

# **SACRIFICE**

by

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FADE IN:

TITLE OVER:

Thus spake the LORD JESUS;  
and he that hath no sword, let  
him sell his garment, and buy  
one.  
Luke, Chapter 22, Verse 36.

EXT. CHURCH GROUNDS DAY

It is the end of a long day. A lone PRIEST walks forlornly through the gravestones of his Church Grounds bracing himself against the harsh winds.

The bare trees arch and twist. The sky has dark storm clouds.

The Priest is dressed in a black leather uniform with a clerical dog-collar, the insignia of the Church faction is emblazoned on his chest. Hanging from his Sam Browne is a pistol holster.

Before the Priest reaches the doors of the church, eleven young CHILDREN armed with baseball bats and knives leap out from behind the gravestones.

The Children grab the Priest from behind, steal his pistol from the holster and push him down onto the church steps.

GERRY stands over the Priest, pressing a knife against the Priest's throat.

PRIEST

What the!

MALCOLM

Keep your fucking trap shut  
dickbreath Denis you fat  
bastard, or I'll cut your balls  
off and stuff them up my  
girlfriend's cunt next time I  
fuck her.

JUNIOR

But you don't have a girlfriend  
boss.

Malcolm turns round swinging his baseball bat, catching Junior in the stomach.

MALCOLM

Who asked you to breathe, you  
stupid fuckin' abortion!

GERRY

Boss, what are we gonna do with  
the jesus-fucker?

MALCOLM

We're gonna crucify the bastard,  
just like they did to my brother  
Vinnie.

SHAKY

Yeah! For Vinnie.

Children shout, "for Vinnie" and "crucify the jesus-fucker."

Junior is still suffering from the blow but is too  
simple-minded not to ask a silly question.

JUNIOR

But I thought Vinnie was  
Belafonte's brother?

Malcolm, high on drugs, turns again and strikes Junior with  
his baseball bat, this time catching him full in the face.  
Teeth and blood fly everywhere, Junior falls to the ground.

MALCOLM

He was my street brother,  
asshole.

Malcolm spits on the convulsing body of Junior, then drops  
his baseball bat.

Malcolm turns to face the Priest again.

MALCOLM

You ratted on Vinnie. Told the  
Inkies all about him.

PRIEST

I did it for his own good. He  
was out of control. He was  
dangerous.

GERRY

Shut the fuck up.

MALCOLM

You ratted on Vinnie and now I'm  
gonna rip your fuckin' heart  
out.

Malcolm turns and walks away from the Priest, further out  
into the Church Grounds.

Malcolm looks around as if searching for someone, his  
expression changing when he sees a figure in the distance.

MALCOLM

(shouting)

Yo Blondie, hurry the fuck up  
and bring me that rope.

The distant figure starts to run. Slowly, the figure becomes

more distinct, reaching the church gates. BLONDIE, a young black girl with peroxide blonde hair, approaches carrying a nylon rope.

BLONDIE

There you go boss, is this...

Malcolm grabs her and kisses her roughly, grabbing her between her legs with his free hand. Blondie struggles slightly and falls onto the ground, the wind blowing her torn skirt up around her waist exposing her off-white underwear.

MALCOLM

Now get the fuck out of here bitch.

SHAKY

Whore!

MALCOLM

Slut!

SHAKY

Yeah, d'yo wanna suck my cock babe?

Everybody laughs as Shaky fumbles in his trousers searching for his penis but seems unable to find it.

Blondie gets up and runs off into the strong wind, leaving the male Children behind.

The Children continue jeering at Blondie, calling her foul names, but quickly realise that the noise of the approaching storm is drowning out their calls and stop.

Malcolm turns back to Priest, the humor gone from his face and replaced by murderous intent.

MALCOLM

OK, tie the rope around his neck and make sure it's tight.

CHILDREN

(chant/rap)

We don't grep no holy men, throw 'em in the lion's den. We are gonna burn in hell, don't want you down there as well. Jesus died to save us all, so kill the fuckers have a ball.

(repeats)

The Children drag the Priest by the rope round his neck. The Priest kicks and screams but this only serves to incite the Children to further brutality.

The Priest is stripped naked, blood trickles from small knife wounds.

The Priest is dragged to a gravestone which is a large white stone cross.

Gerry throws one end of the rope over the top of the cross, other Children catching it on the other side.

Slowly the Children pull the Priest up the cross. The Priest is unable to do anything but try and hold the rope and struggle for breath as he is dragged into the air, his heels drumming on the upright.

Malcolm goes behind a gravestone and emerges cradling a NAIL GUN in his arms. He approaches the body of Junior and fires a nail into the forehead. The body twitches slightly.

Satisfied, Malcolm walks towards the hanging body of the Priest.

The Priest has been secured to the cross by ropes around his arms, chest, neck and lower body.

Supported on the shoulders of Shaky, Malcolm nails the Priest to the cross, first through his hands, then his wrists, then his forearms, then finally through his feet.

The Priest howls in agony.

MALCOLM

Prepare to meet thy maker,  
asshole.

PRIEST

My soul is prepared. I shall  
live forever in the Kingdom of  
Go...

Malcolm fires a nail into the Priest.

MALCOLM

Nobody lives forever.

Malcolm dismounts from Shaky's shoulders. The Children step back to watch as Gerry, standing on the back of a kneeling child, cuts the ropes and the semi-conscious Priest slumps slightly under his own weight. Gerry jumps to the ground.

The Children cheer at the sight of the crucified Priest.

The Childrens' cheering is loud enough to cover the approach of the section of thirteen heavily armed soldiers. They are MILITIA. They wear black combat style uniforms with flak jackets, webbing and black-painted 'fritz' kevlar helmets.

Horrified by the sight of the crucified Priest, without warning, the Militia commander fires a burst from his assault rifle. His troopers open fire with their assault rifles.

Gerry spins round, horrified.

GERRY  
Fuck! It's the Militia. Run.

Gerry's chest explodes with bullet wounds. The other Children fall to the ground, their bodies dismembered by the hail of bullets.

Malcolm, badly wounded, crawls to the foot of the cross reaching up to touch the Priest's feet.

PRIEST  
Father, forgive them...

The Priest dies just before a hail of bullets aimed at Malcolm smacks into him, severing his leg at the knee.

Below the crucified Priest the dead body of Malcolm is at his feet, frozen in a kneeling position.

The storm breaks. The heavens open in a ferocious downpour, great sheets of lightning, huge peals of thunder.

Blood washes down the white stone cross, black on white in the brilliant flashes of searing light.

EXT. MAIN TITLES -- EARTH FROM SPACE -- SACRIFICE

Switch to the heavens from the gravestones of the previous scene.

Earth orbit, with continental America visible. SPACEPORT and spaceships, various, including one marked with the name GENESIS.

TITLE CREDITS play over this scene.

Spaceport is a giant space station in Earth orbit with several spaceships in attendance.

Robots and astronauts work on the exterior of the ships and Spaceport. Shuttles dock and undock.

Genesis is the center of activity.

INT. SPACEPORT -- CONTROL ROOM

Similar to Mission Control Houston. People wearing uniforms of grey coveralls with rank insignia are working at instrument consoles.

There is a large main screen showing the starship Genesis.

The CONTROLLER, the highest ranking officer in Spaceport, is at an elevated console at the center rear of the floor space.

The CAPTAIN of the Genesis, wearing a uniform with insignia and a name tape, can be seen on a monitor on Controller's console.

CONTROLLER  
 (to radio)  
 Genesis, we still don't have  
 confirmation of your life  
 support status.

CAPTAIN (O.S.)  
 (over radio)  
 Everything shows green here,  
 what is the problem your end?

CONTROLLER  
 (to radio)  
 Our telemetry doesn't match what  
 you report.

CAPTAIN (O.S.)  
 (over radio)  
 We could cut loose. The ship is  
 functioning perfectly.

CONTROLLER  
 (to radio)  
 As you well know Captain, it's  
 for me to make that decision.  
 Your authority starts once you  
 leave the Solar System and lose  
 contact.

CAPTAIN (O.S.)  
 (over radio)  
 You have no need to remind me of  
 my duties.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

A scaled-down version of Spaceport Control we have just seen.

On the Bridge are the Captain, his Chief Technician (CHIEF)  
 the First Officer (PETERSON) a Religious Commissar  
 (STEADMANN). Also visible in the background working at  
 consoles are two CREW-MEMBERS.

All are uniformed. The Crew-Members and Chief in grey  
 coveralls with name badges and rank insignia including State  
 faction badges. Steadmenn has the black leather Church  
 uniform with clerical dog-collar and pistol holster.

CAPTAIN  
 The man's a fool. Got where he  
 is by arse-licking and  
 back-stabbing and can't do his  
 job.

STEADMANN  
 I must remind you the Council  
 will not tolerate open hostility  
 to lawful authority.

Captain gives him an unnerving stare but says nothing.

INT. SPACEPORT -- COMPUTER ROOM

TECHNICIAN #1, wearing grey coveralls, checks monitors and switches on a computer bank comparing the readouts with notes on a note-pad computer he holds.

A young man (STEVE), dressed in grey coveralls, moves up silently through the open door behind Technician #1 and cracks him across the back of the head with a wrench.

Technician #1 falls to floor, Steve catches the note-pad as it drops.

A young woman dressed as a technician (ERIKA) appears.

ERIKA

We don't have much time, we'd better get it right first go.

STEVE

And if we don't get it just right, we'll go up with it.

ERIKA

Nobody lives forever.

They begin to remove the panelling of the computer bank and connect apparatus that Erika takes from a back-pack she's carrying.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

CAPTAIN

What's our status?

CHIEF

It's all green here. The Drive Flux has stabilized. The gravity field is full strength and rock solid. If we're not ready to go now we'll never be.

CAPTAIN

See if you can feed us back the telemetry they're getting. See what you can make of it.

CHIEF

They're incompetant. Their computers went west yesterday afternoon, just after we uploaded the last of the navigation data.

Chief turns to his computer station and begins keying.



INT. SPACEPORT -- CONTROL ROOM

TECHNICIAN #2 is frowning as he taps at the keys of his console.

TECHNICIAN #3 moves in and looks over his shoulder.

TECHNICIAN #3  
What's wrong? Nothing seems  
wrong at this end, does it?

TECHNICIAN #2  
The response time just climbed  
even more. I've never seen it  
working so slow.

TECHNICIAN #3  
She's quite a ship, millions of  
miles to travel.

TECHNICIAN #2  
I just can't put my finger on it  
but...

INT. SPACEPORT -- COMPUTER ROOM

Erika and Steve have connected apparatus to the computer bank. It looks a mess.

STEVE  
That does it. They'll never  
know what hit them.

Erika bends over the body of Technician #1.

ERIKA  
This one's dead. Let's get out  
of here, seal the room and make  
for that Escape Pod.

Erika and Steve exit the room. Erika touches a lock-pad by the door. The door closes.

Erika smashes the lock-pad to jam the door shut.

Erika and Steve hurry down the corridor. They reach a bulkhead door marked 'ESCAPE POD EMERGENCY ONLY.'

ERIKA  
(looking round)  
Disable the alarm.

A uniformed figure (SECURITY GUARD) rounds the corner. He starts forward on seeing the pair fiddling with the bulkhead door's lock mechanism.

SECURITY GUARD  
(loudly)  
You there, stop what you're  
doing.

Erika produces a pistol and fires a burst into Security  
Guard's chest.

ERIKA  
Let's get out of here now.

Steve opens the bulkhead door and ALARMS sound.

More GUARDS run into the corridor.

INT. SPACEPORT -- ESCAPE POD CABIN

Erika fires at the Guards from the shelter of the doorway.

Steve climbs into the pilot's seat.

ERIKA  
Get us going, fast.

Steve starts flicking switches.

STEVE  
Get out of the doorway.

Steve reaches out and pulls a large red lever marked  
'LAUNCH.'

INT. GENESIS -- CONTROL ROOM (BRIDGE)

CHIEF  
I don't understand it. All  
their stabilization thrusters  
are powering up. If they fire  
all at once they'll tear the  
Station apart.

Captain leans over the console and points to a read out.

CAPTAIN  
What's this?

CHIEF  
That's an Escape Pod launch.

Captain straightens up, his face hardening.

CAPTAIN  
All stations. Launch immediate.  
Ignore Spaceport. We're going  
out.

PETERSON  
You're right, it's the Rebels.

INT. SPACEPORT -- CONTROL ROOM

Alarms are sounding and everyone is agitated, shouting contradictory orders at each other.

Electrical fires begin to break out in the consoles.

CONTROLLER is at his communications monitor.

CONTROLLER  
(to radio)  
Earth Control, come in.

The screen shows nothing but static.

A chunk of ceiling falls on Controller.

EXT. EARTH FROM SPACE -- SPACEPORT

The Genesis is pulling out of Spaceport.

EXPLOSIONS ripple across the surface of Spaceport. Large chunks fly off to damage the attendant spaceships.

The Genesis speeds away from the carnage, pieces of debris narrowly missing it.

Spaceport is consumed in massive explosions and falls toward the Earth's atmosphere, breaking up.

INT. EARTH CONTROL NIGHT

We are back on the Earth.

The room has large picture windows through which we can see the sky lit up by the destruction of Spaceport.

There is a large main screen on which is displayed a map of the Western Hemisphere with lots of red dots scattered about.

Alarms are sounding, the COMMANDER is shouting orders.

COMMANDER  
Get those missile batteries  
active. I want this debris  
vaporized before it hits the  
atmosphere.

Chaos reigns but some of the red dots on main screen begin to flicker out as missiles hit their targets.

Through the window there are streaks of light from incoming burning debris and outgoing missiles, a giant fireworks display.

CONSOLE OPERATOR manages to attract the Commander's attention.

CONSOLE OPERATOR  
Genesis is calling for orders  
Commander. I have their  
Commissar on the link.

Commander hurries over to the communications console.

COMMANDER  
(to radio)  
Get yourself out of orbit. The  
Space Defence System might take  
you out.

EXT. FOREST DAWN

The Escape Pod containing Erika and Steve makes a spectacular  
crash-landing in a small clearing.

There is a warning sign on the Escape Pod, 'CAUTION:  
EXPLOSIVE BOLTS.' The Escape Pod door blows off its hinges.

Erika and Steve emerge from the Escape Pod.

STEVE  
We made it. The IFF stopped the  
missiles targeting us.

ERIKA  
Let's hope their Space Defence  
System is all it's cracked up to  
be. Maybe it didn't ignore us  
deliberately. We'll split up  
and try and make it back.

Erika and Steve embrace warmly, then run off in opposite  
directions into the forest.

EXT. THE PENTAGON DAY

The three flags of the different factions Church, Army and  
State fly alongside the flag of the Trinity formed by their  
alliance. Crimson banners with the insignia of the Trinity  
are draped on the walls.

Black uniformed Militia stand at the entrance. They are  
heavily armed and flanked by ferocious looking ATTACK DOGS.

A helicopter GUNSHIP circles.

INT. THE PENTAGON -- COUNCIL CHAMBER DAY

In the darkened chamber, thirteen men sit around a large  
circular table. They are the Council of Thirteen.

One of the men (LEADER) sits in a larger chair and somewhat  
apart from the others. Leader's face is in shadow.

The other men (COUNCIL MEMBERS) sit in groups of four.

They are watching a large screen displaying the destruction of Spaceport.

NOTE: Leader -- Reveal or Conceal his features in the scene? Director decides whether to conceal the Leader's features for a reveal near the finale or allow audience to see his face. Leader is a tall, handsome blonde man with striking blue eyes wearing a black suit.

The Council Members wear the uniforms associated with their factions. Army, black military combat style uniform, with flak jacket. State, gray suits, uncomfortable looking starched wing-collar shirts. Church, black military dress style leather uniform, shirt with clerical dog-collar. All have badges of the insignia of their respective factions.

LEADER

What is the damage level so far?

JACK, a member of the State faction, reads the details from a report.

As these exchanges occur, scenes of debris crashing to earth and missiles intercepting debris are visible on the screen.

JACK

The Space Defence System successfully destroyed ninety-five percent of all debris targeted, almost fifty-five percent before they entered the upper atmosphere.

The highest-ranking of the Army faction is Major General POWEL.

POWEL

With it coming from close orbit like that we can't expect a system that was designed for...

JACK

The Space Defence System targeted some sixty percent of total incoming debris. Of the remaining, most landed offshore or in unpopulated areas. It's unconfirmed but reports are coming in from China of a major hit, claiming over a million deaths.

POWEL

That could easily be more Rebel propaganda. How can we be sure...

LEADER

Do we have confirmation yet that it was a Rebel attack? Could it have been a malfunction?

ARMY #2

That's impossible.

POWEL

The Black Box telemetry shows that all safety critical systems failed...

ARMY #2

Were sabotaged...

POWEL

Simultaneously. The warning systems had been disabled and the control circuits shut down remotely.

JACK

The Army has great trouble containing the Rebel situation.

ARMY #3

If the Inquisition was less active in persecuting our most able officers...

CHURCH #1

It is the Church's duty to ensure the purity and strength of the Trinity.

The Council Members pause, giving meaningful glances to one another.

CHURCH #2

What of the Genesis? Were the Rebels after the Genesis?

JACK

We cannot be sure at this stage but...

Leader turns away from the screen and faces the other Council Members seated around the table. Leader's face remains in shadow.

LEADER

The Genesis Mission must not fail, will not fail.

Silence falls. Scenes of destruction continue to show on the screen directly behind Leader, his face shrouded in shadow.

LEADER

Has there been any contact with the Genesis since her launch?

STATE #2

Commissar Steadmann reported that they were not seriously damaged. They have been ordered to continue with the mission.

CHURCH #4

Commissar Steadmann? I thought Commissar Pate was to be on this mission?

CHURCH #1

Commissar Steadmann is only just recently qualified. He's far too young and inexperienced to handle such responsibility.

LEADER

I chose Steadmann!

CHURCH #4

But...

LEADER

But nothing! Pate wasn't suitable. Steadmann was. The decision has been made.

CHURCH #3

Where is Commissar Pate then?

LEADER

I had him killed. He knew too much.

Council Members do not respond. They realize Leader is threatening them.

Leader turns back to face the screen and watches more scenes of destruction.

EXT. GENESIS FROM SPACE

The Nuclear Pulse Engines of Genesis burn brightly, continuously accelerating it on its flight to the fringes of the solar system. Its transit time of the solar system is measured in days, powered by the fusion explosions of hundreds of deuterium pellets per second in its multiple rocket engines.

Robots walk on the outer hull, tending to maintenance chores.

The shuttlecraft GALILEO can be seen docked onto the ship. Also visible is the OBSERVATION DOME, a transparent blister on the Ship's hull.

INT. GENESIS -- CENTRAL CORRIDOR

Peterson stands in the Corridor. Over his coverall he has a vest with many pockets containing various tools.

Peterson glances furtively up and down the Corridor.

Peterson reaches up and pulls at the screen of a VENTILATION DUCT just above his head. He opens it, pulls himself up and inside.

INT. GENESIS -- INSIDE VENTILATION DUCT

Peterson crawls along the Ventilation Duct which is sufficiently large for a man to leopard-crawl along. As he passes one of the screens leading to a Corridor outlet for the Ventilation Duct, a DUCT DROID scuttles rapidly up behind him.

Duct Droid is covered in a fine fur-like layer of sensitive bristles. Its eyes stand out on prehensile stalks. Duct droids normally wander around in the ventilation ducts cleaning out dust and killing rats, which they somewhat resemble.

P.O.V. changes to the ROBOT-VISION of Duct Droid. It sees the scene in low resolution video, Duct Droid's sensors and CPU are small.

Duct Droid's attention focuses on Peterson's shoes. Data display in the periphery of the Duct Droid's vision misidentify the shoes as unwanted life forms.

Duct Droid scuttles forward in response to a data display which reads 'STUN AND REMOVE TO DISPOSE-ALL POINT.'

Duct Droid pokes out a probe and one of Peterson's shoes receives a painful electric shock.

PETERSON

Shit! What the fuck!

REVERSE P.O.V. Peterson looks back and sees Duct Droid which he kicks into submission.

Duct Droid begins to spark and release smoke, causing Peterson to cough.

Peterson mumbles some curses and opens the screen to the Corridor, kicks the smoking Duct Droid out.

Taking a moment to collect himself, Peterson closes the screen and crawls on until reaching another screen. Peterson looks through. It is the STASIS CHAMBER.

Peterson rolls onto his side.

Using tools from his vest Peterson unscrews a panel from a



section of the wall of the Duct, with some difficulty in the confined space. Underneath is a conduit containing various wires and pipes.

Peterson selects a particular wire and attaches a piece of apparatus to it, then operates a switch.

INT. GENESIS -- STASIS CHAMBER

We see a view of a CCTV camera on the wall. It sparks and a red tell-tale fades out. The result of Peterson's sabotage.

Peterson pushes open the screen and drops out to the Stasis Chamber floor.

The Stasis Chamber is a large rectangular room with a door at one end. By the door is a communications panel, which also has a large red button marked 'EMERGENCY.'

There are thirteen Stasis Units, one for each crew-member, arranged with two banks of six along the two long walls, staggered so that Stasis Units are not directly opposite each other. The remaining Stasis Unit, which will be used by MARY the Ship's Doctor, is at the far end raised slightly above the level of the others.

Stasis Units have a control panel on the front with a monitor for readouts and various tell-tales, indicators and switches.

The lid of each Stasis Unit is wholly or largely transparent. Each is marked with a Crew-Member's name.

There is an aisle down the center so people can walk between the rows of Stasis Units, clear to Mary's at the end.

Looking around the chamber, Peterson moves to the Stasis Unit nearest the doorway (the Captain's) and opens the control panel to reveal circuitry inside.

EXT. ALLEY -- ANONYMOUS DOORWAY      NIGHT

The Alley is dirty and lined with garbage. Rats scuttle about in the shadows.

A young man (JEFF) dressed in dark clothes with dark glasses goes to the Doorway and knocks.

The Doorway has a shuttered peep-hole. Someone inside slides the shutter over and peeps out at him.

Jeff briefly raises his dark glasses.

Sounds of bolts being drawn back and the door opens.

A huge and intimidating DOORMAN holding an assault rifle is framed in the Doorway. He glances round the Alley then stands aside.

Jeff walks in and down the steps which lead into a basement bar-room.

INT. SEEDY BAR-ROOM      NIGHT

Dark and dingy basement with jukebox, video-phone, video-games. BOOTHS around walls and stools at the bar.

Scattered around are various people mostly young and in dark biker-style clothing.

A young woman (KIRSTEN) is sitting alone at the Bar.

Jeff walks down the steps and then up to the bar and speaks to the BARMAN, a large and muscular bald guy with metal teeth.

JEFF

Is Nathan here?

Barman nods and indicates a booth.

JEFF

Vodka straight.

Jeff takes the glass, tosses down some money and walks over to the Booth containing NATHAN, sits down and takes a gulp of vodka.

JEFF

The meet is on for tonight. Down by the rad-pits in sector 4. They've not patrolled there since that building collapsed and stirred up the dust. Did you hear about that priest?

NATHAN

Yeah, that was something.

They both stand and finish their vodkas and walk towards the stairs/exit.

BARMAN

I told you kids not to have your meetings here. My pay-offs cost me too much already.

NATHAN

Stow it Jack. You old men worry too much.

KIRSTEN

Nathan, I see you later maybe?

NATHAN

Maybe.

EXT. ALLEY NIGHT

Nathan and Jeff walk out of a door and round the corner at the end of the Alley.

JEFF

The Inquisition have been rounding up a lot of people since the Spaceport attack. Some people are saying we went over the top with that one.

NATHAN

There's too many rich bastards who sympathize with the Council. So long as they get to live in nice clean rad-free zones and the Council can say the Space Defence System keeps the Pacific Block away.

Nathan and Jeff reach two futuristic fast-looking MOTORCYCLES and mount them, driving off into the cityscape.

EXT. HIGHWAY NIGHT

Nathan and Jeff soon reach the feedway for a giant elevated speedway.

Enormous glittering skyscrapers form a backdrop and are mirrored in Nathan's sunglasses.

Nathan's speedometer shows 200 kilometres per hour.

Nathan and Jeff pass many other vehicles. They are speeding and cause cars to swerve and brake as they switch dangerously from lane to lane, threading their way through the traffic.

Nathan and Jeff take an exit ramp, slowing at the barrier across it. Signs on the barrier read 'DANGER RADIATION ZONE.'

Nathan and Jeff glance at each other, pull out dust-masks and put them on, then drive up on the banking to avoid the barrier.

EXT. RUINED SECTION OF CITY NIGHT

As Nathan and Jeff leave the feeder road they drive through broken down streets full of rubble and past the shells of ruined buildings.

Nathan and Jeff turn into an ALLEY between the shells of two ruined buildings.

EXT. RAD-PIT ALLEY NIGHT

In the distance we can see the glowing RAD-PIT, a crater caused by an atomic bomb detonation.

Nathan and Jeff turn their Motorcycles around so the headlights illuminate the length of Rad-Pit Alley and dismount.

Jeff produces a gun from under his jacket.

EXT. ROADWAY LEADING TO RAD-PIT ALLEY NIGHT

Driving down the rubble strewn Roadway, making heavy going of the uneven surface, is a LIMOUSINE with darkened windows.

The Limousine turns into Rad-Pit Alley and stops, near the top.

EXT. RAD-PIT ALLEY NIGHT

Nathan walks toward the stationary Limousine.

Jeff cocks his gun.

The Limousine door opens automatically. Nathan gets in the passenger seat. The door shuts.

INT. LIMOUSINE CAB NIGHT

Once the Limousine door has closed a dashboard display lights up with a message, 'PURGE: AIR RENEWAL.' When the display flashes 'COMPLETE' Nathan removes his dust-mask.

The Limousine is fully automatic and has no driver, though there are manual controls.

An opaque glass screen at the back of the front seats divides the driver's compartment from the rear passenger compartment.

VOICE issues from a loudspeaker somewhere. The Voice is unnatural, electronically filtered.

VOICE (O.S.)

(filtered)

At least you were on time tonight.

NATHAN

Your information proved useful last time.

VOICE (O.S.)

(filtered)

So you trust me now.

NATHAN

I didn't say that.

VOICE (O.S.)

(filtered)

Look in the glovebox.

Nathan opens the glovebox and takes out a Flash RAM Memory Card.

VOICE (O.S.)

(filtered)

That contains details of the arms shipment convoy and security bypass codes for the containers. You will be able to intercept it easily enough with that information. But why exactly would you require so much explosive?

NATHAN

As I said, don't presume we trust you.

Nathan puts on his dust-mask, touches a pad on the car door and gets out.

EXT. RAD-PIT ALLEY NIGHT

Nathan looks at the Flash Card, then pockets it.

The Limousine door closes. The Limousine backs out of Rad-Pit Alley and drives off.

Nathan walks back to Jeff and they mount their Motorcycles, wheelie-ing off down Rad-Pit Alley and away.

EXT. RAD-PIT ALLEY -- WALL NIGHT

View of a Wall showing grimy brickwork.

Something moves and now we can see a camouflaged object is resting against the surface. Its outline becomes clear as it moves. It changes its surface colour to matt black, enough to show it has some kind of camera attached.

The object is a mobile surveillance camera, a SPY-EYE, that has covertly watched the clandestine meeting.

EXT. THE PENTAGON DAY

The Pentagon with flags, banners, Guards, Attack Dogs and circling Gunship.

INT. THE PENTAGON -- CONTROL ROOM DAY

Leader stands with his back to us watching a screen.

NOTE: Leader -- Reveal or Conceal his features in the scene?

On the screen is footage of the clandestine meeting in Rad-Pit Alley. The picture is very poor quality, lots of "snow" and flicker.

TECHNICIAN #4 operates the computer console at the bank of screens. Technician #4 is clearly nervous of Leader.

LEADER

Do you have any more than this?

TECHNICIAN #4

No sir. It was a routine spy-eye camera patrol in a denied area. We lose so many of them that they're pretty thin on the ground. We were lucky to get this much. It was on a pre-programmed patrol route. With so much information to monitor and collate it just isn't feasible to isolate particular incidents in real time, unless we've previously identified...

LEADER

Yes, very well. I take it you can identify the vehicle and its occupants?

TECHNICIAN #4

I'm afraid not sir. It's an official limousine. The limousine's ECM, I mean, Electronic Counter Measure equipment, was functioning. As if that wasn't bad enough, they chose to meet by a rad-pit with a high level of gamma radiation, so even before the limousine arrived...We've enhanced the pictures but you can see the result.

The pictures on the screen are of poor quality and the Limousine has no registration plate.

Nathan and Steve have dust-masks and sunglasses which effectively disguise their faces.

LEADER

(to himself)

So, there is a traitor in the hierarchy. Perhaps even in the Council itself. Who could be so brave. Or so foolish.

EXT. GENESIS FROM SPACE -- NEPTUNE

We see Neptune in detail, including its ring system.

Small repair pods flit about the surface of Genesis, robots walk on the exterior surface, ignoring the fantastic sights.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

Captain, Chief and Peterson are grouped around Chief's console.

CAPTAIN

How does she look?

CHIEF

I'd say we're ready to go. Everything checks out fine. The pulse engines are burning normally. Fuel pellet depletion rate as expected. ETA for Jump coordinates around forty-five hours from now.

CAPTAIN

What about the Stasis Chamber? Something happened in there.

PETERSON

Yeah...it's fine, except the video scanner went out.

CHIEF

You checked?

PETERSON

Sure...yes, I did.

CAPTAIN

That's OK, it's not important. No-one need be in there anyway. Set the locks on the bulkhead doors. Command Level access only.

CHIEF

OK, the navigational data is in. Once the sealed orders are opened the computer will use the quantum encryption key to decode it and lock it in. We're ready to take up station for the Jump. We have a window of three hours to make it. After that it would take another six weeks to recalculate for another try.

PETERSON

If the computers are up to it that is. If there's any miscalculation we could find out what the inside of a sun looks like.

The console BEEPS and a communication screen comes to life.

MARY (O.S.)  
 (over radio)  
 I've checked over the crew.  
 There were only minor injuries.

CAPTAIN  
 (to radio)  
 And our Commissar?

MARY (O.S.)  
 (over radio)  
 I haven't seen him.

CAPTAIN  
 (to radio)  
 I'll send him down.

INT. GENESIS -- SHIP'S CHAPEL

The Chapel has the largest floor space on the ship apart from the Ship's Hold. It has rows of pews, a pulpit and a large white CRUCIFIX on one end wall. The representation of Christ on the Crucifix is life size.

Steadmann kneels in prayer in front of the Crucifix. The BEEP of a communications console sounds.

PETERSON (O.S.)  
 (over radio)  
 Commissar to report to surgery  
 for pre-Jump medical.

Steadmann moves over to the communications screen, which shows the face of Peterson.

STEADMANN  
 (to radio)  
 You have disturbed my prayer. I  
 have no wish to see the Doctor.

PETERSON (O.S.)  
 (over radio)  
 Captain's orders. You need your  
 pre-Jump shots. We're ready to  
 go. I presume a woman Doctor  
 will do just as well as a man.  
 Though what a woman is doing on  
 this trip I don't know.

STEADMANN  
 (to radio)  
 The crew were selected by the  
 highest authority. You do not  
 question orders.



PETERSON (O.S.)  
 (over radio)  
 In which case you'd better get  
 to Sick Bay.

Steadmann is left staring at a blank screen.

EXT. HIGHWAY -- ROAD BLOCK DAY

A group of REBELS dressed as Militia have set up a  
 Road-Block.

Erika is dressed up to look like a man in a Militia combat  
 uniform and is wearing cromex sunglasses. She is wearing a  
 radio with a throat-mike.

Erika glances round the Road-Block and her troops.

EXT. SHOPPING MALL -- ROOF OF BUILDING DAY

Nathan, Jeff and ROD manhandle some heavy canvas bags to the  
 edge of the Roof.

NATHAN  
 Let's get moving. That gunship  
 will be overhead any time now.

Rod starts scanning the sky with binoculars and is holding a  
 walkie-talkie. He has a bag at his feet.

Nathan and Jeff are setting up a BROWNING M2 .50 calibre  
 Heavy Machine Gun.

JEFF  
 Where did you get this antique,  
 a museum or something?

Rod laughs.

NATHAN  
 How did you guess?

Rod gives Nathan a worried glance.

JEFF  
 You mean this thing really is a  
 museum piece!

NATHAN  
 Don't worry, when we cut loose  
 with a burst of Armour Piercing  
 Incendiary that gunship will  
 know all about it.

Rod and Jeff exchange a worried glance. Rod goes back to his  
 scan.

Nathan loads a belt of ammo into the Browning.

ROD  
OK, I can see the gunship now.

Rod bends down, opens the flap of the bag at his feet.

ROD  
(to radio)  
Hello, this is stingray, the  
bird is here, I'm switching on  
now. Out.

Rod switches on the device in the bag.

ROD  
That's the jammer going. The  
convoy and the gunship are cut  
off now.

NATHAN  
That's if your subscription to  
"Popular Mechanics" hasn't  
lapsed.

ROD  
Har-de-har. Just wait 'til that  
piece of junk blows up in your  
face.

EXT. HELICOPTER GUNSHIP DAY

View of heavily armed, black-painted helicopter Gunship in  
flight.

INT. GUNSHIP CABIN DAY

PILOT #1 and CO-PILOT #1 rip off their headphone sets.

PILOT #1  
Fuck this thing! The radio just  
went crazy.

Co-Pilot #1 looks out the window.

CO-PILOT #1  
I can see the convoy. They're  
still going.

PILOT #1  
What's that on the road up  
ahead?

Co-Pilot #1 peers into the distance.

CO-PILOT #1  
Looks like a road-block. Shit,  
that's not scheduled. I knew it  
was going too well.

PILOT #1  
I'll take her down and have a  
look.

EXT. HIGHWAY -- TRUCK CONVOY DAY

A Convoy of military trucks driving down the Highway. They have their convoy lights on and are flying red flags.

INT. TRUCK CAB DAY

Militia OFFICER #1 is fiddling with a radio. Also in the cab is the DRIVER.

OFFICER #1  
The radio's out.

DRIVER  
Up ahead sir.

OFFICER #1  
A road-block! This is all we  
need.

Officer #1 looks up out of his window to check for the reassuring sight of the Gunship.

EXT. HIGHWAY -- ROAD-BLOCK DAY

Gunship hovers menacingly over the scene.

A uniformed figure, Erika disguised as a militia trooper, is walking from the Road-Block toward the lead Truck in the stalled Convoy.

INT. TRUCK CAB DAY

Officer #1 and Driver watch Erika approaching.

DRIVER  
Shit, they get younger every day  
sir. That guy doesn't look as  
though he's shaving yet.

Erika reaches the Truck and is standing outside Officer #1's side door. Officer #1 opens his door.

Erika uses the standard Militia salute. At attention, she brings up her right arm across her chest, with clenched fist, to strike at the region of her heart. Then the arm is thrown forward, completely extended and, the hand opened, ending up just above right shoulder height. At this point the words "the leader" are uttered. The the fist is re-made and the movement reversed, until the arm is again back down.

Officer #1 attempts a return salute inside the cab.

ERIKA

Sir, we have a car-bomb planted on a fly-over up ahead. My men have cleared the parking lot of the shopping mall so you can marshal your trucks. You will need to take an alternative route.

OFFICER #1

We've lost radio contact with Control. I'm not authorized for this.

ERIKA

Yes, sir, we're using electronic suppression to try and disable the bomb. With respect sir, you will have to follow my suggestion.

OFFICER #1

Very well.

ERIKA

I'll get in with you and guide you in.

EXT. HIGHWAY -- ROAD-BLOCK DAY

Gunship hovers, watching as Erika enters the Truck cab.

Rebels at the Road-Block remove barriers and the Convoy starts through.

At a turning just past the Road-Block more Rebels signal the Convoy to turn off and enter the PARKING LOT of a SHOPPING MALL.

Yet more Rebels disguised as militia are ranged around the Parking Lot.

Gunship flies along above the Truck.

INT. TRUCK CAB DAY

Officer #1 is looking worried.

OFFICER #1

How come you knew about the convoy but we weren't notified about you? The convoy is classified and I don't...

Erika draws her pistol and puts it to the side of Officer #1's head. With her other hand, Erika takes off her helmet and shakes out her hair, removes her sunglasses and pulls off the throat-mike.

Officer #1 and Driver exchange amazed glances.

ERIKA  
 Shut up.  
 (to Driver)  
 Keep going.

EXT. SHOPPING MALL -- ROOF OF BUILDING DAY

Rod is still scanning with his binoculars. He is surveying the Parking Lot.

ROD  
 They're in, go for it Nathan.

Nathan grins and opens up with the Browning. Jeff is number two on the gun as Rod spots.

INT. GUNSHIP CABIN DAY

Bullets craze the surface of the glass of the armoured cabin. The crew are panicking as the tracer streaks towards them.

PILOT #1  
 I'm losing turbine pressure, I  
 can't hold her!

Through the windows, we can see the Parking Lot spin as Pilot #1 begins to lose control of the Gunship and it starts to spiral down.

EXT. SHOPPING MALL -- ROOF OF BUILDING DAY

Rod is glued to his binoculars. Nathan keeps shooting and grinning hugely. Jeff, looking harassed, draped in ammo belts, links fresh belts to the rapidly disappearing one on the gun.

ROD  
 You're going low, go up, up!

NATHAN  
 No tracer drops lower than API  
 the trajectories are different.  
 Shit! This is the only way to  
 rock n' roll!

INT. TRUCK CAB DAY

Through the windscreen, the tracer can be seen streaking across the Parking Lot.

ERIKA  
 Time to die, Jesus-fucker.

Erika squeezes the trigger of her pistol, blowing a hole in the head of Officer #1.

Driver tries to make a break out the door but Erika fires a

burst and he falls, dead, out of the Truck.

ERIKA  
See you in hell.

Erika jumps out of the Truck.

ERIKA  
(shouts)  
Kill 'em, kill 'em all.

EXT. SHOPPING MALL -- PARKING LOT DAY

Rebels attack Militia who have dismounted from their vehicles. Rebels pull open truck doors, drag out the occupants and attack them with knives, fists and guns.

Erika spots a figure running from the Parking Lot, grabs a rifle from a nearby Rebel, throws it to her shoulder and shoots down the running Militia trooper.

The noise of the Gunship turbines reaches a frenzy.

Erika looks up.

EXT. SHOPPING MALL -- ROOF OF BUILDING DAY

ROD  
She's going down!

Nathan continues firing. Jeff rushes over to the edge of the Roof to look.

EXT. SHOPPING MALL -- HELICOPTER GUNSHIP DAY

The spinning Gunship spirals sideways and down into the Shopping Mall.

INT. SHOPPING MALL DAY

The Gunship crashes in, careering through the Shopping Mall causing severe devastation, finally coming to rest and exploding with great violence.

It is fortunate the Rebels had evacuated the Shopping Mall.

EXT. SHOPPING MALL -- PARKING LOT DAY

The Gunship EXPLODES inside the Shopping Mall. Secondary explosions occur as its weapons payload blows up.

The Rebels have killed the Militia and are boarding the trucks.

Erika gets into the blood-spattered Truck cab with another two Rebels, throwing the body of Officer #1 out.

The Convoy drives out the Parking Lot and down the Highway.

EXT. SHOPPING MALL -- ROOF OF BUILDING DAY

Nathan, Jeff and Rod are standing at the edge of the Roof admiring their handiwork. They turn around to leave. As he passes the Browning, Nathan pats it fondly.

NATHAN

Bye babe, it was good for me.

JEFF

Now the convoy has got to get clear before the place is swarming with Militia and they figure out what we're up to.

ROD

We left enough car-bombs around to keep them busy for a week and hopefully the kids will keep 'em occupied.

INT. CHURCH DAY

A Priest, in uniform, kneels in front of the Crucifix in prayer. The Crucifix is as seen in the Chapel scene on Genesis. The sounds of a CROWD outside banging on the Church doors can be heard.

The Church doors crash open and a Crowd of mostly teens and young adults with a few children, mixture of ethnic groups, burst in.

The Crowd pauses momentarily, a brief silence. Then they redouble their cries and surge forward, smashing the pews and windows as they go.

Priest gets up and runs out a back entrance.

A youth flings a petrol-bomb, the Crucifix bursts into flames.

The Crowd stream out of the Church, silhouetted against the burning Crucifix.

EXT. STREET OUTSIDE CHURCH DAY

A very large Crowd of youths has assembled, chanting, flinging bricks and rubble at the Church, breaking into nearby shops and looting.

INT. ARMOURED PERSONNEL CARRIER (APC) DAY

The APC is an armoured vehicle built for urban warfare. The APC is spacious enough inside to carry a dozen soldiers plus their equipment and an APC DRIVER.

OFFICER #2  
 (to radio)  
 I've only got a dozen troopers here and you're sending me to a major riot scene. Over.

CONTROL (O.S.)  
 (over radio)  
 The whole city has gone crazy. Riots everywhere. You're all we've got in that sector. If we can we'll deploy more units in support. Hold the line as best you can. Out.

OFFICER #2  
 (to himself)  
 Bullshit! An APC full of fresh-faced kids straight out of the Academy.

The APC halts.

APC DRIVER  
 Sir, we're at the intersection now.

OFFICER #2  
 OK men, let's keep it tight. De-bus.

APC Driver moves to a computer console. He will stay in the vehicle and operate a map and tracking system which shows each trooper's location.

Officer #2 dons his respirator and helmet.

EXT. STREET DAY

The APC has parked at the top of a street and eleven Militia plus Officer #2 pile out. All are in full combat gear with flak jackets, webbing, helmets and wearing respirators.

Officer #2 has a loud-hailer.

The Militia and Officer #2 run on round a corner and towards the Crowd of rioters outside the church.

The Militia halt about 100 metres from the Crowd.

Officer #2 pulls off his respirator and shouts through the loud-hailer.

OFFICER #2  
 Now hear this. You will disperse peacefully before we are forced to take action.

The Crowd surge towards them, giving various obscene calls.



Bricks and bottles are thrown at the Militia.

OFFICER #2  
 (to Militia)  
 Stand your ground. Load Mace  
 grenades.

The Militia slot rifle grenades onto the barrels of their assault rifles.

OFFICER #2  
 Fire!

The rifle grenades land in front of and amongst the Crowd. However, the Crowd are mostly wearing dust-masks and charcoal-impregnated neckerchiefs.

After a momentary pause, the Crowd surges forward again, flinging the Mace grenades back at the Militia.

OFFICER #2  
 Load baton rounds and fire at  
 will.

The Militia load rifle grenades with rubber heads and fire them into the crowd. However, a Militia trooper goes down, hit by a brick.

It is a momentary standoff. Two Militia drag their injured comrade back.

The Militia begin to run out of grenades.

OFFICER #2  
 Fall back. Unit one, cover us.

The Militia double back, the four Militia of UNIT ONE standing their ground to cover the retreat.

At the corner of the street where the APC is parked, the main body of Militia pauses.

By now, the Crowd is practically on top of Unit One. A petrol bomb is thrown. Unit One troopers try to put out the flames on the flame-retardant material of their combat uniforms.

A Unit One trooper is hit by a brick and goes down.

Another Unit One trooper, seeing this, panics and opens fire on the crowd.

The main body of Militia at the corner hit the ground on hearing the rifle fire.

A panicky TROOPER shouts.

TROOPER  
Sir, they're firing on us sir.

OFFICER #2  
Cool it!  
(loud-hailer)  
Unit one, cease firing, withdraw  
to me.

Unit One are now surrounded by the Crowd, missiles raining down on them. Two troopers are down, all are bleeding badly.

The Crowd rains missiles on the main body of Militia.

TROOPER  
Sir, we've got to save them.

In the street behind them part of the Crowd has out-flanked them and attacked the APC.

The inexperienced APC Driver, reluctant to use the APC's weapons array, was pulled from the vehicle and is being beaten to death.

Shots begin again from Unit One but only briefly.

TROOPER  
They're being massacred sir!

OFFICER #2  
Dammit! Fire at will!

The Militia begin firing indiscriminately into the Crowd but the weight of bodies is so great that youths/children are pushed forward by those behind and the Militia are overwhelmed and beaten to death.

INT. CHURCH DAY

A view of the blackened cross lacking its image of the Christ, in the burned-out church.

EXT. GENESIS FROM SPACE

Views of Genesis. Robots walk on the outer hull.

INT. GENESIS -- MESS HALL

JOHN, MARK, PETER, PAUL, LUKE and MATT sit around eating and drinking. They chat quietly among themselves. A few are watching TOM and a droid.

Tom is crouched in front of a droid, the droid's front panel hanging open. A cable from the hole in the droid's chest connects it to a note-pad computer.

The droid has CALL ME KENNETH stencilled on its casing.

Tom carefully reaches inside Call Me Kenneth's chest cavity, flicking switches whilst entering data into the note-pad. BART enters.

BART  
Hey Tom, what you doing? A little maintenance?

TOM  
Just a little something to grate on Steadmann's nerves.

BART  
But why?

There is a sudden burst of light from within Call Me Kenneth's chest. Tom withdraws his hand quickly, cursing.

TOM  
Shit on a...

CALL ME KENNETH  
F...f...fu...fu...fuck.

TOM  
Hey! It worked.

BART  
What worked? Did you burn out another droid or something?

TOM  
No! Don't be stupid. Listen to this. Kenneth. Status report on repairs.

CALL ME KENNETH  
Still in fucking progress dickweed.

TOM  
Kenneth. Clean up the mess hall.

CALL ME KENNETH  
OK, but what did your last servant die of dogbreath?

TOM  
Kenneth. Cancel that.  
(to Bart)  
This should really annoy Steadmann.

BART  
The Captain ain't going to like...

Captain strides into the Mess Hall.

Captain is carrying Duct Droid.

CAPTAIN  
What am I not going to like  
Cookie? You been cooking  
chinese again?

BART  
No Captain. Nothing.

CAPTAIN  
(to Tom)  
I found this lying around in a  
corridor. Think it's shorted  
out or something.

Captain throws Duct Droid to Tom, who catches it.

TOM  
A duct droid, should be  
scuttling around the ventilation  
ducts not littering up the  
corridors. I won...

CAPTAIN  
What's Kenneth doing in here  
like that, why isn't it at work?

P.O.V. switches to Robot-Vision. Call Me Kenneth's data-display has the text for the Captain's sentence under the legend 'PARSING:'. The word 'KENNETH' becomes highlighted as does the word 'WORK.' The data-display then shows 'CAPTAIN'S ORDERS' and 'REPLY AND RESUME WORK' under the legend 'RESULT:'.

REVERSE P.O.V. Call Me Kenneth swings around to face the Captain, dragging the note-pad computer to the floor.

CALL ME KENNETH  
What's it to you motherfucker?

Call Me Kenneth waddles off past the Captain and out of the Mess Hall, dragging the note-pad computer along behind.

Captain looks stunned. The Crew-Members sit around in silent anticipation, struggling not to laugh.

Tom looks at the Captain nervously.

CAPTAIN  
Tom?

TOM  
Immediately Captain.

Tom rushes past the Captain out of the Mess Hall and after Call Me Kenneth.

The Crew-Members cannot contain their laughter any longer.

INT. GENESIS -- SICK BAY

Mary, dressed in a white coat, stands with her back to the camera.

Steadmann enters.

MARY  
Go behind the screen and take  
your clothes off.

STEADMANN  
Is that really necessary?

Mary spins around to face Steadmenn. She is smiling. She has an "injection gun" clasped to her chest.

MARY  
No. Just roll up your sleeve  
and sit in the chair.

She walks over to Steadmenn, who sits down and starts rolling up his sleeve.

MARY  
Try and relax. This won't hurt  
a bit. You're not nervous of  
me, are you?

STEADMANN  
(nervously)  
Of course not. Why should I be?

Mary smiles knowingly, leans over and injects something into Steadmenn's arm.

EXT. CHEMICAL COMPLEX DAY

A de-commissioned Chemical Complex covering several acres. Obvious signs of neglect and disrepair all around.

Hiding in the PIPEWORK and gantrys are Rebels with assault rifles, guarding the Chemical Complex.

INT. CHEMICAL COMPLEX -- WAREHOUSE DAY

A huge tanker TRUCK takes up most of the Warehouse.

Erika is speaking to Rod who is one of a number of boiler-suited figures busy welding metal plates to the Truck cab. Rod wears dark welding goggles and is kneeling.

Jeff is standing next to Erika.

ERIKA  
How soon 'til it's ready?

Rod looks up at Erika.

ROD  
Half an hour's welding. Two  
more hours for the explosives.

ERIKA  
(to Jeff)  
Is everything prepared? The  
route? The escape? Are you  
sure you still want to do this?

Rod stands up and takes off his goggles.

ROD  
We could try a droid.

JEFF  
You really think you can  
over-ride a droid's safety  
systems to do this? They'll be  
shooting at it for fuck's sake!

ROD  
If we could get a Battle Droid  
or its firmware...

JEFF  
Those mechanical maniacs were  
about as reliable as a  
politician's promises. They've  
all been de-commissioned and  
scrapped by now.

ROD  
There's rumours of a Mark 5 with  
a high-impulse laser.

JEFF  
Big talk, big defence contracts.  
(to Erika)  
This is a job for a man. I'll  
get the job done for you.

Erika smiles at Jeff. Erika turns and walks to Steve.

Behind Erika, in the background, Rod and Jeff gesticulate at  
each other, obviously arguing.

Erika and Steve walk over towards a group of Rebels who are  
standing around tables at one end of the Warehouse.

Blondie runs up to Erika and flings her arms round her.

BLONDIE  
Hello, Erika.

ERIKA  
What are you doing back here?  
You know I told you it's  
dangerous to be around here.

BLONDIE  
No, it's safe with you. I want  
to be with you and Steve.

Steve smiles.

ERIKA  
You haven't told anyone about  
this place have you? You've  
kept your promise to us?

BLONDIE  
Of course I have. I can keep a  
secret better than anyone.  
Nobody knows we're here.

ERIKA  
It's getting late. You run  
along and get some sleep. We've  
got a lot of things to do here.

BLONDIE  
I'll see you later?

STEVE  
Sure you will, now run along.

Blondie skips away looking happy.

Erika and Steve reach the group of Rebels at the tables.

ERIKA  
You like your new toys then?

The tables are covered with high-tech weaponry which the  
Rebels are checking and cleaning; grenades, pistols, assault  
rifles, grenade launchers, rocket launchers, machine guns.

NATHAN  
Our man did well.

Nathan picks up a MISSILE LAUNCHER.

NATHAN  
Look at this baby.

Nathan shoulders the Missile Launcher, looking into the  
sight.

Nathan hands the Missile Launcher to Erika.

Erika looks at Steve. Steve smiles.

Erika shoulders the Missile Launcher and looks through the  
sight, gripping the weapon as she had seen Nathan do.

NATHAN

Now if you take up the first pressure on the trigger you'll see the display light up. You aim the green cross-hairs at the target.

Nathan moves in close behind Erika and puts his arm around her to demonstrate the controls of the weapon.

NATHAN

Then use this button under your thumb to activate the laser. When the computer senses the laser light reflected from the target you get a lock-on, signalled by the cross-hairs going to flashing red. You pull the trigger through all the way and bang.

Erika swings the weapon round the Warehouse, with Nathan still standing close.

NATHAN

So long as you keep the launcher pointing in the general direction of the target and the button down, the computer will keep it locked on. If you let go the laser button the missile will self-destruct. It travels at MACH 3 and is very manoeuvrable. Fitted with a proximity fuse and a big warhead. A beauty.

Nathan leans in even closer to Erika.

STEVE

Hey be careful!

Nathan points out a button.

NATHAN

It's OK, that's the safety there.

ERIKA

Press it in to arm?

NATHAN

You got it babe.

Steve gives him a dirty look. Erika walks forward and hands Steve the Missile Launcher.



EXT. GENESIS FROM SPACE

Views of Genesis. Robots walk on the outer hull attending to maintenance chores.

INT. GENESIS -- CAPTAIN'S QUARTERS

The quarters are compact; a bed, table, computer console and a few shelves. There is a photograph of Captain and his family on the wall. Beside it is a photograph of Captain on his fishing boat.

Captain and Steadmann enter, continuing a conversation they have been having elsewhere.

STEADMANN

...It strikes me the crew does not take their responsibilities very seriously.

CAPTAIN

Steadmann. It's you they don't take very seriously. The Inquisition doesn't really carry that much weight when you're this far out. So I can only suggest you try and fit in a little better.

STEADMANN

There will always be the Inquisition. Perhaps your crew should bear that in mind for our return to Earth.

CAPTAIN

It'll take one of your damned miracles if we're ever to return.

STEADMANN

What do you mean by that Captain?

CAPTAIN

Oh, nothing. Space journeys are generally dangerous that's all. Anyway, I think it's time we found out what the Leader has got us up here for.

Captain and Steadmann reach the computer console.

CAPTAIN

Computer on.

COMPUTER

Good Evening Joseph. What may I do for you?

CAPTAIN

Computer. Access the Sealed Orders from Earth Central.

COMPUTER

Yes, Joseph. First I'll require a voice analysis of and authorization from Commissar Second Class Simon Steadmann.

CAPTAIN

OK Steadmann.

INT. GENESIS -- SHIP'S CHAPEL

The Crew-Members are seated in the pews, talking quietly amongst themselves. Mary is in the front row slightly apart from the males.

Captain and Steadmann enter. Steadmann goes and sits in the front row but not next to Mary. Captain goes to the pulpit.

An expectant hush descends on the company. Captain grasps the rails of the pulpit.

CAPTAIN

Our mission is to proceed to the vicinity of the Phoenix Nebula and make an investigation of a planetary body, Phoenix Minor. The interstellar probe Saint Christopher revealed evidence of an alien artifact on the surface. Electrical signals were detected, there could be intelligent activity still. We have not been able to decode these signals so far but hopefully we will be able to bring back information that will enable this. I have locked the navigational data into our computer and we're ready for the Jump. When we've made the Jump you will be able to access the Saint Christopher's information from our computer banks. I need hardly stress that this could be the most important scientific mission in human history. Quite apart from the unprecedented magnitude of our journey, we can not rule out the possibility of first contact with alien life forms.

Captain pauses in his speech, crew exchange glances, including glance between Mary and Steadmann.

CAPTAIN

Steadmann now wishes to address you.

Steadmann moves to the pulpit and the Captain steps down and takes a seat in the pews.

Steadmann is slightly nervous of speaking in public but becomes more animated as his speech goes on.

STEADMANN

Some of the more diligent of you may be aware the Phoenix Nebula is thought to be the heavenly remains of the stellar body that was seen as the Star of Bethlehem at the time of the birth of our Lord and Saviour Jesus Christ. As such then the scientific value of this mission takes second place to its importance as a pilgrimage to a holy place. What we will find there we can only imagine. It may be what we find will have deep significance for our understanding of our relationship to God and the heavens. You are all skilled technicians and scientists but do not forget you are spiritual beings also, capable of transcending the material world and achieving a higher consciousness. We all have a higher purpose in life which we may never fully understand as mortal beings but we can have faith in God to guide us through to final redemption. What sacrifices we may have to make we do not know but we can be thankful that we may give ourselves to a higher cause. Let us pray.

The Crew-Members dutifully bow their heads to listen to a prayer they've heard many times before.

STEADMANN

Praise be to God and to the Trinity for our purpose and guidance through the trials and tribulations of life.

(MORE)

STEADMANN (CONT'D)

May God make our leaders great  
and hold us to our true purpose,  
may we serve our lords and  
masters in this life and find  
our reward in the next. Thine  
is the kingdom, the power and  
the glory. Thanks be to God,  
the Church, the State and the  
Army. Amen.

Captain stands up immediately on Steadmann finishing.

CAPTAIN

The crew will ready themselves  
for Stasis. We make the Jump in  
thirty minutes.

INT. GENESIS -- MARY'S QUARTERS

Mary stands in the shower, leaning against the back wall.  
Steam surrounds her as she soaps and rinses her firm body.

Turning off the water jet, Mary gets out of the shower and  
walks towards a MIRROR fixed to the wall.

Mary grabs a nearby towel and wipes the steam from the  
Mirror.

An unformed face, hardly distinguishable but for the  
brilliant blue eyes, stares out at her.

Mary turns but no-one is there.

INT. GENESIS -- LOCKER ROOM

All Genesis personnel are present except for Mary, Captain,  
and Steadmann.

The Crew-Members are in various states of undress. Some are  
seated on benches, some stand before their opened lockers,  
others emerging naked or wrapped in towels from the steam of  
the adjacent shower room.

The Crew-Members discuss Steadmann's speech in the Chapel and  
the impending Jump.

MATT

Did you buy that shit they were  
feeding us in there?

PAUL

I don't believe anything that  
Steadmann has got to say.

BART  
I didn't believe the story about that Bethlehem Star the first time I heard it. I don't believe it now.

JOHN  
Me neither, though I never thought I'd actually be going to see it. This is the longest journey anyone has ever made.

BART  
Another thing. We're gonna be in those Stasis Units for hours and I don't understand how those things work.

Tom approaches and sits down beside the others.

TOM  
What do you mean?

BART  
I don't understand the physics of it.

TOM  
Maybe nobody does but they work. They've been tested back on Earth.

MARK  
We don't even fully understand the physics of the journey. The Jump was a byproduct of those early experiments on man-made black holes. Still, it works. The gravity field the Drive generates gives us gravity and inertia damping sure enough.

LUKE  
We'll cause some pretty heavy distortions of space-time when we Jump. This is the most massive ship to try it. That's why we need to get so far out of the Solar System.

BART  
You mean we'll fuck with time travel or something?

TOM

We certainly will, in some sense anyway. After all, travelling light years in days of elapsed time would mean time dilation in classical relativity. As it is it takes no time at all.

JOHN

Supposedly the Leader was one of the scientists involved. They say he knows more about it than anyone.

BART

The Leader! Why has nobody ever seen him? This whole thing gives me the creeps.

Captain and Steadmann appear at the doorway.

Steadmann remains standing in the doorway.

The Captain approaches a locker, opens it and begins to strip.

CAPTAIN

Steadmann, I recommend that you shower before going into your Unit.

BART

Yeah! 'Specially since our Doctor will be looking you over.

Captain and Steadmann give Bart a dirty look, he looks uncomfortable and looks away.

CAPTAIN

Anyway, grab yourself a locker and a robe if you can find one.

Captain looks around for a robe but there are none.

PAUL

I sent a droid to get some clean stuff.

CALL ME KENNETH (O.S.)

Move your fat butt motherfucker. Laundry coming through.

Steadmann jumps aside. Behind him is Call Me Kenneth, its arms filled with clean towels and robes.

Captain spins round to confront Tom.

CAPTAIN  
Tom, didn't I tell you to  
reprogram those droids?

TOM  
Yes Captain. Sorry Captain.

Captain turns back to Steadmann.

CAPTAIN  
Anyway, grab yourself a towel  
Steadmann and get a move on.  
We've only got twenty minutes.

Naked, the Captain walks off towards the showers.

CAPTAIN  
Shit! Why are the floors in  
shower rooms always so cold?

INT. GENESIS -- STASIS CHAMBER

Mary is crouched over the control panel of one of the Stasis Units, her back to the door. She is dressed in a white clinging robe, prepared for the Jump.

Behind Mary, the other Crew-Members begin entering, headed by Peterson. Mary fails to notice them enter.

Mary is visibly startled when Peterson reaches out and touches her on the shoulder.

PETERSON  
Is there something wrong with  
the Units?

MARY  
No, nothing. I was just  
carrying out a few last minute  
checks.

PETERSON  
Any particular reason? After  
all, weren't they checked after  
we left Spaceport?

MARY  
Yes. But it's my job to make  
sure that these Units work  
correctly.

PETERSON  
Such a responsible job for a  
woman. Too responsible if you  
ask me. I think I should check  
the Units myself.

Captain appears in the doorway of the Stasis Chamber, overhearing Peterson's sexist remarks.

CAPTAIN

Peterson!

Peterson spins around to face the Captain.

PETERSON

I can't help it Captain. Women just shouldn't be allowed on board. You had to give up your cabin so she could get her own private shower. A woman is bad luck and this trip is dangerous enough without...

The other Genesis personnel are gathering in the doorway of the Stasis Chamber behind the Captain, their attention grabbed by the argument within.

MARY

Just how much more of this do I have to tolerate? If you don't trust me then fine, take my Unit. Surely you don't think I'd turn my own Unit into a death-trap.

BART

(quietly to Tom)

Death-trap? What does she mean death-trap?

PETERSON

I wouldn't even trust you to do that properly.

CAPTAIN

Peterson, I'm getting more than a little tired of your whining. Mary is more than competent at her job. So shut up and get in your Unit. We'll discuss this further after the Jump.

Steadmann arrives fresh from the shower. He pushes his way through the Crew-Members to see what is going on.

STEADMANN

Is there a problem Captain?

CAPTAIN

No Steadmann, just get into your Unit.

(to Mary)

Are you alright?



MARY

Sure. I can cope with him, you know. Anyway, he's not the only one who resents me on board. They may not all say it but I can feel it. There's only you and Steadmann who seem to understand.

CAPTAIN

I'd watch out for Steadmann if I were you. I don't trust him. Anyway, what were you doing checking these things again? I thought they were checked after we broke away from Spaceport?

MARY

Don't you start with all that too Joseph. I was only being careful. You never know what might happen.

CAPTAIN

(loud)

Mary, the chances of one of these things going wrong is one in several billion. Anyway, we don't have all day. The Jump is in a few minutes.

MARY

OK, I was just...

CAPTAIN

Mary, when your number's up, your number's up. Nobody lives forever.

The Crew-Members, Steadmann, Chief, Peterson and the Captain climb into their respective Stasis Units.

Mary goes to her own Stasis Unit, operates the Master Control and gets in and lies down.

The lights dim as the lids of the Stasis Units close.

INT. STAIRWELL INSIDE BUILDING      DAWN

Six Rebels, including Erika, Steve and Rod. They are all carrying automatic weapons, ammunition cans and ropes.

Erika has a walkie-talkie.

ERIKA

(to radio)

Hello phoenix this is stingray  
come in over.

JEFF (O.S.)  
 (over radio)  
 This is phoenix, send, over.

ERIKA  
 (to radio)  
 We're just moving into position,  
 begin your approach now, out.  
 Hello ironhorse this is  
 stingray, come in over.

NATHAN (O.S.)  
 (over radio)  
 This is ironhorse, over.

ERIKA  
 (to radio)  
 Get set, Nathan, he's coming in.

The Rebels reach the top of the stairwell and go out a door onto the ROOF of the building.

EXT. PLAZA -- ROOF OF BUILDING      DAWN

The Rebels walk across the Roof until they reach the edge which has a low parapet they lean on and look over.

The building is one of many around a huge Plaza.

The Plaza is dominated by the giant STATUE. The Statue is huge, much larger than the Statue of Liberty which it vaguely resembles. It is the Statue of the Righteous, a giant monumental image of a priest wearing the religious faction uniform, with an assault rifle held in his right hand and in his upraised left hand a flaming bible. The Statue is lit by the flames from the bible and lights trained on it from the Plaza.

Around the base of the statue Militia patrol, some with Attack Dogs.

The Rebels set up their weapons to cover the Plaza.

JEFF (O.S.)  
 (over radio)  
 This is phoenix, I'm ready to  
 enter the Plaza.

ERIKA  
 (to radio)  
 OK phoenix, we're covering you,  
 good luck.

INT. TRUCK CAB      DAWN

Jeff is the driver of the Truck, alone in the cab.

Jeff smiles as he replies.

JEFF  
(to radio)  
Don't worry Erika, only the good  
die young.

Jeff puts the Truck into gear and stamps on the accelerator.

EXT. PLAZA AND STATUE     DAWN

The armoured Truck enters the Plaza at high speed.

As the Militia around the Statue realize what is happening they unsling their assault rifles and open fire.

EXT. PLAZA -- ROOF OF BUILDING     DAWN

The Rebels, on seeing the Truck appear and the Militia open fire, crouch behind their weapons and unleash a ferocious hail of gunfire.

Erika watches with binoculars and walkie-talkie at the ready.

EXT. PLAZA AND STATUE     DAWN

The heavily armoured Truck reaches the base of the Statue, where Militia and Attack Dogs cower behind what cover there is as the Rebels' automatic fire saturates the area.

Jeff jack-knives the Truck so it ploughs into the base of statue side-on, interposing the bulk of the Truck between the driver's side door and the Militia.

EXT. PLAZA -- BASE OF STATUE     DAWN

We see a Militia DOG-HANDLER struggle to control his WAR DOG, which is crazed by the furore of the rifle discharges and explosions.

War Dog is a very large German Shepherd trained for maximum aggressiveness.

INT. TRUCK CAB     DAWN

Jeff unbuckles his seat-belt and flicks a switch.

EXT. PLAZA -- EXTERIOR OF TRUCK     DAWN

On the side of the Truck facing Statue/Militia are attached CLAYMORE anti-personnel mines. These detonate, spraying the area with thousands of steel ball-bearings, cutting down the Militia.

EXT. PLAZA -- BASE OF STATUE     DAWN

Dog-Handler's body explodes with dozens of holes as ball-bearings from the Claymores hit him.

War Dog, closer to the ground, is not hurt.





EXT. PLAZA AND STATUE     DAWN

Cpl Shrub is running even harder.

EXT. ROADWAY -- SPEEDING MOTORCYCLISTS     DAWN

Erika hits a button marked 'FIRE.'

                                  ERIKA  
                                   Ten seconds, then one hell of a  
                                   bang.

EXT. PLAZA AND STATUE     DAWN

Cpl Shrub's run continues.

INTERCUT WITH:

INT. TRUCK CAB     DAWN

View of Display counting down from 10.

EXT. PLAZA AND STATUE     DAWN

The Truck blossoms into an overwhelming, enormous EXPLOSION which engulfs Cpl Shrub and the base of the Statue.

The mighty Statue rocks on its undermined foundations then falls forward crashing down into the Plaza and surrounding buildings, causing massive devastation of the area.

Secondary explosions occur as the gas-pipes supplying the flaming bible are detonated.

Fires and explosions break out in the buildings surrounding the Plaza.

EXT. ROADWAY -- SPEEDING MOTORCYCLISTS     DAWN/DAY

The flash and crash of the enormous explosions in the distance reach Nathan and Erika.

Erika, having discarded the remote control, has both arms round Nathan and hugs him tightly as they speed along on the Roadway.

Day breaks.

The Motorcyclists stop at an intersection.

Erika stands up on the footpegs, hands on Nathan's shoulders to support herself.

                                  ERIKA  
                                   OK guys, split up. See you in  
                                   hell.

Rod is on a Motorcycle with ALEX as driver.

ROD  
 Maybe I should drive, I know  
 what you're like.

ALEX  
 Two chances!

The various Motorcyclists take different exit routes.

EXT. HELICOPTER GUNSHIP DAY

The heavily armed, black-painted Gunship is flying low and fast over the Roadway.

INT. GUNSHIP CABIN DAY

PILOT #2  
 (to radio)  
 We're just entering sector 17  
 now, we should pick them up  
 anytime if they're here. Over.

CONTROL (O.S.)  
 (over radio)  
 It is imperative we capture some  
 Rebels alive. Try to drive them  
 towards sector 23 and the ground  
 units waiting. Use whatever  
 measures are necessary. We're  
 all for the Inquisition if we  
 fuck up. Out.

CO-PILOT #2  
 Take her down, I can see a  
 motorbike with two riders.

The Gunship dips as Pilot #2 puts her into a dive.

EXT. ROADWAY -- MOTORCYCLE DAY

Rod and Alex are travelling along the same stretch of Roadway Nathan and Jeff used earlier.

It is early morning and the traffic is light.

Rod looks up to see the Gunship swooping down on them.

The amplified voice of Pilot #2 speaks to them through a PA system mounted on the helicopter.

PILOT #2 (O.S.)  
 (over PA)  
 Pull over now and wait by the  
 roadside. This is official  
 Inquisition business.

Alex crouches down over the handlebars and their speed increases.

INT. GUNSHIP CABIN DAY

CO-PILOT #2  
They're not stopping. They must  
be what we're after.

PILOT #2  
Activate the weapons systems. A  
burst from the chain-gun might  
persuade them different.

CO-PILOT #2  
It might kill quite a few  
innocent people too.

PILOT #2  
Which do you want, the  
Inquisition or a board of  
enquiry? If we lose these two  
it's the Inquisition for sure.

CO-PILOT #2  
Can't argue with that.

Co-Pilot #2 takes off his radio head-set and dons a virtual  
reality WEAPONS CONTROL HELMET.

P.O.V. switches to the view inside the Weapons Control  
Helmet. It is like the Duct Droid's Robot-Vision but higher  
resolution. Data display in the periphery of vision reads  
'CANON SELECTED' and 'TRACER ONLY.' Co-Pilot #2 moves his  
head until the cross-hairs change from green to flashing red  
as the sight locks on to the speeding Motorcycle. He aims  
off to one side and fires.

EXT. ROADWAY -- MOTORCYCLE DAY

Canon shells shatter the Roadway beside Rod and Alex.

ROD  
For fucks sake! We're gonna  
die!

Alex puts the Motorcycle into a power-slide around a corner.  
More canon shells impact around them.

Alex drives like a maniac, swerving the Motorcycle  
dangerously in an attempt to become a difficult target.

They enter a more heavily built-up area with tall buildings  
that the Gunship has to fly between.

Early morning crowds of innocent citizens are terrified by  
the chase.



INT. GUNSHIP CABIN DAY

PILOT #2

We've got them into sector 23.  
Where are the ground units?

CO-PILOT #2

We'll lose them in all the  
buildings. I can't use the  
canon now.

PILOT #2

We've got to stop them. Take  
whatever chances you have to.  
(to radio)  
Hello control, this is  
one-three, where are those  
ground units, over.

CONTROL (O.S.)

(over radio)

One-three. Ground units have  
sighted you. Keep with them.  
We're tracking you. Out.

P.O.V. switches to Weapons Control Helmet. The cross-hairs  
flash red as Co-Pilot #2 looks at the Motorcycle.

EXT. ROADWAY -- MOTORCYCLE DAY

ALEX

We've got to shake off the  
gunship or we're fucked.

Rod has his eyes tight shut and is hanging on for dear life.

ROD

We're gonna die!

Alex power-slides the bike round to go off the road and  
through a PARKING LOT and towards a shopping mall.

INT. GUNSHIP CABIN DAY

CO-PILOT #2

I'm gonna take a chance and try  
and bring them down. Keep her  
steady.

PILOT #2

Do it, we'll lose them if we're  
not careful. We'll never follow  
them if they get into the mall.

P.O.V. switches to Weapons Control Helmet. Co-Pilot #2 aims  
at the back wheel of the Motorcycle and fires.

EXT. SHOPPING MALL -- PARKING LOT DAY

It is early morning, the Parking Lot is quite empty but there are a couple of dozen BYSTANDERS about, mainly mall employees.

The Motorcycle crashes.

Some Bystanders are injured or killed, parked cars burst into flames.

A CHILD is seen to die, her MOTHER surviving.

The Gunship lands and Pilot #2 and Co-Pilot #2 dismount, pistols drawn.

Alex and Rod were thrown clear of the crashing Motorcycle. Alex gets up and helps Rod. Both are injured and shaken, Rod bleeding heavily and very groggy.

Bystanders start to collect in a hostile crowd around Pilot #2 and Co-Pilot #2. Mother shouts angrily at them.

MOTHER

You killed my child you bastards!

PILOT #2

Get back. This is Inquisition business. It will be the worse for you if you interfere.

Mother leaps on Pilot #2 and a fight ensues, Bystanders joining in on Mother's behalf.

Meanwhile Rod and Alex leave the Parking Lot, struggling due to numerous injuries sustained in the crash.

EXT. STREET DAY

Alex is supporting Rod, they hurry down the Street as best they can.

Rod is bleeding profusely from his head wound, both Alex and Rod are covered in Rod's blood.

Alex and Rod turn a corner and go down the Alley to the Doorway of the Bar-Room that Jeff and Nathan used earlier.

Alex HAMMERS on the door.

ALEX

It's me, Alex. Let me in.

Bolts are drawn back and the Doorman stands there. He registers surprise on seeing their battered condition.

Alex and Rod push past and enter.

NOTE: Door-jamb has a bloody HAND-PRINT left by Rod.

INT. SEEDY BAR-ROOM DAY

Alex and Rod stagger down the steps into the Bar-Room.

There are five DRINKERS carrying on with some early morning drinking, including Kirsten.

BARMAN

Shit! What are you two bastards doing here? I suppose the Militia is on your tail?

Alex wipes some blood from his face.

ALEX

You'll have to hide us. They can't be far behind.

The Barman lifts up the flap and Alex and Rod go behind the bar and through a curtained doorway.

EXT. STREET DAY

A section of eleven Militia plus OFFICER #3 double down the street. Officer #3 holds up his hand and they halt.

OFFICER #3

Split into your units and spread out. Unit one with me. Keep in radio contact, check in every five minutes.

The Militia split up into UNITS of four troopers and the three Units run off in different directions.

EXT. ALLEY DAY

UNIT TWO runs down the Alley. It is a dead end. They walk back up the Alley catching their breath and looking round.

The Unit Two leader, a CORPORAL, notices the Hand-Print by the Doorway. They halt at the Doorway.

Corporal operates the radio transmit button clipped to his tunic.

CORPORAL

(to radio)

Hello sunray, this is two one, message, over.

OFFICER #3 (O.S.)

(over radio)

Send, over.

CORPORAL  
 (to radio)  
 I've got something here sir. A doorway is smeared with fresh blood. Over.

OFFICER #3 (O.S.)  
 (over radio)  
 Location logged. Check it out and report back. Out.

Corporal motions to his men and a couple begin taking it in turns to kick the door, hard.

INT. SEEDY BAR-ROOM DAY

Barman looks up on hearing the noise at the Door and shouts to Doorman.

BARMAN  
 Let them in before they break the door down.

Unit Two piles down the stairs with Corporal in the lead.

Corporal walks up to the bar and lays his assault rifle on it.

Corporal steps back slightly. Looking down he uses his boot to smear around some fresh blood that's on the floor.

CORPORAL  
 Serving drink this early in the morning. Been busy have we?

Corporal turns round to face his men who are glancing nervously around as the Drinkers edge closer. The huge Doorman stands there, obviously itching for a fight.

Barman reaches under the bar.

CORPORAL  
 Search the place. Tear it apart, they're here some...

Barman brings out a baseball bat and clubs Corporal on the side of the head. (Corporal has a helmet on.)

BARMAN  
 No shooting. Get them.

The Drinkers and Doorman leap on the Militia, wrestling them for their guns. Vicious fighting ensues using broken bottles, knives, fists, knees and elbows.

NOTE: We see the semi-conscious Corporal clicking the transmit button of his radio on and off.

The fighting continues.

Kirsten jumps on a Militia trooper's back and bites his ear off.

Officer #3 and eight more Militia break down the door upstairs and come charging into the bar.

By now, Unit Two are dead or unconscious.

Officer #3 empties the magazine of his assault rifle into Doorman. His troopers range round him with their assault rifles levelled.

Everyone stands frozen in place.

OFFICER #3  
Do as I say or my men will kill  
you all. Up against the wall.

Barman glances towards the curtained doorway and moves to comply.

EXT. THE PENTAGON DAY

The Pentagon with flags, banners, Guards and circling Gunship.

INT. THE PENTAGON -- CORRIDOR DAY

The Council Members follow Leader along a deserted corridor. They all have their backs to us.

NOTE: Leader -- Reveal or Conceal his features in the scene?

LEADER  
Our control of the Rebels  
diminishes with each day. We  
are running out of time.

POWEL  
The Rebels are more organized  
than the State would have us  
believe. The attack on  
Spaceport devastated our spy  
satellite network. The  
information we receive is  
useless.

JACK  
Their attacks are random,  
uncoordinated. They are  
designed to draw attention to  
their cause. To stir up unrest  
against us.

POWEL

Terrorists have no cause! They must be stopped, destroyed. Give us the resources and freedom to act and we'll rid you of the Rebels.

CHURCH #4

You fail to appreciate the support for the Rebels. There are mass uprisings. The under-class are fighting back. They help the Rebels, die for them. I fear that military rule and the Inquisition are beginning to falter in the face of such aggression.

ARMY #3

Perhaps if you made a speech, showed yourself in public, they already respect you for your great works.

JACK

The Rebels are claiming you are a figurehead only, a propaganda fiction we in the council have dreamed up. If only you would appear on camera or make a big public speech our supporters would rally.

Leader turns to face the Council Members.

LEADER

I will not have any of you questioning my methods or motives. I want the Rebels stopped. I do not care who does it, or how. All I want to hear is that they have been killed and their leader captured. Time is running out. And I should not have to remind you of the consequences of failure.

Leader pauses. The Council Members look uneasy.

LEADER

Any news on the Rebel prisoners?

CHURCH #1

One prisoner died. A concealed phial of toxin. We were unable to revive him.

(MORE)

## CHURCH #1 (CONT'D)

The other prisoner, a mechanic, has yet to tell us anything. We expect results within the next few days.

## LEADER

I will not wait a few days! We cannot afford to waste any more time. Not now! Not when we are so close. Torture the Rebel. Get me the location of the Rebel base today. I want the Rebel leader.

## CHURCH #4

But he is weak, injured. Torture could kill him. He'll be of no use to us dead.

## LEADER

And neither will you. Get me that location today.

Jack looks very worried.

## EXT. INQUISITION BUILDING DAY

The building has an imposing facade and is draped with crimson banners bearing the symbol of the Trinity.

It is marked 'OFFICE OF THE HOLY INQUISITION.'

Heavily armed Militia with Attack Dogs are on patrol.

## INT. INQUISITION BUILDING -- TORTURE ROOM DAY

The room is a high-tech operating room. White coated figures (ASSISTANTS) adjust medical apparatus.

Two GUARDS frog-march the bloodied and bruised Rod into the room and strap him to the operating table.

Rod's head has been shaved and he is naked.

The Guards move to flank the doorway.

A white-coated figure wearing a stethoscope (DOCTOR THORNE) is in charge.

## DOCTOR THORNE

So this is the stubborn one. Perhaps he does not feel the Inquisition's reputation is deserved.

## ROD

I swore to die for the cause if I had to.

Doctor Thorne is pulling on rubber gloves

DOCTOR THORNE  
You will die, oh yes, but first  
you will tell us what we want to  
know.

ROD  
I'll see you in hell first.

Doctor Thorne laughs, finding this sentiment highly amusing  
in the current circumstances.

Doctor Thorne moves to the operating table.

Assistants position some clamps to immobilise Rod's head and  
adjust the straps. Assistants attach monitoring electrodes  
to Rod's body. Assistants then move away.

Doctor Thorne moves in and, making careful measurements,  
quickly and efficiently draws intersecting lines on Rod's  
shaven head.

Doctor Thorne stuffs a gag into Rod's mouth, then picks up a  
drill.

DOCTOR THORNE  
This won't hurt a bit.

Rod starts writhing but is securely fastened.

Doctor Thorne uses the drill to make a series of precisely  
placed holes in Rod's skull.

Rod makes muffled noises of agony, the drill makes noises  
reminiscent of a dentist's drill.

We note the reactions of the Guards, who are very  
uncomfortable at the spectacle.

Assistants continue monitoring medical equipment.

DOCTOR THORNE  
Cauterize the wounds.

An Assistant moves in and in turn applies a tool to the holes  
in the skull that cause it to sizzle. He then wipes the  
blood from the skull which no longer bleeds. He nods.

Other Assistants move in and adjust the operating table so  
that the now unconscious Rod is in a seated posture.

DOCTOR THORNE  
Apply the medication.

An Assistant moves in and using a large hypodermic with a  
large needle injects a quantity of fluid into one of Rod's  
carotid arteries.



Rod's eyes snap open. A sheen of sweat breaks out on his face, his pupils dilated and his breathing rapid.

Assistants wheel over a large piece of apparatus which is positioned behind Rod and looms over his head.

Doctor Thorne removes the gag.

DOCTOR THORNE

Now I shall position electrodes inside your brain. With these I will be able to directly stimulate the pain centers. I'll also be able to control your level of cortical arousal to enhance this pain and keep you conscious. The medication you received will further enhance this effect. By monitoring your bodily function we will ensure you stay alive until you tell us all we want to know. Let us begin.

Rod's face shows his terror. He mumbles "no please" as the process continues.

Doctor Thorne moves to a console where he can monitor the machine's function. It shows a scan of Rod's head.

Doctor Thorne operates switches, electrodes descend from the apparatus into Rod's skull. We see Doctor Thorne intently watching the screen and making fine adjustments to his instruments. He is obviously highly skilled at his job.

We can see Doctor Thorne's view on the scanner of the wires sticking into Rod's brain in cross section mirroring the action at the operating table.

Rod twitches but his head is firmly clamped in the apparatus and is totally immobile, his body is very tightly strapped to the operating table.

DOCTOR THORNE

The brain itself has no pain receptors of course. The positioning of the electrodes themselves causes no pain.

Doctor Thorne makes further fine adjustments.

DOCTOR THORNE

Now, let's see if we've managed to hit the spot.

Doctor Thorne operates a switch. Rod lets out a prolonged agonized scream. One of the Guards can be heard vomiting.

DOCTOR THORNE  
 Excellent, now we can begin.  
 Switch on the recording  
 apparatus.

He adjusts a few dials then operates the switch again.

EXT. GENESIS FROM SPACE

Genesis is silhouetted against the fantastic sight of the Phoenix Nebula. The great swirls of brightly coloured burning gases sweeping against the hull of the starship Genesis.

The Genesis heads on towards the center of the Nebula, towards the dwarf star at its heart.

INT. GENESIS -- STASIS CHAMBER

The silence of the Chamber is gradually dispelled as the Stasis Units hum into life, their lids slowly opening.

An ALARM sounds and a red revolving light flashes overhead.

COMPUTER  
 Emergency in Stasis Chamber.  
 (repeats)

Crew-Members scramble out of their Stasis Units.

BART  
 Hey! What's wrong?

LUKE  
 It's the Captain! His Unit's failed.

STEADMANN  
 (to Peterson)  
 What does that mean? Is he dead?

PETERSON  
 I guess his number was finally up.

CHIEF  
 Kill that alarm.

MARY  
 (to Tom)  
 Quick, check the signs. He could still be alive.

TOM  
 I can't get a readout. All vitals are gone. There's no response. It's too late. He's dead.

Mary shoves Tom out of the way and begins pushing the switches on the control panel of the Captain's Stasis Unit.

Chief leaves the Chamber.

TOM  
There's nothing that can be done. He's dead.

PETERSON  
(to Mary)  
There's nothing like a woman's touch.

MARY  
No, he can't be.

After a few moments, Mary composes herself.

MARY  
We'll have to vitrify him. Perhaps they can do something when we get back to Earth.

PETERSON  
That's if we don't all end up like the Captain.

Mary reaches into the control panel and flicks a concealed switch. The Stasis Unit freezes over, the lid turning icy and opaque.

Chief appears in the doorway. He is carrying the flag of the Trinity. He approaches and drapes it over the Captain's Stasis Unit.

There is an uncomfortable silence.

BART  
So who's in charge now that the Captain's dead?

PETERSON  
(looking at Mary)  
I am.

Mary throws an icy stare at Peterson.

The crew begin leaving, heading for the locker room.

Alone, Mary removes a crucifix from around her neck and places it on the flag-covered Stasis Unit.

INT. GENESIS -- CONTROL ROOM

Peterson, Chief, Steadmann and Mary have gathered to analyze the computer log of the time in Stasis. Chief sits in front of the console. The others stand around him.

CHIEF  
Computer. Access stasis log.

COMPUTER  
Stasis log active.

CHIEF  
Computer, what happened to Unit one?

COMPUTER  
Stasis Unit one functioned normally until switched into cryogenic mode.

MARY  
How could that have been? We all saw him dead. It should've detected that.

CHIEF  
Computer, show us the readouts for the vital signs. One minute prior to cryogen activation.

The computer monitor shows the vital signs of the Captain. They show normal right up until the Stasis Unit was placed in cryogen mode.

STEADMANN  
Both sets of readouts can't be right.

PETERSON  
Why don't we run the diagnostics program?

Chief taps a few keys on the console.

CHIEF  
OK, it's running.

PETERSON  
I'm going to the Mess Hall for coffee.

MARY  
Aren't you interested in the results?

PETERSON  
You checked the Units didn't you?

Peterson turns round and leaves. The console BEEPS. Chief examines the read-out.

CHIEF  
Well, the diagnostic program  
says all Units checked out fine  
in all respects.

STEADMANN  
So what went wrong?

Chief shakes his head.

INT. GENESIS -- MESS HALL

Crew-Members Tom, Bart, John, Mark, Peter, Paul, Luke, Matt  
sit around looking very subdued and unhappy.

The silence is broken by the Ship's PA system.

CHIEF (O.S.)  
(over PA)  
Tom, John, Mark report to the  
Bridge immediately. Take  
station for Scanalysis of the  
planetoid.

Tom, John and Mark get up and leave, heads bowed.

Peterson comes in and goes over to the coffee machine and  
starts to operate it.

BART  
So what in God's name is going  
on?

The other Crew-Members look up sharply on hearing this  
blasphemous remark.

LUKE  
Take it easy Cookie, we're all  
pretty tense but there's no need  
for that kind of language.

PETER  
Its a good job Steadmenn didn't  
hear you use language like that.

BART  
Steadmann! The damned  
Inquisition.

MATT  
Cool it Bart. None of us like  
Steadmann, but we've got to live  
with him. He's a soft touch  
compared to Pate.

PETER  
Yeah, that was something, the  
way Pate disappeared and  
Steadmann took over. Why?

A short silence.

Peterson lingers by the coffee machine, cup in hand, content to listen to the Crew-Members' speculations.

PAUL

Why is this mission so secret?  
Why Steadmann and why the  
Doctor? Neither of them make  
sense, none of it makes sense.

BART

And say it why don't you, they  
don't just malfunction like  
that, the Captain said so  
himself. That means that  
someone sabotaged the Unit and  
killed the Captain! Was it one  
of us?

PETERSON

Who else is on board but us, the  
Doctor...

(beat)

and Steadmann?

Peterson walks out of the Mess Hall, dropping his coffee cup into a chute marked 'DISPOSE-ALL' by the door.

Peterson's question hangs in the air and the Crew-Members exchange worried glances.

Bart buries his head in his hands.

INT. GENESIS -- CONTROL ROOM

John and Mark are at adjacent consoles. Chief is with them. Tom is at another console slightly further away.

MARK

It's the planetoid the Saint  
Christopher logged.

JOHN

The planetoid seems to have a  
thin crust covering a  
nickel-iron core. Could have  
been an Earth-like planet at one  
time.

MARK

We're coming up on the radio  
source now.

Peterson walks in and goes to a console.

CHIEF

Switch the visual to main screen  
so we can get a good look.

The main screen shows a huge distorted MEGALITH. The immense structure has obviously been subject to intense heat but though deformed has stood.

CHIEF

(to John and  
Mark)

Lock on to that. Give me a Scanalysis.

(to Tom)

Establish planetary orbit,  
stationary above this thing.

MARK

It seems to be solid with a high metallic content and be the source of the radio energy.

JOHN

The gravity map shows there's some kind of cavern directly beneath it.

CHIEF

Get me the fullest details you can. Survey that cavern and see what you can make of it. Looks like this is what we came all the way to see.

PETERSON

Prep the Galileo for a planet-fall. Looks like we've got some digging to do. Unless Steadmann objects that is.

CHIEF

I didn't come all this way to see the first signs of alien life then turn around and ignore it. I wonder how this will fit into Steadmann's theology.

PETERSON

Perhaps when you've done some digging we'll have some answers.

CHIEF

Or maybe more questions.

They gaze at the main screen for a few moments. Then Chief moves to a communications console.

CHIEF

(to radio)

Now hear this. Shuttle to be prepared for launch.

(MORE)

CHIEF (CONT'D)

(to radio)

Peter and Paul, get your butts down to the Hold and get the gear ready. We're making a planet-fall. Luke and Matt, get ready to be on the landing party.

INT. GENESIS -- SHIP'S HOLD

The Hold is large, has various piles of crates and equipment stored in it. Near the door is a large coffin-shaped packing crate standing on its end.

Tom, Peter and Paul enter the Hold. They go over to the crate.

They remove the side of the crate. Inside is a large (two meters tall) humanoid robot. It looks heavy duty and armoured.

TOM

There he is, a Mark 5 Battle Droid.

PETER

Geez, he's a big mother. What kind of firepower does he have?

TOM

He's got a twenty megawatt pulsed excimer laser but they've stripped out the rest of his armament.

PAUL

That laser could cut the ship in half! These things are supposed to be temperamental aren't they?

TOM

This is a Mark 5. They're supposed to have got the software sorted by now. He's been programmed to protect us and do the heavy fetching and carrying on the planetoid's surface.

Tom leans into the crate and opens a panel in the robot's chest. He swaps a microchip inside for one he takes out of his pocket.

Chief walks in.



CHIEF

I trust you're not fucking up that robot's programming. These things have pretty complex capabilities.

TOM

Of course not, I'm just putting in the power up routine.

Everyone looks at Tom, they are obviously sceptical.

TOM

Well, I have to give him a name he'll respond to.

CHIEF

I hate to think.

TOM

OK, Robby, out you come.

ROBBY comes to life, straightening and flexing with a faint whine of motors, then steps out of his crate.

ROBBY

(deep voice)

Robby the robot awaiting orders.

Robby's head swivels down and round to gaze at the assembled people who stare stupidly at his impressive figure.

P.O.V. switches to Robot-Vision. Robby sees a slightly lower resolution video style image of scene with some data superimposed on the periphery. It is just like a Weapons Control Helmet view.

The read-outs of Robby's data display identifies those present.

REVERSE P.O.V. as Chief speaks.

CHIEF

OK show time is over. Let's get the Galileo ready.

They move through the open airlock doors into the shuttlecraft Galileo, with Robby following behind.

INT. GENESIS -- OBSERVATION DOME

The Observation Dome is a transparent blister on the hull of Genesis. It allows the crew to go and stare out into space.

The Observation Dome has very dim lighting. At present it faces the PLANETOID and the Megalith.

Steadmann is staring out of the Observation Dome at the Planetoid below.

The view of the Planetoid and stars is breath-taking.

Mary enters silently. Steadmenn has his back to the entrance and doesn't notice her enter. She stands looking at Steadmenn for a few seconds.

MARY

Do you come here often?

Steadmenn spins around, startled.

STEADMANN

Good evening, Doctor.

MARY

Evening is it?

STEADMANN

Just a figure of speech.

Mary walks over to stand beside him.

MARY

You can call me Mary you know, Simon.

STEADMANN

OK...

(softly)

Mary.

There is an embarrassed silence.

MARY

Breath-taking isn't it?

STEADMANN

Yes, I've been up here a lot this trip. The stars are so bright. The immensity of it all.

MARY

It makes me feel so small, so insignificant.

STEADMANN

No, that's not how I feel. I feel privileged, chosen, to be part of something so grand, so wonderful. That I can be a part of such beauty.

MARY

You have your faith.

STEADMANN

Do you mean that...

PETERSON (O.S.)  
(over PA)  
Now hear this. Shuttle  
separation imminent.

Steadmann and Mary look out of the Observation Dome as the Galileo separates and heads down toward the Planetoid.

MARY  
Let's go to the bridge, we can  
watch the telemetry there.

They leave, Steadmann allowing Mary through the door first.

INT. GALILEO -- BRIDGE

The Galileo's Bridge is compact with banks of monitors and computer consoles.

On board Galileo are Chief, Luke and Matt. Robby is in the Galileo's Hold.

On the Galileo's main screen we can see the Planetoid and Megalith.

CHIEF  
We'll put down here. The  
gravity map shows some kind of  
blocked-off tunnel entrance to  
the cavern.

MATT  
We'll need to excavate the  
tunnel to get in.

CHIEF  
We can use the robot to blow a  
way in. We simply don't have  
the time and resources to make a  
major archaeological expedition  
of this.

Chief keys at the computer bank.

CHIEF  
I've transferred the data to the  
robot's memory banks. Its  
battle management software will  
work out the best way to blast  
its way in.

JOHN  
That robot is really something.  
Humans will be obsolete soon at  
this rate.

EXT. PLANETOID -- PLAIN IN FRONT OF MEGALITH

We see the Galileo land on the Plain.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

The remaining Crew-Members are gathered on the Bridge.

Tom is seated at a monitor bank with Peterson standing behind him. The others are gathered in such space as there is.

TOM

We'll get relays of the pictures from their helmet cameras and of Robby's visuals. An open voice channel will keep us in constant contact with everyone. I can put any monitor onto the main screen. Almost as good as being there.

BART

But not half as dangerous!

JOHN

What a ray of sunshine you are.

INT. GALILEO -- HOLD

Chief, Luke and Matt have donned space-suits for the Planetoid's surface. Camera lenses can be seen on the helmets.

The ROVER is a motorized vehicle, open-topped, which will be used to drive around on the Planetoid's surface. Robby is clamped into a special fitting for him at the front.

The wheels of the Rover are held by clamps to secure it to the Hold floor.

Chief, Luke and Matt climb aboard the Rover, the Hold door opens, the clamps release and the Rover descends to the Plain.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

On the monitor bank we can see the views through the helmet cameras. It all looks very much like Robby's Robot-Vision which we can see on one monitor. Data displays in the periphery of the fields of view give the name of the camera's wearer and sundry other data such as remaining oxygen and temperature etc.

BART

(to radio)

Hey, Matt, can you hear me?

MATT (O.S.)

(over radio)

Sure can Cookie, what's cooking?

BART  
 (to radio)  
 You know that twenty dollars I  
 owe you?

MATT (O.S.)  
 (over radio)  
 Yeah, what?

BART  
 (to radio)  
 I'll pay you when you get back.

Everyone gives Bart a dirty look. He looks suitably chastised.

EXT. PLANETOID -- PLAIN IN FRONT OF MEGALITH

The Rover halts. Chief, Luke and Matt climb down. Robby's securing clamps open and the robot dismounts.

We can see a MOUND of rock.

CHIEF  
 There it is. Robby, do your  
 stuff.

Robby walks to the Mound and stands in front of it.

P.O.V. switches to Robot-Vision. The data display reads 'LASER: ENGAGE.' Robby raises his arm. Cross-hairs are now superimposed in his visual field. Robby takes aim at the center of the Mound. The data display reads 'LASER: CYCLING.' A thermometer display changes from red to green -- this will take a few seconds.

Robby swivels his head and gives us a view of Chief, Luke and Matt. The cross-hairs stay where his arm is pointing.

Robby looks at the Mound. The data display switches to read 'LASER: DISCHARGE.'

REVERSE P.O.V. Robby's laser beam shoots out and drills a hole in the Mound.

Robby walks over to the hole. The robot's arm bends unnaturally to his back-pack and removes a tube of explosive. He inserts it into the hole.

Robby takes a couple of steps back and immediately there is an explosion.

Robby disappears in a shower of rubble, smoke and dust.

When this clears we see Robby standing there unmarked and that the explosion has opened up an ENTRANCE TUNNEL.

Chief, Luke and Matt exchange glances.

CHIEF  
OK, we can send the robot on  
down.

(to radio)  
Are you getting this Genesis?

INT. GENESIS -- CONTROL ROOM (BRIDGE)

Tom scans the bank of monitors. He operates switches and Robby's camera vision is shown on the main screen.

TOM  
(to radio)  
We're five by five here. Send  
him down.

CHIEF (O.S.)  
(over radio)  
Robby, proceed now.

On the main screen we see Robby's view of a smooth-walled tunnel as he descends rapidly down into the bowels of the Planetoid.

Robby has a flood-light mounted on him to light his way, he can move very much faster than his bulk might suggest.

Presently Robby enters a huge VAULT.

Through Robot-Vision we see it is immense, faintly lit even though Robby's searchlight is inadequate for that.

In the far distance a shining silver Column rises toward the Vault roof, seemingly infinitely above.

Robot-Vision data display reads 'IMAGE ENHANCED.'

Robby halts, awaiting further orders, panning his Robot-Vision through three hundred and sixty degrees (his head can rotate freely).

In Robby's Robot-Vision the glass-smooth wall of the Vault is bare with faintly glowing patches.

Tom operates some switches and we zoom in on the silver Column.

The various Crew-Members register amazement at the sight on main screen.

TOM  
(to radio)  
It's fantastic. Robby's there  
now. It's huge with some kind  
of column in the center.

CHIEF (O.S.)  
(over radio)  
Can we proceed?

PETERSON

(to radio)

Get in there. Looks like you can take the Rover down no problem.

EXT. PLANETOID -- OUTSIDE ENTRANCE TUNNEL

Chief, Luke and Matt climb aboard the Rover and follow Robby's tracks down the tunnel.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

Peterson and Tom check read-outs on the computer bank.

TOM

It's hellish hot in there. I hope their suits can take it.

PETERSON

They'll have to be quick. Once a suit's insulation breaks down it's useless, we've no way of repairing them. With only four planetary EVA suits we don't have any margin for error. How's the robot doing?

TOM

Robby can take it. His armour is much heavier than the suits'.

INT. PLANETOID -- ENTRANCE TUNNEL

PETERSON (O.S.)

(over radio)

Chief, it's too hot. You've got about twenty minutes before your suits burn out.

CHIEF

(to radio)

Shit, we come all this way to collect a couple of quick snapshots.

TOM (O.S.)

(over radio)

We can let Robby roam around, he's made of sterner stuff.

CHIEF

(to radio)

No, keep the robot with us for now.

The Rover reaches the Vault and Robby.

INT. PLANETOID -- ENTRANCE TUNNEL MOUTH INSIDE VAULT

Chief, Luke and Matt step down from the Rover and stare in amazement round the immense Vault. It has the aspect of a cathedral.

Through human eyes we see the central Column as a tower of eerie, coldly glowing light, not silver and reflective at all.

MARK

Robby, I've a feeling we're not  
in Kansas any more.

Luke is examining the wall of the Vault.

LUKE

Will you look at that!

Through human eyes we can see the wall is covered in strange pictographic runes, partly obscured by glowing dirt.

Matt walks over and brushes at the wall. The glowing substance coats his space-suit glove.

Matt examines his glove closely.

MATT

Some kind of bioluminescent  
autotrophic bacteria. The kind  
of thing that was the origin of  
life.

LUKE

These markings, we must take  
records.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

Peterson and Tom check read-outs on the computer bank.

PETERSON

(to radio)

What are you babbling about?  
What markings?

On the monitors, the Vault wall shows no blemish except the glowing bacteria.

CHIEF (O.S.)

(over radio)

You'll need to get the robot to  
scan the walls and take a  
record.



TOM  
(to radio)  
There's nothing to record, the  
walls are bare except for  
soiling.

LUKE (O.S.)  
(over radio)  
You're crazy, the whole place is  
covered in some kind of writing.

We can see nothing on the monitors except a glass-smooth  
surface soiled by bacteria.

CHIEF (O.S.)  
(over radio)  
We don't have time for argument.  
I'm taking us to that central  
feature.

INT. PLANETOID -- VAULT

Chief, Luke and Matt climb into the Rover and Robby takes his  
position at the front.

The Rover drives forward.

MATT  
The temperature inside my suit  
has climbed five degrees  
already. It's never gonna last  
twenty minutes at this rate.

CHIEF  
Robby, maximum speed.

As the Rover speeds toward the Column we can see there is a  
Plinth of steps leading to the base of it. The Plinth is  
about twelve feet high and the steps are human scaled.

Floating in the column of light about three feet from the  
level top of the Plinth is an object.

LUKE  
Look at that, there's something  
in there.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

Peterson and Tom check read-outs on the computer bank.

TOM  
(to radio)  
The column is a smooth mirror  
surfaced opaque pillar to us.  
What can you see?

CHIEF (O.S.)  
 (over radio)  
 Stand by.

Mary and Steadmann are standing close together.

MARY  
 (to Steadmann)  
 What's going on? What can they  
 see?

Steadmann shakes his head.

On the monitors the Column is opaque, shining silver.

INT. PLANETOID -- VAULT

The Rover has reached the base of the Plinth.

Chief, Luke and Matt step down from the Rover as does Robby.

They look up. Through human eyes we see the coldly glowing  
 Column of light has floating in it a crystal SARCOPHAGUS.  
 There is a nude male body inside.

CHIEF  
 This is fantastic. Let's get up  
 there. Robby, with me.

Chief, Luke, Matt and Robby, with Chief in the lead and Robby  
 behind him, climb to the top of the Plinth.

They gather round the glowing Column, which is about twelve  
 feet in diameter.

The floating, transparent, Sarcophagus contains the naked  
 body of a muscular young man, eyes closed and not breathing.  
 THE MAN is Caucasian, with short platinum blonde hair,  
 somewhat over six feet tall. The Man has no navel or nipples  
 or any other blemish on his perfect form, is clean-shaven and  
 no body hair apart from that on his head.

LUKE  
 What in the world?

INT. GENESIS -- CONTROL ROOM (BRIDGE)

On the monitors, the Column is opaque and silver. Those  
 aboard the Genesis cannot see The Man.

PETERSON  
 (to radio)  
 Chief, what can you see? We get  
 nothing here.

Tom works some keys at the computer bank.

TOM  
 Switching to infra-red.

The view on main screen takes on a red hue, the peripheral data-display reads "infra-red" but the Column is still opaque.

TOM  
Thermal imaging, UV, radar...

As Tom speaks the display cycles through different colours with appropriate legends but the Column is always opaque.

INT. PLANETOID -- ON PLINTH IN VAULT

Through human eyes we can see The Man.

CHIEF  
(to radio)  
It's some kind of body.

Chief reaches out with his gloved hand as he speaks. His hand "touches" the Column of light. Immediately, the light is extinguished and the Sarcophagus settles down gently on to the Plinth.

Chief steps back.

Robby's flood-light illuminates the scene.

An ominous RUMBLING is heard, the Vault shakes as an earth tremor occurs.

CHIEF  
Back to the Rover. Robby,  
retrieve that object.

Chief, Luke and Matt hurry down the steps. Behind them, Robby bends down and picks up the Sarcophagus as if it weighed nothing and follows them down.

They board the Rover, Robby taking his place at the front with the Sarcophagus in his arms.

CHIEF  
Let's get out of here before the  
whole lot comes down on our  
heads. Robby, back to the  
Galileo, maximum speed.

More tremors and Rumbling from the Vault. Giant cracks appear in the Vault walls. Jets of sulphureous gases and ash and flames shoot from the cracks.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

On the main screen, we can see that the Rover is speeding to the Entrance Tunnel.

PETERSON

(to Tom)

Power up the shuttle by remote.  
Dust off as soon the Rover gets  
in.

Tom starts keying furiously.

Robby's Robot-Vision on the main screen shows the Sarcophagus in his arms to have a silver reflective surface that is completely opaque to his vision.

INT. PLANETOID -- ENTRANCE TUNNEL

The Rover is speeding through the Entrance Tunnel.

Chief, Matt and Luke stare back down the Entrance Tunnel apprehensively.

The groaning noises and tremors continue.

MATT

Game over man.

EXT. PLANETOID -- MOUND

The Rover shoots out of the Entrance Tunnel, Robby with the Sarcophagus in his arms, and makes straight for the Galileo.

EXT. PLANETOID -- PLAIN IN FRONT OF MEGALITH

The ground starts cracking, chunks of the Plain fall down into the immense cavern below.

The Megalith begins to topple.

The Rover speeds up the ramp and into the Galileo.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

On the monitors, we can see that the Rover is entering the Galileo.

MARY

Take it up, they'll be killed!

Tom starts keying furiously.

INT. GALILEO -- HOLD

The Rover's wheels hit the locking clamps and they snap round them to fasten it tight. The Hold door begins to rise.

EXT. PLANETOID -- PLAIN IN FRONT OF MEGALITH

The Galileo lifts-off just as the ground crumbles beneath it, its Hold door still closing.

The giant Megalith totters and falls, crashing into the Vault below in a spectacular fountain of displaced rubble and flames.

The Galileo speeds towards the Genesis.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

On the main screen we can see the Galileo speeding away from shattered surface.

Everyone shows relief.

EXT. GENESIS FROM SPACE

The Galileo docks its Hold door with Genesis.

INT. GENESIS -- SHIP'S HOLD

The Crew-Members, Mary, Steadmann and Peterson await at the airlock doors for the egress of the Galileo's passengers. All look concerned.

A red warning light changes to green, the airlock doors open and Chief emerges followed by Luke and Matt. Finally Robby follows with the Sarcophagus.

Everyone crowds round as Robby places the Sarcophagus on some crates in the center of the Hold.

Gingerly Mary touches the crystal surface, almost a caress.

Short silence while everyone looks suitably impressed. Robby looms impassively nearby.

MARY

Can we open it?

PETERSON

Well Steadmann, is this a holy relic?

STEADMANN

I don't know what it is.

CHIEF

It's some kind of preserved body, like a mummy.

TOM

We could try and open it with a laser drill.

BART

Maybe we shouldn't mess with it.

TOM

On the other hand, we need to be pretty sure what it is before we make a Jump with it on board.

Everyone examines the Sarcophagus closely. There is no obvious seam or opening.

TOM

We should take it down to the Science Lab and get the Scanalysis machines running.

CHIEF

That's the best idea.

PETERSON

OK, I guess he's right. Robby. Take the casket to the Science Lab. Mark and John, back to your stations.

EXT. THE PENTAGON NIGHT

The building is floodlit.

The flags and crimson banners are illuminated.

Militia stand at the entrance. They are heavily armed and flanked by ferocious looking Attack Dogs.

A helicopter Gunship circles with its searchlight on.

INT. THE PENTAGON -- OFFICE NIGHT

NOTE: Leader -- Reveal or Conceal his features in the scene?

The lighting in the Office is subdued, lit only by a desk lamp. Occasionally, light breaks through the window blinds from a passing security sweep by a helicopter.

Jack sits at his desk working at his computer, writing on the input tablet with one hand. In his other hand is a drink which he now raises to take a sip. His hands are shaking.

LEADER (O.S.)

Why so nervous, Jack?

Leader appears from out of the shadows. He sits down opposite Jack.

The view of Leader's face is obscured by the dark shadows cast from the desk lamp.

JACK

What do you mean?

Leader motions to Jack's shaking hand.

JACK

Oh! I guess it's the strain.

LEADER

I am not surprised. The Rebel problem is taking a lot out of us all.

JACK

It's quite a problem.

LEADER

Yes. Though I am not so sure that the real problem is the Rebels.

JACK

I don't understand.

LEADER

The Rebels know too much. They are always one step ahead of us. They are always prepared for anything we try.

JACK

So?

LEADER

So, I think that there is a spy in the Council.

JACK

There couldn't be.

LEADER

There has to be. It is the only answer. How else could the Rebels know everything in such detail?

JACK

But who could it be? Who would break the trust of the Council?

LEADER

That is the problem. I am not sure who would be so stupid as to risk the consequences.

JACK

I just don't...

LEADER

I want you to find out who it is Jack.

JACK

I couldn't spy on the other members. It wouldn't be right.

LEADER

What is right? I need someone I can trust to do this. It is too sensitive to let the Inquisition deal with it. I want to have your help with this.

JACK

Are you worried about an attack from within the Council?

LEADER

The traitor would have to expose himself for that. He could not be sure of the support of the rest of the Council. The weakness of the Council has always been its inability to unite. That weakness has always been my strength.

There is a pause as Leader's words sink in.

LEADER

You will do it? You will look for the Rebel spy?

JACK

Of course.

LEADER

Good. I will be watching you.

Leader leaves the room.

NOTE: In doing so Leader walks past a MIRROR on the wall and we observe that Leader has NO REFLECTION.

Jack puts down the drink but his shaking hand causes it to slip and tumble to the floor, where the blood-red wine spreads to stain the expensive carpet.

INT. THE PENTAGON -- BRIEFING ROOM      NIGHT

The four Army members of the Council of Thirteen are grouped round a table with a hologram of the Rebels' Chemical Complex HQ projected over its surface. They all have computer note-pads with which to interact with the hologram.

The men are deep in discussion.

Powel is the highest ranking officer.



ARMY #2

It's definite, as soon as we send in a spy-eye on a recce it crashes and burns.

ARMY #3

The place is a powder-keg waiting to explode in our faces. It was never properly de-commissioned after the strikes of '23. It's right on the edge of one of the most densely populated sectors of the city. It borders the bay, contamination would affect the city's drinking water supplies.

ARMY #2

At least it explains why we lost all those patrols and had to declare it off limits. The Rebels have been collapsing buildings and spreading dust to make the area unsafe.

ARMY #4

I have always said we should patrol more aggressively, especially in difficult areas. This just exactly proves my point.

ARMY #3

That's all very well but where do we get the man-power?

POWEL

Enough of this bickering! We've got to get these Rebels. You know what the Leader is like lately.

(beat)

I'm throwing in the elite Knights Templar Division. I'm going to endorse using heavy weapons and pull in a whole flight of gunships. I've managed to ship in two Mark 5 Battle Droids.

The others look rather taken aback at this.

ARMY #3

Battle Droids! We're literally playing with fire here. Heavy weapons here could, look...

Army #3 inputs to his note-pad and a large BULK STORAGE TANK on the hologram becomes glowing red.

ARMY #3

This storage tank alone contains  
100 000 gallons of highly  
volatile MX-23 concentrate.

POWEL

Dammit I don't want to hear  
this. We're for the high jump  
if we don't liquidate these  
Rebels and capture the Rebel  
leader. Now let's damn well get  
down to it before he's here and  
on our backs. I don't care who  
dies as long as it isn't me.

EXT. GENESIS FROM SPACE

Genesis is silhouetted against the fantastic sight of the  
Phoenix Nebula. The great swirls of brightly coloured  
burning gases sweeping against the hull of the starship  
Genesis.

The Genesis heads away from the Nebula.

INT. GENESIS -- CORRIDOR OUTSIDE STASIS CHAMBER

Chief stops at the door to the Stasis Chamber. He has a  
flight case with him.

Chief operates the lock-pad by the door. It reads 'SECURITY  
OVER-RIDE ENABLED' and opens.

Chief walks in and looks around. He goes over to the  
Captain's flag-draped Stasis Unit.

Chief notes the crucifix left by Mary, reaching out to touch  
it briefly.

Chief squats down and opens the control panel to the Stasis  
Unit. From his vest he takes a computer note-pad and  
connects it to the Stasis Unit.

On the note-pad's screen we see a schematic of the modules we  
can see inside the Stasis Unit. Soon the display stops  
scrolling and a module is highlighted flashing red.

Chief reaches in and removes the corresponding module. He  
holds it up.

CHIEF

So, just as I thought.

Chief pockets the module and closes the panel.

Chief stands up, replaces the note-pad in his vest pocket and  
carries the flight case over to the wall where the CCTV  
camera is mounted.

Chief reaches up and disconnects the defunct camera. He

swaps the damaged camera for a fresh one from the case.

The tell-tale on the new camera glows red.

INT. GENESIS -- SCIENCE LAB

All Genesis personnel are crowded into the lab except for the Chief, John, Mark and Peterson who are all notionally still on duty on the Bridge.

Robby stands in a corner.

Tom is directing an impressive array of equipment at the Sarcophagus.

Various views on various monitors show the Sarcophagus as opaque with a silvery reflective surface.

The Sarcophagus looks to human visual inspection as a crystal casket with the body of The Man inside.

TOM

It's no good. There are no emissions, the surface is totally reflective. Point a laser at it and it doesn't even rise in temperature, at least not to the resolution of our instruments.

MARY

But that doesn't make sense, we can see inside.

STEADMANN

What you're saying I think is, that what we see is in our mind's eye, not our eyes.

Tom stares at Steadmann, surprised.

TOM

I guess you're right, I...

BART

You mean it's ESP, he's a ghost or something.

Chief walks in.

CHIEF

Who's a ghost?

TOM

The fact is, we can't see into the casket with our eyes.

(MORE)

TOM (CONT'D)

It doesn't emit electromagnetic radiation for our eyes to detect. That means what we're seeing is some kind of hallucination. Isn't real. Or something.

MARY

I think we do see what's inside but it's the Scanalysis machines that can't.

MATT

Something like this is what we came all this way for. It's beyond our science, it's the unknown.

STEADMANN

We will take it back to Earth. The Inquisition's scientists will unlock its secrets.

CHIEF

We can't do any more here. Clear the Lab and seal it in. We have to secure the Ship for the Jump.

TOM

We can leave Robby on guard.

CHIEF

OK people, let's move. There's work to be done.

Everyone looks at the Sarcophagus, then they start filing out, Mary and Steadmann last.

INT. GENESIS -- CORRIDOR

Mary and Steadmann fall behind the others, both still thinking of their interrupted conversation from the Observation Dome.

MARY

I'm going back to the Observation Dome. How about you?

Steadmann hesitates slightly. They both stop walking.

STEADMANN

Yes, why not. It's a good place to be alone to think.

(smiles)

I didn't mean I wanted to be alone.

Mary turns around to go to the Observation Dome. Steadmenn follows her.

Both look as if they are about to speak but can't quite decide how to start the conversation.

As they pass the door to the Stasis Chamber, Mary pauses.

STEADMANN

What is it?

MARY

I'm going in to see the Captain for a minute.

STEADMANN

Yes, why not. But it's locked.

MARY

It's OK, as ship's doctor I have security over-ride.

Mary operates the lock-pad by the door. It reads 'SECURITY OVERRIDE ENABLED' and opens for her.

STEADMANN

So who doesn't have access?

MARY

You.

The door opens and we all see Peterson just straightening up from having been knelt in front of the Captain's Stasis Unit. The control panel is open.

INT. GENESIS -- STASIS CHAMBER

Mary and Steadmenn walk inside the Stasis Chamber and stand just inside the door.

MARY

What are you doing?

Mary goes over to Peterson and looks inside the Stasis Unit.

MARY

Why do you have that open?

PETERSON

So it was you that found it!

STEADMANN

Found what Peterson, what are you talking about?

Peterson looks at them both, momentarily confused.

MARY

Looks like you've got some explaining to do.

(to Steadmann)

I think we should get the Chief in on this.

Peterson strikes Mary on the neck with a karate blow and she falls heavily, hitting her head as she does so.

Steadmann is transfixed for a moment, then fumbles with the flap of his holster and withdraws his pistol. Before he has time to level it, Peterson jumps forward and kicks the pistol from Steadmann's hand.

The pistol spins out of view, into the corridor.

INT. GENESIS -- CONTROL ROOM (BRIDGE)

View of the Chief's computer console on the Bridge. On a screen the fight between Steadmann and Peterson in the Stasis Chamber is being relayed to the Chief's console by the CCTV he repaired. The CCTV has intelligence and pans to follow the moving bodies. Mary remains out of view.

Unfortunately, Chief is at John's console deep in conversation with both John and Mark and does not see the fight.

INT. GENESIS -- STASIS CHAMBER

A brutal fight is going on between Steadmann and Peterson.

Steadmann has been trained in unarmed combat as part of his religious discipline but Peterson is clearly an expert and Steadmann is getting the worst of it.

Mary, very groggy, crawls on her hands and knees towards the Emergency button by the door. She struggles to reach up and hit it but is overcome by nausea and weakness.

The fight between Steadmann and Peterson continues. Peterson kicks Steadmann in the head, then grabs Steadmann's head and smashes it repeatedly against the corner of a Stasis Unit.

Clearly Steadmann is in a seriously bad way, totally limp.

CHIEF (O.S.)

Hold it right there Peterson.

Chief is standing in the doorway holding Steadmann's pistol.

In the corridor behind but out of sight of those inside the Stasis Chamber are Mark and John, both holding heavy monkey wrenches to use as weapons.

Chief walks forward towards Peterson and Steadmann but he catches sight of the bloodied Mary by the door and is momentarily distracted.

Peterson sees his chance and leaps at him.

A struggle ensues, John and Mark wade in but Peterson is good. However, Chief manages to retain hold of Steadmann's pistol and a SHOT rings out.

Peterson is shot in the stomach and crumples to his knees.

PETERSON  
You've killed me!

CHIEF  
Not yet but with any luck you'll  
bleed to death.

Mary has managed to stand, looking shaky but composed.

MARY  
Get them to Sick Bay, quickly.

John hits the Emergency button.

Alarms sound throughout the ship.

COMPUTER  
Emergency in Stasis Chamber.  
(repeats)

The injured Steadmann and Peterson are carried out and to the Sick Bay, next door.

Mary is shaky but manages to walk unaided.

More Crew-Members arrive in response to the alarm.

INT. GENESIS -- SICK BAY

Steadmann and Peterson are placed on beds. The whole crew are present. Everyone is agitated.

PETERSON  
God, it hurts. Help me, I'm  
bleeding to death.

MARY  
(to Tom)  
Can you give him a shot of  
Metorphin and put him on a  
plasma drip?

TOM  
Sure thing.  
(to John and  
Mark)  
Help me.

Mary turns her attention to Steadmann. She checks his neck for a pulse.

MARY  
His pulse is very weak. We'll  
lose him.  
(to Chief)  
Set up the monitor unit.

Mary loosens Steadmann's clothing as Chief wheels over a monitor unit.

Mary connects electrodes to Steadmann's inert body.

The monitor shows the PQRS wave of Steadmann's heart, it is intermittent, a BEEP sounds for every heart-beat.

CHIEF  
How is he?

MARY  
He's not breathing. We'll lose  
him if I don't start  
ventilating.

The trace on the monitor goes flat and a continuous ALARM tone begins to sound.

MARY  
Quick, defibrillator.

Luke rushes over with the defibrillator.

Mary applies the electrodes to Steadmann's chest.

MARY  
Stand back.

Mary operates the defibrillator. Steadmann's body jerks convulsively.

The monitor shows a heart-beat trace only momentarily.

MARY  
Clear.

The process is repeated several more times, Mary becomes more and more distraught. Finally Chief puts a hand on her arm.

CHIEF  
Mary, it's over. We've lost  
him.

Dropping the defibrillator, Mary bursts into tears, Chief comforts her.

The Alarm tone sounds in the background. Luke shuts it off.

INT. GENESIS -- SCIENCE LAB

View of Sarcophagus through human eyes. We can see The Man inside.



The Man's eyes snap open and glow bright blue with supernatural light. Slowly he closes his eyes again.

The Sarcophagus begins to glow slightly.

On the monitors the image of the Sarcophagus does not change and it remains opaque.

INT. GENESIS -- SICK BAY

Mary, eyes still filled with tears, moves over to Peterson.

MARY

God damn you Peterson, why did you do it!

Peterson moans and turns his head away.

CHIEF

Come on Peterson, spit it out.

PETERSON

Fuck you, I'm dying here. You shot me you bastard.

CHIEF

We'll let you die if you don't talk. I'll make sure you don't get any pain-killers either. Talk.

Peterson is obviously in great pain despite the pain-killers. However, the plasma drip is stabilizing his condition.

PETERSON

OK, you patch me up so I can make it back to Earth and I'll talk.

CHIEF

You're in no position to bargain, Peterson. Talk first, medicine later.

Peterson speaks with some difficulty.

PETERSON

You know damn well. The Captain was the Army's man on board. He had secure comm-link to Army HQ. I had to eliminate him, he was in control.

CHIEF

And you're the State's plant here right? You wanted to call the shots for your masters and work out how to handle things for their benefit.

PETERSON

What else. I can't believe that Steadmann though.

MARY

What were you going to do, kill us all?

PETERSON

No, don't be stupid. The Captain had to die so I could take over the Ship. If I could have identified the Church's guy I'd have had to kill him too.

CHIEF

I guess you did.

PETERSON

Maybe.

Peterson begins coughing uncontrollably, in severe pain from the movement of his injured body.

MARY

(quietly to Chief)

We'll lose him. If we put him in Stasis now he'll make it back to Earth.

CHIEF

We may as well. We'll get nothing more from him. At least he can't do any more harm now.

(to Crew-Members)

Everyone back to duty stations. We've got to secure the ship for the Jump. Peter and Paul stay here to help me with these two.

Chief takes Mary by the shoulders and speaks softly to her.

CHIEF

You'd better get back to your quarters and lie down. You look all done in. I can handle things here OK. It will be alright.

MARY

Yes, I'll be OK if I can lie down for a bit, thanks.

Mary leaves the room.

The very subdued Crew-Members file out after her.

Peter throws a sheet over Steadmann's dead body.

INT. GENESIS -- MARY'S QUARTERS     DARK

Mary sleeps restlessly. She is naked, covered only by a satin-like sheet. A vivid bruise shows on her forehead.

Mary's eyes are moving rapidly beneath her eyelids. Mary is dreaming.

EXT. HILL IN ANCIENT JERUSALEM -- DREAM SEQUENCE     DAY

Two ROMAN SOLDIERS hold down a man as a third hammers nails through the prisoner's hands and feet, pinning him to a cross.

The bleached white wooden cross, with the naked crucified body, is raised and planted in the ground.

The crucifix is silhouetted against the late afternoon sun.

SPECTATORS pull in close around the base of the cross as Roman Soldier #1 approaches.

THE MAN

Water, please, water.

Roman Soldier #1 places a damp rag on the end of a spear and raises it to the lips of The Man.

The Man sucks on the rag but spits out the sour wine that it had been soaked in.

Roman Soldier #1 laughs.

INT. GENESIS -- MARY'S QUARTERS     DARK

Mary writhes around on her bed making little moaning noises.

EXT. HILL IN ANCIENT JERUSALEM -- DREAM SEQUENCE     NIGHT

It is much darker now. The scene is lit by small fires. Roman Soldiers and some Spectators are still present.

The Man hangs limp on the cross, his head bowed.

Roman Soldier #1, carrying a spear, approaches the crucified form. He stabs The Man in the side, the spear passing right through the body.

The Man throws his head back, screaming.

THE MAN

Give me the strength to punish them!

The Man's face contorts with the pain, morphing into the face of a devil.

The Spectators pull back. Screaming. Panicking.

Behind the withdrawing Spectators the cross is seen to burst into flames.

The flesh burns away from The Man's hands.

The Man falls from the cross, landing face down. He is unmarked.

The Man raises his head, we see clearly that he is The Man from the Sarcophagus.

The blackened cross is silhouetted against the sky.

INT. GENESIS -- MARY'S QUARTERS      DARK

Mary wakes with a start. She sits up. The satin-like sheet has fallen to the floor and her total nakedness is exposed. She is covered in a sheen of perspiration.

Opposite her is a MIRROR. Two blue eyes stare out at her from within it. She turns to look at the place where the eyes should be but there is nothing.

In the Mirror we see the blue eyes close and the dark, indistinct, shape fade away.

EXT. CHEMICAL COMPLEX      DAWN

Hiding in the Pipework and gantrys are Rebels with assault rifles, guarding the Chemical Complex.

The Rebel guards are tired, some are dozing.

EXT. ROADWAY NEAR CHEMICAL COMPLEX      DAWN

Militia are marshaling APCs, others are deploying coils of razor-wire across roads.

Heavily armed Militia double past.

INT. CHEMICAL COMPLEX -- ROOM IN WAREHOUSE      DAWN

Erika and Steve are in bed naked. They are making love, passionately, urgently.

Erika is on top.

EXT. CHEMICAL COMPLEX -- OUTSIDE WAREHOUSE      DAWN

Nathan stands smoking a cigarette looking at the sunrise over the bay area. The morning sky is painted blood-red by the rising sun.

Blondie comes running up, excited and out of breath.

BLONDIE

(panting)

Nathan, the soldiers they're coming! Thousands, millions of soldiers everywhere, tanks, guns.

Nathan throws down his cigarette and picks up Blondie.

NATHAN

Shit! All those spy-eyes.

Something catches their eye. They look out towards the bay.

EXT. CHEMICAL COMPLEX -- OVER THE BAY DAWN

Coming in low, silhouetted against the blood-red dawn sky, are thirteen black-painted helicopter GUNSHIPS.

There is one at the point (LEAD GUNSHIP) and behind it in a wedge are three groupings of four Gunships.

As they come closer to the shore-line and the Chemical Complex the chain-guns on the Gunships start firing, the flames from the gun barrels shooting forwards.

INT. LEAD GUNSHIP CABIN DAWN

CO-PILOT #3 has his Weapons Control Helmet on.

PILOT #3 is in overall command of the armada of helicopter Gunships.

PILOT #3

(to radio)

Pick your designated fire zones, keep it tight. Engage ECM and autocycle chaff dispensers.

EXT. CHEMICAL COMPLEX -- OUTSIDE WAREHOUSE DAWN

Nathan sprints towards the Warehouse, carrying Blondie.

EXT. CHEMICAL COMPLEX -- PIPEWORK AREA DAWN

The Rebel guards hiding in the pipework see hordes of APCs supported by Militia on foot storming into the complex.

In the lead and moving very fast are two BATTLE DROIDS.

The Battle Droids' heads are rotating rapidly. Their torsos also rotate constantly, not affecting the rotation of their heads.

Each Battle Droid has as one arm a gatling mini-gun, fed with ammo by a back-pack. They use this to target the Rebels hiding in the pipework.

We see Rebels being killed by the hail of fire from the Battle Droids' gatlings.

The Battle Droids other arm has a laser. Every time a laser discharges a large section of pipework is vaporized.

More Rebels begin to deploy themselves to counter the attack.

INT. CHEMICAL COMPLEX -- ROOM IN WAREHOUSE DAWN

Erika and Steve are jerked back to reality by the sounds of explosions.

Steve starts to struggle into some clothes.

ERIKA  
Come on, there's no time for that.

Erika grabs an assault rifle and runs out the door, still completely naked.

EXT. CHEMICAL COMPLEX -- PIPEWORK AREA DAWN

Rebels fire at APCs and Militia with various weapons.

APCs run over mines and are blown into the air, killing the Militia inside and those running alongside.

Militia run past concealed Claymore mines which Rebels hiding behind cover detonate to cut swathes through ranks of Militia.

EXT. CHEMICAL COMPLEX -- BAY AREA DAWN

Gunships are flying strafing runs over the complex.

A Rebel levels a Missile Launcher in the direction of the Gunships.

P.O.V. switches to view through Missile Launcher sight as it locks on to Lead Gunship.

INT. LEAD GUNSHIP CABIN DAWN

Suddenly, an ALARM begins to sound.

CO-PILOT #3  
We've got a laser locked on to us!

PILOT #3  
Shit!

PILOT #3 starts to throw Lead Gunship around.

EXT. CHEMICAL COMPLEX -- BAY AREA      DAWN

P.O.V. Robot-Vision style through Missile Launcher sight as the missile is launched, tracks Lead Gunship and blows it up.

REVERSE P.O.V. the flaming wreckage of Lead Gunship crashes spectacularly.

EXT. CHEMICAL COMPLEX -- PIPEWORK AREA      DAWN

Nathan is running along firing a semi-automatic grenade launcher. He has an almost empty bandolier of the grenades across his chest. He also has a pistol holster.

Nathan drops down by the corner of a building, surveying the scene.

The Battle Droids are standing side by side firing their gatlings all around. Their lasers discharge. Their heads and torsos rotate constantly. They move faster than the eye can follow.

Behind the Battle Droids, Militia and APCs are swarming all over.

Nathan has noticed something.

We see that Nathan is looking at the Bulk Storage Tank.

On the Bulk Storage Tank is a chemical warning notice which says 'DANGER MX-23 HIGHLY VOLATILE.'

Nathan reloads his grenade launcher with the last of his grenades.

NATHAN  
That'll do nicely.

Nathan levels his grenade launcher at Bulk Storage Tank and opens fire.

EXT. CHEMICAL COMPLEX -- OUTSIDE WAREHOUSE      DAWN

Erika, still nude, fires the last rounds from her rifle, checks it is empty with an IA drill, then uses it as a club as Militia throw themselves at her.

OFFICER #4  
Take her alive!

Erika and several Militia engage in vicious fighting. Erika is obviously expert and gives good account of herself.

OFFICER #4  
Stun grenades. Take her alive.

EXT. CHEMICAL COMPLEX -- PIPEWORK AREA      DAWN

Nathan's grenades hit Bulk Storage Tank and explode. The side of Bulk Storage Tank first cracks then ruptures, then a huge volume of caustic liquid (MX-23) cascades out engulfing the two Battle Droids and attendant Militia and APCs.

Nathan throws down the empty grenade launcher and draws his pistol.

We see the Battle Droids falter and become jerky and slow as the MX-23 corrodes them. A Battle Droid's laser discharges.

The MX-23 explodes into a SEA OF FIRE.

NATHAN  
Shit, who needs napalm!

Nathan runs off as fast as he can.

EXT. ROADWAY      DAWN

Powel of the Council of Thirteen is standing shouting at some Militia officers.

In the background, Militia run past, APCs drive by.

The sky is lit up by the flames from the Chemical Complex.

POWEL  
You're about as useful as a cunt that doesn't fuck. Dammit all to hell what a fucking shambles. I'll have your balls for this you useless bastards!

EXT. CHEMICAL COMPLEX      DAWN

Nathan runs to a MAN-HOLE cover and lifts it up. He peers in. It is a sewer, an escape route.

BLONDIE (O.S.)  
Nathan, take me too.

Nathan looks back at Blondie.

NATHAN  
Come on, run.

Nathan catches Blondie with one arm as she runs up and, holstering his pistol, steps down into the sewer and down a ladder, carrying Blondie.

As Nathan and Blondie descend into the sewer massive explosions rock the area and bits of rubble fall like hail-stones around the closing Man-Hole cover.



EXT. GENESIS FROM SPACE

Views of Genesis. Robots walk on the outer hull attending to maintenance chores.

INT. GENESIS -- STASIS CHAMBER

The Crew-Members and Chief file into the chamber, looking subdued. They glance at the flag-covered Stasis Units containing the bodies of the Captain and Steadmann.

Mary kneels by Peterson's Stasis Unit. A few Crew-Members glance at her as she checks the Stasis Unit is functioning correctly.

The Crew-Members and Chief get into their Stasis Units and lie there, except Bart who stands at the edge of his Stasis Unit breathing heavily.

Mary goes over to Bart and puts her hand on his shoulder.

MARY

It's OK Bart the Chief has checked all the Units thoroughly. Peterson is out of it. We've nothing to worry about.

Bart smiles at her gratefully and climbs in.

Mary goes to her own Stasis Unit, operates the Master Control and gets in.

The lights dim as the lids of the Stasis Units close.

INT. GENESIS -- SCIENCE LAB     DARK

The Man moves by the technique of STOP-MOTION ANIMATION; he stands perfectly still, no chest motion, and "glides" along by being filmed by a freeze-frame camera in successive positions. He is like a statue or wax dummy but his head may move normally to take in details.

Robby stands in the corner in standby mode, head slightly bowed.

The Sarcophagus begins to glow slightly.

The Man rises from the Sarcophagus, using the STOP-MOTION ANIMATION, appearing to pass through the crystal casket as if it wasn't there.

P.O.V. switches to Robby's Robot-Vision. Display is dimmed and 'STANDBY' blinks in the peripheral data-display. The Man is not visible in the display.

REVERSE P.O.V. Robby is immobile, still in standby mode.

The Man "glides" through the closed exit door, passing

through it as if he were immaterial.

INT. GENESIS -- CORRIDOR     DARK

The corridor is dimly lit by a revolving light at its far end.

The Man "glides" from the shadow of a doorway into the corridor, becoming a silhouette.

The Man "glides" towards the revolving light, gradually becoming more illuminated by its strobing light.

INT. GENESIS -- LOCKER ROOM     DARK

The room is lit only by a few locker lights from the lockers which have been left open and the light from the corridor breaking in through the open door.

The Man stands before an open locker gazing at the contents; toiletries, clothes, personal items. On the inside of the locker door is a pin-up poster of a naked woman.

The Man "glides" away, passing another open locker. We see that this one has a crucifix hanging on the inside of the door.

INT. GENESIS -- CONTROL ROOM (BRIDGE)     DARK

The Man stands before the main computer console. His upper body is lit by the lights of the computer screens.

All around the room other consoles come to life, information and data scrolling rapidly on the screens.

The Man takes it all in.

INT. GENESIS -- SHIP'S CHAPEL     DARK

The Man "glides" from the door towards the Crucifix at the far end. He falls to his knees in front of the Crucifix curling up into a ball. It seems he may be in pain.

Slowly The Man raises his head until his eyes meet those of the crucified Christ.

The room begins to shake. The pews and the pulpit vibrate. A cabinet bursts open and hymn books fall to the floor.

The Man begins to rise until he stands facing the Christ.

The Man's body tenses and after a few seconds the Christ bursts into flames.

The Man turns and "glides" back towards the door, his body silhouetted against the flames behind.

The Ship's automatic fire suppression system floods the

Chapel with jets of carbon dioxide gas and extinguishes the flames.

The air-conditioning clears the mist to reveal a blackened cross lacking its image of Christ.

INT. GENESIS -- STASIS CHAMBER     DARK

The Man stands in the doorway of the Chamber. Down either side of the Chamber before him are the Crew-Members.

The Man "glides" along the aisle towards the far end, and Mary.

As The Man passes, each Stasis Unit begins to malfunction and we see the person inside begin to writhe around.

The Man reaches Mary's Stasis Unit.

The Stasis Unit opens and Mary starts to writhe, her hands tearing at her clothes.

EXT. HOSPITAL     DAY

Modern-looking building with Militia with Attack Dogs at the entrance.

INT. HOSPITAL -- PSYCHIATRIST'S ROOM     DAY

Mary sits on a couch. Her knees held close to her chest. She has her back to Psychiatrist who sits at his desk on the far side of the room.

PSYCHIATRIST

You mentioned that there was a man.

MARY

On the planet. Phoenix Minor it was called. The planet's surface was totally bare, lifeless. No atmosphere, nothing. But there was the cavern.

PSYCHIATRIST

The cavern?

MARY

Yes. It was huge. Visible from the surface by a giant monument that was above it. It was in the cavern that they found him.

PSYCHIATRIST

The man?

MARY

He was sealed in a perfect crystal casket. A coffin. At least that's what we all thought at first.

PSYCHIATRIST

What do you mean?

MARY

It was a prison. A perfect crystal prison. No way in, no way out. We tried every type of drill we had on board and never even scratched it. Somehow he got out. Somehow we let him escape.

PSYCHIATRIST

So he was alive?

MARY

I'm sure of it. He was evil. Pure evil. You could feel it on the Ship from the moment we took him on board. He had to be alive. Nothing that evil could be killed. Ever.

PSYCHIATRIST

You mentioned earlier that he killed the crew. How did he do that?

MARY

I don't know.

PSYCHIATRIST

Couldn't it have been sabotage, like the Captain's death?

MARY

No! I saw him. He was sucking the life out of everyone.

PSYCHIATRIST

What do you mean by you saw him?

MARY

I had checked everyone as they entered their Units. A couple, Bart especially, were pretty nervous about it because of everything that had happened.

PSYCHIATRIST

With what had happened with the Captain and the First Officer?

MARY

Yes. Anyway, once their Units were secure, I got in my own. It was at the far end of the Chamber. The door closed and I began to slip away.

Mary pauses. Her breathing is less controlled. She is becoming more animated, more emotional.

MARY

I saw the Chamber door open. He entered. Just like he was in the crystal coffin. Naked. No marks, no blemishes, nothing. No body hair, no nipples. Like a manikin. But his eyes. They seemed to glow. A bright shining blue. His eyes were beautiful, hypnotic. He had the eyes of an angel. A demon with the eyes of God!

Mary pauses again, drawing deep breaths.

MARY

Then the screaming started. First there was only one voice. Then two. Soon it was the entire crew. All the while, he kept walking. No, gliding somehow, towards me. I could see the crew, their bloody hands clawing at the glass, punching, kicking, trying to escape.

INT. GENESIS -- STASIS CHAMBER -- FLASHBACK

Views of Crew-Members, Chief and Peterson in their Stasis Units screaming, clawing with bloody hands at the transparent covers, fighting for breath, vomiting, noses and ears bleeding.

Mary is writhing around in her open Stasis Unit.

The Man is not seen.

INT. HOSPITAL -- PSYCHIATRIST'S ROOM DAY

MARY

Then he stood in front of me. His eyes open wide. His angelic eyes. Innocent, pure, yet cold and evil. He stood there feeding off the death that surrounded him.

PSYCHIATRIST

And then?

MARY

The screaming stopped. I remember the silence being deafening...then I...

PSYCHIATRIST

Why didn't you die? Why were you spared? Who controlled the ship after the others died?

MARY

I...he...I dreamed. I dreamed of him.

PSYCHIATRIST

You dreamed all this...yet it is what happened...while in Stasis?

MARY

Yes, a dream...or a nightmare.

PSYCHIATRIST

What was your dream?

MARY

I dreamed of making love with the angel with the innocent blue eyes. I dreamed of grass-covered plains and being locked in an embrace with my lover. Our bodies entwined. Our nakedness laid bare for all to see.

Mary turns and looks directly at the Psychiatrist.

MARY

In my dream he raped me, but I was crying out for more. I wanted him to consume me. I wanted him deep within me. Filling me, flooding me. I wanted him to rip my virginity out from within me and to leave me there, my blood seeping into the earth.

Psychiatrist swivels round in his chair so Mary can't see his face. He is trying to maintain his professional calm.

PSYCHIATRIST

How do you feel about sex?

MARY

A man raped me in my dream, now I'm pregnant. Pregnant!

INT. HOSPITAL -- OBSERVATION ROOM DAY

The room is dark. Doctor Thorne and a Medical CONSULTANT are discussing Mary.

Behind the two men is a bank of TV screens. Activity is taking place on most of them but our attention is focused on the one showing Mary.

CONSULTANT

We've not been provided with much background on this patient. Is any of this true?

DOCTOR THORNE

The Genesis Mission is classified to the highest level. The information I have is that she was supposed to have been on the ship but it was discovered that she was pregnant. Claimed she didn't know how it could have happened.

CONSULTANT

Did you run any tests?

DOCTOR THORNE

Of course. She's still physically a virgin, her hymen intact, so that part of her story is true. We can't get a genetic cross-match from the National Data Bank for the father. I guess we'll never really know what happened.

CONSULTANT

Well, it is possible to get pregnant without penetration. In any mature woman the hymen is unlikely to be totally complete. What about the baby, why the interest from on high?

DOCTOR THORNE

We were told to ensure the foetus is healthy then release her.

EXT. THE PENTAGON NIGHT

The building is floodlit.

The flags and crimson banners are illuminated.

Militia stand at the entrance. They are heavily armed and flanked by ferocious looking Attack Dogs.

A helicopter Gunship circles with its searchlight on.

INT. THE PENTAGON -- STOREROOM NIGHT

NOTE: Leader -- Reveal or Conceal his features in the scene?

The Storeroom is large and darkened, no windows.

In the center of the room is the Sarcophagus with The Man inside.

Concealed spotlights illuminate the Sarcophagus.

Leader walks into view, his back to the camera. He stands, head slightly bowed.

Leader raises his head and flings out his arms.

Using STOP-MOTION ANIMATION, The Man inside Sarcophagus rises and "glides" across the room towards Leader.

As they get closer and closer together the light on the Sarcophagus dims and The Man and Leader become gradually more brightly illuminated.

With an explosion of light the two bodies merge to one.

Leader still has his back to us. We see he is now alone in the darkened room with an empty Sarcophagus.

The Sarcophagus crumbles to dust, which then vaporizes away to nothing.

We can make out Leader's silhouette, the room is now very dark.

Leader's eyes glow with supernatural light.

Leader begins laughing maniacally.

INT. HELICOPTER CABIN NIGHT

Helicopter, with Jack as its passenger, flies over the fabulous skyscrapers of the city.

We become aware the Helicopter's destination is a huge football STADIUM lit up by searchlights and the spotlights of circling helicopter Gunships.

As Jack's Helicopter swoops in for a landing on a helipad at one end of the Stadium we can make out more detail.

EXT. STADIUM NIGHT

Long queues of people, men, women and children, many of the men and boys carrying flaming torches and wearing black uniforms, stream in through many entrances.



INT. HELICOPTER CABIN      NIGHT

As the Helicopter flies over the field Jack sees that the perimeter walls of the Stadium are draped with the crimson banners of the Trinity.

Jack looks at the Stadium filling with vast ranks of people and flaming torches.

EXT. STADIUM      NIGHT

Gunships with spotlights circle the Stadium, illuminating areas of the giant crowd of SPECTATORS.

The beams of powerful searchlights sweep the sky, lighting up the base of ominous black clouds that are beginning to obscure the stars.

The playing field is filled with ranks of heavily armed, black uniformed, Militia with their 'fritz' kevlar helmets. They have assault rifles slung across their chest in such a way that the fore-end covers the heart.

The Militia on the playing field are inciting the Spectators to a frenzy. Militia are doing a continuous version of the Militia salute. Bringing the right arm across the chest to strike at the region of the heart. Then the arm is thrown forward, completely extended, the hand open, ending up just above right shoulder height. At this point the words "the leader" are uttered. The movement reversed to strike at the heart region again, then the cycle starts again. With slung rifles, the palm of the open hand slaps the fore-end of the rifle and makes a loud noise.

INT. HELICOPTER CABIN      NIGHT

Jack is nervous and distracted from the spectacle. Jack buries his head in his hands.

INT. STADIUM -- PRESIDENTIAL SUITE      NIGHT

NOTE: Leader -- Reveal or Conceal his features in the scene?

Leader and the other Council Members of the Council of Thirteen, except for Jack who has yet to arrive, sit at a long table laid out for a sumptuous banquet.

The Council Members are sitting with their backs to and silhouetted against the huge picture WINDOW which looks out onto the Stadium with its multitudes and the rapidly gathering storm clouds in the night sky.

The chanting of "the leader" can be heard faintly.

Leader stands up.

The Window forms a constant backdrop to the action and Leader as usual remains in shadow, his face unseen.

Jack hurries in and takes the vacant place at the table.

LEADER

Ah, Jack, you arrive at last.  
Now the company is complete.  
Please, begin.

Leader moves from his chair and begins to walk about between the table and the Window behind the Council Members, silhouetted (face in shadow) against the Window.

The Council Members pick up their cutlery and begin eating from the feast laid at the table, except for Jack.

JACK

Why now? Why reveal your face now? Why have you decided to come into the public eye now?

LEADER

Finally I am one. Complete.  
Finally I am alive. It is time.  
The people need to see their leader, to worship their saviour.

Meanwhile the other Council Members are devouring the food, tearing cooked meat apart with their hands and drinking deep of glasses of blood-red wine.

Jack is not eating or drinking.

JACK

What happened when Genesis got back? What was Genesis about? Genesis changed things didn't it?

Jack swivels around in his chair to try and follow Leader's measured pacing.

Some of the Council Members glance quickly at Jack and/or Leader but they are mostly too busy eating to pay much attention.

The Council Members feel that Leader will do what he wants and they are just along for the ride.

LEADER

You were always unusually interested in Genesis. Rather too interested perhaps?

JACK

As a member of the Council I...

Leader fixes him with a stare that seems sure to bare Jack's soul and cuts Jack off in mid-sentence.

The Council Members begin to choke. They have been poisoned.

Jack is unaffected, not having eaten, but shocked by the events around him.

Jack jumps to his feet.

JACK

What have you done? You  
bastard. What have you done?

LEADER

You were all tools for me to  
use. Now I shall discard you  
like the useless empty shells  
that you really are.

Leader and Jack watch the agonized deaths of the Council Members, Jack with horror and revulsion, Leader with icy detachment.

LEADER

People like you have existed for  
centuries. Living off the backs  
of the powerful.

Leader moves in closer to Jack. Council Members are falling dead on the floor, or face down on the table.

LEADER

And the meek shall inherit the  
Earth. Oh what foolishness.  
You see, the meek shall die as  
they have always died. By my  
hand. I shall burn them all.  
Crush them. Crucify their  
children.

JACK

You're insane. Mad. You'll  
never get away with this.

LEADER

Who will stop me?

JACK

The Rebels. You...

LEADER

Oh yes, the Rebels. How nice it  
was of you to assist in their  
capture. Your colleagues were  
so willing to tell me how you  
fed them information.

JACK

You lied to me. They weren't  
killed, you captured them.

Leader goes to his place at the table and takes a file from a briefcase. He throws the file onto the table in front of Jack.

The file has Jack's name prominently displayed and 'TOP SECRET,' 'INQUISITION SPECIAL DOSSIER' and 'YOUR EYES ONLY' stamped on the cover.

JACK  
What does that prove?

LEADER  
It proves that you were the Judas who helped the Rebels.

JACK  
You can kill me. But you'll never get away with this tyranny.

Jack picks up the file and scatters it across the room.

JACK  
They'll overthrow you. You can't succeed. Dictators never last. Leaders come but all the people know, leaders go. History shows.

LEADER  
History? I am history.

JACK  
Right will win. In the end we'll beat you. Nobody lives forever.

LEADER  
Ha! but you see, I always have and always will. But for you, my friend, time to die.

Jack reaches in his jacket for a pistol but, before being able to level and fire the weapon, he is effortlessly hurled across the room by Leader.

LEADER  
I almost admired your spirit. I almost believed that you were different from the rest of the human scum. I was wrong. You are all the same, all insignificant mortals with petty thoughts and no vision.

Leader turns his back on Jack and walks away from the window and the table.

Jack stands and wipes some blood from his face, raises the

pistol towards Leader's back.

JACK  
I only hope that God can forgive  
you for what you've done.

Leader stops, his back still toward Jack, his face in shadow,  
his eyes glowing blue.

LEADER  
What has God got to do with it?

Leader walks out of the room with Jack unable to shoot.

Jack's expression glazes over and he slowly brings the pistol  
up until the muzzle is jammed in his mouth.

Jack screws his eyes closed and pulls the trigger, blowing  
his brains out to splatter over the glass of the window, the  
bullet passing out and cracking the surface in the center of  
the red mess.

Jack's dead body jerks convulsively against the broken  
window.

EXT. STADIUM NIGHT

View of darkened PODIUM from which Leader will speak. In the  
background is the window to the Presidential Suite.

The window explodes in a shower of plate glass as the  
HEADLESS BODY of Jack hurtles through.

Spectators and Militia react to this with expressions of  
surprise and horror, a giant gasp like one giant voice.

A figure walks to the Podium.

The Podium lights up and Leader is revealed.

NOTE: All may now recognise Leader as The Man who was  
discovered by the Genesis Mission.

On a huge screen at the other end of the Stadium, close-up TV  
pictures of Leader's face are displayed.

Spectators and Militia fall silent.

It's as if the world is holding its breath.

The only noises are the menacing droning of the engines of  
the helicopter Gunships and the sounds of an approaching  
storm.

Leader grasps the Podium and launches into his speech. His  
hugely amplified voice booms around the Stadium.

## LEADER

I had a dream. A dream of greatness and achievement that would light the minds of mortal men with wonder at its majesty. A dream of power beyond imagining. I have realized that dream! I have made you mine for now and for ever, in this world and beyond. My greatness touches you all, all in my dominion, all those yet unborn. Through service to me you will transcend to a greatness beyond human thought, a destiny you were forever fated to receive. I am the terrible, I am the merciless, I am the master. I perceive every sign and I will claim every mind. New words, new ways forever me. You will bow down and worship me in your billions, I will draw my power from you. Each of you will contribute your tiny spark of life to my greatness. Through me and me alone you will achieve your destiny and illumination. I am now and I am forever and you are mine, all mine. I will show you that dying is living beyond reason, a sacred dimension of my mind. You will worship me above all things! Look on the works of the mighty and cry for more!

Tumult in the stadium, Spectators and Militia in a frenzy.

The clouds open with a ferocious downpour, giant sheets of lightning and huge peals of thunder, the Gunships fluttering crazily in the uproar.

Leader stands at the Podium untouched by the rain, laughing maniacally, his arms flung wide.

As lightning bolts strike Leader repeatedly, he glows with supernatural light.

EXT. HOSPITAL DAY

Mary walks down the stairs from the Hospital towards a waiting SUV. An ORDERLY carries Mary's belongings and places them in the SUV.

In a window above, Doctor Thorne and Consultant can be seen watching.

Mary gets in the SUV and drives off, alone.

We follow the SUV along the road, watching Mary in the driver's seat.

CONSULTANT (V.O.)

Aren't you going to have her followed?

DOCTOR THORNE (V.O.)

Where does she have to go? With the Rebels crushed no one can ever escape the Inquisition.

CONSULTANT (V.O.)

What will happen to her once the baby is born?

EXT. DESERTED ROAD DAY

Mary drives the SUV along the Deserted Road, which cuts through the hills and trees of an idyllic landscape.

The Road takes a sharp turn, revealing a new stretch of scenery to Mary whilst we remain focused on her.

Mary does an emergency stop.

Reflections in the vehicle windows shows a field of white crosses.

Mary gets out of the SUV and stands behind the door staring outwards at a horrific sight.

P.O.V. switches so we can now see what Mary is looking at.

A little further on, two Militia hold down Erika as a third hammers nails through Erika's hands and feet, pinning her to a cross.

The bleached white wooden cross, with Erika's naked crucified body, is raised and planted in the ground.

The crucifix is silhouetted against the late afternoon sun.

It is the latest in a field of thousands.

The Militia walk away, glad to be finished with their grisly task.

Amongst the other people on the crosses are other Rebels, including Steve.

Many of the Rebels, including Erika and Steve, have shaven heads with drill holes, evidence of Inquisition torture.

The fields behind Erika and Steve are covered by ordered ranks of thousands and thousands of bleached white crosses, each with a naked dead or dying body nailed to it.

NOTE: Nathan is nowhere to be seen.

Briefly, Mary's and Erika's gazes meet. Then Erika's head slumps forward as she loses consciousness.

Mary, weeping, gets back into the SUV and drives off down the Road into the distance.

Mary drives past seemingly endless ranks of crucified people.

LEADER (V.O.)

And so, the triumph of Order  
over Chaos by the Ever Living  
One. As I extend my dominion, I  
will reach out through space and  
time to dominate all creation,  
all at one with me, your master.  
The world of the past is gone.  
Mine is the kingdom, the power  
and the glory. Worship me.

FADE OUT:

THE END