What you might call a Mexican
standoff.

DURANT
That explains the calm around
your ship.

HOLLAND
If you were monitoring us, you
must have picked up our signals.

Reinhardt, the scientist, is condescending toward Holland,
the military man. He just nods.

CONTINUED

128 CONTINUED

128

HOLLAND

(continuing)

But you failed to reply to them.

REINHARDT

A slight communications problem.
Maximillian will take you to requisition whatever you need to repair your ship, Captain.

(to Durant)

Meanwhile, I think I can assure you and Dr. McCrae enough information to make your mission of historic importance.

Durant is intensely interested, Kate's interest is piqued, the personal consideration a part of it.

REINHARDT

(continuing;

to Maximillian)

Take them to Maintenance, Maximillian.

128A ANGLE FAVORING MAXIMILLIAN

128A

The massive robot moves toward Vincent and Pizer to shepherd them toward the elevator. He nudges Vincent, nearly knocking him off balance. Maximillian holds, leaning on Vincent who sends challenging lights up toward the larger Maximillian.

PIZER

Back off, Vincent.

VINCENT

Not until he does.

PIZER

When you're nose to nose with a trash compactor, cool it.

Holland turns, sees the impasse. Maximillian's red light pulses hotly.

HOLLAND

Call him off, Reinhardt.

128B ANGLE FAVORING REINHARDT

128B

Neither robot moves. He is amused.

CONTINUED

128B CONTINUED

128B

REINHARDT

A classic confrontation - David
and Goliath, except this time,
David is overmatched.

HOLLAND

I said call him off.

REINHARDT

On my ship, you ask, Captain.

Moment of impasse. Maximillian takes a step forward,
again crowding Vincent.

REINHARDT

(continuing)

That's enough, Maximillian.
Remember, these are our guests.

Slowly, the massive robot moves back, turning, moving
toward the elevator

128C TIGHT TWO - HOLLAND AND KATE

128C

HOLLAND

(very low tone)

Communications problem aside,
he waited a long time to show
any lights. Take care, Kate.

He moves to join the others at the elevator.

128D ANGLE AT THE ELEVATOR - FAVORING PIZER AND HOLLAND

128D

speaking in low tones as the elevator door opens.

PIZER

Those other robots aren't any
friendlier than Dr. Franken-
stein's monster here.

VINCENT

Don't worry, one or one hundred,
I can handle them.

Pizer raises his eyes to heaven at Vincent's cockiness.
Maximillian pulses a look at Vincent and Pizer as if
he's understood.

CONTINUED

128D CONTINUED

128D

HOLLAND
(smiling)

Smile when you say that, Vincent.

As the elevator door closes, Vincent gives a reluctant
twinkle of his lights at Maximillian.

128E INT. COMMAND TOWER - ON REINHARDT, KATE, DURANT AND BOOTH 128E

DURANT
(looking around)
This doesn't appear to be a
crippled ship, Doctor.

REINHARDT
We repaired the damage and be-
came operable again.

He takes Kate's arm and turns her, leading the way to
another elevator, Durant and Booth trailing them.

BOOTH
But you never obeyed the order
to return to earth.

REINHARDT
There were large considera-
tions -- other worlds yet to
be explored -- life dreams
unrealized.

BOOTH
The authorities would consider
that an act of piracy, Doctor.

128F ANGLE FAVORING REINHARDT

128F

as he turns to face Booth. One hand clenches convul-
sively, the only sign of his intense anger.

REINHARDT
I am about to prove to you
that the end justifies the
means. To be what we are and
to become what we are capable
of becoming is the only end
in life.

The door opens. He gestures them inside.

129 INT. CORRIDOR - SOMEWHERE WITHIN THE CYGNUS **** 129

Maximillian leads Holland, Pizer and Vincent on foot down an old, narrow corridor somewhere within the depths of the Cygnus. Holland and Pizer can look **** upward to SEE the ship's cylinders above deck. There is obvious activity going on. Air cars, carrying robots, rush by overhead at intervals. A group of small drone robots approach the group and speed by, hanging to their robot mover. Holland turns, watching them disappear down the corridor, the SOUND of the robot mover echoing off to the distance.

PIZER

Pretty busy around here,
aren't you, Max? What're
you gearing up for?

Maximillian keeps moving, not acknowledging Pizer. Another air car with robots zooms by overhead, heading aft. Holland turns again, watching this curious activity. Maximillian is opening an air lock door ahead. It clangs open, SOUND ECHOING.

130 INT. PARTS STORAGE - ESTABLISHING 130

A large, old, dimly-lit room. Rows and rows of shelves and parts un-used in years. Stationed behind a desk is a robot, head canted as if asleep. Maximillian, followed by Holland, Pizer and Vincent, ENTERS THE SHOT.

131 ANGLE ON THE ROBOT - CLOSER 131

head slightly tipped, lights off. Not in service at the moment. He is OLD BOB and is an earlier version of Vincent by twenty-odd years.

132 ANOTHER ANGLE 132

Maximillian moves to Bob and swings an arm, swatting Bob awake and off his perch. Bob goes sprawling like Don Quixote falling off his horse. Bob's lights are on, blinking. He looks at Holland, Pizer, Vincent, who is bristling at Maximillian, and finally at the huge robot. Bob is up, retreating and frightened.

VINCENT

Vincent...Vital Information
Necessary Centralized. Labor
Force. The three-ninety sixth.

*

CONTINUED

132 CONTINUED

132

Maximillian glowers at Vincent. Bob avoids Vincent's words as if he were not present.

HOLLAND
Tell you what, Charlie, I'll
head back to the Palomino
and start taking that regulator
apart --

*

Maximillian swivels toward Holland.

PIZER
I'm sure our host will take
good care of us...

Maximillian starts after Holland who is in motion.

HOLLAND
Don't worry. I'll find my way.

Pizer moves to tug at one of Maximillian's arms.

PIZER
We need primary and secondary demand
oxygen pressure regulators. And E.C.S. *
proportion flow valve controller.

Holland is out the door, Maximillian momentarily
confused.

PIZER
Max, Dr. Reinhardt told you
to requisition the parts for
us. Let's get cracking.

Reluctant and glowering, Maximillian plugs into a
computer and drawers begin to open.

PIZER
(continuing;
relieved)
'Way to go, Max. 'Way to go.

133 ANGLE FAVORING VINCENT

133

as Bob starts off, moving away from him.

VINCENT
I see by your markings, you're
from the old two-eight.

*

CONTINUED

133 CONTINUED

133

Ignoring Vincent Bob hovers off down the row of parts shelves, tending to his janitorial chores. HOLD A BEAT on Vincent, frustrated by the old robot's lack of response.

134 INT. POWER CENTER ANNEX - REINHARDT DURANT, KATE, BOOTH 134

Reinhardt leads them past large, sophisticated banks of HUMMING computers.

REINHARDT

Once alone, I began to develop my own source of power. Using hydrogen and matter-anti-matter, robots mining the asteroids. *

(to Kate)

It was in an exploration of an asteroid that your father was killed. *

CAMERA LEADS us to a viewport where Reinhardt stops.

135 ANGLE THROUGH THE VIEWPORT - SHOOTING PAST THE GROUP TO THE POWER CENTER 135

a hexagonal area with a crosswalk leading above EIGHT COILED NEUTRON REACTORS below which glow with light.

REINHARDT

There's enough instant energy down there to supply all of Earth.

136 ANOTHER ANGLE

136

KATE

It's the breakthrough to colonizing the galaxy.

DURANT

You'll go down as one of the greatest space scientists of all time, Sir.

REINHARDT

I have never doubted that.

DURANT

(exitedly)

Do you mean to turn this technology over to us?

CONTINUED

136 CONTINUED

136.

REINHARDT

It's high time, others learned
of their mistakes and my
successes.

DURANT

You should come back with us
and enjoy the fruits of that
success.

REINHARDT

There is too much at stake here
to pull back now. I am on the
brink of my culminating achieve-
ment.

(a gesture)

All this is just the beginning,
Dr. Durant.

DURANT

(appetite whetted)

The beginning of what?

REINHARDT

You'll learn that in due time,
Doctor.

KATE

I'd like a demonstration of
your power source...

REINHARDT

All the geological surveys
and computer readouts are at
your disposal, my dear. Come
along, and I'll explain as we
go...

He leads the way, followed by Durant and Kate. Booth
steps into the shadows, remaining behind. Reinhardt's
concentration is all on expounding on his work.

KATE

A new element for nuclear
energy.

REINHARDT

Precisely. I call it
Cygnum after my ship.

CONTINUED

136 CONTINUED - 1

136

When they are out of the SHOT, Booth steps from his place of concealment and starts off in the other direction.

137 INT. CYGNUS - AIR CAR - HOLLAND

137

Holland makes his way down a corridor by air car. Suddenly, ahead, crossing an intersection of corridors Holland sees a strange complement of six humanoid robots crossing. They carry something resembling a human-like form covered on a hospital-style gurney. Quickly, they are gone from Holland's view. Holland speed the air car to the crossing, pauses there, looking in the direction the humanoids have gone.

138 POV SHOT - GROUP

138

They disappear around the corner.

139 MOVING SHOT - HOLLAND

139

getting out of the air car and hurrying after them. He reaches the corner around which they disappeared, turns it.

140 POV THE CORRIDOR

140

empty. There is a closed door nearby.

141 MOVING SHOT - HOLLAND

141

He goes to the door, tries it. The door opens.

142 INT. CREW QUARTERS - WITH HOLLAND

142

He enters the strange room. Bunks are stacked three high. There are old footlockers, names stencilled on them. The bunks appear to be recently used. The footlockers, by contrast, like most of the room, are musty and old. Holland continues through the room. Here and there are parts of a pin-up or calendar on the wall. He pauses beside a door. It is old and stuck. Holland pulls it open. Inside, row on row of dusty, musty old uniforms are hanging. Holland closes the door, frowning, sees another door. He hurries to it, opens it, REACTS:

143 INT. THE NEXT CHAMBER - FULL SHOT

143

The door leads into a cathedral-like chamber. Slants of starlight from one high viewport.

CONTINUED

143 CONTINUED

143

There, in the distance, are the humanoid robots, and a covered form they take from the gurney and place tube-like cannister in the side of the Cygnus. ****

144 ANOTHER ANGLE

144

as Holland watches, the humanoid robots step back in unison. The cannister fires the covered form out into space.

144A EXT. CYGNUS - THE COVERED FORM

144A

floats through the bubble of calm around the Cygnus. ****
Then reaching it's outer perimeter, takes off like a jet-propelled missile straight toward the furnace of the Black Hole.

145 INT. CYGNUS - ON HOLLAND

145

suddenly struck by the significance of all this.

146 SHOCK CUT - THE DOOR

146

jerked open by the massive Maximillian.

147 TWO SHOT

147

For a beat, they eye each other, Maximillian looking off to the robots leaving the chamber.

HOLLAND

Must've made a wrong turn.

Maximillian is not impressed. Holland eases past him back through the crew's quarters. HOLD ON Maximillian. He watches Holland start out, then glance back. Maximillian closes the door.

148 INT. AGRICULTURE - ESTABLISHING

148

We are in a glass-domed control room module within an enormous, brightly-lighted module housing a vast garden with many varieties of vegetables, growing thickly, the result of advanced hydroponic techniques. **
A humanoid robot sits at a circular console operating controls. Booth steps inside the smaller module through the outer door.

BOOTH

Hello...

There is no response from the humanoid who turns a knob which activates a swarm of pollinator robots who buzz through the blossoming plants. Booth walks around the console to the glass to look out at them in wonder.

149 POV SHOT - THE GARDEN 149

The pollinators at work like hummingbirds.

150 NEW ANGLE - FAVORING BOOTH 150

turning back to the figure at the console.

BOOTH

Quite a layout...

There is no reply. Booth shows a growing curiosity. A reflecting headpiece mirrors the outer world, creating a faceless effect. The humanoid continues working.

BOOTH

(continuing)

Not programmed to speak, huh?
Well, I suppose that would
make you chillingly real, but
then Reinhardt's a man who en-
joys playing God, isn't he?

No answer. No reaction. The humanoid rises and starts OUT.

151 OMITTED 151

152 ON BOOTH 152

reacting to:

153 MOVING SHOT - THE HUMANOID ROBOT 153

walking with a pronounced limp.

154 ANGLE TO INCLUDE BOOTH 154

starting around the curving console.

BOOTH

Wait a minute...

155 MOVING SHOT - BOOTH 155

running to the outer door, wrenching it open.

155A POV SHOT - THE OUTER CORRIDOR 155A

empty.

155B REACTION SHOT 155B

Booth.

156 INT. PALOMINO - THRUSTER/GENERATOR POWER CENTER -
ON VINCENT - A CLOSER ANGLE

156

Vincent has three arms at work. One takes the air valve apart. The other two fit and size the replacement parts. Vincent is a built-in tool shop.

HOLLAND (O.S.)

Charlie, I know what I saw.

CAMERA PANS to Holland and Pizer working on the air lines.

PIZER

Dan, nobody buries a robot.

HOLLAND

I didn't say it was a robot.

PIZER

Then what?

HOLLAND

I don't know what it was they shot out into space, but they did it with all the honor and reverence of a human funeral.

PIZER

Maybe Reinhardt lied. Maybe there are other survivors still alive. What do you think he's up to?

HOLLAND

I haven't got a clue.

PIZER

Well, whatever it is, he seems cooperative enough about getting us operable.

156A ANGLE WIDENS to include Vincent.

156A

VINCENT

A wolf remains a wolf even if it has not eaten your sheep.

HOLLAND

(nods)

Vincent's right. The sooner we blast out of here, the better.

CONTINUED

156A CONTINUED

156A

PIZER

Whatever you say, Let's snap
it up, Vincent.

VINCENT

A pint cannot hold a quart,
Mr. Pizer. If it holds the
pint, it's doing the best it
can.

Pizer gives Vincent a 'look'.

157 INT. COMMAND TOWER - ASTRO SCREEN
MAGNIFICATION OF THE BLACK HOLE

157

CAMERA PULLS BACK to reveal Reinhardt and Maximillian.
Reinhardt is tense, angry.

REINHARDT

Get that communication re-
established at once.

Maximillian plugs himself into a computer which lights
up. Reinhardt studies the Black Hole at a console
below the screen with great intensity, putting notations **
into a computer. Durant and Kate APPEAR in b.g. For a
moment, they observe Reinhardt poring over his figures
and then focus on the awesome power of the magnified
Black Hole.

DURANT

Fascinating...

KATE

Only from a distance.

Reinhardt turns to them.

REINHARDT

Are you interested in Black
Holes, Dr. Durant?

DURANT

How can one not be fascinated
by the deadliest force in the
universe?

KATE

The long, dark tunnel to
nowhere.

CONTINUED

157 CONTINUED

157

REINHARDT
(smiling enigmatically)
Or somewhere. Those are answers
yet to be explored.

DURANT
(admiringly)
You've defied the power of
that Black Hole with your anti-
gravity force, a stunning
achievement, Sir.

REINHARDT
(pleased)
Thank you, Dr. Durant.

DURANT
Your discoveries must have some-
how compensated for the lonli-
ness you must have felt out
there.

REINHARDT
What can a man know of lonli-
ness when he has the whole
universe to keep him company?
Who was it who said 'It is only
alone a man can achieve his
full potential for greatness'.?
(beat)

I think, Dr. Durant, that you
are a man who longs for a sense
of his own greatness - but has
not yet found his true direction.

Kate looks at Durant who smiles at Reinhardt.

DURANT
Perhaps I'd find that here if
you're in no rush for us to
leave.

REINHARDT
I suggest we discuss that
matter over dinner.

He turns, starts off, Durant with him. Kate HOLDS a
moment, looking at the astro-screen. CAMERA ZOOMS
IN.

158 EXT. OUTER SPACE - THE BLACK HOLE

158

CAMERA IS ON the eerie glow of the Black Hole, its murky halo and the deflecting light of fluctuating, reflecting stars. We SEE the swirling mass of star particles and gases being drawn into the whirlpool of its devastating gravity range.

CAMERA MOVES AWAY, passing from the Black Hole, passing stars of awesome size, precariously and dangerously balanced just at the edge of the gravity range, to the jewel of lights that is the Centaurus.

159 OMITTED

159

160 EXT. THE CORRIDOR OUTSIDE THE REC ROOM - MOVING SHOT -
HOLLAND, PIZER AND VINCENT

160

Vincent is in a snit. Their progress is being monitored by sentry robots in the area, whose heads turn as they pass by.

HOLLAND

It's only dinner.

VINCENT

Said the spider to the fly.
I should be with you.

PIZER

We'll be safer without you
and Max trying to knock heads.

VINCENT

(loftily)

I can handle that thing.

PIZER

Far be it from you to admit
there isn't anything you
can't handle.

VINCENT

There are three basic types,
Mr. Pizer, the wills, the
won'ts, and the can'ts. The
wills accomplish everything;
the won'ts oppose everything.
The can'ts won't try anything.

HOLLAND

(smoothly)

Well do us all a favor and try
to be a can't where the monster
is concerned. (MORE)

CONTINUED

160 CONTINUED

160

HOLLAND (CONT.)

We need you -- not another
corkscrew.

Vincent seems hurt. Pizer peers into the rec room.

160A POV SHOT - INT. ROBOT RECREATION AREA

160A

A surrealistic display of lights and bells and SOUNDS where the sentry and drone robots spend their off-duty time. There are futuristic pinball machines, pool games, electronic and sound wave shuffleboard. The robots react to winning and losing not altogether unlike humans. A couple of sentry robots are eyeballing Vincent.

PIZER (V.O.)

Hey, you'll have the time of
your life in there.

160B BACK TO SCENE

160B

VINCENT

I don't mean to sound superior,
but I hate the company of
robots.

Holland smiles.

PIZER

Relax. Have fun. Remember what
they say about all work and no
play --

VINCENT

(sighs)

All sunshine makes a desert, so
the Arabs say. You'll alert
me if you're in trouble, Captain?

HOLLAND

(smiles)

You'll be the first to know.

Holland pats Vincent on the back and moves away with
Pizer. Vincent goes inside.

ANGLE FAVORING Pizer aware, as Holland is, of the sentry
robots' surveillance. Pizer flips them a jaunty salute.

CONTINUED

160B CONTINUED

160B

PIZER

As you were...

161 INT. THE REC ROOM - WITH VINCENT - JOHN WAYNE

161

surveying the scene. The other robots, aware of his presence, direct stares at him. Oblivious to them, Vincent begins to move through the crowd -- until he reaches a pool table. Old Bob is there, playing with a futuristic pool cue against Reinhardt's robots who use their arms. Bob misses a shot badly, much to the delight of the others.

VINCENT

It appears you are in need
of some help.

The old robot and the others eye Vincent.

VINCENT

(continuing;
with great eclat)

Vincent is my name. Pool is
my game.

Other robots stop their games, turning to look at him.

162 INT. COMMAND TOWER - ANGLE ON HUMANOID/ROBOTIC SHAPES

162

The lights before them on silent computers begin to flash. CAMERA MOVES to Maximillian who stands at the command console. The computer before him gives a brief STACCATO READOUT. CAMERA ADJUSTS up to the navigational scanner. A blip appears, moving away from the Black Hole. CAMERA MOVES BACK to Maximillian and the computer as a longer readout appears.

163 INT. REINHARDT'S QUARTERS - THE DINING AREA

163

Below the command tower, its viewports look out on the length of the Cygnus below and the distant Black Hole beyond. A long table is magnificently set with a feast of fruits, vegetables, salads and covered, heated dishes. Wine is served by a pair of robot stewards. There are bookshelves and star maps on the walls.

REINHARDT

What a pleasant experience
to dine once more with a
lovely woman.

CONTINUED

163 CONTINUED

163

KATE

Thank you.

He turns toward Holland and Booth.

REINHARDT

A great many experiments are
in progress aboard the Cygnus.
gentlemen. Some of them dangerous.
I suggest, in the interests of
your own safety, that there are
no more unescorted excursions
for the duration of your stay.

He turns toward the table, beckoning them to be seated,
to the manor born, holding a chair for Kate.

REINHARDT

(continuing)

Please...

All sit, Reinhardt flanked by Kate and Durant. Durant
beside Kate, the other two men next to Holland.

REINHARDT

We begin with fresh mushroom
soup. Prepared from my own
personal garden.

The robots are serving the soup.

PIZER

This is the kind of Christmas
dinner I've been dreaming
about for months.

BOOTH

I remember writing about the
extensive agricultural station.
Large enough to support the
needs of the entire crew,
wasn't it?

REINHARDT

(nods)

These days, it's tiny, only
large enough for one.

BOOTH

(reacting)

Naturally...

CONTINUED

163 CONTINUED - 1

163

The robots refill the wine goblets.

REINHARDT

Our parts and our wine are vintage, Captain. I hope they're satisfactory.

HOLLAND

We're modifying a few of the parts, Doctor, but it shouldn't take long. We'll be ready to leave soon.

DURANT

Speak for yourself, Dan. I, for one, have a great deal to learn from Dr. Reinhardt.

HOLLAND

Our mission's finished, Alex.

Before Durant can answer, Maximillian ENTERS. Reinhardt's entire attention is on the robot and the message he delivers. Reinhardt becomes expansive.

REINHARDT

Thank you, Maximillian. Inform me in time to congratulate him.

The robot turns and goes out. Reinhardt rises and raises his goblet.

REINHARDT

(continuing)

A toast to you and your companions, Dr. Durant, on the occasion of your visit to the Cygnus - the only Earth people to know of my existence.

DURANT

(raising his own glass)

And to you, sir, and your magnificent achievements.

REINHARDT

Tonight, my friend, we stand on the brink of a feat unparalleled in space exploration.

(MORE)

CONTINUED

REINHARDT (CONT.)

If the data on my returning
probe ship matches my computer-
ized calculations, I will
travel where no man has dared
to go.

He is looking toward the viewport.

DURANT

Into the Black Hole?

REINHARDT

The Cygnus will take me
in... through... and beyond.

He is every inch the visionary. There is a moment of
stunned silence.

BOOTH

That's crazy. Impossible.

For a beat, Reinhardt seems on the verge of an almost
homicidal fury. He manages to control it, just
barely.

REINHARDT

Impossible is a word found
only in the dictionary of
fools!

Pizer glances at Holland. Reinhardt reads the look.

REINHARDT

(continuing)

Mr. Pizer, I was dreaming
of this when you were still
flying kites.

HOLLAND

People have dreamed about it
for years and failed in every
attempt.

REINHARDT

You disappoint me, Captain.
I expected more of a sense
of excitement -- even from a
space pilot.

CONTINUED

163 CONTINUED - 3

163

KATE

The scientific community says
there's nothing on the other
side.

REINHARDT

The scientific community, my
dear, once believed the world
was flat.

164 INT. ROBOT RECREATION - ON VINCENT

164

Lining up a shot, he fires home a ball, then quickly
moves to follow up with the next shot. ANGLE WIDENS
TO INCLUDE Old Bob whose infra-red eyes flash amazement
at what he sees.

VINCENT

The only way to win. Never
give those fellows a shot.

The other robots watch, incredulous, as Vincent banks
in a long, difficult shot, then looks at Old Bob.

VINCENT

(continuing)

Are there any more like us
left on board?

Bob shakes his head 'no'. Vincent lines up his next
shot.

BOB

I'm the last. These upstarts
think I'm some old freak.

Vincent makes the shot, moves to follow up.

VINCENT

We're still the pride of the
fleet back home.

(fires in another
ball)

How would you like to go back
with us?

Immediate silence. The other robots pulse threateningly
toward Old Bob.

CONTINUED

164 CONTINUED

164

BOB

I think you'd be wise to
drop that subject.

Vincent considers this, for a moment, holding a look
from Bob to the other robots.

VINCENT

One of those parts Maximillian
gave us doesn't work. I'll be
needing a replacement.

He returns to his game, makes a smashing shot, then
glances around to glimpse Old Bob slipping out.

165 OMITTED

165

166 INT. DINING AREA - FAVORING BOOTH

166

taking a miniature recorder from his pocket, setting
it beside his plate, activating it.

HOLLAND

Your probe ship has only gone
to the 'event horizon', Doctor,
not into the Black Hole itself.
How do you expect the Cygnus
to escape being crushed by the
force in there?

DURANT

I would assume that Dr. Rein-
hardt has created an anti-gravity
force field capable of withstand-
ing that stress.

REINHARDT

Indeed. And I know you'll say
one mistake in navigation can
be fatal, Captain, but I know
exactly what I am doing. The
course I've chosen will take
the Cygnus through at its
optimum angle of rotation. The
vortex will cause us to move at
incredible speed, and that
angle will slingshot us through.

KATE

But what about the intolerable
heat?

CONTINUED

166 CONTINUED

166

REINHARDT

My previous probes have told
me if I remain exactly on
course, the Cygnus will be
unscathed.

DURANT

Fantastic!

167 INT. ROBOT RECREATION ROOM - ON VINCENT

167

He is now at one of the pinball machines and moves to
another, edging closer to the door. The other robots
are trying to imitate his technique at the pool table.
Vincent slips out.

168 ANGLE ON A SENTRY ROBOT

168

watching, noticing, signalling a companion. They go
to the door and look out.

169 EXT. THE CORRIDOR - POV - VINCENT

169

turning a corner.

170 ON THE SENTRIES

170

starting after him.

171 FULL SHOT - A BISECTING CORRIDOR - MOVING SHOT - VINCENT

171

He jets the length of it and disappears around another
corner.

172 MOVING SHOT - THE SENTRY ROBOTS

172

coming to the first turn Vincent took, looking around
the corner.

173 POV SHOT - THE CORRIDOR

173

Vincent jetted down. It's empty. He's vanished.

174 TIGHT TWO - THE SENTRY ROBOTS

174

lights blinking, puzzled. They hurry down the corridor.

175 INT. THE DINING AREA - FAVORING REINHARDT

175

Durant is excited, adrenaline pumping.

CONTINUED

175 CONTINUED

175

DURANT

So you want the Palomino to
stand by and monitor your
journey.

REINHARDT

(nods)

To another place and another time. Where-- *

He breaks off, attention distracted by Booth's flipping
of the tape in his tiny machine.

REINHARDT

What are you doing, Mr. Booth?

BOOTH

Recording your last words,
Doctor.

Reinhardt's euphoria turns to cold fury.

REINHARDT

You're not the first man to
think me mad. There were those
who conspired against me....

(beat; more
controlled)

Left to men like you, Mr. Booth,
we would still be in the Dark
Ages. I assure you, I will be
victorious. And, when I am,
others will try to follow.

(an edge)

And, if successful, they will
have to deal with me.

KATE

And what would people play
in this new world of yours?

REINHARDT

Perhaps none. As you know, I
have on board this ship, the
beginning of an entirely self-
sustaining mechanical civiliza-
tion which responds to my
order and discipline and
which --

He breaks off as Maximillian ENTERS. The robot's lights
blink.

CONTINUED

175 CONTINUED - 1

175

Reinhardt becomes triumphantly gracious. He gestures toward the viewport. The others turn to look, see the approaching light.

REINHARDT
(continuing)
The probe is about to dock.
(rising)
Please. Continue your meal.

He follows Maximillian.

BOOTH
Well, Doctor, no matter how foolhardy I think you are -- win, lose or draw, it's one dynamite story.

Reinhardt and Maximillian are gone.

PIZER
(softly)
Cuckoo as a Swiss clock.

175A MOVING SHOT - DURANT

175A

going to the viewport, watching the probe's approach.

176 INT. THE PARTS STORAGE ROOM - ANGLE ON OLD BOB

176

waiting. Vincent ENTERS, hovering down beside him.

BOB
My name's Bob. I couldn't talk freely before, but I have a lot to tell you.

He moves as fast as he can to the door, peers out.

BOB
(continuing)
If Maximillian knew you were here, it would be the end for both of us.

VINCENT
Do you have lasers in here?

Old Bob nods and produces them from a drawer.

CONTINUED

176 CONTINUED

176

BOB
Vincent, there's something you
better know about this ship.
Your friends could be in grave
danger...

177 EXT. OUTER SPACE - ANGLE TOWARD THE CYGNUS ***** 177

The probe ship fires INTO THE SHOT from above our heads,
closing toward the Cygnus. *****

178 INT. THE DINING AREA 178

Durant is still at the viewport.

PIZER
What does your feminine in-
tuition say, Kate?

KATE
That Dr. Reinhardt is walking
a tightrope between genius
and insanity.

HOLLAND
I opt for insanity.

DURANT
I don't buy that.

BOOTH
Whatever he is, he's an out
and out liar. That tiny one
man garden of his is big
enough to feed an army.

DURANT
Nothing stange about that.
It purifies the air.

PIZER
Tell 'em about the funeral,
Dan. A robot funeral. Almost
human.

DURANT
Twenty years out of contact
with people might make the man
a little eccentric, but you
can't ask me to believe he's
programmed his robots to act
that human.

CONTINUED

178 CONTINUED

178

HOLLAND

I know what I saw. And we
only have Reinhardt's word
for what happened to his
crew.

178A EXT. PROBE SHIP - MOVING CAMERA

178A

The probe approaches the Cygnus, closing, passing ****
down by the command tower, passing the viewports. We
can see the people inside.

178B INT. DINING AREA

178B

BOOTH

That robot gardener was
almost human too. Even had
a limp.

DURANT

What spooked you about a
malfunctioning robot, Harry?

BOOTH

I'm not spooked, old buddy.
I'm telling you that I had a
gut feeling I was looking at
some kind of ... person.

DURANT

What the devil are you
suggesting?

HOLLAND

That we get off this ship as
soon as possible.

BOOTH

Hang on, Dan. If Reinhardt
has anti-gravity strong
enough to hold him out here,
I figure he's got enough to
pull away.

PIZER

So?

BOOTH

So why not take this ship
and Reinhardt back home?

CONTINUED

178B CONTINUED

178B

HOLLAND
Easier said than done.

BOOTH
We've got two scientific
whizzes to figure the com-
puters and reprogram the
robots - and three of us to
take care of Reinhardt and
his pet monster. We could
be heroes.

HOLLAND
We could also be dead.

DURANT
I don't believe what I'm
hearing.

HOLLAND
Believe this, Alex, my job
is to get you all off this
ship alive. To that end,
Harry, I suggest you cool
it. Don't bait the bull.

BOOTH
I've done that in my time.

HOLLAND
We're all aware of your
heroic image, but don't push
that man. I don't want to
see any of us left behind.

179 OMITTED

179

179A INT. PRESSURIZED CYLINDER - ANGLE UP

179A

Reinhardt and Maximillian enter. Reinhardt tense with expectancy. The probe landing in b.g.

180 EXT. CYGNUS - THE PROBE SHIP - FOLLOWING ANGLE ****

180

It descends to the docking pad above the main corridor.

181 INT. HOSPITAL

181

We SEE a rhythmic light show, various color laser lights firing down on a cylindrical operating table in motion. The humanoid surgeons are at work at a computer bank. Humanoid robots are on the rotating table. We SEE the glass circular globe heads and obviously human bodies extending outward. CAMERA PANS TO A FAR DOOR where Bob and Vincent APPEAR, holding in the shadows.

182 CLOSER ANGLE - BOB AND VINCENT

182

BOB

Those poor creatures are what's left of the crew - kept alive electronically.

VINCENT

Humans?

BOB

More robot than human, Vincent. Their brains have been altered to do Reinhardt's bidding. They react to nothing except the task they're assigned to.

The door behind them OPENS, REVEALING two sentry robots. They REACT with lights FLASHING to Vincent and Old Bob.

BOB

(continuing)

They know I've told you. We're done for.

VINCENT

Get down.

The sentry robots' weapons come up in firing position as Vincent activates his arm lasers, the fastest gun in the west, blasting them back into the anteroom. Vincent swivels, lasers at the ready, looks back.

183 POV SHOT - THE HOSPITAL

183

The humanoid surgeons continue to work, unaware of anything outside their task.

184 MOVING SHOT - VINCENT AND BOB

184

going through the door, closing it.

185 OMITTED

185

186/187 OMITTED

186/18

188 INT. THE DINING AREA - FAVORING DURANT

188

pacing, frustrated.

DURANT

What's wrong with you people?
The man's given us our lives.

HOLLAND

He's a pirate operating a stolen ship, Alex.

DURANT

Don't be so blasted judgmental.
Men like Reinhardt are a special
breed.

Holland gives him a long, hard look.

HOLLAND

You mean one set of rules for the scientists and another for the rest of us?

DURANT

Don't put words in my mouth.

189
THRU OMITTED
190B

189
THRU
190B

191 INT. PRESSURIZED CYLINDER - ANGLE ON REINHARDT

191

Maximillian stands just behind Reinhardt as they look toward the probe ship.

192 ANGLE TO INCLUDE THE HUMANOID/ROBOT PILOT

192

He comes through the connector.

CONTINUED

192 CONTINUED

192

REINHARDT

Maximillian will take you to
debriefing. I want to check
out your computers personally.

192A INT. THE ANTEROOM (Formerly Sc. 185)

192A

Vincent and Bob having hidden the destroyed sentries
behind a desk collect their laser weapons. **

VINCENT

How long before they'll start
searching for these two?

BOB

That depends on their duty
schedule. It could be any time.

VINCENT

Then we have to move fast.

**

192B INT. DINING AREA - FAVORING DURANT (Formerly Sc.190) *** 192B

a disciple arguing his case.

DURANT

So he neglected his duty to his
country for a higher duty. What
basis in fact have you for these
macabre speculations? Granted
the man's an eccentric, but he's
not the mad scientists in some
second-rate horror film. He's
willing and eager to share his
knowledge with us, so I won't
allow you to rush us off this
ship, Dan.

HOLLAND

And I won't give you any more
time, Alex.

Impasse.

DURANT

That's really up to Dr. Reinhardt
isn't it?

192C CLOSE SHOT - KATE (Formerly Sc. 190A)

192C

suddenly withdrawn.

CONTINUED

192C CONTINUED

192C

KATE

Dan...

192D BACK TO SCENE (Formerly Sc. 190B)

192D

They look at her.

KATE

Vincent wants you to meet him
at the Palomino right away.

HOLLAND

(in motion)

Let's go, Charlie.

BOOTH

(rising)

I think I'll tag along.

193 INT. MAIN CORRIDOR - ELEVATOR - BASE OF THE COMMAND
TOWER - WITH HOLLAND, PIZER AND BOOTH

193

They EMERGE from the elevator. Looking off, they
see Maximillian and the probe pilot. HOLD a beat on
Booth's interested reaction.

HOLLAND

That's not our party. Let's move.

They hurry across the corridor that leads them to the
outer cylinder.

193A INT. CORRIDOR - THE CYGNUS - MOVING SHOTS - SENTRY **** 193A
ROBOTS

obviously searching various rooms. They ENTER one.

193B ANGLE ON VINCENT AND OLD BOB WITH LASER GUNS

193B

hovering around a corner, past the room.

VINCENT

Let's hope they continue searching
in the wrong direction.

194 INT. DINING AREA - FAVORING KATE

194

standing in front of the image of the Black Hole.

DURANT

He stands to accomplish the one final
discovery that has eluded mankind.

CONTINUED

194

CONTINUED

194

KATE

(drily)

Or die in the attempt.

(beat)

I'm beginning to think you want
to go with him.

DURANT

(excited)

It could be the most fantastic
achievement since the dawn of
creation.

He breaks off as Reinhardt returns, looks around.

REINHARDT

Where are the others?

KATE

Called back to our ship.

REINHARDT

There was no communication --
Ah, yes, the ESP you share with the
robot. Extraordinary. What seems
to be the trouble?

KATE

Vincent didn't spell it out. Some
problem with the Palomino, I expect.

REINHARDT

Let's hope it's solved with dispatch.
We are almost ready to embark on
man's greatest journey.

KATE

(drily)

The riskiest at least.

194-A

REINHARDT FOLLOWS HER LOOK TOWARD THE BLACK HOLE

194-A

REINHARDT

The risk is incidental to the
possibility of being the first to
possess the great truths of the
unknown.

KATE

What truth are you pursuing in the
Black Hole, Doctor?

CONTINUED

194A CONTINUED

194A

REINHARDT

Beyond it, my dear. Beyond is
a new beginning...a Universe
suspended in time where long
cherished laws of nature simply
do not apply.

DURANT

And life?

REINHARDT

Life forever.

KATE

(surprised)

With no possibility of death?

REINHARDT

Doesn't that interest you?

KATE

I find that prospect appalling.

195/

196 OMITTED

197 INT. THE CYGNUS - RECEPTION

195/

196

197

Holland, Pizer, Booth and Vincent are listening to Old
Bob. INTERCUT WITH REACTION SHOTS.

BOB

The officer the men trusted
most was Frank McCrae.

PIZER

Kate's father.

BOB

They turned to him when Dr. Rein-
hardt ignored the orders to return
home. They tried to take control
of the Cygnus. He called it
mutiny...killed Mr. McCrae and
turned his Sentry Robots on the
others. The rebellion was soon over.

HOLLAND

What became of the crew?

BOB

They are still on board.

CONTINUED

197

CONTINUED

197

PIZER

Where?

BOB

You have seen them in the Command
Tower...the Power Center...

Pizer looks totally mystified.

VINCENT

Robots, Mr. Pizer. Humanoid
robots.

BOB

The most valuable thing in the
Universe...intelligent life...
means nothing to Dr. Reinhardt
Without their 'wills', the crew
became things he could command.

Pizer looks sick. Holland turns to Booth.

HOLLAND

That explains the funeral and the
limping robot you spotted.

BOOTH

(stunned)

You mean there's a human body in
those things?

VINCENT

Exactly, Mr. Booth.

HOLLAND

(tightly)

We can't just take off and leave
those poor devils behind. It
looks like we'll have to try your
plan, Harry.

BOOTH

(sweating a little)

And risk ending up just like the
crew? If they couldn't pull it
off, what chance do we have?

BOB

Captain, you would not be doing them
a favor. The damage is irreversible.
Death is their only release.

(CONTINUED)

197

CONTINUED - 1

197

BOOTH

For God's sake, Dan, we can't
take on that mechanical army...

VINCENT

Captain, I was forced to destroy
two of the Sentry Robots. The
others are searching now. If
they're found --

HOLLAND

Charlie, start the countdown.
Vincent, tell Kate I want her
and Alex back here on the double.

198
THRU
204

We SEE Booth's relief as Vincent's lights twinkle, sending
the message. Pizer hurries aboard the Palomino.

OMITTED198
THRU
204

205

INT. COMMAND TOWER - ON REINHARDT AND DURANT

205

*

*

Reinhardt moves toward the shapes of the humanoid-robots
seated before their banks of computers and scanners
in the illuminated shadows of their lights.

**

REINHARDT (CONT.)

Fix navigational course.

Upon his command, the humanoid-robots begin working the
computers.

205-A

CLOSE ON KATE

205-A

standing before the three-dimensional picture of the Black
Hole. She frowns in concentration, looks o.s. CAMERA PANS
TO REINHARDT AND DURANT who has moved closer to him.

DURANT

You've achieved all this on your own,
Dr. Reinhardt, and you'd have every
right to reject the request of a
Johnny-Come-Lately --

(CONTINUED)

205-A CONTINUED

205-A

REINHARDT

In quest of Eternal Youth, Alex?

DURANT

Scientific truth.

KATE (O.S.)

Alex...

205-B THE TWO MEN TURN. WIDEN ANGLE TO INCLUDE KATE.

205-B

KATE (CONT)

Dan wants us back on board.
They're ready to blast off.

Reinhardt looks at her for a beat, eyes narrowed in speculation, then turns toward the humanoid-robots.

REINHARDT

Prepare reactors...
(CALLING)
Maximillian.206
THRU
210The huge robot APPEARS from the shadows.
OMITTED206
THRU
210

211 INT THE PALOMINO COCKPIT - FULL SHOT

211

Vincent and Pizer checking out the systems as Holland and Booth ENTER.

PIZER

How are your readings?

VINCENT

All systems are go.

212
213OMITTED
INT COMMAND TOWER - CLOSE ON DURANT AND KATE212
213

KATE

Alex, you can't throw your life away....

DURANT

He can do it. I know he can. There's
a whole new world beyond the black hole. *
A point where time and space no longer
exist. We'll be the first to experience
it, see it...to explore it...213-A
AND
213-B
213-C

INT. PALOMINO COCKPIT - FULL SHOT

213-A
AND
213-B
213-C

BOOTH

Damn it all, Dan, if we wait for
Alex, we may be too late. He's
hypnotized by that man.

(CONTINUED)

213C CONTINUED

213C

HOLLAND

Vincent, tell Kate I want her
back here fast...with or without
Alex. Tell her why.

213D CLOSE ON VINCENT

213D

Lights blinking, fierce concentration.

214 OMITTED

214

214A INT. COMMAND TOWER - CLOSE ON KATE

214A

receiving the message, a growing look of horror on her
face.

214B ON REINHARDT - AT THE COMMAND CONSOLE

214B

With the activity and light, it's akin to the Houston
Space Center preparatory to launch.

REINHARDT

Reactors on.

215 OMITTED

215

215A INT. POWER CENTER ANNEX - HUMANOID-ROBOTS

215A

The humanoid-robots are all stationed at their computers,
supervisors going to a viewport and looking out and down
into the POSER CENTER where there is the EXPLOSION OF
LIGHT from the reactors.

215B INT. PALOMINO COMMAND COCKPIT - FULL SHOT

215B

The hum of power begins to echo through the silent,
unmoving Cygnus. ****

BOOTH

He's going to do it. He's really
going to do it. He'll kill us all
if you don't get us out of here now,
Holland.

HOLLAND

(taut)

He wants us out there to monitor
his flight. We've still got time.

BOOTH

You're gambling with our lives, and
the odds are going up every second
you hesitate.

HOLLAND

Shut up, Harry.

215C INT. COMMAND TOWER - TIGHT TWO - KATE AND DURANT

215C

She speaks with quiet desperation.

KATE

Alex, we've got to get back.
Now.

DURANT

I'm staying.

KATE

You don't understand. Reinhardt's a murderer... and worse. Those... creatures over there are humanoid... what's left of the original crew.

Durant swivels a disbelieving look in their direction. Reinhardt turns and comes toward them.

REINHARDT

What's wrong, Dr. McCrae? You look ill.

DURANT

(covering)

Kate's upset that I've elected to go with the Cygnus.

REINHARDT

She's also electing to accompany us.

KATE

No!

REINHARDT

The optimum conditions to go into the Black Hole are now. Your ESP, my dear, will insure that news of our success gets back to the Palomino and the world. You will be helping to complete the mission your father gave his life for.

CONTINUED

215-C CONTINUED

215-C

KATE
(bursts out)
That's not true.

Reinhardt tightens. His eyes bore into hers. Durant
moves over to the console where the humanoids work.
Oblivious to him.

KATE
(catching herself)
My father was a loyal and honor-
able man. He never would have
condoned the theft of this ship.

REINHARDT
I say he did.

215-D CLOSE ON DURANT AND A HUMANOID

215-D

The scientist snaps open the face mask.

SHOCK CUT

215-E THE HUMAN FACE

215-E

**

215-F CLOSE ON DURANT

215-F

REACTING in horror.

215-G TWO SHOT - KATE & REINHARDT

**** 215-G

KATE
You might as well let me go.
I won't send any messages.

REINHARDT
Maximillian, see that the young
lady receives proper medical
treatment immediately.

215-H MAXMILLIAN MOVES IN.

215-H

215-J CLOSE CUT - KATE

215-J

realizing what's in store for her.

215K BACK TO SCENE

215K

Durant, torn by conflicting loyalties, makes a sudden move toward Reinhardt.

DURANT

Let her go.

But Maximillian cuts Durant down with laser fire before he can reach Reinhardt.

KATE

If there's any justice at all,
that Black Hole will be your
grave.

*

216 INT. PALOMINO - COMMAND COCKPIT

216

Booth is standing in the doorway as the others wait tensely. Reinhardt's voice COMES OVER the communicator.

REINHARDT

You are cleared for liftoff,
Captain Holland. Dr. Durant
and Dr. McCrae have chosen to
stay on the Cygnus.

*

BOOTH

I told you. Alex has bought
Reinhardt's theory hook, line
and sinker.

HOLLAND

But Kate wouldn't.

Vincent's lights are blinking.

VINCENT

Dr. Durant is dead. Maximillian
killed him. They're taking Dr.
Kate to the hospital.

They react to that. Holland is on his feet instantly.

(CONTINUED)

216 CONTINUED

216

HOLLAND

Get Old Bob to show us the
fastest way there.

217 INT. POWER ANNEX

217

The humanoid robots of the power crew wait with the
power chief. The HUM of the reactors grows as does
the reflection of the reactors from the power centers.
Now, the command of Reinhardt on the communicator.

REINHARDT (O.S.)

Fire thrusters.

Immediate response from the crew of the power center.

218 EXT. CYGNUS - ANGLE FROM OUT IN SPACE - A SERIES OF CUTS ***** 218

The SOUND and POWER of the great thrusters of the
Cygnus firing powerful hydrogen light beams out into space. The ship stirring... moving. *****

219 INT. RECEPTION - FULL SHOT - FAVORING HOLLAND & PIZER 219
as Vincent and Old Bob appear.

HOLLAND

Sorry, Charlie. You're staying.

PIZER

You'll need all the fire power
you can get.

The SOUND of the Cygnus' thrusters echo through the ship. *****

HOLLAND

We may have just enough time.
Don't wait too long, Charlie.
Get her off before the gravity
pull's too strong no matter what.

PIZER

Dan --

HOLLAND

That's an order.

And he moves OUT.

219 CONTINUED

219

VINCENT

I wish you a safe voyage home,
Mr. Pizer.

PIZER

(gruffly)

Just make sure you're aboard
and in one piece, Heart Of
Steel.

220 INT. MAIN CORRIDOR OF THE CYGNUS - AIR CAR - KATE **** 220
AND SENTRY ROBOTS - MOVING ***

The air car sweeps down the main corridor, slowing to **
a stop. The sentry robots motion her OUT.

221 INT. HOSPITAL ANTEROOM - FULL SHOT - SENTRY ROBOTS 221

dragging their destroyed comrades from concealment.
One of them moves to a wall communicator, starts
punching buttons.

222 INT. COMMAND TOWER - ON REINHARDT AND MAXIMILLIAN 222

as an alarm BELL alerts them to trouble. They approach
a television console, look at the picture.

223 INT. HOSPITAL ANTEROOM 223

On the victims and robots.

224 INT. COMMAND TOWER - FAVORING REINHARDT 224

REINHARDT

The time has come to liquidate
our guests -- except for their
robot and the girl. Do not
damage their ship.

Maximillian wheels away.

225 OMITTED 225

226 INT. CYGNUS - A CORRIDOR - MOVING SHOT - HOLLAND, **** 226
VINCENT, BOB

HEARING the ALARM.

BOB

They've found the sentry robots.

They hurry on.

227 INT. ANOTHER CORRIDOR - ROBOTS - FOLLOWING ANGLE 227

Six sentry robots, heavily armed, rush down a corridor passing a narrow corridor opening. CAMERA HOLDS. Vincent peers around the corner, lasers at the ready. The sentries have disappeared down the corridor. Vincent and Holland cross the corridor, Holland glancing back.

HOLLAND

I wish he could move a little faster.

Here comes old slow-hovering Bob doing his best to keep up.

228 OMITTED 228

229 INT. COMMAND TOWER - WITH REINHARDT 229

his eyes fixed on the three-dimensional screen of the Black Hole. He looks toward Maximillian at the command console.

REINHARDT

Bring us about, Maximillian.

230 EXT. THE CYGNUS - ANGLE FROM OUT IN SPACE ***** 230

The great ship begins turning about, directly toward the distant glow of the Black Hole.

231 INT. HOSPITAL - FAVORING KATE *** 231

being taken into the hospital.

232 INT. PALOMINO - COMMAND COCKPIT - FAVORING BOOTH 232

- feeling the shift in the Cygnus. *****

BOOTH

The Cygnus is moving. That madman's taking her into the Black Hole. What do we do?

PIZER

We wait.

233 INT. MAIN HOSPITAL SURGERY - FULL SHOT 233

Colored laser lights giving a nightmarish EFFECT as sentry robots secure Kate onto the operating table. Two humanoid surgeons are waiting.

234 CLOSE ON KATE 234
helpless, lips forming the words.
KATE
Vincent... hurry... please.

235 HER POV THE LASER LIGHTS AND SURGEONS 235
Lights beaming down. She's being rotated toward them, **
slowly, inexorably.

236 FLASH CUT - KATE 236
reacting.

237 DISTORTION EFFECT - THE LIGHTS AND SURGEON'S 237
REFLECTIVE MASKS
Suddenly the light is blasted out.

238 FLASH CUT - THE DOOR 238
Vincent and Holland, lasers at the ready, Butch Cassidy
and the Sundance Kid.

239 CLOSE ON KATE 239
reacting. **

240 POV SHOT - THE FIGHT 240
HOLLAND
Bob, stop that thing, and get
her out of here. We'll cover
you.
Vincent and Holland are dodging for cover and holding
off the other two sentry robots. The humanoid surgeons
stare blankly for a moment, then one of the sentries **
reaches for a communicator on the wall. Holland and
Vincent blast him, driving him into the second sentry.
He in turn is knocked onto the table and is destroyed
by the overhead laser lights.

241 ANGLE ON BOB 241
struggling with the computers. The table is still **
carrying Kate toward the other laser lights.
HOLLAND (O.S.)
Stand back, Bob.

CONTINUED

241 CONTINUED 241

Holland blasts the mechanism with laser fire. Bob hurries to free Kate, then calls:

BOB
Behind you.

242 ANGLE TOWARD HOLLAND 242

Three sentry robots crash through the door. Vincent pops up from behind a piece of equipment. Three arms fire out, each delivering a wallop, crunching them to the deck.

243 243
to OMITTED to
245 245

246 INT. PALOMINO - COMMAND COCKPIT - PIZER AND BOOTH 246

tension stretching nerves taut.

HOLLAND (O.S.)
Kate's okay. We're on our way.

Pizer is relieved, Booth still worried.

BOOTH
Cutting it close. We're running out of time.

247 INT. MEDICAL CORRIDOR - FULL SHOT 247

Sentry robots are opening doors, looking in the surgical rooms. A door opens. Two humanoid/robots appear and start along the corridor, the sentry robots taking no notice as they pass. When they start to open the door of the next room, the larger of the humanoids, whirls and blasts them with his laser. Bob and Vincent pop out of the room about to be searched and hurry after their disguised friends. CAMERA PULLS BACK TO REVEAL THIS SCENE ON A MONITOR, and we are IN: **

248 THE COMMAND TOWER WITH REINHARDT 248

at the monitor.

REINHARDT
(to Maximillian) **
Tell the sentries to fire on any humanoids between medical and the Palomino.

249 INT. THE MAIN CORRIDOR - CATWALK 249

as Holland, Kate, Vincent and Bob ENTER the main corridor. Sentry robots open fire from a far catwalk.

250 CLOSE ON HOLLAND AND KATE 250

laser fire just missing them. Holland sweeps her back into a side corridor returning the fire as he does so.

HOLLAND
They're onto us.

They rip off their headgear.

KATE
Well, it got us this far.

250A NEW ANGLE - SHOOTING PAST THE GROUP DOWN THE SIDE 250A
CORRIDOR (formerly Sc. 261)

At the far end, more sentries can be seen. Kate turns, sees them.

KATE
They're behind us.

Holland takes a quick look, fires back, puts a hand on Kate's shoulder, urging her toward the main corridor.

HOLLAND
The catwalk. Hop to it.

He turns, covering her move toward the catwalk.

251 OMITTED 251

251A INT. MAIN CORRIDOR - FULL SHOT - THE FIGHT 251A
(formerly Sc. 262)

Kate and Holland climb down below the catwalk to escape laser fire from two directions, with Vincent and Bob creating constant diversions.

251AA EXT. MAIN CORRIDOR AND CATWALKS *** 251AA

Fight sequence per storyboards 22-4 through 22-12.

251B CLOSER - GROUP AT CYLINDERS

251B

HOLLAND

Vincent, you and Bob have got to
try and get behind them. Maybe
we can catch them in a cross fire.

252 MOVING SHOT - VINCENT AND BOB

252

jetting overhead in formation. Vincent peels off,
swooping down to buzz the sentries who fire at him.

252A EXT. MAIN CORRIDOR AND CATWALKS

252A

Fight sequence per storyboards 22-17 through 22-20.

253 ANGLE ON HOLLAND AND KATE

253

REACTING to the dogfight. Kate looks concerned.

253A EXT. MAIN CORRIDOR AND CATWALKS

253A

Fight sequence per storyboards 22-22 through 22-28.

254 POV SHOT

254

Sentries are turning to draw beads on Bob who zooms
down between them and up again. The sentries shoot
each other.

255 QUICK CLOSE CUT OF KATE

255

KATE

Good move, Bob.

She sights, fires.

256 POV SHOT - A SENTRY

256

drops.

257 MOVING SHOT - VINCENT

257

making a loop, coming down, knocking one sentry fly-
ing and blasting a second on his way through. Bob
is right behind him, finishing another off. A wounded
sentry wings Bob.

258 QUICK CLOSE CUT OF HOLLAND AND KATE

258

He's firing. She's yelling:

CONTINUED

258 CONTINUED

258

KATE
Vincent! Bob's hit!

259 POV SHOT - BOB AND THE SENTRIES

259

The wounded sentry is finished off by Holland's blast.
Bob's flight is erratic. Vincent banks into the SHOT
and helps him to safety.

260 INT. CORRIDOR - FAVORING VINCENT AND BOB

260

Bob's lights stare straight ahead.

VINCENT
Are you all right?

CONTINUED

260 CONTINUED

260

BOB
First fighting I've done in
thirty years. I only wish
it had been Reinhardt and
Maximillian out there.

261/262 OMITTED

261/262

263 INT. COMMAND TOWER - MAXIMILLIAN

263

A silent but obviously angry reaction to the defeat
of his sentries on a monitor. We SEE Vincent, on the
monitor making a victory signal.

264 ANGLE TO INCLUDE REINHARDT

264

furious.

REINHARDT
Your crack unit outwitted and
outfought by some Earth robot
and that antique from storage.

Maximillian pulses redly.

REINHARDT
(continuing)
I can't endanger the Cygnus by
exploding their ship too soon.
Give them distance. Then blast
them out of the sky.

*

265 INT. SIDE CORRIDOR - MOVING SHOT - HOLLAND AND KATE

265

on the run. Suddenly, he grabs her and takes her down,
yelling:

HOLLAND
Hit the deck!

Laser fire laces over their heads.

266 POV SHOT - A BARRICADE AHEAD

266

sentry robots behind it.

267 ANGLE ON THE GROUP

267

rolling for cover, answering the fire.

268 INT. THE PALOMINO - COMMAND COCKPIT

268

The seconds are ticking away.

CONTINUED

268 CONTINUED

268

BOOTH

How long are we going to wait?

HOLLAND (O.S.)

Charlie, do you read me?

PIZER

Loud and clear, Dan.

HOLLAND

Time's up. Take her away.

PIZER

Where are you?

HOLLAND

Side corridor. Near reception. *
They've got it blocked -- got us
pinned down. Blast off, Mr. Pizer!

Pizer is on his feet and headed for the door. Booth
blocks it.

BOOTH

You heard the Captain.

PIZER

You're pretty big on talking
heroics, Harry. Let's see
some.

He pushes past. Booth turns to go after him.

269 INT. RECEPTION - FULL SHOT

269

Pizer charges across from the Palomino, Booth a little
distance behind him. A sentry robot appears in the
doorway. Pizer leaps to one side and fires. Booth
dives sideways behind a desk. The sentry robot
explodes. Booth groans.

BOOTH

Damn...

PIZER

Harry? You hit?

BOOTH

My leg...

PIZER

(concerned)

How bad?

CONTINUED

269 CONTINUED

269

BOOTH
I think it's broken.

PIZER
Get back to the ship. We'll
be counting on you to make sure
they don't get aboard, Harry.

BOOTH
Right.

270 INT. SIDE CORRIDOR - THE BLOCKADE - A SERIES OF CUTS *** 270

Sentry robots are behind the blockade, firing away from the camera. Holland, Vincent, Bob and Kate are pinned down, returning their fire when Pizer charges the sentries from the rear, a one-man destruction derby, giving vent to a rebel YELL. Hearing that, Holland, Vincent, Bob and Kate storm the barricade as the robots begin to turn toward Pizer. The robot force is routed.

271 INTERCUT WITH SHOTS OF BOOTH 271

in motion, no limp, no injury, just feeling panic. He rushes into the Palomino, SLAMMING the hatch behind him. He races into the command cockpit with its maze of instruments, computers, controls. For a moment, he hesitates, then SLAMS into Holland's seat.

272 INT. THE CORRIDOR 272

Old Bob can't keep up and knows the urgency.

BOB
You go ahead. I'll cover you.

VINCENT
Captain... Mr. Pizer.

The two men literally lift Bob and carry him along.

273 INT. COMMAND COCKPIT - ANGLE UP FROM THE CONTROLS -
BOOTH 273

a man intent on only one thing, self-preservation. He programs computers and controls. He's studied their operation and has been aboard eighteen months, so he's not an absolute novice. The Palomino is shuddering, responding as (o.s.) thrusters power to life.

274 INT. RECEPTION - THE GROUP 274
ENTERING, immediately aware (o.s.) of the Palomino's
thrusters, SEEING the connector move preparatory to
blast off.
PIZER
What's that idiot trying to
do?
Holland grabs at Pizer as he races to the connector.
HOLLAND
It's too late.
The Palomino is lifting off.
275 INT. COMMAND COCKPIT - BOOTH 273
totally intent as the powerful blast-off vibrations
run through the Palomino. The ship shudders, blasting
upward for altitude.
276 INT. RECEPTION - AT VIEWPORT - THE GROUP 276
silent reactions, then:
277 TIGHT TWO - KATE AND HOLLAND 277
KATE
What a fool I was. If I'd
just done what Reinhardt
wanted, you'd all be aboard.
HOLLAND
I'd still have gone after you.
Hold on the look between them for a beat, then:
PIZER
Look!
278 EXT. PALOMINO - MOVING SHOT 278
climbing away from the Cygnus, beginning to wobble. ****
279 INT. RECEPTION - THE GROUP 279
silent reactions as they see:
280 EXT. PALOMINO - MOVING SHOT 280
It begins to falter in its ascent.

CONTINUED

280 CONTINUED

280

The explorer craft begins to veer off in the direction of the Centaurus.

281 INT. PALOMINO COMMAND COCKPIT - BOOTH

281

CAMERA TILTS with the veering of the Palomino. Booth shows increasing panic as he fights the controls.

282 INT. COMMAND TOWER - VIEWPORT - REINHARDT

282

seeing the Palomino dropping off, losing altitude. He looks back to Maximillian.

REINHARDT

That ship's out of control.
Blow it apart before it hits
us! Fire!

283 EXT. PALOMINO - MOVING SHOT

283

The Palomino leans over, nose first. From the Cygnus ****
below, LASER SPACE CANNONS FIRE LIGHT BEAMS out at the
falling ship. For an instant, much of the Palomino is
caught in the light. Then, the Palomino EXPLODES.
One thruster falls free down into the port power
center. The power center EXPLODES.

284 INT. COMMAND TOWER

284

We get the full impact of that EXPLOSION, Reinhardt
and Maximillian hanging on.

285 INT. RECEPTION - THE GROUP

285

holding onto walls and each other as the Cygnus yaws ****
to one side, then rights itself. Vincent and Bob keep
their balance by hovering with the momentum.

KATE

(horrified)

Harry! Oh, my God!

PIZER

I should've known he was all
talk and no guts and locked him
up.

HOLLAND

He may have done us a favor,
Charlie. We're still alive...

CONTINUED

285 CONTINUED

285

VINCENT

And where there's life...

Pizer cuts him off, bitterly.

PIZER

I'm sure that's not what he had
in mind. He was trying to save
his own skin.

VINCENT

There is a saying, Sir, that you
can't unscramble eggs.

PIZER

A penny's worth of philosophy
won't buy us out of this.

VINCENT

A good offense is the best
defense. *

PIZER

Go after Reinhardt and turn the
ship around --? It's too late
for that.

VINCENT

There is an alternative. *

HOLLAND

The probe ship. Vincent, you're
a genius.

VINCENT

(modestly)

Yes sir.

HOLLAND

Bob, what's the quickest way?

BOB

The air car.

Holland is in motion, the others following.

286 EXT. CYGNUS - A FOLLOWING ANGLE

286

entering the uncharted seas of space, a gaping wound
where the power center once was.

CONTINUED

286 CONTINUED

286

The space sky now begins to reflect the outer reaches of the Black Hole, blackest of black, reddest of red.

287 INT. COMMAND TOWER - OBSERVATORY - THROUGH
VIEWPORT TO APPROACHING METEORITES

287

being drawn toward the Black Hole. CAMERA PULLS BACK.
We are with Reinhardt. He looks across to Maximillian. **

REINHARDT

Meteorites overtaking us. Bring
the number two power center up!
Double the energy output. *

Maximillian's lights blink a warning.

REINHARDT

(continuing)

Do as I say. We must seize the
moment, Maximillian. Hold our
course. Outrun them or ride
out the storm.

288 EXT. THE BLACK HOLE - LONG ANGLE

288

The entire space sky of red and black, the murky halo of the Black Hole in the distance. Coming INTO THE SHOT from overhead, is the Cygnus, and coming up fast astern, the meteorites streak redly, aglow, like comets. ****

289 EXT. CYGNUS - ANGLE FROM THE BOW TOWARD THE STERN ****

The Cygnus moving through hydrogen star gas clouds, **** small asteroids glancing off it as they rush past the CAMERA INTO THE SHOT.

290 EXT. CYGNUS - FOLLOWING ANGLE

290

The meteorites loom closer and closer, the Cygnus **** too slow to evade them.

291 INT. COMMAND TOWER - VIEWPORT - REINHARDT

291

reacting as:

292 EXT. CENTAURUS

292

The first meteorite tumbles in across the Cygnus ****
just behind the bow, completely destroying the dome
that was reception.

293 INT. CYGNUS CORRIDOR - THE GROUP

293

As the impact shudders through the entire ship, they
turn to look at the twisted destruction of the room
they have just left. FLASH CUT reactions, then Holland
has them on the run again.

294 INT. OUTER CYLINDER - THE AIR CAR

294

The group piles aboard, and Holland puts the car in
motion.

295 ANGLE FROM OUT IN SPACE - WITH THE METEORITES

295

the CAMERA is within the eye of the storm. Driven by
the gravity of the Black Hole, all of space is afire
with the destructive power of the meteorite storm
rushing toward and by and at the Centaurus.

296 INT. OUTER CYLINDER - AIR CAR - GROUP - A SERIES OF
ANGLES AND INTERCUTTING SHOTS

296

Everything is red as the bombardment continues, Kate
flinching at times. The car speeds down the cylinder
which has already been damaged by meteorites. The
force of gravity threatens to tear the cylinder away.
It buckles and twists violently, the air car recoiling
from one side to the other, everyone holding on for
dear life. Ahead an air car approaches from the other
end of a collision course. The sentry robots open up
with laser fire. At the controls of the air car,
Holland is narrowly missed. Vincent and Bob try to
return the fire while Pizer shields Kate. As their
air car rushes into a breathtaking bobsled turn, the
cylinder buckles for the last time. Holland's car
swerves a sharp turn into the Cygnus while the ****
other car, sentries still firing, stays with the cylinder
as it breaks apart, hurling the sentries and their car
off into space.

297 ANGLE ON THE AIR CAR

297

Holland fighting to bring it to a SCREECHING halt
short of the twisted wreckage. It's close. Very
close. The group is relieved to a point.

CONTINUED

297 CONTINUED 297

BOB
We'll have to try the main
corridor.

298 INT. MAIN CORRIDOR - MOVING SHOT - THE GROUP 298
starting across a catwalk.

298A EXT. CYGNUS *** 298A
A meteorite rips through main corridor.

299 NEW ANGLE - CATWALK IN THE F.G. 299
The meteorite crashes through the main corridor at a **
distance and rolls toward the catwalk. Everyone is
knocked off their feet.

300 MOVING SHOT - THE GROUP 300
scrambling for safety as the ball of destruction races
toward them.

301 NEW ANGLE 301
They dive for cover directly into the camera, then look
back at the meteorite rushing past, wiping out the
catwalk. INTERCUT with reaction shots. Just as they
breathe a sigh of relief, there is more laser fire.
They twist around to return it.

302 ANGLE ON A SENTRY ROBOT - AT A COMMUNICATOR - 302
SIDE CORRIDOR
He is plugged in, reporting and is hit. He flies apart.

303 INT. COMMAND TOWER - FAVORING MAXIMILLIAN 303
On the monitor, a scrambled reception from the battle
area. CAMERA SWINGS to Reinhardt who turns a glaring
look on Maximillian.

REINHARDT
I want them finished. Now!

304 EXT. CYGNUS - METEORITE STORM - A SERIES OF ANGLES **** 304
Meteorites narrowly missing the command tower, tearing
the antenna off as they do so. They damage the outer
cylinders, score a direct hit on the main corridor
by the probe ship.

305 CLOSER ANGLE - THE PROBE SHIP 305
leans sideways, a mass of twisted wreckage around it.

CONTINUED

305 CONTINUED

305

The probe ship cants at an angle, precariously close to breaking away from the mother ship.

306 INT. ENTRANCE TO AGRICULTURE - THE GROUP

306

Led by Holland and Bob, Vincent bringing up the rear, covering them as they ENTER, hurrying to outdistance their pursuers.

307 INT. CORRIDOR - SENTRY ROBOTS

307

nearing Agriculture.

308 INT. AGRICULTURE - THE GROUP - A SERIES OF CUTS

308

The group races through. The sentry robots ENTER after them. There is an exchange of laser fire between Vincent and the robots. As the group continues its flight, there is a sudden TEARING SOUND from above. Looking up, on the run, they see the sky dome, weakened by meteorite damage, begin to rip open. Suddenly the module is gripped by decompression, cyclone winds, sub-freezing temperatures. The agriculture station is pulled from its foundation and torn apart, the vegetables inside are immediately frozen and become airborne missiles, caught and spiralled with the wind force. The entire module turns to crystal, frozen ice. The humans, battling ** weightlessness now as well as freezing temperatures. Vincent, still rear guard, continues exchanging laser fire with the sentries.

309 ANGLE ON BOB AND KATE

309

BOB

Hang onto me.

Kate grabs onto Bob's arms. Firing his jets for speed, Bob leaves the surface of the frozen module, bucking the fierce wind and spiraling frozen vegetables which rush by them dangerously close.

310 ON HOLLAND AND PIZER

310

afoot, fighting the wind, flying vegetables and the icy surface to maintain their balance, straining to escape the freezing cold, pulling their way to the door on anything still secured to the surface.

- 311 MOVING SHOT - VINCENT 311
- firing laser bursts back at the sentries who continue their pursuit across the frozen surface of agriculture. Realizing he's outnumbered and has to fight his way through this chaos as well, Vincent hovers a fast turn and moves to outspeed his pursuers.
- 312 REVERSE ANGLE - THE SENTRY ROBOTS 312
- Still firing, still moving doggedly forward.
- 313 FULL SHOT 313
- Vincent is not an easy target, becoming even smaller when he compacts himself and hovers a zig zag course across the ice like a jackrabbit.
- 314 MOVING SHOT - BOB AND KATE 314
- Kate hanging on for dear life as the old robot turns and twists through wind and vegetables. He's starting to freeze up, his jets sputtering him to a wild hover, but the exit door is in sight.
- 315 ANGLE ON HOLLAND AND PIZER 315
- Holland watching the pierced hole in the sky dome slowly ripped wider. The vegetables are now in a total, powerful spiral upward. Holland glances back, sees:
- 316 POV SHOT - VINCENT 316
- His parts are freezing up quickly, his evasive hovering slowing. He tries putting on his jets. They won't function. He's in slow motion, freezing up altogether, the wind force threatening to carry him away. Holland grabs one of Vincent's arms and drags the freezing robot down, fighting the wind to do so. Holland looks back.
- 317 POV SHOT - THE SENTRIES 317
- Seen through the wind and frozen vegetables spiraling upward, the sentries are stopped as if in a state of suspended animation, frozen. They start spiraling upward.

318 ANGLE UP TO THE SKY DOME 318

It threatens to give way, the pierced hole slowly tearing apart.

319 MOVING SHOT - PIZER 319

straining to reach the end of agriculture where Bob is using his arms as a cutting torch to free and open the frozen door. Kate's body is shaking, teeth chattering as Bob gets it open.

320 INT. CORRIDOR OUTSIDE OF AGRICULTURE WITH HOLLAND AND VINCENT 320

They make it to the open door and out into the corridor, Pizer trying to help Holland with Vincent. Bob quickly SLAMS the heavy door behind him. O.s. within agriculture, the SOUND of increasing wind pressure. They STAMP their feet, chafe their numbed hands, ** blowing on them.

PIZER

Got to get moving.

Holland glances at the frozen, slowly thawing, immobile Vincent.

HOLLAND

Take Bob and Kate. We'll catch up.

KATE

No way.

She puts her arms around the icy Vincent, trying to warm him. Holland moves in to do the same, and they move him along between them. O.s. they can HEAR the SOUNDS of force pressure within agriculture, a building and imminent explosion of a volcano of air.

321 INT. AGRICULTURE - ANGLE AT SKY DOME 321

The pierced sky dome gives way to pressure, ripping violently apart, imploding all of the module vegetables and sentry robots and the remains of Reinhardt's agriculture station upward, exploding them all out into space and the red sky of the meteorite storm.

322 INT. CORRIDOR - MOVING SHOT - GROUP

322

The force of the implosion threatens to buckle the entire corridor around them. They try to maintain balance and keep going. Vincent is attempting a slow hover, lights flickering.

323 EXT. CYGNUS - ANGLE FROM BOW BACK TO COMMAND TOWER **** 323

METEORITES rushing PAST CAMERA. The wounded Cygnus **** rolls and yaws within the storm. From within the hydrogen clouds which drift like fog about the ship, we SEE a METEORITE loom up behind the command tower.

324 INT. COMMAND TOWER - ON REINHARDT

324

seeing the huge fiery meteorite bearing down. He can only brace himself, helpless to do anything more.

325 EXT. COMMAND TOWER - WITH THE METEORITE

325

just missing the main section of the command tower, smashing into the superstructure just below Reinhardt's quarters.

326 INT. COMMAND TOWER - A SERIES OF QUICK CUTS

326

as the CAMERA RECORDS the IMPACT AND SOUND of the meteorite collision. Maximillian crashes backwards into the command console. The humanoid robots, at the controls, reel against one another; some fall from above. Equipment on the curving walls shudders, loosening, most especially the large ASTRO-SCREEN which shows magnification of the black hole. The command tower sways and yaws in the aftermath. Maximillian is in place, undamaged, waiting. The tower continues to yaw and sway...in silence now. We hear Reinhardt's voice.

REINHARDT'S VOICE

Red alert. Red alert. Maximillian,
program the space probe. We may
have to use it.

327 EXT. CYGNUS - FOLLOWING ANGLE

**** 327

Silence also in the space sky as the meteorites rush on toward the black hole, leaving the wounded Cygnus **** behind, lights burning, passing before CAMERA.

328 INT. CORRIDOR - THE GROUP

328

making their way along in the sudden eerie silence. The far end of the corridor is completely blocked with wreckage...impassable.

CONTINUED

328 CONTINUED

328

KATE

It's over. The storm is over.

Ahead, Bob places the end of his arm into a door which opens for him, REVEALING the power center.

329 INT. THE POWER CENTER - THE GROUP

329

A swaying catwalk crosses over the damaged reactors below which are leaking hydrogen.

KATE

Dan, this could go at any minute.

Holland nods, steps out onto the catwalk which sways dangerously beneath his weight.

HOLLAND

Any way around this, Bob?

BOB

No, Captain. And we can't go back through Agriculture.

HOLLAND

Okay. Take Kate across.

She looks at him, starts to protest.

HOLLAND

(continuing;
snapping it out)

Now.

Bob extends his arm. Kate grasps it. They jet off.

HOLLAND

You and Vincent go next, Charlie.

PIZER

Too much weight.

VINCENT

(extending his arm)
Nothing ventured, nothing gained, Mr. Pizer. I'll fly over the catwalk...just in case.

Pizer takes his arm, and they start across.

- 330 MOVING SHOT - BOB AND KATE 330
- hovering their way across the power center moving within growing clouds of leaking hydrogen and anti-matter.
- KATE
Vincent, hurry. You've got to get back for Dan.
- 331 ANGLE ON HOLLAND 331
- looking down, realizing he'll have to make a move. He starts out on the catwalk which sways dangerously beneath his weight. He tries to balance himself, moves on.
- 332 MOVING SHOT - VINCENT AND PIZER 332
- Pizer chokes on the ascending cloud of hydrogen and starts COUGHING uncontrollably.
- VINCENT
Hold tight, Mr. Pizer.
- 333 ANGLE ON BOB AND KATE 333
- at the far side. He gets her to safety. She looks back.
- 334 POV SHOT - HOLLAND 334
- The catwalk snaps in the middle. Holland lurches forward, grabbing for a hold and riding it down and forward toward the far side.
- 335 FLASH CUTS OF THEIR REACTIONS 335
- KATE
Dan!
- 336 ANGLE ON HOLLAND 336
- still hanging on, CRASHING against the far wall, some distance below the others. He grimaces with pain at the impact of the slam against the wall. He looks down.
- 337 POV SHOT - THE STEAM 337
- rising toward him, enveloping him. Holland starts to COUGH. He tries to begin the climb up, but slips, hangs on grimly.

338 ANGLE ON THE GROUP

338

trying to see through the clouds of steam.

KATE

Dan?

HOLLAND (V.O.)

Get 'em out of here, Charlie.

VINCENT

I think Bob and I can bring him
up, Mr. Pizer.

PIZER

Go to it.

The two robots hover down into the steam. Kate and
Pizer open the heavy door and wait anxiously.

339 MOVING SHOT - BOB, HOLLAND AND VINCENT

339

appearing through the drifting clouds, the robots
holding the battered Holland between them.

340 INT. THE CORRIDOR OUTSIDE THE POWER CENTER - THE GROUP

340

The two robots hover along, turning to look at:

341 POV SHOT -HOLLAND, PIZER AND KATE

341

Pizer and Kate half supporting the dazed and limping
Holland between them. A cut on Holland's forehead is bleed-
ing. Kate tries to staunch the wound as best she can.

342 INT. COMMAND TOWER - MOVING SHOT - REINHARDT

342

staring at magnification of the black hole, the swirl
of roiling, angry red and black cloud-like colors, the
fierce circle of light that is the sun-star at the core.

REINHARDT

(triumphant)

They couldn't stop us. We'll
make it. To the world beyond.
My world. Everlasting life.

Now he's aware of a new and ominous SOUND, the gravity
force of the black hole straining through his ship.
The tremor of loosened screens and equipment, the **
shift of the command tower with the stress.

CONTINUED

342 CONTINUED

342

The figure of Maximillian ENTERS the SHOT.

REINHARDT

Increase power to maximum.
We're going through.

343 EXT. CYGNUS

343

The ominous pressure SOUND of gravity locking upon the ship as CAMERA MOVES ALONG THE SUPERSTRUCTURE. We can't see the invisible attacker, but we can feel and HEAR it. Force against force, the stress on the damaged areas.

344 INT. POWER CENTER

344

The reactors leaking more and more hydrogen. One of the reactors collapses, and there is the EXPLOSION within.

345 EXT. CYGNUS - THE POWER CENTER

345

EXPLODING into space, the ship SHUDDERING with the impact.

346 INT. COMMAND TOWER - WITH REINHARDT

346

having moved away from the viewport, now turning to see the explosion, feeling his ship shift and yaw.

347 INT. CORRIDOR OUTSIDE THE POWER CENTER - THE GROUP

347

They are knocked off balance and thrown down by the force and concussion of the EXPLOSION. Bob and Vincent are sent reeling, hovering at rebounding angles. The lights go out. They are plunged into darkness.

348 INT. COMMAND TOWER - FULL SHOT - ALSO DARK

348

REINHARDT (V.O.)

Emergency battery banks up full.

A HUMMING SOUND begins. The lights begin to glow, but they are dim, flickering.

349 EXT. CYGNUS - FOLLOWING ANGLE

349

With the loss of power, it drifts into a slow turn, locked in the grip of deadly gravity.

350 INT. CORRIDOR OUTSIDE THE POWER CENTER - THE GROUP 350
struggling to hurry in the half light, the ominous SOUND
of the gravity increasing, the corridor threatening to
collapse around them.

351 EXT. CYGNUS **** 351
Parts of the superstructure damaged by the meteorite
storm begin to break away from the Cygnus. ****

352 INT. THE COMMAND TOWER - WITH REINHARDT 352
The command tower sways about him, equipment threaten-
ing to break loose from the walls. The humanoid robots
continue to work at their assigned red alert tasks.

REINHARDT
Maximillian, prepare the probe
ship.

353 MOVING SHOT - MAXIMILLIAN 353
heading for the elevator.

354 ON REINHARDT 354
For a moment, he pauses in the shifting, swaying
command tower, looking around this place that has been
such a part of his empire in space. Within the DIN and
NOISE of his gravity-wracked tower, Reinhardt HEARS
(O.S.) the SOUND. He wheels about, looking up, RE-
ACTING TO:

355 POV SHOT - THE ASTRO-SCREEN 355
already loosened, CRASHING down.

356 FULL SHOT 356
Reinhardt can't get out of the way in time. He and
the astro-screen fall together beside the viewport.
He struggles to free himself and can't.

REINHARDT
Maximillian! Help me!

There is another CRASH, drowning out his voice. He
twists to look o.s.

357 POV SHOT - THE ELEVATOR 357
The doors are closed. Maximillian has already gone.

358 ANGLE ON REINHARDT

358

He looks toward the humanoid/robots, still in place,
backs to him.

REINHARDT

You there! Help me. I said
help me.

Programmed only to do their work, they continue, paying
no attention to their master. Reinhardt's panic grows
as he looks out of the viewport where --

359 EXT. CYGNUS - THE PROBE SHIP - POV

359

Knocked from its balance by the meteorite storm, it
leans at an angle within the twisted superstructure.

360 INT. MAIN CORRIDOR - THE GROUP

360

on the run. It's awkward and painful for Holland.

361 INT. COMMAND TOWER - ANGLE ON NAVIGATIONAL SCREEN

361

still charting the course into the black hole. CAMERA
PULLS BACK PAST THE SHAPES of the humanoid/robots,
steadfastly at work, to Reinhardt, a crazed look on
his face as the tower begins to collapse.

REINHARDT

Fools! Listen to me!
(no response)
Somebody! Listen...!

As the command tower reels under pressure of the gravity
force, he struggles desperately to be free.

362 EXT. BLACK HOLE - CYGNUS - LONG REVERSE ANGLE

362

The black hole fills the screen. Dwarfed by its size,
the Cygnus drifts toward the whirlpool which will ****
carry it into infinity.

363 INT. MAIN CORRIDOR - UPPER CATWALK

363

The Cygnus is beginning to break up, the catwalk ****
shifting and straining as the group moves along it.
Ahead through a rip in the wall we see outside to the
probe ship. The connector to it has broken away.
The probe is tilted at an angle, the twisted super-
structure holding it.

CONTINUED

363 CONTINUED

363

HOLLAND

This way.

They move to the pressurized door.

364 ANGLE FAVORING BOB AND VINCENT MOVING

364

VINCENT

Well, old timer, you're going home - and a hero too.

BOB

Had to uphold the honor of the old outfit, Vincent.

Kate turns, looking past them.

KATE

Vincent -- look out!

Maximillian ENTERS right behind Vincent, ready to blast him. Bob moves between them. Maximillian's laser blasts Bob backwards, right off his hover, and the huge robot turns his weapons on the others.

365 MOVING SHOT - VINCENT

365

returning down the straining, SHUDDERING catwalk, **
FIRING once, twice before Maximillian can fire,
disarming him.

VINCENT

Get to the ship. I'll handle this.

Maximillian's hooks whirl out. As Holland, Kate **
and Pizer start through the opening, Vincent hovers to block Maximillian's advance after them. Vincent FIRES again. A direct hit does nothing to stop Maximillian.

VINCENT

(continuing)

Hurry, Captain.

The humans make their way through the opening. Maximillian, head aglow, read with anger and hate, turns all his rage on the smaller Vincent, who hovers, preparing to meet the onslaught.

366 INT. CATWALK - VINCENT AND MAXIMILLIAN -
A SERIES OF CUTS

366

Maximillian rushes Vincent who hovers a dodge, FIRING again. Another direct hit doesn't stop Maximillian whose whirling hooks swipe and WHOOSH over Vincent's head which recoils into its shell, showing only the lights. Again the hooks come at Vincent. Again, Vincent FIRES as he weaves and ducks from the hooks. Still, Maximillian comes on, and one of the hooks catches Vincent hard, knocking him up against the wall. Vincent tumbles off his hover, hurt. Maximillian advances on him.

367 EXT. CYGNUS - ANGLE ON KATE, PIZER AND HOLLAND ****

367

EXITING the opening into the gravity turbulence of outer space. All around them the twisted superstructure and the probe ship canted at a dangerous angle.

368 INT. CATWALK - VINCENT AND MAXIMILLIAN

368

The giant robot moves in to finish Vincent off. Vincent jets through a small hole in the Centaurus.

369 EXT. THE CYGNUS - VARIOUS ANGLES

369

For a moment, Vincent has eluded his huge adversary, but Maximillian blasts his way through the outer shell after him. Vincent runs for his life, but Maximillian countermoves to trap him. Vincent retracts his head and moves back but becomes entangled in a twisted girder. Maximillian moves in to get him, grabs him, is about to crush him. As small door opens in Vincent's body, a cutting tool appears. The tool thrusts upwards, digging into Maximillian's massive mid-section, striking through the protective plating into inner circuitry. Maximillian spins wildly away, his mid-section short-circuiting, fusing and flaming. Maximillian loses power and slowly spirals off, moving faster and faster as he's sucked toward the black hole. Vincent's head has popped out to watch his enemy's demise. Now he hovers back to the hole.

370 INT. CATWALK - CLOSE ON VINCENT AND BOB

370

as Vincent reaches him. Bob is barely alive, lights dimming.

VINCENT

Maximillian's finished.

BOB

You did well.

CONTINUED

370 CONTINUED

370

VINCENT

Thanks to you, my friend. I'll
get you aboard now.

Vincent starts to move him.

BOB

No. I won't be going with you.

Vincent hesitates, knowing it's true, REACTING to Bob
only from his lights.

BOB

(continuing)

There's no need for me to go
home. I am home. Out here.
The same for me as it is for
you.

(lights fading)

You're still young and brave.
Carry on for all of us, Vincent.
Go now. Help your friends...

His lights cease to twinkle. Beat of grief from Vincent.
Then, as the catwalk threatens to break apart, he quickly
hovers a turn toward the opening. **

371 EXT. CYGNUS - PROBE SHIP - MOVING SHOT - HOLLAND **** 371

Framed by roiling black hole sky in the b.g., he makes
his perilous way across the twisted superstructure toward
the leaning probe ship. The SOUND of gravity keeps in-
creasing. Holland floats, holding on for life as he goes
through and across the abysses and small canyons of ripped
buckling and twisted superstructure. ANGLE WIDENS TO
INCLUDE KATE AND PIZER. **

Holland pauses, half turns, reaching back to grasp Kate's
hand as she crosses one of the obstacles. For a moment,
her body swings away, carried by gravity. Holland holds,
drawing her toward him. Pizer looks o.s.

372 POV SHOT - THE COMMAND TOWER 372

beginning to buckle and lean, to give way from its
supporting superstructure. The DIN increases.

373 BACK TO SCENE 373

Pizer starts across to Holland and Kate. The hands of
the two men meet and grip. Their hands slip. Pizer

CONTINUED

373 CONTINUED

373

loses his grip. INTERCUT WITH CLOSE FLASH CUT REACTIONS as Pizer is swept away by the gravity forces. Vincent ENTERS THE SHOT. Propelled by his jets, he bobs and revolves in the gravity current. One arm grips the twisted superstructure, the other extending its length to pluck Pizer from the current, holding him, drawing him back, crossing the superstructure, joining Holland and Kate.

374 CLOSE ON PIZER AND VINCENT

374

PIZER

Thanks. "A friend in need is
a friend indeed."

Vincent's lights twinkle.

VINCENT

You're learning, Mr. Pizer.

375 INT. THE COMMAND TOWER - ON REINHARDT

375

hearing the terrifying SOUND of the tower being torn away, the interior collapsing around him. Helplessly trapped, he stares through the viewport, seeing the group make it to the probe ship, hating it. He stares off at the black hole as the tearing SOUND closes in like a rushing freight train. Gravity forces from without EXPLODE the viewport before him inward. The sudden release of pressure rips the tower away from the superstructure. CAMERA HOLDS as Reinhardt's eyes, face and body, his command tower, RUSH AWAY FROM CAMERA and into space.

376 EXT. CYGNUS - INT. THE PROBE SHIP - GROUP AT DOOR ****

376

crowding into the small confines. Holland and Pizer are busy at the controls. Kate takes a beat to look back.

377 POV SHOT - THE CYGNUS - THE COMMAND TOWER

377

being carried off, spiraling into space.

378 INT. THE PROBE SHIP - ON KATE

378

REACTING.

KATE

The command tower's torn loose.

379 WIDE ANGLE - CYGNUS

379

No longer with any defense against the gravity, adrift, off course and breaking up, the ship swings about in the eddy of the whirlpool's gravity current. A thruster breaks away. The Cygnus swings about, a section of **** its bow, like the hull of a torpedoed ship, torn away.

380 INT. PROBE SHIP - FAVORING HOLLAND

380

The o.s. forces shaking the ship. The interior has been constructed for a two-man crew, and the foursome is crowded. Holland is working the manual and computerized controls in flickering lights.

PIZER

We better get the hell off.
The whole ship's breaking up.

381 EXT. PROBE SHIP

381

surrounded by torn superstructure breaking up. The thrusters power to life just in time to lift it off.

382 INT. PROBE SHIP - THE GROUP - INTERCUTTING

382

Holland completes the computer programming, handling the ship by manual control. All look up through the narrow protective viewport at the black hole sky, feeling the jolt upward as -

383 EXT. CYGNUS - PROBE SHIP - FOLLOWING ANGLE

383

It fires upward from its leaning angle, arcing away from the doomed Cygnus which is breaking up around **** it. CAMERA CONTINUES WITH THE PROBE arcing away into the black hole sky. CAMERA MOVES BACK ON THE PROBE TO INCLUDE A PORTION OF THE FIRING THRUSTERS, their SOUND mixed with that of the gravity forces. LOOKING BACK AND DOWN UPON THE CYGNUS, it's as if we're the last **** flight to leave the Lexington, a great ship about to be no more.

384 INT. PROBE SHIP - GROUP - INTERCUTTING

384

Their faces and bodies REACT to the rapid acceleration of the probe, tension with tension.

385 EXT. CYGNUS - FOLLOWING ANGLE

385

The eddying whirlpool now a raging current, angry rapids tearing it apart, breaking it into sections...fragments...

386 EXT. PROBE SHIP - MOVING

386

hurtling forward into the black hole sky. Ahead, appearing like the murkiness of the moon on the most terrifying of stormy nights, is the star-sun core of the black hole reaching forth its ominous light.

387 INT. PROBE - ANGLE ON PROTECTIVE VIEWPORT - POV

387

The view of the black hole sky rushing toward them. CAMERA MOVES BACK TO FAVOR HOLLAND working the controls, eyes on the control panel, a blue light showing.

HOLLAND

Gravity force field - on.

From the viewport, the black hole sky rushes at the probe ship. Waiting. Tension among all. Turbulence. Gravity attacking the probe. Stress forces hitting everyone inside.

HOLLAND

(continuing)

Controls not responding.

He continues to fight them, turbulence and gravity intensifying.

HOLLAND

(continuing)

Can't turn her around.

Vincent fires out an arm. Not even robotic strength works.

388 EXT. THE PROBE SHIP - FOLLOWING ANGLE

388

Its gravity force field glows blue, surrounding the craft, a halo of ionized particles of air. It remains on a direct course for the black hole.

389 INT. PROBE SHIP - THE GROUP - INTERCUTTING

389

VINCENT

Captain, I think the ship has been programmed.

HOLLAND

(nodding)

To Reinhardt's course.

CONTINUED

389 CONTINUED

389

PIZER

You mean we're going into the
black hole?

HOLLAND

Check.

KATE

(more cool than
she feels)

Let's pray that he was a genius.

Holland and Kate exchange a look. Vincent retracts his
head into his body fearfully.

VINCENT

(chattering)

He who hesitates gathers no
moss, and a rolling stone is
lost.

Pizer pats him comfortingly.

390 EXT. OUTER SPACE - THE BLACK HOLE AND THE PROBE -
HIGH ANGLE SHOOTING DOWN

390

The probe, a tiny speck of glowing blue and thruster
light against a whirlpool curtain of black and red,
surrounded by the murky light core, the probe now
descending, carried by the whirlpool toward the world
of the black hole, the volcano in reverse.

391 INT. PROBE SHIP - GROUP

391

hit by the effects of speed, pressure and turbulence.
The ANGLE of the probe tips downward. Turbulence in-
tensifies. Colors of red and black rush in through
the viewport. Vincent's arms hold out from either
side of his body to maintain balance, head still re-
tracted.

392 EXT. PROBE - ANGLE INCLUDES PORTION OF THE NOSE

392

3-D EFFECT as the probe sinks deeper and deeper into
the black hole.

393 INT. PROBE SHIP

393

The interior of the probe begins to spin and rotate
with the turbulence and gravity pressures inside.
Holland, Kate, Pizer and Vincent are becoming double
images of themselves.

- 394 INT. BLACK HOLE - THE PROBE SHIP - A FOLLOWING ANGLE 394
- The probe speeds, whirling with the gravity current into the black hole. The mass of haloed, reflected light from the black hole closes over behind them. The probe becomes part of all that rushes with it into the black hole, spinning asteroids, whirling meteorites, hydrogen clouds and star particles speeding by like comets, the SOUND of a thousand winds, colliding and mixing colors.
- 395 INT. PROBE 395
- as it revolves in a violent series of convolutions, continuing to create double and triple images of Holland, Kate, Pizer and Vincent, their bodies reacting to the outer stress of gravity attacking the probe, agonizing pressures within each of them.
- 396 EXT. THE PROBE 396
- Its force field a blue halo around it, it is stretched, elongated, pulled nearly to the breaking point.
- 397 INT.PROBE 397
- terrifying, revolving, rotating speed. The images and bodies of Holland, Kate, Pizer and Vincent fall limp, as if in the deepest of sleep, carried with the currents of the black hole. Colors of the spectrum begin to play through the viewport upon the inanimate passengers, their images becoming transparently part of the colors.
- 398 INT. BLACK HOLE - PROBE SHIP - REVERSE ANGLE 398
- The probe ENTERS SHOT from above our heads, hurtling through the transitions that are the colors of the spectrum, from white to the brilliant ice blue held by the world of melting combergs.
- 399 INT. BLACK HOLE - PROBE SHIP - FOLLOWING ANGLE 399
- continuing the colors of the spectrum, the transition to yellow, and to orange.
- 400 INT. BLACK HOLE - THE CORE 400
- where a crimson curtain of color illuminates the cemetery of the Universe, a maelstrom where all matter of the outer galaxies is drawn, planets, stars, meteorites, combergs, asteroids and imploded by gravity into this final spectrum of nothingness. The probe ship appears, speeding TOWARD THE CAMERA.

401 INT. BLACK HOLE - REVERSE ANGLE

401

Crimson giving way to the white, that is the white hole. The probe ship enters the white, turns the color of the brilliant white. The probe ship DISAPPEARS.

{FINAL-SCENES-UNAVAILABLE}

402 INT. PROBE SHIP - GROUP - INTERCUTTING

402

Suddenly, all within the probe ship is incredibly smooth and fluid. Vincent's lights blink on, his head appears. The eyes of the others open. Looking through their space helmets at one another. Total silence. Wonder. A multi-faceted light appears to illuminate them through the view-port. All turn toward that light.

403 EXT. OF WHERE WE ARE - MULTI-FACETED LIGHT

403

The screen fills with it. The probe ship is no longer visible. CAMERA IS PULLING UPWARD THROUGH THE MULTI-FACETED LIGHT.

KATE (V.O.)
Beautiful....

CAMERA PULLS BACK AND UP. The facets of light appear to congeal and come together, CAMERA CONTINUING TO PULL BACK AND UP. EMERGING WITHIN AND THEN UPON THE SANDS OF VAST SALT FLATS OF WHITE SAND. CAMERA CONTINUES TO PULL BACK AND UP, FARTHER AND FARTHER. The salt flats of sand become as only a part of someplace, quickly growing smaller and more insignificant as CAMERA CONTINUES TO PULL BACK. AS THE UNIVERSE WITHIN THE CAMERA'S PULLBACK BECOMES BLACK, PULLING BACK AND UP, MOVING THREE DIMENSIONALLY THROUGH DARKNESS, REVEALING THE BLACKNESS AS BLACK GRAINS OF SAND UPON AN ISLAND BEACH, BACK AND BACK, THOSE GRAINS BECOMING ONLY PART OF STILL ANOTHER PLANET OR PLACE, CONTINUING BACK FROM THAT INTO A UNIVERSE WHERE THE PLANET WE HAVE JUST SEEN IS BUT A FRACTION OF THIS UNIVERSE OF VAST CONSTELLATIONS AND STARS AND PLANETS, MOMENTARILY FILLING THE SCREEN, BACK AND BACK AND AWAY FROM A UNIVERSE THAT BECOMES SMALLER AND SMALLER, BACK AND THE SCREEN GOES BLACK.

HOLD - and

THE END