

A PLANET CALLED EDEN

Written by

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FADE IN

MONTAGE:

Archive footage of humanity's history in space:

Early test rockets.

The first Soviet Sputnik launch. Yuri Gagarin's flight.

Kennedy's "We choose the moon" speech.

Mercury. Gemini. The first space walk.

Apollo. The first Moon landing. The Lunar Rover. Alan Shepard's golf shot.

Voyager. Skylab. Viking.

The Shuttle. The Hubble. The International Space Station.

There is very little dialogue, only a few familiar snatches: "we choose the moon," "That's one small step," Walter Cronkite and a few other snips of newscaster gravitas, etc.

Slowly, the archival footage is replaced by "created" footage showing the coming century of progress as the international community reaches into space to explore the solar system:

Shuttle successors working on new space stations.

Chinese landing on the moon. Americans landing on Mars. The first colony. A space station orbiting Jupiter.

The credits end and before we realize it, the film begins. It still feels like part of the opening montage, but...

EXT. SPACE, ENCELADUS ORBIT - 75 YEARS OR SO FROM NOW

A space ship orbits Enceladus, one of Saturn's moons. This is the Hobbes: her name is painted on the hull along with the famous NASA logo and an American flag.

A lander, the CALVIN, is docked ... small and spidery, the old Apollo Lunar Module is in its DNA.

These are both good, old-fashioned NASA-looking ships: big, powerful cone engines and thrusters, eccentric, almost organic design. The ultimate in high tech, but with a little duct tape and chicken wire.

The majesty of Saturn fills the background. It's stunning.

INT. HOBBS - CONTINUOUS

In the cramped cockpit, the ASTRONAUT COMMANDER and the FLIGHT ENGINEER hover anxiously over their instruments. This is a big moment. The engineer looks up and grins.

ASTRONAUT COMMANDER
Houston, we confirm liquid water within
drilling distance of the surface.

EXT. HOBBS - CONTINUOUS

On the lander, lights come on as docking clamps release.

ASTRONAUT COMMANDER (V.O.)
Crack the plates and tighten up the
screws, people. We are go for landing.

The Calvin falls away...

EXT. ENCELADUS SURFACE - LATER

As the Calvin touches down on the strange, ice-covered alien surface, a GEYSER erupts in the distant background.

CALVIN CO-PILOT (V.O.)
Contact light.

CALVIN PILOT (V.O.)
Hobbes, the Calvin has landed.

ASTRONAUT COMMANDER (V.O.)
We copy you down, Calvin.

EXT. ENCELADUS SURFACE - LATER

TWO ASTRONAUTS in bulky space suits work on the surface with a massive drill array. They exchange a glance. Slowly, a smile creeps across ASTRONAUT #1's face.

ASTRONAUT #1
Hobbes, we have liquid water. We're
sending a probe down.

EXT. SPACE, EARTH ORBIT - MEANWHILE

The Hobbes orbits, far above.

INT. HOBBS - CONTINUOUS

The Astronaut Commander and the Engineer hover anxiously.

ASTRONAUT COMMANDER
Are you reading methane or formaldehyde?

Beat.

ASTRONAUT COMMANDER (CONT'D)
Calvin, are you reading any biochemical
signatures?

The Astronaut Commander and the Flight Engineer exchange a
glance: excited, nervous.

ASTRONAUT COMMANDER (CONT'D)
Calvin, this is the Hobbes. Did you
find anything that might be life?

Beat. Beat.

ASTRONAUT #1 (V.O.)
Uh, no, Hobbes. Something ... uh,
something ... else.

The Astronaut Commander and the Flight Engineer exchange
another glance: *What the...?*

ASTRONAUT COMMANDER
Calvin, please clarify.

ASTRONAUT #2 (V.O.)
Hobbes, we're sending you a visual.

The Commander and the engineer watch the screen. Suddenly,
their eyes grow wide with utter shock.

ASTRONAUT COMMANDER
Oh my God--!

FAST CUT TO:

EXT. EARTH ORBIT - 53 YEARS LATER

A massive space dock hovers near the great grandson of the
International Space station.

A massive ship is ready for launch. The International Space
Agency logo is painted on its hull, along with her name: The
ISA Michael Collins. She's designed for deep space, the
farthest reaches of the solar system, larger and more
advanced than the Hobbes.

Two landers, the Armstrong and the Aldrin, are docked on
either side. If the rat bastards from *Space 1999* hadn't used
them, the designs of the Eagles would be perfect.

Super: 53 Years Later

NEWSCASTER (V.O.)
 We're less than twenty-four hours away
 from the launch of the International
 Space Agency Ship Michael Collins.

INT. NEWSCAST/CLASSROOM - DAY

A PRETTY NEWSCASTER, 30s, holds a microphone.

NEWSCASTER
 The voyage will take a crew of five
 international astronauts to Neptune's
 moon Triton...

The newscaster seems to be standing before a classroom of
 elementary students, who watch with rapt attention.

NEWSCASTER (CONT'D)
 ...taking humans to the edge of our
 solar system for the very first time.

Off screen, KIM CHANG interrupts.

KIM (O.S.)
 Actually, it's not really the edge
 of the solar system.

There is a flicker as the view angle changes, widening; the
 kids are watching a realistic hologram.

Kim Chang, late 20s, pretty and fit, Chinese, stands next to
 the newscaster. Behind her, a shuttle is ready for launch.

Kim wears a flight suit and jacket with a mission patch on
 the left breast, an ISA logo on the left shoulder, and the
 Chinese flag on the right shoulder. It's practical and
 comfortable, but with more than a touch of romantic flair.

Kim fidgets, embarrassed by the outburst.

KIM (CONT'D)
 It's just that there's a lot more to the
 solar system. It doesn't end at Neptune.
 (more awkwardly)
 Uh, I mean, Pluto and the dwarf
 planets, and the heliosphere ... and you
 don't really want to know this, do you?

NEWSCASTER
 This is Mission Specialist Kim Chang
 from the People's Republic of China.

EXT. TIMES SQUARE - MEANWHILE

PASSERS-BY pause to watch the broadcast on a giant display in 22nd Century Manhattan. It's like the old Apollo 11 days. The excitement is back. The world is watching.

NEWSCASTER
This is your first deep space mission, right?

Kim is a little uncomfortable. Hedging?

KIM
I was supposed to be on the last Jovian mission, but ... you know. Budget cuts.

NEWSCASTER
But lots of people have been to Jupiter. No one's been as far as Neptune.

EXT. EARTH ORBIT, SPACE DOCK - MEANWHILE

A space elevator platform drops away from the dock and glides back along its tether toward Earth.

INT. MICHAEL COLLINS - CONTINUOUS

Inside: it's precisely choreographed chaos: two floating astronauts in flight suits like Kim's make last crucial checks as the countdown nears zero.

Mission Commander ANGELA OKONKWO, 40s, African American, checks and rechecks her systems in the cockpit.

Meanwhile, Flight Engineer MAAZIN BARLAS, Pakistani, 28, checks the supplies that were just delivered. A band on his wrist projects a holographic display.

MAAZIN
This doesn't match the manifest. Angela, you need to see this. It's gotta be more than twice--

ANGELA
Just see it stowed, Flight Engineer.

MAAZIN
(surprised by the tone)
Yes, Commander.

INT. LIVING ROOM, SOMEWHERE IN AFRICA - MEANWHILE

A family watches the broadcast. Pictures of Angela and Maazin in their flight uniforms fill a monitor behind the anchor.

NEWSCASTER

...Flight Engineer Maazin Barlas from Pakistan. The Mission Commander is Angela Okonkwo, one of the agency's most experienced astronauts--

INT. AN OFFICE IN JAPAN - MEANWHILE

Workers gather. Around the globe, people share the moment.

On the screen: REPORTERS and their CAMERAMEN follow Mission Specialist DOMINIC VANCE, a handsome British scientist with a Sahara Desert dry wit, and JACK O'BRIEN, Pilot, Texan, a bit of a cowboy, are hurrying toward the shuttle. Both are in their late 20s/early 30s.

Reporter #1 is an especially attractive woman.

REPORTER #1

I'm trying to get a word with Pilot Jack O'Brien and Mission Specialist Dominic Vance.

REPORTER #2

You men are legends. You hold the agency's record for commendations...

JACK

Just doing our jobs, Miss Brown.

NEWSCASTER #2

...and reprimands.

Both men try to look chagrined. Neither pulls it off.

NEWSCASTER #3

Like your little maneuver over Mars?

DOMINIC

Technically, that wasn't against the rules--

NEWSCASTER #1

And the Jupiter decent?

JACK

(to Dominic)

That one was against the rules.

INT. PUB, SOMEWHERE IN ENGLAND - MEANWHILE

The patrons at the bar laugh and point.

NEWSCASTER #3
I'm surprised they didn't drum you
two out of the corps for that.

DOMINIC
They did, actually.

JACK
Yeah, we kinda hold the record for
that, too.

DOMINIC
And a couple of universities.

JACK
More like four.

DOMINIC
I wasn't counting the ones that let
us back in.

JACK
Me, either.

INT. MICHAEL COLLINS - MEANWHILE

Angela notices the broadcast interview. She frowns. On the
screen, Dominic and Jack are both grinning as they walk.

JACK (ON THE SCREEN)
But really, the whole thing was kinda,
uh, exaggerated.

Maazin looks over Angela's shoulder.

MAAZIN
Remember, you asked for them.

ANGELA
They're the best.

DOMINIC (ON THE SCREEN)
Honestly, we never got a chance to
tell our side of the story.

REPORTER #2 (ON THE SCREEN)
Would you like to do that now?

The men answer quickly, together:

DOMINIC (ON THE SCREEN) JACK (ON THE SCREEN)
That wouldn't be a good idea. Uh, no. No! No Way.

Maazin floats away, already working. Angela shakes her head.

MAAZIN
Your problem now.

ON THE SCREEN: Jack and Dominic start to walk away. The interview is over. Jack stops and goes back to Reporter #1.

JACK (ON THE SCREEN)
Say, are you, uh, seein' anybody?

Dominic rolls his eyes and shakes his head.

DOMINIC (ON THE SCREEN)
Here we go.

JACK (ON THE SCREEN)
Seriously, you should give me a chance. I'm an astronaut. I've got a space ship and a ray gun. You don't get cooler than that.

DOMINIC (ON THE SCREEN)
He doesn't have a ray gun.

Jack glares at Dominic.

JACK (ON THE SCREEN)
I totally have a ray gun.

REPORTER #1 (ON THE SCREEN)
Let's see the ray gun.

ANGELA
This is gonna be a long flight.

INT. LAUNCH AREA - LATER

Dominic and Jack leave the reporters at a gate, walking quickly. They don't look at each other. The grins are gone. *Brrr*. It's gotten chilly. Kim waits, tapping her wrist band.

KIM
Elevator to the ship in two hours.

She follows Dominic and Jack. Dominic turns to Jack.

DOMINIC
Look, you wanna--

JACK
No.

DOMINIC
You know, sooner or later--

JACK
No.

Dominic stops, but Jack keeps going without looking back. Kim stops with Dominic.

KIM
You guys okay?

DOMINIC
No.

He walks away. Kim follows, shaking her head.

KIM
This is gonna be a long flight.

EXT. MICHAEL COLLINS - LATER

A space elevator platform approaches and docks.

INT. MICHAEL COLLINS - CONTINUOUS

The docking hatch opens. Jack and Dominic float in, followed by Kim. Maazin is there to greet them.

MAAZIN
Welcome aboard!

Jack floats past him with barely a look.

JACK
I'll be in the cockpit.

Dominic shrugs and shakes Maazin's hand.

DOMINIC
Need help? Uh, maybe somewhere far away from the cockpit?

MAAZIN
It's not a very big ship...

Angela floats in from the engineering pod, aft.

ANGELA
Welcome aboard. Maazin?

MAAZIN
Countdown at t minus a hundred and twenty minutes.

TWO PILOTS emerge from the elevator, carrying more gear. Maazin's eyes pop.

MAAZIN (CONT'D)
More...!? Angela--

ANGELA

Find a place to stow it, Mr. Barlas.

Angela floats away from the docking area. Maazin reads the manifest, then calls after her.

MAAZIN

There's an inflatable boat in there!

ANGELA

There's two. They'll fit on the landers.

MAAZIN

We don't need boats!

No answer. Maazin pushes himself away and follows her toward the fore of the ship. Dominic and Kim follow.

MAAZIN (CONT'D)

You know this Neptune-Triton thing ... it's just a name, right? There's no actual water there....

ANGELA

We're not going to Triton.

DOMINIC

Wait. What!?

Maazin gapes. Dominic looks at Kim. Kim nods. She knew.

ANGELA

Mess table. Everyone. Now.

INT. MICHAEL COLLINS, MESS ROOM - LATER

The crew members are seated at the mess table, all eyes on Angela. On a monitor behind her, the footage from the Calvin and the Hobbes plays.

ANGELA

You're seeing communications from the Hobbes mission to Enceladus.

On the monitor: An object of metal and crystal -- artificial, ancient, alien. It is engraved with strange pictogram symbols and representations of the planets in the solar system and star patterns far beyond.

JACK

Oh my God--!

ANGELA

That's pretty much the reaction, yeah.

DOMINIC
We're going there. Now. To
Enceladus. Aren't we?

ANGELA
We've been going to Enceladus for fifty-
three years, Dominic. That technology
is alien. It's advanced almost beyond
comprehension. And it's more than three
and a half billion years old.

DOMINIC
Holy--!

He catches himself. Kim nods. There is awe in her voice.

KIM
Holy.

MAAZIN
What is it? I mean, what does it do?

ANGELA
Our best minds have been working on
that very question for fifty years.

KIM
(grins)
I cracked it five years ago.

JACK
Hey! I thought you'd never been to
deep space before.

KIM
I said I didn't go to Jupiter.
(shrugs)
Saturn. Anyway, it's a beacon. For
navigation and communication.

DOMINIC
I don't understand. Why keep
something so important a secret?

ANGELA
A dozen nations, at least, and God only
knows how many corporations have the
resources to reach Saturn. Can you
imagine the chaos if we'd announced the
discovery of alien technology? What if
it had been a weapon?

JACK
Why tell now?

ANGELA

You can't keep a mission of this scope secret. Too many people have to know. Imagine the reaction when this ship doesn't stop at Neptune?

Before anyone can interrupt:

DOMINC

Wait a tick. Six and a half billion years. That's almost as long as life has existed on earth.

ANGELA

(dryly)

Yeah. How about that?

DOMINC

You're not suggesting--!

ANGELA

I'm suggesting, Mr. Vance, that we have a mystery to solve. A very important one.

(beat)

Our mission isn't what you've been told. Backup crews are being briefed. If anyone wants to back out, you can.

EXT. MICHAEL COLLINS - LATER

The ship disengages from its moorings. Thrusters fire, carrying the Collins away from the space dock.

ANGELA (V.O.)

For at least six and a half billion years, alien beings visited the Earth every few hundred years. Approximately three centuries ago, the visits gradually stopped. We don't know why.

The Collins passes the moon, thrusters firing, gaining speed.

KIM (V.O.)

The Saturn artifact led us to a stable wormhole at the edge of our solar system. A shortcut through space to ... somewhere. It's shielded by a plasma energy gate. We've learned how to open it.

The Collins passes Jupiter, slingshotting to gain momentum.

ANGELA (V.O.)

Probes sent back images of an opening at the far end. We're seeing stars ... patterns we can't recognize.

KIM (V.O.)
Meaning wherever this gate leads,
it's not in this part of the galaxy.

ANGELA (V.O.)
The probes stop transmitting before
they reach the far end. We don't know
what waits on the other side.

The Collins is deep space. Far behind, the sun and it's
planets are simply bright stars, tiny and fragile.

ANGELA (V.O.)
Our mission is to travel through the
wormhole gate. Find out where it leads.
Learn who visited us, and why. And
last, find out what happened to them.

INT. MICHAEL COLLINS, MESS ROOM - SIX MONTHS LATER

Dominic is at the mess table with Kim. Jack floats in from
the cockpit. Dominic stands and floats away.

DOMINIC
I'm gonna check the instruments
again. We're getting close.

Jack takes his place at the table. He pulls an old-fashioned
paperback book out of his pocket. It is vintage science
fiction, showing a barbarian space princess in a chain mail
bikini on an alien planet.

KIM
You guys can't keep this up, Jack.

Jack doesn't look up from his book.

JACK
Don't underestimate us.

KIM
'Cause if you don't stop, Angela's
gonna toss you both out the airlock.

Maazin floats by, working, as always, on his beloved engines.

MAAZIN
And I'll hold it open for her.

KIM
Whatever this is... Please, Jack.
Don't let it screw up this mission.

JACK
You're starting to sound like Angela.

KIM
I'm serious! I've spent seven years
of my life on this ... this mystery.
The ultimate mystery.

Kim fingers a chain around her neck. We can't see what's hanging on it; most of it is hidden by her flight suit.

KIM (CONT'D)
I need to know what this is about,
Jack. I need to.

Before Jack can probe further, Kim, suddenly uncomfortable, nods to his book to change the subject.

KIM (CONT'D)
How many of those relics did you
bring, anyway?

JACK
This is a classic! Besides, never
know what we're gonna meet up
there, huh? Gotta study up.

KIM
That's what you think we'll find? A ...
a ... beautiful alien space princess?

JACK
Be prepared for anything. Didn't they
teach you that in basic?

KIM
You know, you'd have a better chance of
mating with ... with slime mold than
anything that evolved on another planet.

Maazin floats back again, passing through the narrow space.

MAAZIN
After seven months in space, I could
be happy with a nice slime mold.

JACK
Dominic would just steal it.

Kim frowns. Jack gets up and pulls himself away. After a second, he floats back, grabs his book with a silent *humph*, and leaves again.

EXT. MICHAEL COLLINS - A FEW DAYS LATER

The Collins soars deeper into space, passing Neptune. A thruster fires silently, adjusting the course.

INT. MICHAEL COLLINS, DOMINIC'S BUNK

Dominic is in his sleeping pod, an enclosed bunk. He's gazing at a projected hologram: a pretty woman, late 20s. This is ANNA.

FLASHBACK: INT./EXT. ANNA'S APARTMENT - MORNING

Anna is asleep. Dominic slips out of bed and pulls on a robe. He wanders onto a balcony to watch the sunrise. After a moment, Anna joins him, also in a robe, and snuggles up.

ANNA
G'morning.

DOMINIC
I think it's the best morning I've ever had.

ANNA
Mmm. I like that.

DOMINIC
I never thought I could feel like this. This ... you ... this is everything I've ever wanted in life.

ANNA
Uh oh.

Dominic closes his eyes.

DOMINIC
I can't believe we let this happen. We can't do this, Anna.

ANNA
It's Jack.

DOMINIC
He's like a brother to me, Anna.

ANNA
The fact that he left without even a note ... that he hasn't even bothered to call in more than a month? That doesn't matter, does it?

DOMINIC
What do you think?

Anna doesn't look at him. She pulls away and hugs herself.

ANNA
I'm just ... just a notch on the ... the space belt for him.

DOMINIC
We don't really have those.

ANNA
This ... you and me ... I thought we
had something more.

DOMINIC
He's my brother, Anna.

He takes her in his arms. After a moment, she relaxes and
surrenders to the embrace.

A SCREECH, a loud CLARION CHIME.

BACK TO SCENE:

In his bunk, Dominic sits up. A LIGHT FLASHES as the CLARION
ALARM SOUNDS. Dominic opens his bunk compartment, hurrying.

INT. MICHAEL COLLINS, COCKPIT - MOMENTS LATER

Jack is in the pilot's seat; Angela is at the copilot's
station. Kim mans one of two stations located on either side
of the tiny cockpit. Maazin hovers behind.

Dominic ENTERS and takes the station opposite Kim. His eyes
widen in stunned disbelief as he peers forward..

A massive ring crafted from strange alien material dominates
the view. A triangle is mounted within -- a gateway. The
materials and symbols are like those on the Saturn artifact.

EXT. SPACE - CONTINUOUS

The ship is a dust mite against the mountain of the gateway.

INT. MICHAEL COLLINS, COCKPIT - CONTINUOUS

Dominic hurries to ready his instruments.

ANGELA
Easy, Specialist. We're still a
long way away.

DOMINIC
A long ... how big is it?

ANGELA
We could fly a skyscraper through it.

JACK
I could fly Texas through that thing.

EXT. SPACE - LATER

The Collins draws silently closer.

INT. MICHAEL COLLINS, COCKPIT - LATER

Lines of alien symbols flash across Kim's screen.

KIM
Transmitting.

DOMINIC
What is that?

KIM
It's a pictographic code. Each one represents a series of E-eight mathematical formulae. The most complicated I've ever seen. The correct sequence opens the gate.
(beat)
It worked for the probes, anyway.

DOMINIC
Remind me again what happened to them?

ANGELA
We don't know what happened to them.

EXT. SPACE - LATER

The ship is closer to the gate. A bubble of energy covers it and distorts space beyond, like a film of oil, but the unimaginable power is obvious even in the silence of space. Beyond, space and time ... *bend* as the very fabric of reality warps into an impossible new shape, a tunnel.

INT. MICHAEL COLLINS, COCKPIT - CONTINUOUS

Everyone fidgets, clenching fists, holding breaths: tense, afraid, excited. The last symbols vanish from Kim's screen...

EXT. SPACE - CONTINUOUS

...as the great circle begins to turn, flowing like ice, and the bubble of energy vanishes just as the Collins reaches the triangle gate, enters, and is suddenly ... gone.

INT. MICHAEL COLLINS, COCKPIT - CONTINUOUS

Darkness surrounds the ship.

ANGELA
Can you make the exit?

DOMINIC
Nothing on telescopes or spectrographs...

ANGELA
How fast are we moving?

JACK
I can't tell.

ANGELA
Tell!

JACK
Our instruments weren't meant for
this kind of speed.

KIM
It's like a ... gravity current. It's
pushing us along like flotsam.

DOMINIC
I've got something ahead...

ANGELA
The other end?

DOMINIC
Maybe. Could be ... light, maybe stars.

ANGELA
How far?

DOMINIC
Twenty-six ... no, wait ... these
readings don't make any sense.

KIM
Space and time ... they mean
something different here.

JACK
I'm not sure the hull can handle
this kind of stress.

ANGELA
Maazin...

MAAZIN
On it.

He floats away, hurrying aft.

DOMINIC
I've got something else... Wait! In
here! In the wormhole! With us!

ANGELA
Full stop!

JACK
You're joking, right?

EXT. THE WORMHOLE - CONTINUOUS

A piece of space junk ahead. Machinery, with the ISA logo.

INT. MICHAEL COLLINS, COCKPIT - CONTINUOUS

DOMINIC
It's one of our probes!

JACK
Where?

There is great CRASH ... a sound that might be an explosion.
ALARMS BLARE. The ship lurches wildly.

JACK (CONT'D)
Never mind. I think I found it.

INT. MICHAEL COLLINS, ENGINEERING - CONTINUOUS

Maazin checks his controls frantically.

MAAZIN
I've got massive damage! Mains are
down. We're losing life support!

EXT. THE WORMHOLE - CONTINUOUS

The Collins spins wildly, a gaping hole in her side. The
communication antenna dish is torn away completely.

Another probe is ahead.

INT. MICHAEL COLLINS, COCKPIT

Jack and Angela work frantically, trying to regain control.

DOMINIC
I've got another--

BAM! Another CRASH. More damage, EXPLOSIONS.

JACK
Found that one, too.

MAAZIN
Massive damage! Massive!

ANGELA
The probes didn't get through...

DOMINIC
We're coming up on the exit...

JACK
What if it's sealed on this end, too?

Now they can see the gate: a triangle in a circle. The energy field is in place.

ANGELA
Kim--

The symbols appear on Kim's monitor. She's transmitting.

EXT. THE WORMHOLE - CONTINUOUS

The severely damaged Collins is still spinning wildly. How the hell is this thing holding together? The gate is close, and covered with its energy bubble.

INT. MICHAEL COLLINS, COCKPIT

Jack works frantically.

JACK
I can't get control!

DOMINIC
We're gonna hit that gate--

KIM
It should be off!

Angela looks back at Dominic. He shakes his head.

ANGELA
Transmit again.

KIM
It's not working!

The gate is visible from the spinning cockpit and growing larger with every wild turn. The energy gate is in place.

ANGELA
Jack, can you turn?

JACK
I don't think I could do that even
if anything was working...

MAAZIN (O.S.)
I'm trying!

They are close, closer...

KIM
Wait, we're on the other side of
the door...

ANGELA
What?

No answer. Kim works frantically. She pulls the chain out from under her shirt and clutches the pendants for a split second: sacred symbols from many different religions. It's the jewelry equivalent of those coexist bumper stickers.

INT. MICHAEL COLLINS, ENGINEERING - CONTINUOUS

In the ruined engineering pod, Maazin works desperately.

MAAZIN
You've got maneuvering thrusters!
Maybe.

INT. MICHAEL COLLINS, COCKPIT

Jack works the controls.

EXT. THE WORMHOLE - CONTINUOUS

Thrusters fire and the Collins stabilizes. But it is still speeding toward the gate. Closer, closer...

INT. MICHAEL COLLINS, COCKPIT - CONTINUOUS

Kim moves fast...

KIM
Transmitting...

They have reached the shield. Everyone braces ... and the outer circle turns as the gate opens at the last second.

EXT. SPACE - CONTINUOUS

The Collins shoots through like a bullet, still moving at tremendous speed, mostly in one piece, leaving a trail of drifting space junk. The energy shield re-engages.

INT. COCKPIT - CONTINUOUS

Everyone is limp, too stunned and exhausted to move. Finally:

ANGELA
Kim, what the hell happened?

KIM
I transmitted the code backwards. A mirror image. 'Cause, you know, we were on the other side of the door.
(beat, almost a whisper)
It was all I could think of.

DOMINIC
Bloody brilliant!

Angela nods, smiling. Kim beams.

JACK
We're still moving fast. We haven't lost any velocity from the gravity stream...

KIM
We'll lose our fix on the gate!

ANGELA
Full stop!

JACK
No way. Not without the mains.

EXT. SPACE - CONTINUOUS

Ahead, a sun is bright, close. The Collins is heading for it. They are in a star system, closer than they were to the sun when they entered the wormhole. Behind, the gate is dwindling and will soon be lost to sight.

INT. MICHAEL COLLINS, MESS ROOM - CONTINUOUS

ANGELA
Can we slingshot around that star?

KIM
Do we have enough life support?

JACK
It'd take a hell of a shot to hit
that gate again with only thrusters.

DOMINIC
If we miss by even a fraction....

ANGELA
Maazin--

INT. MICHAEL COLLINS, ENGINEERING - CONTINUOUS
Maazin works furiously. It's one hell of a mess.

MAAZIN
I'm picking up the pieces back here!

INT. MICHAEL COLLINS, COCKPIT - CONTINUOUS

ANGELA
I need options. What's here?

KIM
A g-type main sequence yellow
dwarf. Almost a twin for the sun.
One planet, and ... wow.

The sun is suddenly eclipsed by something *large*.

ANGELA
What the hell is that?

KIM
That's the planet.

ANGELA
Nick, where the hell are we?

DOMINIC
Working on it.

ANGELA
Dammit, use the computer! Identify
star patterns--

DOMINIC
I'm working on patterns of galaxies.

Everyone stares, slack-jawed.

JACK
We're a long way from home, folks.

ANGELA
Can we orbit that planet?

JACK
We've got the momentum.

KIM
It's big. Bigger than Jupiter. But
it's rocky! It's not a gas giant.

Dominic looks at his instruments.

DOMINIC
It's huge ... but where's the mass?

ANGELA
What do you mean?

KIM
(to Dominic)
The orbit of its moon?

DOMINIC
(nods)
There's not nearly enough mass for a rock
that size. That's about Earth gravity.

EXT. SPACE - LATER

The Collins nears the unimaginatively large planet.

INT. MICHAEL COLLINS, COCKPIT - CONTINUOUS

JACK
Commander, we have orbit.

DOMINIC
But this planet ... it doesn't make
any kind of sense.

ANGELA
How so?

DOMINIC
Oxygen nitrogen atmosphere. Like Earth,
minus the pollution. Rapid rotation ...
close to a twenty-four hour day.

ANGELA
Any signs of technology?

JACK
Nothing in space. Not even a satellite.

KIM
No city lights on the night side.

DOMINIC

There's a lot of ground to survey, but
from what I've seen of the topography...
like I said, it doesn't make any sense.

Ahead, the sun rises from behind the planet as they cross the
terminator to the day side.

ANGELA

Explain.

DOMINIC

Massive continents, but I'm seeing ...
look, here. Jungle, right next to
glaciers, right next to desert.
Regardless of longitude or latitude.

KIM

It's like someone tore up a map and
just patch-worked it all back
together at random.

ANGELA

That doesn't make sense!

DOMINIC

I'm trying to tell you.

Kim looks up from her instruments.

KIM

I'm seeing some kind of ... I don't know.
Energy flows. I can't get a reading...

DOMINIC

Like the energy over the wormhole gate!

ANGELA

Artificial?

KIM

It must be. Look, the flows run along
the borders of the topographic zones ...
and they meet at nexus points.

DOMINIC

Where two or more of the patchwork
zones meet.

KIM

There's a large one ... a main junction, I
think. I'm sending you coordinates. It's
at the point where five of those climate
zones meet.

ANGELA
Could those energy flows cause the
climate anomalies?

KIM
Makes as much sense as anything.

DOMINIC
Which is to say none. I'm trying to
find it with the telescopes...

ANGELA
If that nexus is artificial, then
whoever built the wormhole gate...

KIM
That's where we'll find them.

DOMINIC
Wait ... what the hell?

Angela turns to Dominic and raises an eyebrow.

DOMINIC (CONT'D)
You gotta see this.

He works his control, and an image appears on the monitors.
It's a jungle scene, magnified, from directly above.

DOMINIC (CONT'D)
This is two climate zones away from
that Nexus, but right near the borders.
Still pretty close.

KIM
That doesn't look ... alien.

DOMINIC
Just wait. Here.

The image finds a very clear image of a cluster of Egyptian-
style Pyramids, along with a Sphinx (nose intact) rising
above the canopy. All stare with eyes wide and mouths open.

EXT. SPACE, ORBIT - LATER

The Collins orbits above the bizarre patchwork far below.

INT. MICHAEL COLLINS, MESS ROOM - LATER

The crew is seated around the mess table.

MAAZIN

Minus the time to get back through the wormhole and at least as far as Jupiter station, we have three, maybe four days of life support.

ANGELA

How long to fix the engines?

MAAZIN

Maybe five days. Best case.

DOMINIC

That math doesn't work, mate.

MAAZIN

I'm trying to repair the most advanced piece of technology ever created with duct tape and chewing gum. Five days is a miracle.

KIM

We don't have chewing gum.

MAAZIN

You see my problem.

Angela frowns, deeply worried.

KIM

We have to find what we saw down there.

ANGELA

We have to find a way to stay alive.

DOMINIC

Maybe it was ... you know. A trick of the shadows. Like the way people used to think there was a face on Mars.

JACK

Oh come on--

DOMINIC

What's your idea?

JACK

Maybe ... maybe whoever built those things also built the pyramids on earth.

DOMINIC

Ancient astronauts? Those are pseudoscience theories put forth by crazy people.

JACK

I just put it forth!

DOMINIC
I rest my case.

ANGELA
Stop it! Both of you. That's an order.
Now how do we get more life support?

KIM
We wouldn't need more life support
on the planet. Commander, Dominic
and I aren't any help up here.

DOMINIC
And if some of us take a lander...

MAAZIN
That gives us another day or two of
life support. It might be enough to
keep us alive until we can repair
this wreck.

KIM
We can still fulfill our mission. Solve
the mystery.

DOMINIC
Learn about that ... impossible planet.

KIM
I -- we need answers, Angela.

MAAZIN
The main antenna array is damaged.
It'll be difficult to communicate.

ANGELA
What's the best case scenario?

MAAZIN
Difficult is the best case.

KIM
The antenna on the lander should be
enough to compensate. Uh, right?

MAAZIN
As long as you stay with the
lander. I doubt we'll be able to
pinpoint your personal comms. Not
unless we're right overhead.

DOMINIC
So we stay close to the lander.

Angela frowns.

KIM
We've come so far. We escaped
certain death by luck, by ... by a
miracle. It has to mean something.

ANGELA
Nothing has to mean anything.

KIM
Then let's make it mean something.
After all this...
(Beat. A breath.)
We all need to matter.

JACK
If we all stay here, our mission
fails.

MAAZIN
We we all stay here, we all die.

Beat. Beat.

ANGELA
Okay. Nick and Kim, we're taking
the Armstrong down to the surface.

JACK
Angela, I don't know this ship a
tenth as well as you do. Heck, you
practically designed the thing.

ANGELA
Jack--

JACK
And with all due respect, you've
not a tenth the pilot I am.

Beat. It's killing her, but Angela knows Jack is right.

ANGELA
Okay. You three. Maazin and I make repairs.
(beat)
So where first? Nexus or pyramids?

All three answer in unison:

JACK
Pyramids!

DOMINIC
Pyramids!

KIM
Pyramids!

EXT. SPACE, ORBIT - LATER

One of the landers, the Armstrong falls away from the Collins and fires its thrusters, taking it toward the planet below.

INT. ARMSTRONG, COCKPIT - LATER

Kim, Dominic, and Jack man stations in the cramped cockpit.

EXT. ARMSTRONG - DAY

Below, they fly over a desert, which gives way, suddenly, to a vast jungle when they pass over a sheer mountain range. Mountains surround all sides, making a vast natural valley.

INT./EXT. ARMSTRONG, COCKPIT - CONTINUOUS

The crew watches in awed wonder. Angela's voice is heard through a comm system.

JACK
Okay, that's just weird.

ANGELA (V.O.)
There's a clearing less than a klick away from the structures. It's small for a landing. It's barely even a target.

JACK
I have it. Yeah, I can hit it.

DOMINIC
Are you sure? That's--

JACK
I can hit it. See? That's why you need a real pilot.

DOMINIC
(To Kim)
He has a point. Of course, we don't really need him coming back. Those red controls there? If the pilot's incapacitated, and I'm not suggesting anything's going to happen, we just activate that--

JACK
It's idiot proof. You should be fine.

CRASH! An explosion. The Armstrong is suddenly spinning wildly, spiralling up then tumbling back down.

JACK (CONT'D)
What the hell did we hit?!

DOMINIC
There's nothing there!

At the controls, Jack struggles to regain control.

ANGELA (V.O.)
What's happening? Armstrong, come in!

The ship spins wildly, spiraling down. It hits an invisible bubble of energy and bounces again. The damage is worse. Much worse. Another EXPLOSION rocks the craft.

INT. ARMSTRONG, COCKPIT - CONTINUOUS

KIM
Some kind of energy--

DOMINIC
I can't read anything!

ANGELA (V.O.)
Armstrong! What's happening?

JACK
We're going down--

The ship hits the bubble again and bounces, sending waves of violent energy in all directions. The ship hurls skyward.

JACK (CONT'D)
Or not.

The lander tumbles back down. Just as it reaches the energy bubble, the main engines FIRE. For that moment, the bubble spreads away from the thrust, and the ship falls through.

The ship is still tumbling out of control. Thrusters FIRE. The lander lurches up but hits the energy again. More damage.

Jack struggles with the controls. The ship rights itself, more or less, but it's still going down, and fast.

The lander scrapes the canopy of trees and crashes in a clearing. More or less intact, but it's not going to fly.

Inside, everyone collapses with relief.

ANGELA (V.O.)
Armstrong! What's happening?

JACK
See? The clearing. Told you I could hit it. Let's see your auto return do that.

EXT. NEARBY JUNGLE - DAY- MEANWHILE

In the shadows, SOMETHING IS WATCHING. A shadow, a flicker of movement. Reptilian eyes watch with cold intelligence. A blink, then gone.

INT. ARMSTRONG, MAIN CABIN - LATER

Angela appears on the monitor. Dominic is at his instruments.

DOMINIC
The atmosphere is breathable. Just ...
go slowly. It's a lot richer than
you're accustomed to.

ANGELA (FROM THE MONITOR)
Check the damage.

EXT. ARMSTRONG - MOMENTS LATER

Kim and Dominic step down a ramp. Kim is the first to step off onto the soil of the alien world.

KIM
That's one small step for a woman...

DOMINIC
...one giant leap onto Planet bloody
Impossible.

Kim raises her wrist band and activates the holographic display. She's scanning. Angela's voice is heard over the wristband's communication system.

The lander is clearly a loss. Landing gear has been shorn away, along with a great deal of the hull.

ANGELA (O.S.)
What's the situation?

KIM
This vegetation ... it's consistent
with earth--

ANGELA (V.O.)
I'm talking about the Armstrong,
Specialist Chang.

DOMINIC
It's bad. I'm seeing multiple hull
breaches. Starboard maneuvering
thrusters are gone completely.

ANGELA (V.O.)
Jack, do you have mains?

INT. ARMSTRONG, COCKPIT - MEANWHILE

Jack starts working the controls.

JACK
Hang on one.

EXT. NEARBY JUNGLE - MEANWHILE

Under the canopy, more SHADOWED figures are watching. One of them raises a BRASS tube, some kind of telescope and SEES:

Jack working with the controls, and then:

EXT. ARMSTRONG - MEANWHILE

The engines FIRE -- sending violent pillars of thrust back, catching nearby trees on fire. Kim and Dominic leap back.

EXT. NEARBY JUNGLE - MEANWHILE

The watching figures leap back, too, also startled.

INT. ARMSTRONG, COCKPIT - MEANWHILE

A frantic Jack works the controls with desperate speed.

INT./EXT. ARMSTRONG - MEANWHILE

The engines stop. In the distance, trees are still burning.

KIM
We have mains.

DOMINIC
You can throttle those back a little, Ace.

JACK
The regulators are offline!

ANGELA (V.O.)
Then be careful! You'll cause an overload and blow the thing up!

JACK
And then we'd be out a perfectly good wreck.

INT. MICHAEL COLLINS, COCKPIT - MEANWHILE

Angela and Maazin watch transmissions from the planet below.

DOMINIC (V.O.)
It's not gonna matter. Not even
Maazin could fix this mess.

Maazin shrugs and nods.

ANGELA
We'll have to pick you up in the Aldrin.

JACK (V.O.)
Forget it. The Buzz'll just hit
that same ... energy thing.

ANGELA
Kim, can you turn it off? Broadcast
a signal--

EXT. ARMSTRONG - MEANWHILE

KIM
There's nothing to broadcast to.
Even if the same code worked again.
There's no sign of technology.

Dominic EXITS the lander and joins the others.

DOMINIC
Then we need to find some.

ANGELA (V.O.)
The nexus?

DOMINIC
The energy flows that border the
climate zones could be generating
the ... whatever it is we hit.

KIM
Which means, if there's a way to
turn it off, it's at that nexus.

JACK
So we have to get to the Nexus.

ANGELA (V.O.)
That's the only way we can get you home.

INT. MICHAEL COLLINS, COCKPIT - MEANWHILE

Angela and Maazin exchange a look. Maazin checks a monitor.

DOMINIC (V.O.)
It should only take a few days.

Angela doesn't answer. She looks at a gauge showing the dwindling life support. A needle is dropping slowly to red.

MAAZIN
One problem.

JACK (V.O.)
One?

MAAZIN
Another problem. We'll only be able to communicate when we're right overhead.

EXT. ARMSTRONG - DAY

The Rover vehicle, a cross between a high-tech SUV and an all-terrain dune buggy, shoots down the ramp. Dominic and Kim are waiting with gear.

DOMINIC (V.O.)
Don't worry. We'll be listening every orbit.

ANGELA (V.O.)
Hurry. You've only got five days.

Dominic sets a timer on his wrist band. The countdown begins.

Kim loads the rover as Jack emerges, starting with small backpacks. Jack frowns at the backpacks. Kim shrugs.

KIM
We should take everything.

JACK
Yeah, but parachutes? We've already crashed!

KIM
We can use the material for tents, or--

JACK
We have tents.

DOMINIC
Just pack everything, Jack.

JACK
You agree with her?

DOMINIC
I disagree with you. On principle.

INT. ROVER - LATER

The Rover moves through the dense jungle with speed, crossing hills and boulders like speed bumps. Jack is at the controls; Kim is by his side. Dominic works a science station.

DOMINIC
We're a little off course. Turn--

JACK
I'm making for the pyramids.

KIM
We don't have much time. Angela said--

JACK
There could be tech there.

A slow smile creeps across Kim's face. It's against orders, but it's excuse enough for her.

KIM
I'll tell Angela.

She reaches for the comm system. Jack reaches to stop her.

JACK
It might be better if we tell her ...
you know. After.

KIM
This why you guys get in trouble
all the time, isn't it?

DOMINIC
Pretty much.

INT./EXT. ROVER - A FEW MOMENTS LATER

The rover leaves the heavier canopy behind, and finds...

...a cluster of Egyptian-style pyramids and a Sphinx, at least as large as those on earth. The ruins of smaller buildings, columns, and statues surround the area. A lost city.

The rover stops near the closest Pyramid, the largest. The enigmatic Sphinx stares down at them silently.

JACK
Shadows and illusions, huh? Theories
put forth by crazy people, huh?

DOMINIC
I stand by that last part.

Kim looks at her screen and frowns doubtfully.

KIM
I'm not reading energy.

JACK
We didn't last time, either.

DOMINIC
Not till Jack hit it.

EXT. PYRAMID COMPLEX - DAY - A FEW MOMENTS LATER

Jack, Kim, and Dominic approach the largest pyramid. They wear backpacks loaded with gear.

There is an entrance, sealed, right in front of them. Kim and Dominic scan the area with their holographic displays.

JACK
Can I help?

DOMINIC
We don't need a pilot just now, thanks.
Not now that you've crashed us.

JACK
Uh, saved us, hello?

DOMINIC
Stand back out of the way. Okay?

KIM
A lot of this vegetation is consistent
with earth flora. North Africa--

DOMINIC
Yes, but a lot of it just ... doesn't fit.

JACK
Alien?

DOMINIC
No, it's all earth-like.

KIM
But the closest analogies are fossils!
Most of these plants should be extinct.

Dominic picks a piece of fruit off a tree and examines it.

JACK
These don't look like fossils to me.

KIM
There should be flowers on these vines.

Dominic sniffs the fruit he picked.

DOMINIC
Rotten. Diseased, maybe.

KIM
Like something's ... wrong. Incompatible.

DOMINIC
Like there's a whole other ecosystem
trying to overwrite what's here.

JACK
So the North African plants are
taking over the ... fossil plants?

KIM
No. It's the other way around.

JACK
Now that doesn't make any kind of
sense at all.

DOMINIC
Seriously. I keep trying to tell
you all that.

They reach the entrance.

JACK
Sealed.

DOMINIC
Yeah, but look at the rocks around
the seal. It's like it was sealed
from the inside.

JACK
Whoa, wait. Aren't those things tombs?

KIM
Back on earth? Yes. Here?

JACK
That doesn't make sense.

DOMINIC
Hel-low.

KIM
Can we get inside?

Dominic raises an eyebrow.

KIM (CONT'D)
To check for alien tech.
(she gestures upward)
Energy shield?

Dominic smiles. Jack taps some controls on his wrist band.

The rover glides closer. It extends a mechanic arm and grasps the great stone and pulls back. Jack adjusts the controls.

DOMINIC

Careful...

Rubble and debris roll away as the stone shifts, clearing a small bit of the entrance. It's a narrow sliver, but there is room to slip through. Kim pulls a flashlight from a pocket.

KIM

Let's go.

DOMINIC

Wait. It might not be--

Too late. Kim slips inside.

DOMINIC (CONT'D)

I do believe we're influencing her.

Jack and Dominic ready their own flashlights and follow.

INT. PYRAMID, ANTECHAMBER - CONTINUOUS

Inside, Kim GASPS. Powerful beams from the tiny lights illuminate the inner chamber. Rows of hieroglyphs cover the walls. Dozens of skeletons litter the floor. A lot of people died here -- a very long time ago.

DOMINIC

It is a tomb.

JACK

Who are these people? Tomb robbers?

Kim kneels and takes a sample from one of the skeletons with a small instrument, then looks at her holographic display.

DOMINIC

Why would tomb robbers seal themselves inside?

JACK

Why would anybody do that?

DOMINIC

No sign of violence. Maybe they just ... starved to death?

JACK

What could be so bad outside that they'd rather end like this?

KIM
Their DNA is consistent with Egyptian.

JACK
That's impossible.
(before Dominic can speak)
I know, I know.

DOMINIC
Kim, can you read any of this?

KIM
Not really. I recognize some. From,
you know, our Egypt.
(beat)
This place is old. You can feel the
weight of age. It creeps into your
bones like the cold.

JACK
Should we turn back?

KIM
Of course we should.

She moves before she can change her mind. As they follow:

JACK
She learns fast.

DOMINIC
And we're gonna get blamed for it.

INT. PYRAMID, CORRIDOR - CONTINUOUS

A long, narrow corridor is also covered with hieroglyphs. The corridor opens up into:

INT. PYRAMID, BURIAL CHAMBER - CONTINUOUS

The burial chamber is filled with treasures, gold and gems. An ornate sarcophagus dominates the chamber.

DOMINIC
Okay. That rules out tomb raiders.

JACK
Or if they were, they really suck
at it. Should we, uh, take
something back?

Jack steps toward the center of the room, but Kim stops him.

KIM
Just recordings I'm thinking.

Kim kneels, examines the stonework. Presses on a large paving stone -- CRACK - it falls away -- she almost falls forward into the spike filled pit hiding below.

WOOSH! A huge blade swipes down from above. Jack grabs Kim's shoulder and pulls her back. They fall to the ground and stare at each other with 'holy shit' looks on their faces.

KIM (CONT'D)
If those weren't tomb raiders, then
the traps weren't sprung.

JACK
Okay, feeling a lot less greedy now.

Dominic points to some hieroglyphs on the wall.

DOMINIC
These look ... cruder than the others.
Like they were carved in haste.

JACK
Maybe it tells what happened here.

DOMINIC
If only we could read it.

KIM
I know this one. It's the symbol
for Sobek. The Egyptian reptile
god. And here ... sons of, or people
of. And here ... weapons. Sons of
Sobek with flashing weapons. Here--

Kim turns back, but steps on a loose stone. Another trap. The stone falls away, opening another spike-filled pit.

Kim SCREAMS. She stumbles, but Jack and Nick pull her back -- a split second before another GREAT STONES CRASHES DOWN FROM THE CEILING, sealing the pit forever.

JACK
Let's walk ... careful like, okay?

DOMINIC
This is only the first chamber. We
should really explore the rest.

There is a great RUMBLE. SOUNDS ABOVE, the movement of massive stones, counterweights shifting.

BAM! Another GREAT STONE falls. One step closer to the chamber and the stone would have squashed them all like bugs.

More RUMBLING. They run like mad, as more great stone blocks fall, one after another, closer, closer on their heels, chasing them out...

Until they stumble into the antechamber near the entrance.
The rumbles stop. Jack glares at Dominic.

JACK
I gotta vote no on that.

EXT. SPACE, ORBIT - MEANWHILE

The Collins orbits the planet.

INT. MICHAEL COLLINS - MEANWHILE

In space, Angela makes her way to the cockpit. Maazin hovers behind, anxious.

MAAZIN
Anything?

Angela shakes her head. She's worried.

ANGELA
We should have a signal by now.

MAAZIN
We're going to be out of range soon.

She adjusts her controls, waiting. Then:

DOMINIC (V.O.)
Come in, Collins, do you read?

ANGELA
I read you. You guys okay?

JACK (V.O.)
We've been inside a pyramid. We,
uh, found some stuff.

KIM (V.O.)
Human remains. DNA is consistent
with late period Egyptian. And
plant life--

ANGELA
Wait. Did you just say Egyptian?

EXT. PYRAMID COMPLEX - DAY

They move away from the exit, blinking in the late afternoon sun. Kim speaks into her wrist band.

KIM
Affirmative. I'm transmitting data.

Angela answers, but her reply is lost in static.

INT. MICHAEL COLLINS, COCKPIT - MEANWHILE

Maazin works the controls where Dominic had been sitting.

MAAZIN
I'm trying to boost.

ANGELA
Kim, explain--

EXT. PYRAMID COMPLEX - MEANWHILE

They stop, just a few meters from the exit, still blinking in the bright sun.

KIM
Maybe Jack is right.

DOMINIC
That is certainly not the case.

JACK
Thanks.

DOMINIC
That said, to what are you referring?

KIM
About the ... you know. Ancient
astronauts and all. Maybe ... maybe life
did begin here. Maybe ... maybe those
beings that visited earth ... maybe they
seeded it with life.

Without thinking, Kim starts fingering the necklace she wears, the one with all the religious symbols.

KIM (CONT'D)
Maybe this ... this is where we come
from. All of us.

ANGELA (V.O.)
Specialist Chang, what are you saying?

KIM
Life at home, it began here. Maybe
this planet ... this is Eden.

They stop abruptly.

Between the pyramid entrance and the rover, a large, heavy TRICERATOPS, emerges from the dense jungle and munches jungle growth. He's bigger than the bones on earth suggest. Millions more years of evolution have made him grow.

JACK
Holy-- Is that a dinosaur?!

INT. MICHAEL COLLINS, COCKPIT - MEANWHILE

Angela and Maazin exchange a shocked glance.

MAAZIN
Did he just say dinosaur?

ANGELA
What was that? We didn't copy.
(beat)
Come in. Please respond.

Static.

MAAZIN
It's no good. We've lost them till
next orbit.

EXT. PYRAMID COMPLEX - MEANWHILE

The team has stopped, utterly still. Kim swallows.

KIM
Triceratops. Maastrichtian stage of
the Late Cretaceous Period. Uh,
back on earth, anyway.

DOMINIC
Or the late bloody present period
on Planet bloody Impossible!

KIM
Really, that's no more impossible
than the extinct flora...

DOMINIC
Okay, point. But you must admit, as
far as impossible goes, that's
pretty impressive.

Kim raises her holo display. She's recording.

JACK
Is that thing comin' after us?

KIM
It's a plant eater.

DOMINIC
So as long as we're careful, it
shouldn't bother us.

JACK
Tell that to those horns.

DOMINIC
That said, taking the long way
'round might be the ticket.

They move carefully, circling to give the triceratops plenty of room and approach the rover from the far side.

JACK
So you really think it's possible?
Life on earth began out here?

DOMINIC
That can't be. The fossil record on
earth is clear.

JACK
That's a frickin' dinosaur! In space!

DOMINIC
I see your point.

KIM
It's true. This is Eden.

DOMINIC
Either that, or God has a
shockingly limited imagination.

They are close to the rover. They're breathing easier. Yeah, okay. They're gonna make it. The triceratops watches with lazy disinterest.

And then a great ROAR shatters the still afternoon. The ground shakes. Kim turns and SCREAMS.

A Tyrannosaurus Rex bursts through the trees and ROARS again.

JACK
Run!

They sprint. The Tyrannosaurus gains. They're cornered. A fallen pillar blocks the way -- too tall to scramble over. Dominic spots a point where the pillar is broken.

DOMINIC
This way!

The T-Rex's jaws open, the head comes down, ready to snap! Kim SCREAMS again.

Dominic slides through with the other close behind. The T-Rex clamps his jaws on stone and staggers back.

Kim reaches the rover. Jack scrambles after. Dominic is the last. He dives in, seconds ahead of the mighty jaws, and hits the control that closes the hatch.

The T-REX strikes with its mighty hind leg. He's trying to crack the rover like a giant walnut.

INT. ROVER - CONTINUOUS

The three scramble for their places. The T-Rex rocks the rover again. It's worse than an earthquake. They climb back to their feet, still racing. Jack reaches the controls.

DOMINIC
If this is Eden, that's one hell of
a serpent.

Jack hits the control that boots the rover controls. For a split second, we hear the familiar CHIME and see the Apple logo appear on the screen. Jack punches the throttle.

INT./EXT. ROVER - CONTINUOUS

The Rover speeds away. The T-Rex gives chase, close behind. The ground is uneven, and rubble from the ruins presents an obstacle course. Advantage: T-Rex.

Jack steers for open ground ... a paved courtyard. The T-Rex is gaining. In the courtyard, the ruins have them boxed in.

KIM
It's a dead end!

JACK
Don't say dead.

There's no way out. The T-Rex is closer, closer. It bends down, ready to snap--

Jack shoves the rover into reverse, shooting back between the giant beast's legs. Jack spins the rover, nearly a complete 180, and guns it, but the T-Rex strikes with its tail, sending them tumbling end over end.

The crew holds on for dear life as their seat belts strain to hold them. Jack uses the rover's arm to tip them back over. They speed away just as the T-Rex strikes again.

The T-REX ROARS and gives chase.

Jack sees an opening, but as he steers to avoid the T-Rex, the beast swipes a pillar with its tail, knocking it over. The way is blocked. Jack turns back toward the pyramid.

DOMINIC
This is the wrong way! What the hell are you doing?

JACK
Getting us a little help.

Jack steers past the waiting Triceratops, still munching. It looks up and spots the T-Rex. It charges, striking the belly of the T-Rex with its horns. The T-Rex snaps down at the Triceratops's bony plate. An epic battle begins...

KIM
Oh my God...

DOMINIC
You know, I don't feel a special need to see how this ends.

JACK
Yeah.

He steers the rover away.

DOMINIC
At least now we know what the people in that tomb meant by the Sons of Sobek.

KIM
I don't think so.

JACK
What'd'ya mean?

KIM
The hieroglyphs referred specifically to flashing weapons. Those dinosaurs weren't exactly packin' heat. There's something else out there, guys.

EXT. MICHAEL COLLINS - LATER

Maazin, in space suit, works on the outer hull of the wounded ship. The damage is severe; it looks hopeless. Maazin reaches for a damaged the plate array, but when he attempts to open its casing, it breaks loose, hanging by a single cable.

ANGELA (V.O., FILTERED)
Maazin, tell me you didn't just make things worse.

MAAZIN (FILTERED)
Don't worry, I didn't.

ANGELA (V.O., FILTERED)
Good.

MAAZIN (FILTERED)
(mutters)
I don't think it's possible to make
things worse.

Carefully, he reaches for the panel -- but a SMALL, SILENT
EXPLOSION propels it away. Maazin barely keeps his grip. He
grabs for it, but it's no good. The part tumbles away, lost.

MAAZIN (FILTERED) (CONT'D)
I stand corrected.

INT. MICHAEL COLLINS, COCKPIT

Angela is worried. Close to frantic.

ANGELA
Maazin--

Before she can finish, BOOM! Another violent explosion rocks
the ship.

EXT. MICHAEL COLLINS

The explosion throws more debris away from the ship. One
sharp piece hits one of the two thrusters on Maazin's suit.

Maazin reaches desperately for some of the parts. Too late.
The critical gear floats into space. No time to think: Maazin
unhooks his tether and pushes after the panel.

ANGELA (V.O., FILTERED)
Maazin? Maazin! What the hell are
you doing?!

Using a control in his glove, Maazin activates the tiny
thrusters in his suit. The rockets fire silently, and he
picks up speed.

One of them sputters and stops -- the one that was damaged.
Suddenly, he starts spinning wildly, out of control.

ANGELA (V.O., FILTERED) (CONT'D)
Maazin!

MAAZIN (FILTERED)
I'm out of control!

ANGELA (V.O., FILTERED)
 Maazin, you're tumbling. Maazin
 relax! Get your hand off that
 thruster!

Maazin is BREATHING TOO HEAVILY, hyperventilating. His eyes
 are wild.

ANGELA (V.O., FILTERED) (CONT'D)
 Your thruster's damaged. The
 computer can't compensate. You
 gotta go manual.

MAAZIN (FILTERED)
 I can't!

ANGELA (V.O., FILTERED)
 Maazin, you know the drill. Get out
 of that tumble!

MAAZIN (FILTERED)
 I can't!

He's moving fast. The wide expanse of the planet stretches
 below, closer, closer. His visor is starting to fog up.

ANGELA (V.O., FILTERED)
 You can! Maazin, you're getting too
 close to that gravity well! Now
 dammit, relax!

MAAZIN (FILTERED)
 Not helping!

ANGELA (V.O., FILTERED)
 You know this. Maazin. Maazin!
 Remember where your center of
 gravity is.

The planet below seems closer, larger. It's dizzying.

ANGELA (V.O., FILTERED) (CONT'D)
 Spread your arms and legs! Maazin,
 do it!

Maazin does. Gradually, his spinning slows.

ANGELA (V.O., FILTERED) (CONT'D)
 Now use your thruster. Just the one.
 Okay? Carefully! You can do this!

Maazin's breathing slows. He jets slowly back to the Collins.

MAAZIN (FILTERED)
 I'm okay.

ANGELA (V.O., FILTERED)
Now what the hell were you
thinking? We have spare panels!

MAAZIN (FILTERED)
No we don't. I already cannibalized them.

INT. MICHAEL COLLINS, COCKPIT

Angela closes her eyes and leans back. No words. Her face says it all. They're screwed.

EXT. JUNGLE - EARLY EVENING

The sun has set; the last twilight blue is fading to black. The rover runs along the base of a sheer, almost perfectly vertical cliff, high and as long as the eye can follow.

EXT. JUNGLE, NEARBY - MEANWHILE

On a small rise, someone is watching the rover. Whoa, whoa, whoa. Wait a minute. Is that a woman? On a *horse*?! If so, she is gone before we can get a good look.

INT. ROVER - EARLY EVENING

Jack drives; Kim and Dominic are at their stations.

DOMINIC
My scopes are useless in this
light. If there's a way through or
around this thing, we're not going
to find it till tomorrow.

KIM
The nexus is that way. Through the
wall. So if we want to go home...

DOMINIC
We have to get to the nexus.

JACK
Okay. Can't go through, can't go
around. That leaves one choice.

Jack hits a control and...

EXT. ROVER - CONTINUOUS

Two grappling hooks attached to cables FIRE from the rover and fix themselves high in the cliff's sheer wall. Hidden cranks begin to turn, carrying the rover UP THE WALL.

INT. ROVER - CONTINUOUS

Dominic and Kim hold on with white knuckles as the rover climbs almost straight up.

KIM
You are insane. You are certifiably insane.

JACK
I get that a lot.

DOMINIC
This isn't how these cables were designed to work. I'm not sure they can handle this kind of stress....

JACK
What's your idea?

EXT. ROVER - NIGHT

The Rover reaches the grappling hooks, then FIRES a second set, higher up. The second hooks catch and the rover continues its climb.

At last, it reaches a narrow ledge near the very top of the wall. One more climb will put them on top. The hooks fire again ... but come crashing back when they hit an energy field.

INT. ROVER - CONTINUOUS

Dominic and Kim scramble at their stations.

JACK
What the hell was that?!

KIM
I can't read anything....

DOMINIC
It must be the energy bubble that crashed the Armstrong. We're at about the same altitude....

KIM
We won't be able to push through that.

JACK
At least we're more or less stable.

DOMINIC
We can spend the night here and figure something out tomorrow.

Kim looks at the countdown clock on her wrist band. Time is bleeding. She nods reluctantly. Jack looks through the windshield at the narrow ledge and the jungle far below.

JACK
Just don't step out to pee in the
middle of the night.

EXT. JUNGLE - MEANWHILE

Far below, shadows watch the climbing rover. The crude bronze telescopes appear again. Yeah. These are the same hidden shapes we saw before. Now, we get more of a look at them:

They are dinosaurs. They resemble Velociraptors in the way humans resemble apes ... this is what would have happened if they had evolved for 65 million years instead of dying.

They wear bronze armor with blades on limbs and tails that make their natural predatory skills even more lethal. They're riding creatures, T-Rex-like but smaller, also armored.

We get one fleeting glimpse before the creatures disappear into the jungle.

EXT. JUNGLE, ELSEWHERE - MEANWHILE

The woman on the horse watches the creatures and the rover.

She wears armor that combines ancient Celtic Irish and Mayan design, and carries a heavy bronze sword. She is SKYE NAYAL, 20s, fit and tough, and she is astonishingly beautiful.

Two RIDERS approach her. They two wear the Celtic/Mayan Armor. They speak in a language that combines elements of Irish Gaelic and Mayan. The leader is LASAIR (LA sar), 30s.

LASAIR (SUBTITLE)
What is that ... thing?

SKYE (SUBTITLE)
I don't know. But there are humans
inside.

LASAIR (SUBTITLE)
Humans! Who?

SKYE (SUBTITLE)
None I've seen before. They're
strange. Like the pictures of angels
in the churches of the English.

LASAIR (SUBTITLE)
Are they making for the Fallen
City? If they're with the Skareiki--

SKYE (SUBTITLE)
I think they might be ... lost.
(beat)
Keep scouting. I'm going to take
some riders and follow them. I'll
meet you at the boats.
(almost to herself)
I want to know where they came from.

INT. ROVER - A FEW MOMENTS LATER

Kim settles in to a bunk at the rear of the rover. Dominic
throws his jacket onto another and rummages in a locker. Jack
stays in the driver's seat.

KIM
You coming?

JACK
I'll take first watch.

Dominic pulls side arms from the locker: too big for a
pistol; too small for a rifle. When his hand grasps the
grips, a display reads: Mission Specialist Vance, Dominic,
Recognized. There is a SNAP, and the weapons are activated.

He takes one and offers the other to Jack.

DOMINIC
Here. You might need this.

JACK
Huh. Ray gun.

Dominic SIGHS and rolls his eyes. Jack eyes the heavy weapon
cautiously.

JACK (CONT'D)
What the hell do you think I'm
gonna shoot? Way up here?

SKREEEECH! a SHADOW PASSES OVER THE ROVER, scaring the living
piss out of Jack and Dominic. They jump and spin, and see a
giant PTEROSAUR (Google it; it's wicked cool) circling on
mighty wings. It CRIES OUT WITH A GREAT SCREECHING ROAR.

DOMINIC
Anything you deem necessary.

EXT. ROVER - NIGHT

The flying pterosaur circles again, roars, and speeds away.

INT. ROVER - NIGHT

Kim and Dominic settle in to sleep on their bunks. Dominic looks over at Kim. She's fingering her necklace. Her eyes are closed and her head is bowed. She realizes Dominic is watching and turns away, blushing. Dominic smiles.

DOMINIC

For a minute there, it looked like you were praying.

KIM

I must have been doing it wrong, then.

DOMINIC

They didn't teach that in Sunday School?

KIM

They didn't get a chance. My parents weren't religious.

DOMINIC

But you are.

KIM

I think so. Maybe. I'm not exactly sure what it means. I just ... I think there's a hole in all of our lives that longs to be filled. I ... I need answers, Nick.

DOMINIC

You're a scientist. That's pretty much the business you're in, yes?

KIM

Of course it is. I just ... I think there's more. Questions beyond what science was meant to answer. Something ... well, ineffable.

She fingers her necklace again. Dominic nods to the symbols.

DOMINIC

You pretty much have to pick one of those, don't you?

KIM

Why?

DOMINIC

Don't they kind of ... contradict?

KIM

Believing God spoke to Moses isn't the same as saying God just spoke to Moses, is it?

DOMINIC

So you believe God spoke to Moses.
Burning bush, whole nine yards.

KIM

I don't know. Maybe. But it seems to me, the language of God is parable and story. That's why stories are sacred. Does God need history to get the point across? Or just the stories? I think when you reduce sacred stories to mere history, you trivialize them.

DOMINIC

So just metaphor then.

KIM

Okay, see, the word I'm going to quibble with is just. I don't know if there really was a holy fire rising from that desert mountaintop. Maybe there was. But if not, it's because the metaphor is for something so much greater, so much farther above our ability to comprehend, that the image, for all its majesty, doesn't begin to do it justice. Metaphor isn't less than true; it's more than true. Greater truth.

DOMINIC

That's why you're here, isn't it?
You're looking for God.

KIM

Of course not. I'm looking for the capacity to look for God.

(beat)

What about you? Isn't there a hole in your life?

Dominic turns away without answering.

At the controls, Jack's face is stone. After a moment, he turns back, just in time to catch Dominic staring at the holo picture of Anna. Dominic turns it off quickly. Too late. Jack turns back to the window. Both of them are angry and sad.

Jack watches the night. His eyes are cold.

FLASHBACK: INT. TEXAS BAR - NIGHT

A dive close to Mission Control where astronauts and wannabes hang out. Dominic sits at the bar drinking shots of whiskey. There are a lot of empty glasses there.

Jack is talking to a beautiful woman. After a moment, the woman LAUGHS and pats Jack on the shoulder. He shrugs and walks back to the bar. Dominic slugs another whiskey.

JACK

Nicky, I was this close, this
frickin' close to getting her number.

(sighs)

We need to start hanging out somewhere
where the babes don't know us.

Dominic doesn't look at him. He stays focused on his whiskey.

DOMINIC

That rules out pretty much
everywhere within about a seven-
thousand nine-hundred and eighteen
square mile radius of Houston.

JACK

No kidding. Wonder what they're
drinking on Jupiter Station?

Dominic still doesn't look up from his glass.

DOMINIC

Tang, I imagine.

JACK

You okay, man?

DOMINIC

I am working very hard not to tell you
what an astonishing idiot you are.

JACK

Uh, did I miss a meeting here?

DOMINIC

Why on earth do you need that
bimbo's number when you haven't
called Anna in what, three weeks?

JACK

Jeez. I didn't know you were
keeping score here.

DOMINIC

Anna's special, Jack. If you're too
astronomically stupid to see that, then
you bloody deserve all the empty,
lonely years that'll be waiting when
you finally manage to grow the hell up.

JACK

Huh. Now that you mention it, pot,
that kettle is black.

Jack reaches for Dominic's whiskey. He frowns. Empty.

DOMINIC
If I'd met someone like Anna, you can
be damn sure I wouldn't be here. Or
anywhere else she wasn't.

JACK
Well thanks, Mom.

Jack storms out. Dominic doesn't look back.

EXT. HOUSTON STREETS - NIGHT

Jack skulks through the streets of future Houston, scowling. He comes to another bar. He's about to go in. He sees his reflection in the glass and stares at it for a moment. Then he moves on. It's starting to rain.

EXT. HOUSTON STREETS - MORNING

Jack comes to a flower shop. It's open. He pauses.

JACK
Dominic, this is absolutely not because
I in any way think you might be right.

He goes in.

EXT. ANNA'S APARTMENT - SUNRISE

Jack approaches the apartment, carrying a bundle of at least three dozen red roses. As he nears her door, he glances up at her balcony....

From below, he sees Anna and Dominic, in their robes from the first flashback, locked in their sad embrace.

Jack watches for a long moment. Then he turns, throws the flowers in a nearby garbage can, and walks away, quickly, hands thrust in his pockets, head bowed, his face stone.

EXT. A RIDGE ABOVE THE JUNGLE - SUNRISE

The rover speeds along the top of a ridge that parallels the looming mass of the cliffs. The rapids of a wide and churning river run between the ridge and the cliffs. Tall Egyptian statues and pillars, ancient and weathered, line the ridge.

In a vast lake, a lazy pair of giant ABYDOSAURUS dinosaurs watches the rover pass.

INT. ROVER - CONTINUOUS

Jack is driving again. Dominic peers over his instruments.

JACK
Anything?

DOMINIC
I've gone over every scan a
thousand times, hoping I'll find
something I missed...

JACK
But no way through.

KIM
We're getting farther from the nexus.

Dominic looks at his countdown clock: Four days, six hours,
twenty-two minutes, and bleeding seconds fast.

DOMINIC
We have to get to that nexus. We can't
lose another day.

EXT. ROVER - DAY

The ridge is narrower. The rover keeps moving.

EXT. JUNGLE - DAY

In the shadows of the jungle, the evolved "Neoraptors" watch.
One of them begins to DRUM, a deliberate pattern of sound.

EXT. ANOTHER PART OF THE JUNGLE - DAY

In the distance, another neoraptor repeats the pattern.

EXT. OTHER PARTS OF THE JUNGLE - DAY

More teams relay the signal...

EXT. ARMSTRONG - DAY

...until the message reaches a cluster of neoraptors gathered
around the wreckage of the lander. One of them wears an
ornate bronze helm and a crimson cloak. This is GENERAL
SKARNARAK, the leader.

He and his aide, GRASHSNARRAGH, listen to the DISTANT DRUMS.

INT. ARMSTRONG, COCKPIT - MEANWHILE

More Neoraptors explore the ruined ship. They speak in a harsh, reptilian tongue, with subtitles.

NEORAPTOR #1 (SUBTITLE)
Can you duplicate the creature's motions?

The second Neoraptor touches the controls, eventually BOOTING THE SYSTEM. Both leap back, startled. The creatures are getting closer to the red emergency controls.

NEORAPTOR #2
It was like this.

He attempts to duplicate Jack's motions. Suddenly, a voice from the computer speaks as a countdown begins on monitors.

COMPUTER (V.O.)
Pilot incapacitated. Emergency
launch procedure initiated.
Emergency launch in five minutes.

The monitors COUNT DOWN.

EXT. ARMSTRONG - MOMENTS LATER

The distant drums stop. The General nods.

GRASHSNARRAGH (SUBTITLE)
They're still on the ridge. They've
stopped for the night.

GENERAL SKARNARAK (SUBTITLE)
They're heading for the Fallen City.
I do not want them to reach it.

GRASHSNARRAGH (SUBTITLE)
As you command, General.

Grashsnarragh begins to DRUM, sending the order back.

INT. ARMSTRONG, COCKPIT - MOMENTS LATER

The creatures continue exploring the controls until the countdown reaches zero. BOOM!

EXT. ARMSTRONG - MEANWHILE

The lander's engines FIRE. General Skarnarak watches with great interest.

INT. ARMSTRONG, COCKPIT - MEANWHILE

The creature scrambles frantically until the engines stop.

EXT. ARMSTRONG - MEANWHILE

Something that might be a cruel smile curls the general's mouth, revealing far more dagger-like teeth than are required for normal masticatory purposes. He turns to Grashsnarragh.

GENERAL SKARNARAK (SUBTITLE)
Find out if he can do that again.

INT. ROVER - DAY

Dominic is still at the controls. As he crests a hill, light streaming through the windshield is abruptly darkened by a FALLING SHADOW. A GIANT FOOT SLAMS DOWN, rocking the rover.

EXT. ROVER - CONTINUOUS

A Giganotosaurus, a great dinosaur even larger and more fearsome than the T-Rex, attacks the rover with determined fury. This is an old creature, a veteran of countless savage jungle battles, his body map of violent topography. An ugly, jagged scar cuts from his right eye to his jaw.

INT./EXT. ROVER - CONTINUOUS

Dominic guns the rover, but the giant monster in close pursuit is more agile over the broken, rocky terrain.

Jack and Kim stumble to their places, terror pushing the remnants of sleep away.

JACK
Okay. Next mission, we gotta make
these things dinosaur-proof.

DOMINIC
Yes. Funny they didn't think of it.

The ridge is narrower and steeper now. It's a long, sheer drop on either side ... toward the mighty, rapid river on the right, or a still and tranquil lake to the left.

A bit of ledge that might, with imagination, be called a path leads down to the left, toward the lake.

KIM
That way!

DOMINIC

I see it.

The rover speeds down the ledge. It's too narrow for the Giganotosaurus -- the monster follows long the top of the ridge, snapping down at them.

The ledge straightens out; it's no longer angling down. Now, it runs parallel to the ridge. The giganotosaurus can almost reach them. The ledge begins to slope back up. Bad.

Jack grabs his sidearm and races to the hatch. He holds on, opens the door, and leans out. He FIRES. A beam of laser light hits the beast, opening a narrow, bleeding cut.

JACK

Yeah! I've totally got a ray gun!

DOMINIC

Anything?

JACK

I think I pissed him off.

DOMINIC

More?!

The giganotosaurus rocks the rover. Jack nearly falls.

JACK

Careful!

A bump, and the rover lurches the other way, pulling Jack back in. He fires again, missing, cutting a scar in the rock.

Kim joins him, also carrying a firearm.

KIM

Try the kinetic pulse!

Jack changes the setting on his weapon, a motion kind of like pumping a shotgun. The barrel spins to a second setting.

Jack and Kim fire. The guns spit pockets of kinetic force, seen as fast disturbances in the air, which slam into dinosaur like invisible fists, pushing him back.

The ledge is coming to an end. Dominic can climb back up, closer to the giganotosaurus. Not good. He spots another ledge, angling down. Just below--

DOMINIC

Hold on!

The rover LEAPS to the lower ledge. Two wheels spin off, nearly dropping them into the lake. Dominic steers back onto the narrow path. Stones fall, disturbing the still water.

JACK
And he calls me the crazy one--

The giganotosaurus snaps down, almost catching the rover.
He's closer. Jack and Kim fire, forcing the beast back.

EXT. SHEER CLIFFS, NEARBY - MEANWHILE

On a small rise at the base of the cliff, Skye and her riders
watch the chase. They turn and ride.

INT./EXT. ROVER - MEANWHILE

Dominic steers closer to the lake. If they can reach the
shore, they will be out of the giganotosaurus's reach.

But then a SPINOSAURUS -- a giant amphibious dinosaur, as
large and terrible as the giganotosaurus -- leaps forth,
scaring the living crap out of us and SNAPPING at the rover.
Seriously, Google this one, too. It's crazy cool.

KIM
Look out!

Dominic jerks the controls, turning away from the spinosaurus
-- but back toward the giganotosaurus. The spinosaurus gives
chase, knocking the rover and sending it tumbling.

Kim nearly falls through the hatch, but Jack grabs her by the
neck of her jacket. She takes advantage of the position to
open fire on the spinosaurus.

KIM (CONT'D)
Eat that, go niang yang de!

The spinosaurus staggers back.

Dominic regains control and speeds back toward the top of the
ridge. The rover is badly damaged and is barely limping
along. It's not going to take much more.

The rover shoots to the top the ridge, missing the crushing
jaws of the giganotosaurus by an eyelash. The ridge climbs
higher again, and the shore of the lake is replaced by jagged
boulders. They can't go that way. Dominic guns it.

Jack and Kim fire their kinetic pulses, pushing the
giganotosaurus back and disturbing the rocks at its feet. The
giganotosaurus falls, tumbling toward the bank of the river.

The spinosaurus is behind them, closing fast.

Dominic reaches the end of the ridge -- straight ahead is a
drop, straight down, too far too survive. Can't go left,
can't go straight ahead.

Dominic swerves to the right -- and finds himself staring into the waiting jaws of the scarred giganotosaurus.

The spinosaurus charges.

Jack shifts his gun again, switching back to laser, and FIRES. The beam catches the dinosaur in directly in the mouth. It SCREAMS and lowers its head.

Seeing his chance, Dominic turns right, crests the ridge, and lands directly on the beast's head and drives down its body like a log down a flume, toward the rapids of the river.

The spinosaurus, unable to stop its charge, tumbles over the cliff with a FINAL ROAR, and is gone.

The rover crashes on its side. The giganotosaurus swipes the wreck with its tail, slamming it into rocks at the base of the ridge. It's not going to move again.

Jack and Kim pop from the wreckage. The giganotosaurus charges. Jack and Kim fire their kinetic blasts, hitting the dinosaur and the rocky ground at its feet.

Just as it reaches them, their shots create create a small landslide, sending the creature, roaring, into the rapids of the river. In minutes, the fierce current sweeps it away.

JACK
Yeah! Take that, Scarface!

Dominic emerges.

DOMINIC
Nice shooting.
(beat)
Sorry about the rover.

JACK
Yeah, I don't want to hear another word about the lander.

KIM
We better see what we can salvage.

JACK
Let's hold off on that for a sec.

He points. Cresting the ridge are twelve mounted Neoraptors, their bronze armor gleaming in the sun.

DOMINIC
What the hell are those?!

KIM
Think they're friendly?

One of the Neoraptors FIRES a ranged weapon, something like a bolt from a crossbow. It comes close enough to cut the fabric on Jack's flight jacket. They dive for cover.

JACK
I'm gonna go with no.

The Neoraptors charge, deadly blades lowered and ready.

DOMINIC
Fire!

The astronauts raise their weapons and send violent fists of kinetic energy at the charging beasts. Two fall, dismounted.

More fire, but the raptors are relentless. One of the creatures falls, but it's not enough. It's the goddamn Alamo.

Just as the Neoraptors reach the astronauts, the air is broken by the SOUND OF A HORN. ANOTHER, AND ANOTHER join the CALL. And then four HUMAN WARRIORS wearing Celtic/Mayan armor and riding horses charge.

It's a swift, brutal fight. The astronauts fire wildly. It's enough. The remaining Neoraptors flee.

The leader – Skye – calls orders to the mounted warriors. She hands her reins to one of the others and dismounts. The others spread out, scouting. She removes her helmet, freeing a river of hair. Her eyes flash like suns. Jack turns to Kim.

JACK
Slime mold, huh?

Skye speaks in her Gaelic/Mayan tongue.

DOMINIC
Can you translate?

KIM
Yes. If I had a few days to record samples and analyze--

SKYE
You speak like the English?

JACK
Okay, totally didn't see that coming.

SKYE
Come with me. Quickly!

Dominic approaches her slowly, carefully, his hand out.

DOMINIC
Who--?

SKYE

My name is Skye Nayal. Hurry. Those creatures will be back. We have to get to the Fallen City!

EXT. ARMSTRONG - DAY

Back at the site of the crash, the Neoraptors crack cruel whips as a vast herd of Centrosaurus beasts of burden -- big, strong plant eaters, like triceratops with only one horn -- pulls a sled on rollers with the wreckage of the Armstrong.

Yeah, this can't be good.

EXT. ROVER - DAY

The team packs everything they can carry -- supplies, etc. Skye looks around anxiously. Skye gazes at Jack.

SKYE

Are you an angel?

Jack is too flustered to reply; Kim stifles a laugh.

DOMINIC

Most assuredly not.

SKYE

I guess an angel wouldn't have destroyed their ... whatever that is.

JACK

(glares at Dominic)

Most assuredly not.

There is a NOISE at the top of the ridge, HORNS, calling in the distance. ANSWERING CALLS sound in more directions, all around them. The astronauts spin, startled. Skye relaxes.

SKYE

My riders, scouting.

KIM

You think they'll return. The Neoraptors.

Skye shake her head. She doesn't know the word.

DOMINIC

Neoraptors?

KIM

Those ... creatures.

SKYE

The Skareiki. I'm surprised they haven't already. But my father's riders will signal if any come near. We must hurry.

DOMINIC

Your father?

SKYE

My father is high chieftain. He leads the United Clans.

JACK

(to Kim)

See? Beautiful alien space princess.

KIM

Oh for God's sake.

SKYE

Hurry. We can't stay here.

EXT. TOP OF THE RIDGE - LATER

Skye leads them to the top of a hill above the wrecked rover, a steep but fairly easy climb. Jack and Skye lead.

JACK

How close are those armies? Those -- uh, what da'ya call 'ems.

SKYE

Skareiki. We don't know. Yet.

A few paces back, Dominic talks to Kim.

DOMINIC

What was that you called the creatures? Neoraptors?

KIM

They remind me of Velociraptors. Dinosaur fossils from back home.

DOMINIC

Not like any I've ever seen.

KIM

On Earth, they went extinct. But what if they hadn't? What if they'd had millions of years to evolve?

Skye calls back.

SKYE

There. The Fallen City.

In the distance, where the cliffs bend, a GREAT CITY has been hewn into the face of the living rock. Egyptian in motif, it is magnificent and stunningly beautiful, even in ruins.

JACK
My God. It's amazing!

SKYE
My grandfather says the people who lived in this land long ago built it.

KIM
How did you get here?

SKYE
There is a gate in the Fallen City.

Kim and Dominic exchange a glance. Did she say *gate*?

DOMINIC
The Nexus! That's got to be the way.

KIM
Skye, this gate...

SKYE
It's the only way through the cliffs.

Jack gazes at the distant ruins through high-tech binoculars.

KIM
And that's where you come from.

SKYE
(shakes her head)
On the other side of the gate ...
that was the land of the English.

DOMINIC
English?

SKYE
My grandfather is one of them. One of the last.

DOMINIC
What ... what happened?

SKYE
The Skareiki.

KIM
Skye, are there more gates? Maybe a place near five of them?

SKYE
I know that place.

KIM

We have to get there. As quickly as possible. It's very important.

JACK

Uh, Skye. You say you're looking for armies? 'Cause I think I found 'em.

Dominic raises HIS BINOCULARS and sees a great mass of the armored Neoraptors and their mounts. An army.

DOMINIC

Okay, that's not good.

EXT. MICHAEL COLLINS - MEANWHILE

In space, the wounded Collins orbits.

INT. MICHAEL COLLINS, COCKPIT

Angela is at the comm station. Maazin floats in from the airlock, in his space suit, carrying his helmet.

ANGELA

Landing party, please respond.

MAAZIN

Anything?

ANGELA

(sighs and bows her head)
And we're out of range again.

Maazin looks at the life support gauge.

MAAZIN

When that line hits red, we need to be at that wormhole gate. Period.

ANGELA

Then we need to find our people faster.

MAAZIN

I might be able to boost our reception... With the damaged antenna, we'd need a higher orbit. It's like shining a flashlight on a wall. Move the flashlight back--

ANGELA

And the circle of light gets bigger.

MAAZIN

But dimmer. We'd be able to listen to a wider area, but we'd have a weaker signal. We'd lose contact sooner.

ANGELA

Higher orbit. But without the mains--

MAAZIN

I can give you a short burn. Three minutes, maybe. I need a test anyway.

ANGELA

That's not enough to re-establish orbit.

MAAZIN

It would be if we could slingshot around that moon.

Angela looks at the life support gauge, still dropping. Fast.

ANGELA

Hurry.

EXT. TOP OF THE RIDGE - DAY

Skye uses a stick to sketch in the dirt.

SKYE

This is the Fallen City. The gate is inside. From here, we cross this corner of the lands of the English. Then we cross here ... the lands of my people. The gates are here.

KIM

How long will it take us to get there?

SKYE

Five days, if all goes well. A week at worst. If we don't run into trouble.

Dominic looks at his countdown: Three days, twenty hours, seventeen minutes.

DOMINIC

We don't have that much time.

JACK

Is there another way? 'Cause I don't see how we're gonna get past that army.

Skye sketches again.

SKYE

This is the river. Here is another fork, much calmer. Our scouts have boats there, several miles upriver; that's how we return. When the branches join, they flow into the lower levels of the Fallen City. The Skareiki don't like the water. They don't know the lower levels.

DOMINIC

How long to get to the boats?

SKYE

A day. Maybe a day and a half.

KIM

Skye ... we have a boat. Is that river here navigable?

SKYE

Maybe. I doubt anyone's been foolish enough to try.

JACK

Then we're just the guys.

As they start walking:

JACK (CONT'D)

Huh. So we did need the boat. I can't wait to tell Maazin.

EXT. RIVER - LATER

Dominic and Kim carry a box to the stony banks of the rushing river. Dominic activates a control, and a long raft inflates almost instantly. Skye BLOWS HER GREAT HORN. After a moment, ANSWERING NOTES SOUND. She nods, satisfied.

SKYE

The river should be clear. At least until we reach the fallen city.

As they load the raft:

JACK

Skye, I have to ask ... why did you help us?

SKYE

(confused by the question)
Because you need help. Because it's the right thing to do.

Jack nods slowly. There is growing respect in his eyes.

MONTAGE: EXT. FURTHER DOWN THE RIVER - LATER

The astronauts and Skye paddle over rapids in the turbulent river toward a canyon that leads to the magnificence of the ruined city. The river becomes more turbulent; dangerous.

SKYE

This is why we don't come this way!

The boat nearly capsizes. Safety belts whip out like snakes, securing them in a blink -- and scaring the crap out of Skye.

DOMINIC

Just safety belts. They protect us.

SKYE

(mutters)

I don't like this.

EXT. THE RAFT - LATER

Dominic peers through his binoculars.

DOMINIC

That's one hell of an army.

SKYE

They're massing. To attack. They always attack us. I have never seen so many. But the gate is narrow. A handful of my people could hold off even that army. If they break through, we retreat to the lands of the clans. There, we can hold them off forever if we must.

DOMINIC

You'd think they'd know that.

JACK

Unless they know something you don't.

EXT. JUNGLE - MEANWHILE

The massive herd of Centrosaurus beasts pulls the sled with the rover deeper into the jungle along a well-worn path with surprising speed. One of the Neoraptors begins to DRUM.

EXT. JUNGLE, ELSEWHERE - MEANWHILE

More Neoraptors hear and PASS ON THE DRUMMED MESSAGE, until:

EXT. THE RIDGE NEAR THE RIVER - MEANWHILE

General Skarnarak and Grashsnarragh, mounted, are followed by a small force of twenty Neoraptors, also mounted. Skarnarak and Grashsnarragh pause to listen carefully.

GRASHSNARRAGH (SUBTITLE)
They will reach the Fallen City a full day ahead of schedule, General.

GENERAL SKARNARAK (SUBTITLE)
Let us ready the armies. Soon we hunt.

EXT. RAFT - LATER

The raft sails toward the carved edifice of the Fallen City. On either side of the cavernous opening, statues of Anubis and Ma'at, each more than 100 meters tall, stand guard.

KIM
(whispers)
It's like the entrance to Duat.
(On Jack's questioning raised eyebrows:)
The gates of underworld. From the Egyptian Book of the Dead.

DOMINIC
Well that's ... cheery.

SKYE
The river branches inside. Steer to the right. Stay away from the left fork.

JACK
What happens if we go left?

SKYE
I imagine the answer's probably in that Book of the Dead.
(beat)
A waterfall. High as the bluffs. It's very beautiful. We wouldn't survive.

DOMINIC
Lovely. Right it is.

The boat sails through the great, gaping opening into:

INT. FALLEN CITY, FIRST CHAMBER - CONTINUOUS

The raft floats into the darkness. Kim, Jack, and Dominic flood much of the great chamber with light, although the distant ceiling, hundreds of meters high, is lost in shadow.

Elaborate statues and painted carvings cover the walls, along with hieroglyphs. The astronauts gape with unabashed astonishment. Kim weeps openly; her hands cover her mouth.

DOMINIC

Oh my God. Oh my god.

Kim and Dominic begin recording using their wrist devices.

KIM

These images ... I'd swear they come straight from the Book of the Dead.

DOMINIC

The Book of the Dead. It was about portals. Right? Gates to another world.

Jack points ahead, to a great carving above the far tunnel.

JACK

I bet that's not from any Book of the Dead.

It's like the wormhole gate, triangle within circle, with carved alien symbols, but only parts of it are visible.

SKYE

That's why you came here, isn't it? To see things. Things like that.

JACK

That's right, Skye.

SKYE

And the gates I'm taking you to. You want to use them to go home. Don't you?

KIM

We hope to. Yes.

SKYE

(looks away)

I'd hoped you might stay. With the weapons you have ... and the ... things. Like this boat. You could help us.

Jack starts to reply, but there are no words. He looks away awkwardly. Skye looks ahead as hope dims. She swallows once.

SKYE (CONT'D)

We should paddle more. The river forks in that passage.

(Beat. Beat.)

I wish I could travel like you. I wish I could see wonders. But I've journeyed as far as I can, seen all there is to see, and all the gates are closed.

INT. RIVER TUNNEL - MOMENTS LATER

The next tunnel is lower, but no less magnificent. Narrow ledges filled with treasures -- gold, gems, and statuary -- line the banks. Jack and Dominic paddle; Kim moves the light around, casting the illumination farther into the gloom.

DOMINIC
It's amazing!

JACK
Won't there be traps here?

SKYE
They were disabled long ago.

Ahead, a pair of skeletons lie on the ledge, spears through their empty rib cages.

SKYE (CONT'D)
Or triggered. Either way....

DOMINIC
We're in the clear. Lovely.

KIM
Looks like the triggers were on those ledges.

DOMINIC
Stay off the ledges.

JACK
That's a lot of treasure.
(on Kim's glare:)
I'm just sayin'.

SKYE
There is plenty of gold in our lands. Harder metals ... iron. Those are scarce. Priceless.

KIM
The current's getting stronger.

SKYE
We're coming to the fork.

They paddle, steering to the right, away from the left fork.

There is a SOUND ahead of them. Probably ahead; with the ECHOES, it's hard to be sure. Something heavy falling in the water. A stone, maybe?

KIM
What was that?

Skye shakes her head.

SKYE
There shouldn't--

A GREAT ROAR drowns the rest of her sentence. Kim spins her light, revealing the great, scarred, and now thoroughly-pissed giganotosaurus. The creature ROARS AGAIN. Kim SCREAMS.

JACK
Scarface!

DOMINIC
Oh, lovely.

Dominic and Jack paddle backwards -- away from the beast. It ROARS and strikes, narrowly missing them. It's charging. Its massive legs straddle the river, one clawed foot on either ledge. It's closer, closer. The current has them.

JACK
Now that is one ass-ugly son of a bitch.

SKYE
No! No! We can't go this way!

Dominic and Jack paddle harder. It's too late. The current is too strong, spinning them around and pushing them down the left fork. The river is rushing too fast to go back.

The giganotosaurus pivots, straddling the left fork, still coming closer. Another strike, another narrow miss. Kim SCREAMS again -- and pulls her gun from her back. She fires kinetic blasts, but the current makes it impossible to aim.

Ahead, TWO GREAT STATUES, beasts carrying great ornamental battle axes, fall, narrowly missing the boat, crashing into the churning current. Either one would have split the boat in two. They don't slow the charging Scarface.

SKYE (CONT'D)
Traps!

JACK
Scarface is triggering them!

DOMINIC
At least we won't have to worry
about the waterfall.

Kim keeps trying to fire. Jack and Dominic paddle frantically. The raft lurches, and one of her shots is low.

DOMINIC (CONT'D)
Hey! Careful!

KIM

Duck!

They do. SPEARS come flying. One rips the back of Dominic's flight jacket. Two hit the giganotosaurus. He's madder now, bleeding, but the wounds aren't enough to slow *that* mother.

DOMINIC

We are so dead.

The river takes a sudden bend, and a short drop. The water is faster now. Two more statues fall -- more narrow misses.

WOOSH! GREAT BRASS BLADES swing down from the ceiling, somehow, miraculously, missing the raft and the dinosaur.

The giganotosaurus's mighty tail is like a wrecking ball, knocking over ornate pillars. He SNAPS -- but the boat drops down a short waterfall -- 10 feet or so -- taking them out of reach in a nick of time.

More spears fly ... only the speed of the current saves them.

The tunnel opens up into another GREAT TREASURE ROOM, where piles of gold masks and treasures surround the bejeweled sarcophaguses of ancient kings and queens.

A CRASH behind! The giganotosaurus leaps the falls. Ahead, they hear the growing THUNDER OF THE NEXT WATERFALL. They are close. This is their last chance.

SKYE

Listen to me! We won't survive that waterfall!

DOMINIC

Get to the banks!

Jack paddles urgently, but in the opposite direction. Kim fires her weapon.

JACK

I'm trying!

DOMINIC

Aim for the same one as me!

KIM

The traps!

DOMINIC

Waterfall!

The giganotosaurus ROARS AND SNAPS, missing but triggering more blades. Huge STONES FALL from the ceiling. They reach the ledge -- but have to push away to avoid a strike from the giganotosaurus -- and then another GREAT STONE FALLING.

DOMINIC (CONT'D)

Lovely.

SKYE

Does lovely mean something
different where you come from?

The giganotosaurus, suddenly, is ahead of them.

The raft spins out of control, pushed by the mighty current into a tunnel, just under Scarface's snapping jaws. And then it's too late. The white water rushes down a slope, faster than ever. There's no way to turn back...

SCREAMS! They plummet. The waterfall is a 60 or 70 feet fall. Miraculously, they land upright. Their safety belts hold.

JACK

Now see? That wasn't so bad, was it?

SKYE

That's not the waterfall.

KIM

What?!

Ahead, they see the partial ring of a gate. From beyond, GREATER THUNDER. The one behind? Nothing. The one ahead--

EXT. FALLEN CITY, THE FAR SIDE - LATE AFTERNOON

The river pours out of a sheer mountainside -- raw, unhewn rock -- on the far side of the Fallen City. The mighty waterfall plunges nearly 3000 feet -- a thousand yards.

INT. RIVER TUNNEL - CONTINUOUS

They pass through the gate.

JACK

Turn around!

DOMINIC

We can't!

Kim throws Jack one of the small backpacks. Jack drops his paddle and catches it.

KIM

Told you we'd need these.

She throws another to Dominic.

DOMINIC

We only have three!

Jack pulls on his backpack. He looks at Skye for a split second. No time to think; just act. He yanks his seat belt loose -- and Skye's. He moved close to her.

JACK

You're not gonna like this.

Before Skye can answer, Jack throws the belts around her. The belts snap tight and fasten, holding them tight in an enforced embrace. Skye's eyes are wide. It's probably a good thing for Jack that she doesn't have time to react.

JACK (CONT'D)

Hold on tight.

Dominic and Kim have their packs on, too. They grab the guns and as much gear as they can reach before--

EXT. FALLEN CITY, THE FAR SIDE - CONTINUOUS

The raft shoots out of the mountain side and plummets. The passengers are thrown, tumbling..

Until three parachutes spring open, carrying them gently away. The astronauts use the handles to steer themselves away from the crashing water.

Skye's arms are around Jack's neck, holding on as she experiences the awe of flight for the very first time. Below, rolling countryside stretches away from the mountain. It is a breathtaking, astonishing sight.

JACK

There, huh? Something new to see.

Skye is close to tears. The wonder of miraculous survival and unexpected beauty is too much for her. She gazes at him, her eyes wide with numinous, trembling ecstasy.

They sail over the countryside, drifting slowly downward.

EXT. CARVED EDIFACE OF THE FALLEN CITY - MEANWHILE

On the plain before the far side of the Fallen City, a vast army of Neoraptors has gathered. Some are mounted on their fearsome T-Rex-like beasts. All wear brass armor with blades.

DRUMS SOUND, echoing, mighty and loud, greater than thunder, and the Skareiki solders begin POUNDING THEIR BLADED GAUNTLETS TOGETHER. BOOM! BOOM! BOOM! BOOM!

General Skarnarak and Grashsnarragh approach the army from behind, passing a camp where women hold children, sick and suffering, before a crude altar, wailing strange prayers.

The images on the altar show fierce reptilian gods with four arms and four wings.

A wave of sudden, genuine, surprising compassion washes over the general's face.

GRASHSNARRAGH
The children are weak. Hungry.

GENERAL SKARNARAK
(loud enough to be heard
by the women)
Soon they will be strong.

General Skarnarak and Grashsnarragh ride as the soldiers SHOUT AND CHEER in their guttural, reptilian tongue. The crowd parts, still POUNDING THEIR GAUNTLETS.

General Skarnarak rides to the entrance to the Fallen City and he turns to face his army.

GENERAL SKARNARAK (SUBTITLE) (CONT'D)
Our hunting is poor. Our children
suffer. The land falls waste. But now
we have a weapon. Today we fight!

The armies CHEER.

GENERAL SKARNARAK (SUBTITLE) (CONT'D)
Our people are strong. We will
survive! Prepare yourselves, my
brothers and sisters. Today we take
the resources of the human creatures.

More CHEERS, louder.

GENERAL SKARNARAK (SUBTITLE) (CONT'D)
Today we feast on their flesh and
pick our teeth with their bones!

The CHEERS REACH A SHATTERING, TERRIFYING CRESCENDO.

GRASHSNARRAGH (SUBTITLE)
Calvary, flank! Infantry, with me!

GENERAL SKARNARAK (SUBTITLE)
Today we drink hot blood from their
ruined skulls!

The armies BANG THEIR GAUNTLETS TOGETHER AGAIN, a terrible cadence, and begin to chat:

ARMIES (SUBTITLE)
General Skarnarak! General
Skarnarak! General Skarnarak!

EXT. ROLLING COUNTRYSIDE/BURNED FARMHOUSE - EARLY EVENING

The astronauts follow Skye across rolling countryside. They crest a hill and find the charred remains of an English farmhouse, circa the late 19th Century. Skye looks around.

SKYE
I'd hoped we might find some of my
father's riders here. Still, it's a
good place to spend the night.

DOMINIC
Skye, we don't have much time.

SKYE
We can't move in the dark.

Kim removes the backpack holding her parachute.

KIM
Here, give me your chutes.

JACK
What for?

KIM
We can make tents. I so told you.

SKYE
I'm going to scout. I'll be back.

JACK
I'll come with you.

He follows. Dominic rolls his eyes. As he and Kim start draping a parachute over the burned timber beams:

DOMINIC
We really should warn her.

KIM
I think she can take care of herself.

DOMINIC
Is she really ... I mean, her
grandfather. She said he's English.

Kim looks at her wrist display.

KIM
Her DNA is almost entirely Celtic Irish
and, if you can believe it, Mayan. I'd
say separate lines that combined, maybe
a thousand years ago.

DOMINIC
That's a hell of a combination. It just--

He sighs and grins.

DOMINIC (CONT'D)	KIM
It doesn't make any sense!	It doesn't make any sense!

KIM (CONT'D)
 But to answer your question, she seems
 to have one good old Anglo-Saxon
 English person as a near ancestor.

As Dominic fusses with the cloth, Kim wanders out. A crescent moon is rising over the hills. Kim's eyes narrow. Then, she pulls out her binoculars and gazes at the moon.

KIM (CONT'D)
 Hey, Dominic. Look at this.

Dominic joins her.

DOMINIC
 A moon.

Kim shakes her head. She hands him the binoculars.

KIM
 No. Look. See? That's exactly like
 Mare Crisium. Exactly! And right
 below. Mare Fecunditatis. It's not
a moon. It's the moon. Our moon.

DOMINIC
 That can't be!

EXT. MICHAEL COLLINS - MEANWHILE

The Collins is approaching the moon.

INT. MICHAEL COLLINS - COCKPIT/ENGINEERING

Angela is at the controls. In Engineering, Maazin works.

ANGELA
 Maazin?

MAAZIN
 We're ready for burn. I hope.

ANGELA
 On my mark ... five ... four ... three ... two ...

Maazin closes his eyes and crosses his fingers. He works heavy switches. In the cockpit, Angela engages...

EXT. MICHAEL COLLINS - MEANWHILE

The engines fire, silent but mighty. The ship lurches ... until another small explosion rocks the port side thruster array, where Maazin lost the panel during his space walk repair.

INT. MICHAEL COLLINS - COCKPIT/ENGINEERING

Inside, the THUNDER OF THE EXPLOSION is ear-shattering. Maazin is thrown back.

ANGELA
Maazin!

MAAZIN
I'm okay!

Maazin swallows, gathering courage. He works frantically.

ANGELA
Kill the power!

MAAZIN
No! Finish the burn! Finish or
we'll lose orbit!

EXT. MICHAEL COLLINS - CONTINUOUS

The wounded ship limps higher, gaining speed.

INT. MICHAEL COLLINS - COCKPIT/ENGINEERING

Angela works frantically.

ANGELA
I don't have thrusters!

MAAZIN
Roll! Use the starboard array!

ANGELA
The computer--

MAAZIN
Do it manually! Just like I did out
there!

EXT. MICHAEL COLLINS - CONTINUOUS

The ship rolls and the other array fires, fixing the course.

INT. MICHAEL COLLINS - COCKPIT/ENGINEERING

In the cockpit, Angela adjusts the controls again.

ANGELA
We're on course for orbit!

Angela leans back, closes her eyes, and SIGHS.

ANGELA (CONT'D)
A tenth of the pilot, huh Jack?

Maazin floats in.

ANGELA (CONT'D)
How bad is it?

MAAZIN
Bad.

Angela nods. Before she answers, something catches her eye.

Through the cockpit, they get their first look at the far side of the moon. It is largely hollow, filled with a web of beams of a material and design similar to the wormhole gate. The planet-side face of the moon is a facade.

MAAZIN (CONT'D)
That's no moon. That's a space station.

Angela's glare is icy: I can't believe that's where you went.

ANGELA
Really?

Maazin shrugs, fighting back a grin.

As they pass over the station, beams from the ship sweep across the structure, and they see thousands of massive structures that can only be spacecraft. They are unimaginably huge. The wormhole was made to accommodate these behemoths.

MAAZIN
Ships?

ANGELA
Arks. Maybe Kim is right. If Earth was seeded with life from this place...

MAAZIN
They'd need ships like those to get it there.

ANGELA
No lights. No signs of motion or life.

MAAZIN
Abandoned. Dead.

ANGELA
Maazin, what happened here?

EXT. FALLEN CITY, THE FAR SIDE - MORNING

Near the waterfall, a cave leads into the mountain. This is the "back door" to the Fallen City. Barricades and defences litter the plain.

A GROUP OF SOLDIERS in armor like Skye's are camped there. This is an army, but they are a mere fraction of the Neoraptor force waiting on the other side.

On a rise overlooking the cave, BALAM, 20s, mounted and wearing armor, rides up to an older, grizzled vet, COINNEACH (pronounced CON yach), 50s, also on horseback. They speak in the Irish/Mayan tongue that Skye first used.

BALAM (SUBTITLE)
Nothing, sir.

COINNEACH (SUBTITLE)
Just wait, lad. They're coming. I can smell 'em.

At that moments, HORNS CALL. They turn and see riders coming from the river below. These are some of the scouts we saw with Skye earlier. Their leader is Lasair.

COINNEACH (SUBTITLE) (CONT'D)
Lasair! You are long in coming. I began to worry.

LASAIR (SUBTITLE)
I bring ill tidings. The Skareiki have gathered outside the Fallen City. An army such as I have never seen. They mean to attack in force, and soon.

COINNEACH (SUBTITLE)
We'll be ready.

LASAIR (SUBTITLE)
General Skarnarak is with them.

Coinneach swallows. That's bad news.

COINNEACH (SUBTITLE)
You've done well. Rest. We'll be ready.

As Lasair rides away to join his scouts:

BALAM (SUBTITLE)
Such a large army!

COINNEACH (SUBTITLE)
That gate is a bottleneck. Ten men
could hold it if every last
bleedin' lizard came at once.

BALAM (SUBTITLE)
Yes, sir.

At that moment, DRUMS SOUND from within the mountain.
Hundreds, loud and drawing close. Balam readies to ride.

COINNEACH (SUBTITLE)
No. Stay here.

BALAM (V.O.)
Sir--!

COINNEACH (SUBTITLE)
You heard me! When the fighting
starts, ride to New London. Find
Master Bartleby. Tell him what you
saw, then retreat to our gate. Ready
the defenses there. Am I clear?

BALAM (V.O.)
I will obey.

Balam watches from the rise. Coinneach rides to the lines
near the cave opening, where the soldiers are ready. He takes
his place. Weapons are lowered: bows, crossbows, ballistas.

The DRUMS are louder ... close, closer...

The warriors tense, ready....

But as Balam watches in horror, a spew of FLAME erupts from
the cave, obliterating everything in its path -- men and
weapons alike. It is over in less than one horrible second.

Balam watches, his mouth hanging open in a stunned, silent
scream. Raw tears rain down his cheeks, and his eyes are
wild. Then, remembering his last command, he turns and rides.

EXT. HILLSIDE - SUNSET

Skye leads the astronauts up a hillside to the ruins of a
BURNED VILLAGE. In distance, they can just see that the river
winds its way to the ruins of a once great city. Dominic
pauses to examine fruit on a tree, then throws it away.

DOMINIC
Rotten. Again.

SKYE

We can stop here for a rest. I'd like to make the ruins of New London tonight if we can.

KIM

That gives us less than two days.

SKYE

Let's take a quick look around. If we split up, it'll only take a few minutes.

She hurries off. The astronauts circle the village, each in a different direction.

After a moment, Jack sees Skye at the end of a street. For a moment, he stops and gazes at her. When she turns and catches him, he turns, too quickly.

JACK

Uh, I'm just gonna check down here.

Skye smiles.

Dominic finds Kim in the ruins of an old church. Fire has ravaged it, but a cross on the altar stands, illuminated from behind by the last golden red light of the setting sun. Kim, moved, fingers her necklace and kneels to pray.

DOMINIC

That one, huh?

KIM

It speaks of love, healing, caring for one another, life. Seeking and finding. If God were to speak to us, I think that's what He'd say.

DOMINIC

You know, Kim ... the answers you're looking for. I don't think science is going to give them to you.

Kim, surprised, turns without getting up from the altar.

KIM

Shouldn't science be an act of worship? Where else would I find them?

DOMINIC

I don't know. Just by being alive, I guess. Science is for different questions.

KIM

I don't think so at all. Learning new things, seeing new places ... it changes us, because the world we know is that much bigger. It makes us bigger, too. In brain as well as heart. So we're that much closer to having the capacity to understand--

DOMINIC

That which passeth all understanding.

KIM

To explore ... It's what makes us human. Isn't it? The outer journey is the inner journey, too.

(holds up a Yin/Yang Tao symbol from her necklace)

That's what this one says, anyway. Sometimes ... sometimes I feel like I get a glimpse of it, something ... numinous. Just out of reach, just out of sight. Something....

DOMINIC

Holy.

KIM

Exactly. Have you ever found something that makes you feel like that?

Dominic turns away from her and closes his eyes.

DOMINIC

Once.

Jack ENTERS then.

JACK

He didn't find it. He stole it.

DOMINIC

Only because you threw it away. Anna didn't mean anything to you, Jack. And you know it. She was just ... just another notch on the ... the space belt for you.

Jack looks down at his uniform.

JACK

We don't even have those!

KIM

Uh, guys?

JACK

I went back to her because you told me to! You! And what did I find?

DOMINIC

You found me in my one, single moment of perfect happiness. Yes, it was wrong. Yes, I know that. But for one single, shining, glorious moment, I felt like my whole stupid life actually meant something. That maybe, just maybe, I had a reason for being alive. That I bloody mattered. And you know what? I gave it all up. For you, Jack. For you.

(beat)

And you can't even forgive me for it.

Beat. Beat. Jack turns and walks away.

JACK

You're right.

EXT. ROAD - NIGHT

Skye leads the astronauts into the outskirts of a ruined city that looks like London might have looked like if the great fire had raged in the 1860s instead of 1666. Charred shells of buildings hint at the lost quaint magnificence.

Jack walks with Skye. Dominic and Kim hang back a few meters.

JACK

Dominic's a physicist and chemist. And Kim, too ... jeez. She's brilliant. Geologist, evolutionary biologist--

SKYE

(smiles)

I don't know any of those words.

JACK

Sorry. You didn't even know explorer. I should have known.

SKYE

We've been fighting to survive since the gates opened, since before I was born. We haven't had much need for explorers.

JACK

I guess not.

SKYE

How about you? What do you do?

JACK
More words you don't know?

SKYE
I like the way they sound when you
say them. Strange. Exotic. Wonderful.

JACK
I'm just the pilot. Now that our
lander crashed, I don't really have
a role any more. I don't matter.
(beat)
So what about you?

SKYE
I'm a warrior. The daughter of
Cathaír, the High Chieftain.

Cathaír is pronounced KA heer.

JACK
That's what you wanted?

SKYE
There was never anything else to be.

There is a BEEP on the wrist units the astronauts wear. They
exchange startled, happy glances. Kim raises her wrist unit.
They hear ANGELA'S VOICE from the speaker.

ANGELA (V.O.)
Michael Collins to landing team. Do
you read me? Repeat--

KIM
Collins, we read you!

INT. MICHAEL COLLINS, COCKPIT - MEANWHILE

Maazin pumps his fist.

MAAZIN
Yes!

ANGELA
Thank God! Are you alright?

KIM (V.O.)
We're okay. I'm transmitting our
logs. We're a day and a half, maybe
two days from the nexus.

Maazin and Angela exchange a worried glance.

ANGELA
You need to move faster.

KIM (V.O.)
We'll try. We--

Nothing.

ANGELA
What was that? I didn't copy.
(Beat. Nothing.)
Landing team, come in.

MAAZIN
It's no good. We're out of range.

ANGELA
At least we found them.

Angela looks at the gauge. She takes a deep breath, thinking.

ANGELA (CONT'D)
Seal off the engineering pod.
Depressurize the rest of the ship.
We'll sleep in the Buzz.

MAAZIN
It's not going to be enough.

ANGELA
Make it enough.

EXT. NEW LONDON - NIGHT

As Skye leads the astronauts, they use their flashlights to view the desolation of the ruined city.

DOMINIC
This is so like my London. What an awful thing to see.

KIM
Look. A garden!

Over a low fence, an orchard next to the shell of a house has grown wild. She reaches over the fence and plucks an apple. She frowns and throws it away over her shoulder.

DOMINIC
Rotten again?

KIM
Diseased.

SKYE
My grandfather says the fields and gardens here used to be lush. Until the gates were opened.

Kim spins, startled. Something is occurring to her.

KIM
Wait. What?

SKYE
The gates. To my home ... the lands of
the clans, and the gate in the Fallen
City. The lands of the Skareiki.

KIM
Oh my God. The climate zones.

DOMINIC
(realizing)
Surrounded by barriers.

KIM
They're window boxes! Terrariums.

SKYE
Again with the words I don't know.

DOMINIC
These are self-contained, sealed
environments. In perfect balance.

KIM
Until something breaks the seals!

SKYE
That doesn't help me as much as you
probably think.

KIM
Can you imagine the technology...?

JACK
Back at the pyramids, you said it was
like two ecosystems were competing...

SKYE
Who's competing?

DOMINIC
Ecosystems that should have been
separated by millions of years of
evolution!

JACK
So Skye's people--

DOMINIC
Celtic and Mayan. The gate that separated
them must have opened ... or been damaged ...
a thousand years ago!

KIM
The civilizations combined!

SKYE
The old stories speak of a time
like that. A time of famine. The
peoples came together to survive.

KIM
The gates were meant to stay closed.
Skye, when did the gate from your
land to this place open?

And old man SPEAKS from behind them:

BARTLEBY
About sixty years ago, give or take.

The team spins, startled. An older Englishman, 70s,
surprisingly fit, approaches from behind them. His name is
OLIVER BARTLEBY, and he wears clothes of a London gentleman
of the late 19th Century.

Two WARRIORS, armored like Skye, are with him.

BARTLEBY (CONT'D)
I was just a boy.

Skye beams and runs to him. They embrace.

SKYE
Grandfather!

BARTLEBY
Dear child.
(to the others)
One man's terrarium, after all, is
another man's prison.

DOMINIC
You opened the gates, sir?

BARTLEBY
Oh, not me personally.

He reaches down and picks up the apple that Kim threw away.

BARTLEBY (CONT'D)
My countrymen. Although I now believe
it was malfunctioning anyway. Alas,
we hungered for the fruit of the tree
of knowledge. We paid the price.

DOMINIC
The Neoraptors. Those, uh, Skareiki.

BARTLEBY

We had everything we could need, a land of plenty. But a gilded prison is still a prison, eh? When the gates opened, everything began to die. And that was before the Skareiki came, and forced the last of us to take refuge with the clans. But forgive me.

He bows, and a mechanical contraption of brass clockwork and gears hidden under his hat doffs it.

BARTLEBY (CONT'D)

Oliver Bartleby, Lord Mayor of the great city of New London, presently in exile. Also inventor. At your service.

INT. RUINED PUB - LATER

Bartleby has spread old newspapers and handwritten documents on a an old wooden table, charred but intact. Astrolabes and other artifacts of Bartleby's half-finished gadgets surround them. Skye and the team are seated with him. They drink from earthenware mugs. Bartleby smokes a pipe.

BARTLEBY

These documents are hundreds of years old. There are thousands of stories here. But all share a theme. Illness, an outbreak of the Cholera. Fires. A ship sinking. People dying ... and all woke to find themselves here. A city like the one they'd left. Like it ... but different.

DOMINIC

The whole city was just ... here?

BARTLEBY

Every nail in every wall, every cobble in every street. And outside the city? Villages, farms bursting with crops, ready to be pulled from the ground, cows fat with milk. Which is fortunate. There is no iron in the ground, precious few hard metals. No coal; little gas. Deuced hard for a civilization to advance without those, eh? We've been in bloody stasis for centuries. Man wasn't mean to live like that.

KIM

How did they come here?

BARTLEBY

No one had a clue. Wild guesses, yes. Plenty of those. Most of them thought this was some kind of purgatory.

(MORE)

BARTLEBY (CONT'D)
But people grew old. They had children
and grandchildren. They died. Does that
sound like the afterlife to you, eh?

JACK
No, sir.

Bartleby points the stem of his pipe at the astronauts.

BARTLEBY
But I'm thinking you know what
happened, don't you? I think you came
from the same place those people came
from, all those years ago. You're
from the Earth, aren't you?

Dominic, Jack, and Kim exchange glances.

DOMINIC
That's right, Mr. Bartleby.

BARTLEBY
Then you know where we are. What
happened to us. How we got here.

DOMINIC
I'm afraid we can only answer that
first question. We came here on our
own. You're on ... it's another
world, sir. Another planet.

BARTLEBY
Ha! I knew it. Mars, perhaps? But not
red enough, I think. Venus, then?

JACK
A lot farther than that, sir.
Another solar system.

DOMINIC
Practically on the other side of
the Orion-Cygnus Arm of our galaxy.
But I'm afraid we have no idea who
brought you here. Or why.

KIM
The climate zones. The ... the
terrariums. They're cages...

JACK
Cages the size of continents.

KIM
This isn't Eden. This isn't the
birthplace of life.

BARTLEBY
It's a bloody zoo! Isn't it?

DOMINIC
But who--

Before he finishes, Balam bursts in.

BALAM
My lord!

BARTLEBY
Balam? By heaven, man! Sit down!

BALAM
There is no time! An attack comes!

Skye and Bartleby leap to their feet.

BARTLEBY
How soon? The defences at the gate--

BALAM
Gone, sir. All of them.

BARTLEBY
That's impossible!

BALAM
They have a weapon. A great belch of fire bled from the cave. We could not stop it. I am the last defender of the Fallen City.

SKYE
We have to retreat to the gate. Set our defenses.

BALAM
Lady, we can't defend against that weapon. There's more. General Skarnarak is with them.

Skye and Bartleby tense, startled.

JACK
Uh, who?

BARTLEBY
General Skarnarak. Their emperor. He's like a god to them. Fearsome in battle, a terror.

SKYE
He killed my mother. And my brother.

BARTLEBY
My little girl. My poor grandson.

SKYE
We can't let Them fall upon the
clans unaware. We must be ready.

KIM
Skye, we have to get to that nexus.

SKYE
With your weapons, you can help us.

KIM
If I'm right ... if that nexus lets me
open the energy field to let our lander
through ... maybe I can use it to repair
the gates that malfunctioned.

SKYE
To keep the Skareiki away from us!

EXT. RUINED PUB - CONTINUOUS

As they EXIT the pub:

BALAM
I don't believe that anything we
have can defend against this new
weapon of the Skareiki.

SKYE
Then we might fight without belief.

Skye BLOWS A SERIES OF NOTES on her horn. Riders begin to
assemble. Skye mounts a horse.

SKYE (CONT'D)
Jack, can your people ride?

Kim swings herself onto a waiting mount. Jack follows suit.

KIM
I've been riding since I was a child.

JACK
And I'm from Texas.

Skye quirks her head to the side, confused.

JACK (CONT'D)
Uh, a big place with a lot of horses.

DOMINIC
I'm not much with the animals, actually.
(on Jack's wry smirk:)
(MORE)

DOMINIC (CONT'D)
Isn't there a carriage or, you know,
some ... proper contraption?

INT. MICHAEL COLLINS, ENGINEERING - MEANWHILE

Angela floats near the top of the compartment, checking replacement circuits. Maazin ENTERS from the airlock, removing his space helmet.

ANGELA
How's that thruster?

MAAZIN
Not good. We'll have to use one of the
arrays on the Aldrin.

ANGELA
Maazin, without the Buzz--

MAAZIN (FILTERED)
No, no. It's okay. Just dock on this
side when we come back. It'll figure out
some way to run a relay or something,
and program nav to compensate. Somehow.
But Angela--

ANGELA
I know. We've got to get them today.

MAAZIN
Or it's too late for all of us.

EXT. ROLLING COUNTRYSIDE - MORNING

The unimaginably vast army of Neoraptors races across the hills, an unstoppable force.

EXT. ANOTHER RISE OF CLIFFS - DAY

The astronauts follow Skye, Bartleby, and Balam across a barren plain toward another rise of cliffs. They circle a number of trenches and barricades -- defences for a narrow valley leading to a cave entrance.

At the cave entrance, WAITING SOLDIERS, in the same Mayan/Celtic armor, salute and let them pass.

INT. CAVE - CONTINUOUS

The riders guide their mounts through a narrow tunnel that opens, soon, into a wider cavern, some fifty meters tall.

Here is the excavated ring and triangle of a gate -- this one is engraved with symbols and stylized representations of two trees. Even dead, the ancient machine is astonishing.

Kim studies the gate with undisguised awe. Dominic WHISTLES appreciatively. Even Jack is moved. On the other side of a gate is another tunnel. As they ride:

JACK
This tunnel looks easy to defend.
Even against that army we saw.

BALAM
You didn't see what that weapon did.

DOMINIC
How much time do we have?

Kim checks her wrist unit.

KIM
About four hours.

Dominic nods grimly. The tunnel winds and finally leads to:

EXT. CITY OF ARDGROOM - DAY

On the other side of the cliffs, a temple has been built against the side of the mountain, like Mayan pyramids, but ornamented with Celtic knot work. The entrance is like an Irish Dolmen; a semi-circle of standing stones stands sentry.

A city -- likewise combining Mayan and Celtic design, stands near in the "V" of a valley surrounded by sheer cliffs. Skye leads the party that way. Riders come to meet them. A tall man, 30s, leads. He is AHPÚ.

AHPÚ
Lady Skye!

SKYE (SUBTITLE)
There is no time. The Skareiki come. A great army. General Skarnarak himself leads them. Where is my father?

AHPÚ (SUBTITLE)
Away in the northern mountains.

SKYE (SUBTITLE)
Then we must lead the clans. Summon every man and woman who can carry a sword! Hurry!

MONTAGE:

HORNS ECHO across the wooded hills. The call is heard and repeated as the message spreads. Warriors ready themselves: setting defences, donning armor, choosing weapons. They ride to gather, answering Skye's call.

EXT. CITY OF ARDGROOM - DAY

The astronauts wait outside a small house. Bartleby comes out, wearing armor like Skye's -- although from the clockwork gears and levers, it's clear he's made a few "modifications."

DOMINIC

(concerned)

You're joining the fighting, sir?

BARTLEBY

You heard my granddaughter. Every man and woman who can carry a sword, what?

(winks)

Don't worry. Even an old tinkerer like me has a few surprises to offer. Now then.

Bartleby unrolls a paper: an artfully illuminated map.

BARTLEBY (CONT'D)

This is the gate we just rode through. Four others are in the mountains. All are closed. The gate you want is here, right in the middle of the others. This road, here, leads to it.

KIM

How will we know it?

BARTLEBY

You'll know it. A temple surrounds it.

JACK

They sure build a lot of temples on this world.

BARTLEBY

That's what we do when confounded by the great mysteries. But the gate there, too, is closed. Do you think you can open it?

KIM

I opened one before. And if I'm right, I'll be able to close the others. That'll stop the attacks.

BARTLEBY

And pop us right back in our bloody cage, eh?

Bartleby notices Skye approaching on her horse, armored and ready for the fight.

BARTLEBY (CONT'D)

Man wasn't meant for a cage. She wasn't meant for a cage.

JACK

But she'll be alive. That's something, right?

BARTLEBY

Will she? I wonder. I suppose it comes down to what being alive means.

Jack frowns, troubled. Skye arrives and dismounts.

SKYE

You know the way to the gate?

KIM

I'll do my best to close it and keep your people safe.

Skye takes her horn and hands it to Kim.

SKYE

When you're close ... sound this. Please? I'll have children follow you to relay the call. Just give us five minutes to get back inside.

KIM

We'll try our best.

Skye nods, grateful, accepting the vague promise. She takes a deep breath, gathering courage for one last question.

SKYE

Your weapons. If we ... I mean...?

JACK

They're coded to us. They won't work for anyone else. I'm sorry, Skye.

She closes her eyes and nods and the last frayed and desperate thread of hope snaps.

SKYE

Thank you, Jack O'Brien.

JACK

What for?

SKYE
You showed me a bigger world. You
let me fly.

Jack tried to speak, but there are no words. He can only nod.
DRUMS in the distance break the silence.

SKYE (CONT'D)
The Skareiki!

Skye mounts.

SKYE (CONT'D)
Give us five minutes. If you can.

She turns and rides to the column before anyone can answer.
She raises her voice to be heard. The soldiers fall silent.

SKYE (CONT'D)
The Skareiki come, a great army. They
bring a terrible weapon. Our people at
the Fallen City died in seconds.

She gestures to the astronauts.

SKYE (CONT'D)
My new friends may be able to close
the gate and stop the Skareiki
attacks forever. If we can't stop the
Skareiki from using their weapon, we
can keep them from using it ... long
enough. Our people at the Fallen City
never even had a chance to fight. We
have a chance! We will fight! We will
fight! We will fight!

The soldiers CHEER. The turn to follow Skye. Riding to the
tunnel. Riding bravely, knowing they face certain death.

BARTLEBY
Go quickly. Travel safely, and
remember us. Save her if you can.

He, too hurries away. Kim and Dominic start toward the Nexus.
Jack hesitates, looking back at Skye. It's killing him.

KIM
Come on, Jack. We have to hurry.

EXT. MICHAEL COLLINS - MEANWHILE

The lone lander, the Aldrin, is still docked. Maazin and
Angela are visible through the lander's cockpit windows.

INT. ALDRIN - CONTINUOUS

Maazin and Angela are strapped in, ready. A mirror of the life support gauge is clearly visible on the control panel. The needle is nearly touching the red. Time is almost up.

ANGELA

If they're at the Nexus, we should be
in range in a few minutes.

MAAZIN

Think they'll be there?

The needle drops more. Touching red.

ANGELA

They better be.

INT. CAVE - MEANWHILE

Skye leads her armies through...

EXT. ANOTHER RISE OF CLIFFS - DAY

The armies pour forth, their armor blazing in the sun. It's a vast army, shining and magnificent. It seems unstoppable...

...until you see the army of mounted, armored Neoraptors riding to meet them. Then the fight seems hopeless.

WITH A GREAT CRASH, BATTLE IS JOINED. Skye is a goddess, her blades flash like lightning. Three dinosaurs drop for every clan rider. But there are too many of the enemy, and every armored claw, foot, elbow, and tail is barbed with blades.

Balam is next to Skye. The fight isn't going to last long.

At the rear, Bartleby throws CLOCKWORK LEVERS. On the battlefield, great pits open up, dropping mounted Neoraptors onto razor sharp spikes far below.

Near the front, Skye sees General Skarnarak himself, in his gaudy brass helmet and cloak, with Grasganarragh. Skye turns that way, her eyes wild with hate, riding and fighting.

Bartleby throws more levers, and clockwork mechanisms rise from the ground. He turns a crank, and the devices throw arrows like bullets from a steam punk Gatling Gun. Dinosaurs fall, but its not nearly enough to turn the battle.

Bartleby runs to another set of levers.

EXT. ROAD TO THE NEXUS - MEANWHILE

Dominic, Kim, and Jack crest a hill. TWO CHILDREN WITH HORNS follow them. One stays behind at the crest of the hill, a leg in the relay system, ready to echo the alarm.

Before them stands a great structure -- not nearly as gargantuan as the Fallen City, but somehow even more splendid. It is a Mayan pyramid, carved from an entire mountain, surrounded by concentric rings of standing stones like the gates at Stonehenge. The structure is adorned with gold and patterns of knotwork, the ultimate melding of two cultures at their apogee.

JACK
Well, that old dude said we'd know
it when we see it.

INT. ALDRIN - MEANWHILE

The gauge hits red. Maazin and Angela exchange a glance. They both know. They've just passed the "too late" point. They still aren't ready to give up. Angela activates the comm.

ANGELA
Collins to landing party. Come in.
(Beat. Beat.)
Collins to landing party. Vance,
Chang, or O'Brien, please respond.

INTERCUT between the Aldrin cockpit and:

EXT. NEXUS ENTRANCE - DAY

KIM'S COMM CHIMES. The astronauts grin.

KIM
I read you, Collins!

ANGELA
Where are you?

KIM
We've found the nexus.

ANGELA
Can you open it?

KIM
I'll know in a few minutes.

ANGELA
You don't have a few minutes.

INT. ALDRIN - MEANWHILE

No answer. STATIC. The needle is now into the red.

ANGELA
Did you get a fix on their location?

MAAZIN
I've already laid in a course.

EXT. MICHAEL COLLINS - CONTINUOUS

The Aldrin undocks and falls away from the Collins. Thrusters fire silently, guiding the craft toward the vastness of the planet Eden far below.

EXT. ANOTHER RISE OF CLIFFS - DAY

Skye fights her way closer to the General, who SHOUTS ORDERS in the fierce language of the Skareiki. Balam follows her.

The DRUMS grow louder, faster. A massive cloud of dust rises. The first of the harnessed beasts is visible.

Before Skye can get a look, another wave of attackers falls, and she and her riders fight for all they are worth.

INT. NEXUS ENTRANCE - MEANWHILE

Kim, Dominic and Jack ENTER the fantastic stone structure. The last child stays behind, horn ready.

Inside, the temple is one cavernous, open chamber, vast as the mountain itself, with light streaming in from openings in the structure at the top of the pyramid, far above.

A massive cube of some shimmering silver metal or crystal material dominates the chamber.

The astronauts circle it slowly, until they find another circle and triangle gate etched into the crystal metal of the cube itself. The gate is engraved with alien symbols.

DOMINIC
I think that's what we're looking for.

Kim activates the holo display on her wrist unit. A bewildering array of the alien symbols appear. Kim moves them around, faster than the eye can follow.

JACK
Can you open it?

KIM
I need to solve the equations.

DOMINIC
The computer--

KIM
I can do it faster myself.

JACK
I'm no help here.

KIM
It's okay, Jack. I've got this.

Jack closes his eyes and takes a deep breath.

JACK
I'm going back.

DOMINIC
Jack, for once, don't be a complete idiot.

JACK
Skye thought our weapons might make a difference. Maybe they will.

Dominic is about to argue, but Jack stops him.

JACK (CONT'D)
Nick ... what you found with Anna ... I never understood. That ... that hole in the life you and Kim talked about. I never understood. I never knew how empty that hole in me was--

DOMINIC
Until there was a chance of having it filled.

JACK
(nods)
When you ... when you asked me to forgive you for what happened with Anna. I couldn't. Because in my heart, I always knew there was nothing to forgive. So now I have to ask. Can you forgive me?

DOMINIC
There was never anything to forgive.

They shake hands, with more than handshakes or words were meant to convey.

KIM
Uh, guys? Please. This is way hard.

DOMINIC
You don't have to do this, Jack.

JACK
I really do.

Before Dominic can argue:

JACK (CONT'D)
Because they need help. Because
it's the right thing to do. I need
to matter.

Jack pumps his weapon.

JACK (CONT'D)
Besides. I got a ray gun.

He turns and races to the EXIT. Dominic moves to stop him ...
but doesn't. That hesitation takes all the will he can
muster. He watches, worried.

EXT. ALDRIN - MEANWHILE

The lander skims over the mountains.

INT. ALDRIN - CONTINUOUS

ANGELA
We're close. Two hundred kilometers. Can
you get a read on that energy field?

MAAZIN
Not yet.

EXT. ANOTHER RISE OF CLIFFS - MEANWHILE

More of Skye's riders fall. They won't last much longer. Skye
fights to get closer to the general. Their eyes lock. A sneer
curls his lip. Another wave of Neoraptors forces Skye back.

The DRUMS are louder. The weapon is closer.

Back near the tunnel, Bartleby loads more arrows into one of
his clockwork canons. A wave of mounted Neoraptors nearly
overwhelms him, but Bartleby pulls the canon off its support
and fires. Raptors fall. Before they can regroup, blasts of
kinetic energy send them fleeing.

Bartleby looks around, startled, and sees:

Jack, mounted on a rearing horse, his weapon ready.

JACK
Where's Skye?

Bartleby, grinning, points.

BARTLEBY
That way! Go to her, O'Brien!

INT. NEXUS TEMPLE - MEANWHILE

Kim finishes her calculations.

KIM
This should do it. Transmitting.

The symbols on the gate shine with sudden light. Dominic shields his eyes. The symbols move, rearranging themselves into the pattern Kim just transmitted.

And then, an opening appears, flooding the chamber with more light. Inside, a ramp, glowing with light, slopes down. For a second, Dominic hesitates, looking back at the entrance, uncertain. Then he follows Kim.

At the bottom, they find a luminous map engraved on the floor. Some of it matches the maps we've seen before, including Bartleby's. But this map extends farther. Certain points are illuminated, one brighter than the others.

DOMINIC
It's a map! Those lights--

KIM
Those must be the gates. That's the one we just came through.

DOMINIC
Then the dim ones...

KIM
The ones that are open! The ones that are malfunctioning.

Dominic points at the brightest light.

DOMINIC
That one ... that's where we are.
That's the Nexus.

KIM
This is the control for those gates. More equations.

Dominic looks back at the ramp, then at Kim. The ramp.

DOMINIC

You spent years working on this.
You can solve the equations faster
than the computer. And I can't even
read the bloody symbols.

KIM

It's okay. Dominic, I can do this!

Dominic looks back at the ramp and SIGHS. Then he turns to Kim and smiles.

DOMINIC

I know you can. And I know you
don't need me.

KIM

Oh for God's sake. You too?

DOMINIC

Jack's my brother, Kim. Someone's
got to stop him from "mattering"
himself to death.

KIM

You're both going to get yourselves
killed out there.

EXT. ALDRIN - MEANWHILE

The lander hovers over the Nexus temple, above the shield.

INT. ALDRIN - CONTINUOUS

Maazin adjusts his instruments.

ANGELA

Anything?

MAAZIN

Recalibrating. Again.

Angela looks at the temple, magnified on her monitor.

ANGELA

Will you look at that.

MAAZIN

Is that Dominic?

On the screen, Dominic can be seen from above, sprinting away from the temple.

ANGELA

Now where the hell is he going?

INT. NEXUS TEMPLE - MEANWHILE

Kim works frantically, moving symbols on her wrist unit, calculating. Suddenly, behind her, a NEW OPENING appears in the floor. Even more light floods the control chamber. Kim puts her arm over her eyes and turns away.

From below, SOMETHING BEGINS TO EMERGE.

EXT. ANOTHER RISE OF CLIFFS - MEANWHILE

Skye, fighting like a Celtic warrior goddess, reaches General Skarnarak. She strikes, but he catches her blade with his gauntlet and forces her back.

SKYE

You killed my mother. And my brother.

GENERAL SKARNARAK (SUBTITLE)

I shall finish with you, weakling.

The general deflects Skye's blows with ease. He slashes back with a spike at the elbow end of his gauntlet and opens a gash in her armor. Her breastplate is wet with her blood.

Skye's soldiers are forced back. They won't be able to protect her much longer. A relentless tide of Neoraptors presses forward.

Balam tries to fight his way to Skye, but there are too many foes in his way. He is forced back, fighting desperately.

Skye's next blow misses badly, and the general's counter forces her off her mount. She falls, hard.

Just as they last of the riders are about to fall, KINETIC BLASTS FORCE THEM BACK.

Jack rides into the fray, firing with wild precision. Jack pumps his weapon again, switching back to laser, as he cuts down the nearest Neoraptors.

General Skarnarak falls back, startled. He steers his T-Rex-like mount to attack, but Jack's laser cuts a gash in the monster's leg. The general is thrown and The creature flees.

That's all the opening Skye needs. She strikes, a hit.

SKYE

That's for my brother.

Another blow, a deeper cut.

SKYE (CONT'D)

That's for my mother.

Skye strikes again, and the stab brings her close to the general. She glares into his fading eyes.

SKYE (CONT'D)
And that's because I think you're
one ass-ugly son of a bitch.

The general falls. Skye drops to her knees, still bleeding.

JACK
Skye!

Jack leaps from his mount and kneels beside her.

SKYE
Jack?!

A wall of Neoraptors is closing. The DRUMS are louder.

JACK
Hey there.

Another wave of Neoraptors presses forward. It's too much.
More warriors fall.

SKYE
Don't retreat! Keep fighting!

At that moment, more KINETIC BLASTS slam into the advancing Neoraptors. Dominic charges, on foot, firing.

JACK
Nick?! Why the hell are you here?

DOMINIC
Because you've made a career out of
doing colossally stupid things.

Their combined blasts are enough to break the charge.

DOMINIC (CONT'D)
And God save me, I've made a career
out of doing them with you.

INT. NEXUS TEMPLE - MEANWHILE

A figure rises slowly from the floor. It is tall, half again as tall as Kim, and its skin seems to be made of something hard and shining, like diamond, with pure light bleeding from its facets. It has four arms and four great wings with feathers of shimmering crystal. It wears a robe that falls to the floor. It speaks with a voice like bells and trumpets.

ALIEN
(gently)
Child, this place is not for you.

Kim gazes, mouth open and eyes wide, unable to speak. The alien seems amused.

ALIEN (CONT'D)
Dear small thing.

KIM
Please. I need your help. To save
my friends.

ALIEN
How did you come here?

KIM
We came from Earth. We found your wormhole.

ALIEN
Ah! The children of Earth have found us
already! We did not think our race
would live to see that day. How quickly
you have grown!

KIM
Then this ... place. This is your world?

ALIEN
We built it. Yes.

KIM
You ... you built this whole world? How?

ALIEN
Your kind is born and gone in a wink,
child. If I were to begin telling you
that now, your great grandchildren
would not live to hear the end of it.

KIM
Then ... why?

ALIEN
Our race was ancient when your world was
still hot and barren. But as we watched,
your little blue orb began to thrive. In
all our travels throughout the countless
worlds of this vast galaxy, only yours was
as rich with life as our own. And we were
such a lonely race! But we knew how
fragile life is. How fragile a place your
little planet is! So we built this world.

KIM
It's not a zoo. It's a nature preserve!

EXT. ANOTHER RISE OF CLIFFS - MEANWHILE

Wave after wave of mounted Neoraptors attack. Skye and her warriors fight brilliantly, but it's too much, even with Jack's weapon. Ahpú rides close to Skye.

AHPÚ

We must retreat! In the valley, we can defend ourselves--

BALAM

In the valley, we're lambs on the spit, ready for roasting! The weapon!

AHPÚ

We're lambs on spits out here!

The DRUMS are louder still. Emerging from the great cloud of dust, they can see the first of the great Centrosaurus beasts.

SKYE

We have to get to the weapon!

Now they can see it clearly: the wreckage of the Armstrong, on its sled. Balam rides to them.

DOMINIC

Uh oh. That's not good.

BALAM

It hurls fire!

JACK

(to Dominic)

The mains?

DOMINIC

There's no way they could have learned the controls!

JACK

The auto return? It's idiot proof!

DOMINIC

I doubt the engineers thought to make it bloody dinosaur proof.

Another wave comes, forcing the warriors back toward the valley that leads to the tunnel.

INT. NEXUS TEMPLE - MEANWHILE

Kim's eyes have adjusted. She can face the alien now, although with the light, it is still hard to get a good look.

ALIEN

For millions of your years, we visited your tiny world. Gathering specimens, bringing them here. On your world, ninety-nine point nine percent of all species have gone extinct. Here, they are preserved, their environments endure.

KIM

Even people. Human beings.

ALIEN

Isn't life the ultimate miracle?
Aren't miracles meant to be enshrined?

KIM

No. They're meant to change things. Besides, we're talking about sentient beings. You've made them prisoners.

ALIEN

Child, your race became self-aware so very gradually. I'm afraid for a long time, we didn't even notice.

KIM

And when you did?

ALIEN

We brought only those who would have died anyway, in fires, plagues, sinking ships. We saved them. We gave them life where it would have been lost. We preserved cultures that would have been lost.

KIM

A culture that doesn't change and grow isn't a culture at all. Our ability to change, to grow, to become more than we are ... that's what makes us human.

ALIEN

And how wisely have you used that ability? How many times have you brought your world to the very edge of extinction? And what of the ones your allies fight? The Skareiki? Didn't they evolve?

Kim takes a breath. There's no time to argue.

KIM

The environments you built. They're breaking down. The gates are failing.

ALIEN

We are an old race, and fading. We are so few now. Soon we will be lost. Already, this world is too vast for us to care for and maintain. And who will remember or preserve us, I wonder? And there is so much to maintain here--

KIM

But all of these cultures will die sooner or later. Skareiki and human alike.

ALIEN

Child--

KIM

If I don't close that gate, at least two of the cultures you sought to preserve will be lost. When the Skareiki fall, a species utterly unique in the universe will be gone forever. Help me save them, too. Please.

ALIEN

We are too few. Our time is past.

KIM

I can help you! Please. I must open the field above us. And I must close the gate we came through to get this zone.

EXT. ANOTHER RISE OF CLIFFS - MEANWHILE

Grashsnarragh finds the fallen General. As he kneels, the General's eyes SNAP OPEN.

Skye and her warriors are forced back into the valley, right into the path of the weapon as it draws near.

The Neoraptor drivers release the Centrosaurus beasts of burden. Now, the cones of the Armstrong's engines are pointed directly at the valley and the great mass of Skye's people.

The fighting is still tense. A Neoraptor knocks Jack down from behind, but Dominic's laser takes the creature down before it can do more damage.

DOMINIC

C'mon, Kim. C'mon. The gate--

EXT. ALDRIN - MEANWHILE

Beneath the hovering lander, there is a disturbance, a sudden sort of ripple in the air.

INT. ALDRIN - CONTINUOUS

Angela and Maazin exchange a glance.

MAAZIN
Did you see that?

The COMM CHIMES.

KIM (V.O., FILTERED)
Aldrin, this is Chang. The field is
down. You're clear to land!

Angela is already working her controls.

EXT. ALDRIN - CONTINUOUS

The lander starts down toward a clearing near the temple.

EXT. ANOTHER RISE OF CLIFFS - MEANWHILE

Dominic's COMM chimes.

KIM (V.O., FILTERED)
Guys, this is five minutes. Get
inside! Hurry!

At that moment, HORNS SOUND from the tunnel behind them.

SKYE
Retreat! Retreat! Back to the gate!

JACK
Nick, the mains. They blasted
through the energy field, right? I
mean, that's how we landed. Right?

DOMINIC
(realizing)
The gate might not be enough. Even
if Kim closes it.

JACK
Ready to do something colossally stupid?

DOMINIC
We're just the lads.

They charge, firing. Getting closer to the lander sled, closer-- It's not working. There are too many foes in their way. They are about to be overwhelmed. They keep fighting.

SKYE

Jack! Jack!

She can't reach him. It's over. It's certain death.

DOMINIC

We're not going to make it, are we?

But at the moment, more blasts tear through the mass of attacking neoraptors. MORE BLASTS FOLLOW. The dinosaurs fall back, panicking, shocked, broken.

Skye turns, stunned at the miracle of unexpected salvation, and sees Maazin and Angela, both firing their weapons.

ANGELA

Astronauts versus dinosaurs? Always
bet on the goddamn astronauts!

Grinning like madmen, Jack and Dominic see their chance. They charge for the lander, still firing. Skye calls after them:

SKYE

Jack, hurry! You only have five
minutes!

Dominic looks at his wrist unit and mutters.

DOMINIC

Four minutes, forty-six seconds.

Still firing, Angela and Maazin watch Jack and Dominic.

MAAZIN

Where the hell are they going?

ANGELA

Is that the Armstrong?!

Jack and Dominic reach the sled and scramble up.

INT./EXT. ARMSTRONG - CONTINUOUS

Two Neoraptors are aboard; they turn to attack. Jack and Dominic fire lasers, making short work of them.

JACK

Hurry!

Jack fires, but waves of attacking Neoraptors push closer.

JACK (CONT'D)
Hurry!

EXT. ANOTHER RISE OF CLIFFS - CONTINUOUS

Near the valley outside the tunnel, Skye SOUNDS HER HORN.

SKYE
Retreat! Back to the gate!

Most of her soldiers are already there, racing deeper into the valley, away from the press of Neoraptors.

INT. ARMSTRONG - CONTINUOUS

Dominic reaches the controls and starts working. A countdown shows over the Emergency controls: 2:12 and ticking down.

DOMINIC
Jack, they've already set the auto return! How do I stop it?

JACK
I don't think you can!

Dominic moves to a different set of controls.

JACK (CONT'D)
What're you doing?

DOMINIC
I'm setting the power to full.

JACK
No! Nick, the regulators are shot!
That'll--
(Oh. Now he gets it.)
That'll blow the thing up!

DOMINIC
Get ready to run like mad!

He pushes a final control. Another countdown starts: 3:00.

COMPUTER (V.O., FILTERED)
Warning. Engines will overload in three minutes.

Dominic looks from one control to the other ... the engines will fire before the destruct. Dominic looks from one clock to the other frantically. Uh oh.

DOMINIC
Okay, that's not good.

JACK
What's happening?

DOMINIC
It's not going to blow up until
after the engines fire!

Jack shoves past Dominic, handing him his weapon as he moves to the controls.

JACK
Cover me!

COMPUTER (V.O., FILTERED)
Warning. Engines will overload in
two minutes, forty-five seconds.

Dominic scrambles back to the exit and fires both weapons.

Jack works the controls. No response.

JACK
Oh, c'mon!

He looks at the clock, counting down fast. He looks back through the ruined hull and sees Skye, right in the path of the fire. He pulls open the panel and works feverishly, trying to repair ... well, anything.

COMPUTER (V.O., FILTERED)
Warning. Engines will overload in
two minutes, thirty seconds.

Dominic keeps firing. The Neoraptors are close.

EXT. ANOTHER RISE OF CLIFFS - CONTINUOUS

Angela and Maazin keep fighting, both with "how the hell did I get into this shit?" looks on their faces.

The last of the soldiers are in the tunnel. Only Skye remains. With Maazin and Angela, she tries to fight her way to the lander, but even with their weapons, it's no good. They can barely stand their ground.

INT. ARMSTRONG - CONTINUOUS

At the controls, Jacks slams the panel he'd been working on shut. The panel illuminates.

JACK
Yeah! See, this is why you need a pilot.

Jack works the controls.

EXT. ARMSTRONG - CONTINUOUS

On the wrecked lander, thrusters fire. Slowly, the ruined ship begins to turn on its sled, away from the valley. The metal groans, the wood of the sled splinters.

EXT. ANOTHER RISE OF CLIFFS - CONTINUOUS

General Skarnarak and Grashsnarragh reach the lander.

GENERAL SKARNARAK (SUBTITLE)
The weapon!

Jack and Dominic leap from the wreckage, fighting, trying to reach the valley. The sled is still turning.

The General calls frantically to his army; the vast weight of their formations are assembled behind the weapon -- and it's turning toward them.

GENERAL SKARNARAK (SUBTITLE) (CONT'D)
Get away from there! Get away!

SKYE finally makes it to Jack and Dominic, fighting wildly.

JACK
Skye, run!

Skye points. The wounded General Skarnarak is trying to climb onto the ruined sled.

SKYE
General Skarnarak!

JACK
Don't worry about him. Run!

INT. ARMSTRONG - CONTINUOUS

The clock above the Auto Return reaches 0.

EXT. ANOTHER RISE OF CLIFFS - CONTINUOUS

The engines FIRE, obliterating most of the Neoraptor army in seconds. Most of the blast missed Grashsnarragh, but he's burning. He rolls on the ground.

Back at the valley, the soldiers CHEER.

MAAZIN
What the hell just happened?

ANGELA
Jack and Dominic?

The ruined lander is still turning, throwing fire at the fleeing Neoraptor army.

INT. ARMSTRONG - CONTINUOUS

General Skarnarak reaches the controls, just in time to see the second countdown reach 0.

EXT. ANOTHER RISE OF CLIFFS - CONTINUOUS

The Armstrong EXPLODES, sending flaming debris in all directions. The general's helmet lands several meters away.

The warriors CHEER AGAIN, but there is still fighting.

Skye, Dominic, and Jack are cut off. The remnants of the Neoraptor army is regrouping -- between them and the entrance to the tunnel. They raise their weapons, ready to fire.

Dominic looks at his wrist unit. 40 seconds. They could fight their way through. Maybe. But there's no time.

DOMINIC
Jack, the gate! It's about to close!

They're not going to make it.

But at that moment, a ROAR echoes across the battle plain.

The scarred gigantosaurus, angrier than ever, wades into the neoraptor lines, feasting on the surprised foes. It swallows one creature whole, then snaps down to grab another.

JACK
Scarface?!

The Neoraptors flee, with the gigantosaurus at their heels.

DOMINIC
So help me, mate, I'm almost happy
to see you!

SKYE
Run!

The break is enough. The three sprint to the valley...

20 seconds. 15.

...through the tunnel...

10... 9... 8...

...and through the gate, just as it reactivates.

EXT. CITY OF ARDGROOM - MOMENTS LATER

The warriors celebrate. Jack and Dominic find Angela and Maazin, just as Kim reaches them. A mass of hugs and backslaps, laughter and shouts.

ANGELA

We have to get out of here. Now.

Jack looks back. Skye is still celebrating.

DOMINIC

There's no time, Jack. I'm sorry.

Jack nods. Bartleby approaches them.

BARTLEBY

Leaving, are you?

DOMINIC

We must. Every second is critical.

Bartleby nods.

BARTLEBY

I understand. Thank you. Thank you all.

(to Jack)

It's better this way, son.

JACK

I don't think I could say goodbye
to her anyway.

Bartleby salutes. Dominic waves as they walk away.

EXT. ALDRIN - LATER

They reach the spot where the Aldrin has landed, close to the Nexus temple. The sun is beginning to set. Maazin starts up the ramp. Kim stops. Angela turns to her.

ANGELA

Kim?

KIM

I've already uploaded my logs.
Everything I've seen, all I've learned.
But I'm not going back with you.

ANGELA

Specialist Chang--

KIM
Angela, please. Listen. There's too
much to learn here. And the beings
who built this place -- they need me.

Before Angela can protest:

KIM (CONT'D)
This is why we came. This is where
I'm meant to be.

JACK
And we don't have enough life support.
You know it. With two fewer bodies--

MAAZIN
Wait! You, too?

JACK
We don't have time to argue. Someone
needs to get home alive. Maybe I'll catch
a ride with the next mission.

DOMINIC
There may not be another mission.

JACK
Sure there will. Heck, you'll probably
be on it. Listen ... Tell Anna ... tell her
I understand now. Okay? And tell her ...
tell her I'm sorry.

Dominic nods. They shake hands, but it turns into one of the
greatest bro hugs either world has ever seen.

JACK (CONT'D)
Take care of her, okay?

DOMINIC
Take care of yourself.

INT. ALDRIN - MOMENTS LATER

Angela and Maazin take the controls, Dominic sits behind
them. The ship begins to rise.

EXT. ALDRIN - CONTINUOUS

Kim and Jack watch the lander until it is lost in the
distance. Jack watches Kim enter the Nexus Temple. He follows
her. They're talking, but we can't hear what they say.

INT. NEXUS TEMPLE - CONTINUOUS

Kim climbs down the ramp, and into the opening from which the alien emerged. Jack follows and Kim smiles, grateful.

INT./EXT. MICHAEL COLLINS - LATER

The Aldrin docks.

The crew takes their places.

The engines fire, and the Collins breaks orbit.

INT. NEXUS TEMPLE - LATER

At the bottom, Kim finds a gelatinous sphere which opens to her touch. Another hug, and Kim steps inside. The sphere wraps around her like a womb. Slowly, gracefully, it descends into the light-filled shaft. A final wave to Jack, and then she is gone. Jack sits and watches for a moment.

INT. SHAFT BENEATH THE NEXUS TEMPLE - LATER

In her cocoon vehicle, Kim descends, her eyes wide with the utter wonder of the magnificence around her -- a structure of metal, crystal, and shimmering light. Slowly, her craft turns upside down, although from her protected viewpoint, it seems the structure around her is turning.

EXT. SPACE, THE WORMHOLE GATE - LATER

The Collins shoots from the gate, again at tremendous speed.

INT. MICHAEL COLLINS - CONTINUOUS

Angela activates the Comm.

ANGELA

Mission Control, this is the ISA
Michael Collins. We are severely
damaged. We are making for Jupiter
Station. Do you copy?

Beat. Beat.

ANGELA (CONT'D)

I repeat, this is the ISA Michael
Collins. Does anyone copy?

JUPITER COMMANDER (V.O.)
Collins, this is Jupiter Station.
We copy you. Help is on the way.

Dominic and Maazin high five and embrace, but Angela simply closes her eyes as she nearly collapses with relief.

JUPITER COMMANDER (V.O.)
Welcome home, Collins.

EXT. NEXUS TEMPLE - NIGHT

Jack walks slowly under unfamiliar stars, wearing a backpack and carrying a heavy duffle filled with supplies.

INT. EDEN'S CORE - LATER

The sphere emerges from the shaft and opens. Kim covers her mouth with her hands as tears pour down her cheeks. The beauty is almost too numinous and intense to comprehend.

The interior of the giant world is hollow. The gardened landscape, lush with exotic alien plants and dotted with buildings woven from crystal and light, slope gently upward.

A tiny star shines in the center of the great structure of the hollow world.

Aliens approach, their arms and wings open, surrounding Kim with light and welcome.

EXT. CITY OF ARDGROOM - NIGHT

Near the walls of the city Skye sits alone on a high hill, watching the stars.

Jack approaches her from behind and drops his duffle. He smiles. Skye turns, startled.

JACK
Hey there.

Skye, beaming, runs to his waiting embrace.

EXT. NEW LONDON - MORNING

Buds and new growth cover the branches, and new fruit is beginning to sprout. The trees are thriving again.

EXT. HILLSIDE - MORNING

The sick trees near the burned village are now heavy with new fruit, healthy and thriving. New life springs up everywhere.

EXT. JUNGLE NEAR THE PYRAMIDS - MORNING

The vine where Dominic first found the rotten fruit is now blooming with flowers that seem to shimmer in the morning light. Fruit fills the trees here, too.

FADE TO BLACK.

Post credit sequence:

EXT. ANOTHER RISE OF CLIFFS - MORNING

Neoraptor hands reach down and lift General Skarnarak's charred helmet. Grashsnarragh, scarred and burned, hideous and frightful, turns and raises the helmet above his head.

The surrounding Neoraptor warriors roar and BANG their gauntlets together.

Grashsnarragh lowers the helmet onto his own head.

ARMIES (SUBTITLE)
General Grashsnarragh! General
Grashsnarragh! General Grashsnarragh!

SLAM TO BLACK.

THE END.