

ASTEROID ©

by

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FADE IN:

EXT. SPACE - ESTABLISHING - 2450 A.D.

Dark. Black. A void of endless space. Distant stars.

A large spaceship penetrates the vast cosmos. The name "Goliath" across its bow.

Four smaller escort crafts dock alongside the ship. Goliath and escort crafts display an insignia on their sides, a red ball with a lightning bolt through it.

INT. GOLIATH BRIDGE

A computerized console board contains three monitors that project navigation, weapons, and communications information.

CLAY MORGAN, 28, rugged, handsome, with a red patch over one eye, controls navigation.

KOKO, a four-foot tall alien, curls up at Morgan's side. Big eyes, long eyelashes, a small, wide nose. A tuft of hair on top of his head.

Two CREW MEMBERS work weapons and communications panels.

The RANGE TECHNICIAN sits in a semi-circle with a 3D-domed screen that projects star patterns, like a planetarium.

CAPTAIN ROGGAN, 35, tall, muscular, somber-looking, bald man, rests on a chair and overlooks operations.

They all wear colorful space outfits. High-topped boots. Vaporizer guns on belts.

A BEEP sounds. A red dot appears on the tracking screen.

RANGE TECHNICIAN

Captain. A sighting, twenty vectors off starboard.

ROGGAN

Visual.

The technician activates a large viewing screen above the control console.

A spaceship appears. With the emblem of the prehistoric bird, Pterodactyl.

MORGAN

The Corsair! That's King!

ROGGAN

That bastard! Let's take him.

MORGAN

Blast 'em apart.

KOKO

Blast 'em apart. Blast 'em apart.
Blast 'em apart.

Roggan scowls at Koko. It silences the little alien.

ROGGAN

Course?

RANGE TECHNICIAN

Moving away from us. But, slowly.
We can catch her.

ROGGAN

Morgan, get your ass movin'.

MORGAN

Aye, Captain. Koko!

Roggan hits a button on his chair. A WAIL pierces the air.

Morgan and Koko enter the bridge elevator.

INT. GOLIATH CORRIDOR

Battle SOUNDS through the corridor.

Crewmen run to stations. Among them: WOLFE, 40, a burly man of 40, and SIKES, 35, who limps. His leg makes a metallic CLICK when he walks.

WOLFE

Sikes, when'll your leg get fixed?
Me nuts it drives.

SIKES

I suppose you think I like it,
Wolfe? Try to fixed it myself.
Got worse. We get to Earth, I see
a good leg man.

INT. GOLIATH DOCKING AREA

Spacesuits, helmets, and rocket packs hang on racks. A hatch leads to an escort craft, recessed into the ship.

Morgan and Koko put on gear. Wolfe and Sikes enter.

MORGAN

Wolfe. That's King's ship.

WOLFE

What a break.

SIKES

He's owed us.

MORGAN

It's our chance to collect.

KOKO

Chance to collect. Chance to
collect.

The three men glare at Koko. He giggles like a weird Woody Woodpecker. Gives them a sheepish grin.

The four board the escort craft.

EXT. GOLIATH

Morgan's craft detaches from the docking area.

Other escort crafts follow. They rendezvous. Navigate away from the Goliath.

EXT. SPACE

The Corsair cruises through space.

INT. CORSAIR BRIDGE

Same design as Goliath. Revelry aboard. Inebriated CREWMEN drink a blue liquid and sing.

CAPTAIN KING, a fierce-looking man, 50, celebrates with the men. Takes a pull from a flask of the blue drink.

All the Crewmen stagger around in an aimless, euphoric state. All stations abandoned.

TOM TAGGOT, 40, a silver metal plate on one side of his face, guzzles the drink. Liquid dribbles down his chin.

Taggot empties his container, tosses it aside and wipes his mouth with his sleeve. Reaches and tries to grab a flask from a passing CREWMAN.

CREWMAN #1

You had your blue streak, Taggot.
Get lost.

He pushes Taggot, who loses his balance and does a pratfall. Everyone laughs.

The Crewman wobbles to the scanning monitor. His eyes widen, and he projects an image of five red dots onto the large viewing screen.

The Goliath and four escort crafts advance toward them.

CREWMAN #1

Captain King!

King looks up at the monitor screen. He sobers up fast.

KING

The Goliath! Roggan! Alright, you
sons of space dogs, get out there!

King presses the battle alert button, and the piercing WAIL resounds through the ship.

Men put down their flasks. Bump into each other and stagger out of the bridge.

EXT. SPACE

The Goliath's escort crafts zip through space.

INT. MORGAN'S CRAFT

Morgan at the controls. Wolfe mans the screen and weapons board. Koko squats beside Morgan. Sikes operates a revolving neutron cannon from a platform.

EXT. CORSAIR

The four escort crafts of the Corsair head from the main ship, toward the Goliath's fighters.

INT. MORGAN'S CRAFT

Wolfe watches the monitor screen.

WOLFE

They comes, Morgan.

MORGAN

Okay, let's give 'em hell.

SIKES

We make them space junk.

KOKO

Junk. Junk. Junk.

EXT. SPACE

The Goliath and Corsair escort crafts meet in combat. Neutron blasts flash across the black void.

INT. GOLIATH BRIDGE/EXT. SPACE

Roggan watches the battle on the viewer. Morgan's craft swoops down on an enemy fighter. Its weapons spit out a lethal volley of shots.

Morgan's craft climbs. It shoots at the other craft and hits the underbelly.

The enemy vessel blows into a fire ball. The men on the bridge cheer.

INT. CORSAIR BRIDGE

Captain King wrinkles his brow and gazes at the monitor. His final escort craft explodes.

KING
Damn! No fighters. Head for the
Goliath, maximum speed.

EXT. CORSAIR

The Corsair speeds toward the Goliath.

Morgan maneuvers his escort craft in a wide arc. Approaches
the Corsair. Fires several neutron bursts. Hits its bow.

INT. CORSAIR BRIDGE

Sheer panic. The WEAPONS CREWMAN attempts to operate the
neutron cannons. No response.

KING
Fire! Fire, damn it!

WEAPONS CREWMAN
No power, Captain!

INT. GOLIATH BRIDGE

Roggan focuses on the viewing screen. He and the others on
the bridge yell encouragement.

MORGAN (V.O.)
(over intercom)
They're done!

ROGGAN
Haw! Move in and board.

Roggan turns to the COMMUNICATIONS CREWMAN.

ROGGAN
Open audio... King, this is Roggan.
It's over. We're comin' aboard.

KING (V.O.)
(over intercom)
Try it, you baldheaded jackass.
We'll be waiting for you.

INT. CORSAIR BRIDGE

King spots two escort crafts and the Goliath approach. He
pushes the intercom button.

KING
(into intercom)
All hands. Repel boarding party.

Everyone on the bridge dashes off, except King.

EXT. SPACE

The Goliath draws close to the Corsair. The two escort crafts hover over the ships.

MORGAN (V.O.)
(over intercom)
Goliath-Two. Dock port side.
We'll take starboard.

Morgan pilots his craft to one side of the Corsair.

INT. CORSAIR AIRLOCK PLATFORM/EXT. SPACE

Taggot waits behind other CREWMEN, who put on spacesuits and rocket packs. They grab weapons.

A round porthole on the outside of the Goliath opens.

The men stream out. They use rocket packs and propel themselves toward the Corsair.

The Corsair CREWMEN burst out of the airlock, toward the Goliath troops.

Taggot remains behind, unnoticed. Slides the porthole shut and goes off.

Opposing forces meet in weightless space. Battle with vaporizer guns and hand-to-hand combat.

INT. CORSAIR BRIDGE

King observes on the viewer. His men lose the battle.

He raises an eyebrow and ponders the situation. Hurries to the console and pushes buttons.

The monitor reveals various empty corridors of the ship. And a work shuttle in its airlock.

His face brightens, and he rushes into the elevator.

EXT. CORSAIR DOCKING AREA

Morgan's escort craft links to the Corsair docking area.

INT. CORSAIR CORRIDOR

Taggot rounds the corner. Watches King enter his cabin.

INT. CORSAIR/KING'S CABIN

King locks the door. Presses a button on a metal band on his wrist. Part of the floor slides away.

He reaches in. Takes out a small, round, black metal case.

A vaporizer gun blasts the door open. Taggot stands in the doorway, anger distorts his disfigured face.

King reaches for his weapon. Taggot fires.

The blast throws King against the wall.

EXT. SPACE

Roggan's forces overwhelm the Crewmen of the Corsair. They penetrate the ship through the airlock.

INT. CORSAIR/KING'S CABIN

Taggot pulls the case from King's hand.

He opens the container and checks it. A tiny compact disk inside. He shuts the case and stuffs it in his cargo pants.

King reaches out. Tries to grab Taggot's leg. Taggot sidesteps away and laughs.

INT. CORSAIR CORRIDOR

Morgan and the others catch sight of Taggot.

MORGAN

Taggot.

Taggot fires a shot at the men. It brings down part of the ship's wall and ceiling and blocks their path.

Taggot heads down another corridor.

Morgan and his men avoid debris and enter King's cabin.

INT. CORSAIR/KING'S CABIN

The four hurry to the wounded King.

MORGAN

Still alive.

Sikes reaches inside the open floor safe.

SIKES

Gone.

An angry Morgan grabs the dying King by the collar. Lifts him up and shakes him.

MORGAN

Where is it, King?

King's eyes flicker open.

KING

Morgan...you.

MORGAN

The axis coordinator. Where?

KING

Taggot... Taggot.

King's chest heaves. He dies.

Morgan relaxes his hold on King's collar. Lets the lifeless body drop.

Wolfe, Sikes, and Koko follow Morgan out of the cabin.

INT. CORSAIR CORRIDOR

An out-of-breath Taggot pauses to rest. A group of Goliath Crewmen sprint past an intersecting corridor.

He backtracks and takes another hallway.

Taggot looks through a glass door to a docking area, at the end of the hallway. He smiles.

INT. ANOTHER CORSAIR CORRIDOR

Morgan and company dash through the maze of corridors.

They turn a corner, just as the docking door closes.

The four peer through the window and observe Taggot climb into an escort craft.

INT. CORSAIR DOCKING AREA

Morgan and his group race to the hatch. Watch through the plexiglass window into space.

MORGAN'S POV - SPACE

Morgan's escort craft pulls away and disappears.

BACK TO SCENE

INT. MORGAN'S CRAFT

Taggot sets the controls. Leans back and gazes around.

He opens a panel. Several boxes of food inside.

Taggot pushes aside the food. A flask of blue streak hides behind it.

He grins. Grabs the flask. Opens it and takes a drink.

Taggot places the axis coordinator disk into a viewing device. Touches a button and settles back, content.

Takes another swig. His eyes focus on the screen.

EXT. SPACE

The blue planet earth appears in the distance.

EXT. OGDEN SPACEPORT - DAY

A dilapidated fence borders a small, run-down spaceport. Its dusty sign reads: "Ogden Spaceport - Provo, Texas."

The port consists of a domed maintenance hanger. A large house. And an observation tower.

Rocky terrain and dry brush surround the modest port. It appears deserted.

INT. OGDEN HANGER - DAY

Various disorganized spacecraft parts. A computerized repair-analysis board in a corner.

JILL OGDEN, 20, striking features and a youthful air, sits at a desk and plays a video game, "Cosmos Millennium".

JOHN-JOHN, a frame-like robot, stations himself next to Jill. Casters under a platform base provide movement. Eyes and mouth reflect human expression.

Jill guides the point-maker. BEEPS and SWOOSH sounds blare from the console. The machine lights up.

JILL

Beat you again, John-John.

JOHN-JOHN

Jill, why do I keep losing? Are you sure I am programmed for this Cosmos Millennium game?

JILL

I programmed you myself.

JOHN-JOHN

I wish you could program some ships to land here.

JILL

That new spaceport in Albuquerque took all our business. Things haven't been right since we lost Daddy in the Neptune Wars.

She glances at the messy clutter in the room and frowns.

JOHN-JOHN

I miss him.

JILL

We can't keep up with the bills. What do we do, John-John?

JOHN-JOHN

Do not worry. I shall find a job.

JILL

Oh, you're sweet. But, we can't rent you out. We still owe on you. Osaka Electronics keeps sending threatening emails.

The wall communicator BUZZES. Jill hits a button.

Her mother, MRS. SUE OGDEN, 45, appears on the viewer.

MRS. OGDEN (V.O.)

(over viewer)

Jill? Lunch is ready. Doctor Emerson's here.

JILL

Be right there, Mom.

Jill turns off the communicator.

She mounts John-John's platform. Puts her arms around the robot's neck.

John-John makes his way across the hanger, and Jill hangs onto him.

JOHN-JOHN

Us robots are lucky. We never have to worry about eating.

They listen to O.S. SOUND of a SPACECRAFT, as it approaches. John-John rolls out of the hanger.

EXT. OGDEN SPACEPORT - DAY

Jill and the robot glance skyward.

Taggot's stolen craft descends. The two hurry toward the landing area.

Mrs. Ogden and DOCTOR EMERSON, a distinguished-looking man of 50, rush out of the living quarters and join them.

The group watches the ship land. Mrs. Ogden smiles and holds Emerson's hand tight.

The doctor notices the emblem on the craft and scowls.

The spacecraft stops.

Taggot stumbles out with the blue streak flask. He belches.

Taggot's grotesque appearance, with silver faceplate, surprises Ogden and Emerson. Jill appears intrigued.

JILL
 Welcome to Ogden Spaceport. I'm
 Jill, this is my mother --

TAGGOT
 Cut chatter. I hungry, tired --

Taggot downs the remains of the flask and tosses it away.
 It shatters on the ground. He coughs.

TAGGOT
 -- and thirsty. Blue streak!

Taggot coughs again and almost keels over from the spasms.

JOHN-JOHN
 Oh, he is not well.

EMERSON
 You know, my friend, too much of
 that can cause you problems.

TAGGOT
 Who the hell think you is? Doctor?

EMERSON
 Well, yes, but I'm a research
 scientist. Not a medical doctor.

TAGGOT
 Stick to test tubes and mind
 business! No one tell Tom Taggot
 what he drink or how much... What
 doctors know, anyways? Still can't
 cure common cold!

MRS. OGDEN
 Mister... Taggot? How long do you
 intend to stay?

TAGGOT
 Depend.

JILL
 On what?

TAGGOT
 None of business, girl.
 (to John-John)
 You, hunk of metal. Takes ship and
 looks it over. Berth into hanger.

MRS. OGDEN
 Will you follow me, Mr. Taggot?

Taggot follows Mrs. Ogden and Doctor Emerson into the living
 quarters. Jill gawks at Taggot.

John-John presses a button on his chest. A towline shoots out from his body. He hitches it to Taggot's craft.

JOHN-JOHN

I do not like that man.

JILL

He's interesting.

JOHN-JOHN

Calling me a hunk of metal. He should take a look at himself.

Jill laughs. John-John tows the craft toward the hanger. Jill runs to catch up to the others.

EXT. OGDEN SPACEPORT - NIGHT

Night birds warble, and desert crickets chirp.

INT. OGDEN DINING ROOM - NIGHT

Taggot slouches at a table. Impatient. And inebriated. He drinks from a half-full flask of blue streak.

INT. OGDEN KITCHEN - NIGHT

Jill and her mother put dishes of food on a metal tray.

MRS. OGDEN

I don't care much for Mr. Taggot.
If we didn't need the money --

JILL

You think he's a space raider?

TAGGOT (O.S.)

Come! Bring food!

A nervous Mrs. Ogden wrings her hands as she places implements on the tray. Jill takes it away.

INT. OGDEN DINING ROOM - NIGHT

Jill delivers the meal, and Taggot smiles. He takes a scoop of food, shovels it into his mouth, and washes it down with blue streak.

Jill stands by and stares at him with fascination. Taggot stares back.

TAGGOT

Why starin' me at, girl? This?

Taggot taps the silver plate on his face with a spoon.

TAGGOT

I wears proud. Got at Battle of Venetia. Alien doc slapped on face. Saved life. Could have new face put later. Got used to. No need shave this side no more... You touch, if like.

She hesitates, then strokes his silver cheek. Taggot removes her hand from his face.

TAGGOT

Now, child. More blue streak.

Jill re-enters the kitchen. Taggot takes a long drink from the flask. Wheezes and coughs.

Jill brings in another flask from the kitchen. Taggot coughs, and she breathes a heavy sigh.

INT. OGDEN OBSERVATION TOWER - NIGHT

Taggot, a bit more sober, gazes at a view screen. A telescopic camera scans the heavens.

Jill enters and watches him.

JILL

Whatcha looking at?

Her voice startles him, and Taggot jumps. He turns and spies Jill. He regains his composure, smiles and gestures up at the sky.

Taggot wipes his brow with a hand, takes a flask of blue streak from his pocket and drinks.

JILL

Where do you come from, Mr. Taggot?

TAGGOT

Universe. Stars, planets. Alpha Centauri me mother. Me father be Jupiter. All galaxy me playground.

JILL

Are you a space raider?

Taggot's smile disappears. Silence. Taggot laughs. He coughs and laughs at the same time.

TAGGOT

Space raider? Space raider? You is inquisitive child. Ain't afraid of old Taggot, is you?

JILL

No.

TAGGOT

Ha! Good! I likes you, child.
Now, I wants you tell me if you
sees anyone comin', askin' for me.

He swallows another big gulp of blue streak and sneaks a look at the view screen.

TAGGOT

(mutters)

Nobody takes me fortune away.

JILL

Fortune?

Taggot knits his brow and scowls. Ponders a moment, then forces a grin at Jill.

TAGGOT

Uh... Old Taggot just kid you...
You tell if you sees someone?

JILL

Will they look like space raiders?

Taggot gives a robust chuckle and takes another drink.

INT. OGDEN DINING ROOM - DAY

John-John vacuums the room.

Taggot sprawls at the table. Drinks, coughs, and wheezes.

John-John stops work and focuses on Taggot. Squints and shakes his head. Jill steps in.

JILL

John-John, get back to work and
finish cleaning. Mom will be back
from Doctor Emerson's soon.

A door OPENS, O.S., then a metallic CLICK. John-John gazes at Jill with large eyes and doesn't blink.

The sound grows louder.

Sikes limps in. His artificial leg clicks.

Taggot's eyes widen. Sikes responds with a crooked smile.

SIKES

Tommy, my friend. Good seeing you.
Had hard time findin' you.

Sikes scowls at Jill and John-John.

SIKES

Clear out. Got private matter to
discuss.

Taggot nods to Jill and motions for her to leave. The robot follows Jill into the kitchen.

Taggot coughs. Bolsters his courage. Sikes sits.

SIKES

Look here, Tommy. We doesn't wish to hurt you. Give us coordinator you take from King. We'll leave you be.

TAGGOT

Go to hell. It's mine!

INT. OGDEN KITCHEN - DAY

Jill's ear presses against the door. Loud and angry O.S. muffled VOICES.

An O.S. CRASH reverberates. Jill slides the door open and peeks into the dining room.

INT. OGDEN DINING ROOM - DAY

Both men stand eyeball-to-eyeball, alongside an overturned table. Taggot points a gun at Sikes and glowers.

TAGGOT

Get ass out of here. Think you scares me? Come near again, I vaporize you all.

Sikes makes a quick exit. Taggot coughs, worse than before. He's unable to catch his breath.

Taggot spots Jill and staggers toward her. His eyes plead for help.

He reaches the kitchen door. Grimaces in pain. Clutches his head and collapses onto the floor.

Jill bends over him. Shakes her head.

JILL

John-John. I think he's dead.

JOHN-JOHN

Oh, dear.

Jill stares at Taggot's lifeless body. Her eyes tear up.

INT. OGDEN DINING ROOM - DAY

Doctor Emerson examines Taggot. Jill, John-John, and a worried Mrs. Ogden look on.

Beside Emerson, his assistant, POLLUX, a tall, odd-looking, klutzy alien, with six fingers on each hand.

Emerson wrinkles his brow.

EMERSON

Appears he died of a massive stroke, brought on by drinking.

POLLUX

What a funny-looking human.

EMERSON

Come, Pollux. We have to make out a report.

EXT. OGDEN SPACEPORT - DAY

Jill, Mrs. Ogden, and John-John watch Emerson and Pollux walk away from the spaceport.

MRS. OGDEN

Mr. Taggot never even paid us. Things keep getting worse... We're going broke... Maybe we ought to sell this place, Jill. But, who would buy it?

She sobs. Jill comforts her.

JILL

Don't worry, Mom. Things will get better. We'll manage.

A hovercraft enters the port.

It stops in front of them. On the side of the vehicle is: "Osaka Electronics". Two OSAKA MEN exit the craft.

OSAKA MAN #1

Mrs. Ogden?

MRS. OGDEN

Yes?

OSAKA MAN #2

We are from Osaka Electronics. Repossessions.

OSAKA MAN #1

We come to pick up robot.

JOHN-JOHN

Oh, dear.

John-John tries to hide behind Jill and her mother.

OSAKA MAN #2

Payments are six months behind.

JILL
You can't take him. Please? We
need him.

The two men surround John-John and grab him.

The robot struggles. He spins his body around and evades
their grasp. The men yell in anger.

JOHN-JOHN
I do not want to go, Jill.

JILL
I guess you have to. I'm sorry.

The men escort the robot to the rear of the hovercraft.

They lower a magnet onto his head and lift him inside.
Other repossessed equipment sandwiches him.

JILL
We'll find some way to get you
back, John-John.

JOHN-JOHN
Oh, please, make it soon. I cannot
stand being around all of this
junk. Goodbye, Jill.

John-John waves goodbye. One Osaka man climbs in the back
of the hovercraft. The other slides into the driver's side.

The hovercraft levitates.

The man in the back de-activates the robot. It catches
John-John in a tableau, as he waves farewell.

Jill and her mother weep and watch the craft disappear.

INT. TAGGOT'S ROOM - NIGHT

A state of disarray. Sheets, blankets scatter about. Empty
flasks of blue streak on the floor.

Jill picks up abandoned flasks and deposits them into a
waste container.

She sniffs the air and makes a face. Switches on a
ventilator switch.

A METALLIC sound emits from the ventilator. Jill shuts it
off. Swings open the ventilator screen. The round, black
metal case props up against the fan.

Jill grabs the case, opens it, and finds the small axis
coordinator disk inside.

JILL
 Mom, come in here, please! I want
 to show you something.

Mrs. Ogden slips inside the room.

JILL
 Look what I found in the vent.
 Must have belonged to Mr. Taggot.
 Wonder what's on it.

MRS. OGDEN
 The kind of man he was, it's
 probably just dirty pictures.

JILL
 He did say something about a
 fortune. I just thought he was
 drunk and being silly.

O.S. SOUNDS interrupt them. The front DOOR opens and
 closes, followed by FOOTSTEPS. And, the distinctive CLICK
 of Sikes' leg.

Jill locks the door.

SIKES (O.S.)
 Taggot? Taggot, it be Sikes.
 Where is you? I gots the boys here
 with me.

JILL
 Mom. That man came to see Mr.
 Taggot, before he died.

SIKES (O.S.)
 Come on, Tommy. We waits. Give us
 coordinator.

Jill looks at the disk in her hand.

INT. OGDEN DINING ROOM - NIGHT

The dimly-lit room reveals the figures of Morgan, Sikes,
 Wolfe, and Koko.

MORGAN
 Koko, get outside. See anyone
 coming, whistle. Sikes, upstairs.
 Wolfe and I will look down here.
 If you find him, get the
 coordinator first. Then, you can
 blow his head off if you want.

The others nod. Sikes ascends the stairs.

INT. TAGGOT'S ROOM - NIGHT

The O.S. CLICKS become louder. The women huddle together.

JILL

We've got to get out of here.

Jill pockets the coordinator disk and leads her mother through the door to the balcony.

INT. OGDEN HALLWAY - NIGHT

Sikes opens the closest door and peeks inside. He scowls, grunts, slams the door, then approaches the next room.

EXT. REAR OF OGDEN HOUSE - NIGHT

Jill hangs from the bottom of the balcony at its side and drops to the window sill of the ground-level room below. Her mother looks on at the balcony railing.

JILL

Come on, Mom!

She motions her mother to copy her movements. Mrs. Ogden shakes her head.

MRS. OGDEN

No, I can't make it!

JILL

Yes, you can. I'll help you. Do what I did.

Mrs. Ogden sighs. Then, climbs over the side of the balcony railing and clings to the balcony base. She hesitates.

JILL

Just let go. I'll catch you. Please, Mom! You've got to!

INT. OGDEN HALLWAY - NIGHT

Sikes tries the door to Taggot's room. Locked.

SIKES

Think I find him, boys. Come on, Taggot... Out!

Morgan and Wolfe dash upstairs and join Sikes at the door.

EXT. REAR OF OGDEN HOUSE - NIGHT

Mrs. Ogden sets her jaw, gathers up her courage, and releases her grip on the bottom of the balcony.

Jill stretches her arms upward. Grabs hold of her mother as she drops.

They tumble the final few feet to the ground and land with two heavy thuds.

SIKES (O.S.)
Taggot, you waste our times.

INT. OGDEN HALLWAY - NIGHT

Morgan glances at both ends of the hallway, as Sikes and Wolfe pound on the door. No response. Sikes draws a gun. Levels it at the door.

MORGAN
(to Sikes)
Careful!

EXT. REAR OF OGDEN HOUSE - NIGHT

Jill and Mrs. Ogden get to their feet and catch their breath. An O.S. EXPLOSION roars from Taggot's room.

The two race away from the building.

INT. TAGGOT'S ROOM - NIGHT

The three space raiders burst through the burned, twisted door. Morgan notices the open entryway to the balcony.

Sikes spots the empty metal case on the floor.

EXT. REAR OF OGDEN HOUSE - NIGHT

Morgan and Wolfe, at the balcony, pick out the silhouettes of the two women, as they run off.

Sikes scurries in and shows them the empty metal case.

MORGAN
They can't get far. Come on.

Wolfe and Sikes pivot, to return to the room.

MORGAN
Not that way.

The two watch Morgan vault the balcony railing. He lands with his feet on the ground.

Wolfe and Sikes exchange looks.

Wolfe imitates Morgan. The awkward, bulky man stumbles off the railing and falls on his face, to the hard ground.

Sikes sighs and retreats back into Taggot's room..

Wolfe and Morgan look around and exchange shrugs. Koko joins them. The little alien whistles and points.

KOKO
There! There! There!

They spot Jill and Mrs. Ogden, far off in the distance.

MORGAN
Hovercraft!

The trio runs around the side of the house.

EXT. ROCKY TERRAIN - NIGHT

Jill and her mother make their way to the rugged landscape.

JILL
We have to get to Doctor Emerson!

The women run along the fence.

EXT. OGDEN SPACEPORT - NIGHT

Morgan, Wolfe, and Koko sprint from the front of the house to a hovercraft.

Sikes waits for them, already in the craft.

SIKES
What tooks you so long?

Morgan chuckles.

MORGAN
Shove over.

Sikes slides over, and Morgan pilots the hovercraft. Wolfe and Koko plop in the back seat.

Sikes uses a searchlight to scan the area.

EXT. ROCKY TERRAIN - NIGHT

The women stumble up a steep incline, with large rocks and loose stones on it.

Jill and her mother squeeze through a small hole in the fence. The light from the hovercraft hits them.

SIKES
There they be.

The hovercraft reaches the hole in the fence.

Morgan draws a vaporizer gun and blasts away. It blows the hole of the steel mesh fence wider.

The hovercraft barges through.

EXT. GULLY - NIGHT - TRAVELING

The two women reach the crest of the hill. Scurry down into a gully. The hovercraft searchlight seeks them out.

They scramble along the gully and scale a jagged slope. Slip on loose rocks.

The women reach the top. A house looms ahead.

The intense beam of the hovercraft searchlight picks out the women from a distance away. It transfixes the two, like deer in headlights.

The hovercraft pursues them. The women recover and race toward the house.

INT. EMERSON'S OBSERVATORY ROOM - NIGHT

Emerson and Pollux explore the sky with a 3D telescope. It projects an image on a wall screen. A BUZZER sounds.

EMERSON

Pollux, go see who that is.

POLLUX POV - MONITOR

Pollux sees Jill on the screen, as she pulls her mother through the open gate and utters a silent scream for help.

BACK TO SCENE

POLLUX

By Jupiter! Jill and Mrs. Ogden.
Doctor, come quick!

EXT. EMERSON'S HOUSE - NIGHT

Both women hold onto each other and head for the entrance of the doctor's quarters.

The hovercraft draws closer. Sikes fires a shot at the two women. The blast misses.

MORGAN

What the hell, Sikes?! You'll blow
up the damn coordinator!

The craft reaches the outer gate, as the front door opens.

Emerson emerges and carries a neutron rifle. Pollux joins him and runs toward the two women.

Emerson fires a blast at the hovercraft. His shot hits the searchlight. It explodes.

Jagged debris from the light flies into Sikes' face. He screams in pain and grabs his mangled head.

MORGAN

Sikes! No!

Sikes jerks back. His body convulses. He keels over, dead.

Emerson fires another neutron burst into the darkness. It hits a tree near the craft.

Before Emerson can fire again, Morgan maneuvers the craft around and races away.

Emerson blasts at the escaping hovercraft. Morgan zigzags and avoids the shots. The vehicle disappears.

INT. EMERSON'S LIVING ROOM - NIGHT

All four rest on a long couch. Jill and Mrs. Ogden drink from glasses. Mrs. Ogden sighs.

EMERSON
Who were those men?

JILL
Space raiders, I think. One came to see Mr. Taggot before he died.

Jill hands the coordinator disk to Emerson.

JILL
They wanted this. Mr. Taggot had it. They called it a coordinator.

EMERSON
Hmm. Well, let's see what's on it.

Emerson helps Mrs. Ogden to her feet, and their eyes meet. Jill smiles at them. Everyone leaves the room.

INT. EMERSON'S OBSERVATORY ROOM - NIGHT

The quartet enters. Emerson inserts the coordinator disk into a device. Pollux stands by.

Emerson flips a switch. A star pattern projects onto a wall screen. Coordinate lines intersect with degree markings.

A cluster of stars flashes.

JILL
Looks like a map.

POLLUX
Correct. Orion's stars are marked.

The starmap changes to a smaller scale. It consists of a dozen stars. One star pulsates.

EMERSON
Notice, Pollux, the star Rigel.

Next, a solar system map. Two planets flash on and off.

EMERSON
Hmm. The Rigel solar system.

POLLUX
Planets Latona and Proetus.

The map changes once more. It reveals an asteroid belt.

EMERSON

The asteroid belt between them.

Jill stares, wide-eyed. The image ZOOMS IN on a section of the asteroid belt. One asteroid, labeled #365, flashes.

POLLUX

Asteroid three-sixty-five.

The asteroid increases in size.

It changes to a still image of the terrain. A group of tall, multi-colored, stone obelisks rises up from the rocky surface of the asteroid.

A purple obelisk towers above the rest. A final image features the base of the giant formation. Below, the words: "Five Kromodite Cylinders".

JILL

Kromodite!

EMERSON

This is a treasure map.

POLLUX

Doctor, even one crystal is a fortune.

JILL

How far away is that place?

EMERSON

About five-hundred light years...
There's only one man who could own
that much kromodite.

POLLUX

Howard Evans.

Emerson nods.

EXT. EVANS MANSION - DAY

An ultra-modern, circular mansion, atop a mountain. An aircraft approaches. Across its fuselage, the words: "Evans Corp."

The craft lands on the roof.

Jill, Emerson, and Pollux step out. A beautiful WOMAN sashays in and bows to them.

WOMAN

Welcome to the Howard Evans
mansion. Please follow me.

The trio follows her through a door.

INT. EVANS WAITING ROOM - DAY

The Woman escorts them to a waiting room with several doors.

She waves a box-like instrument over their bodies, one-by-one. Electronic clicks surround them.

WOMAN

Don't be alarmed. It's just taking your measurements and checking for diseases.

POLLUX

Hmmph.

The Woman finishes. Three gorgeous LADIES, who wear skimpy clothes, slink into the room. Each carries a white jump suit and a pair of gloves.

They hand the clothes to Jill, Emerson, and Pollux. Three doors along the wall slide open.

WOMAN

Please, go into those rooms and put these on.

They enter the rooms. Doors slide shut.

INT. JILL'S ROOM - DAY

The room stands empty, except for a clear plastic bench.

Jill sits on the bench, slips the jump suit over her clothes, and puts on the gloves.

FEMALE VOICE (V.O.)

(over P.A. system)

When you finish dressing, please stand in the center of the room.

This startles Jill. She glances around.

She detects a WHIRRING sound and jumps away, as the bench slides through an opening in the wall and disappears.

INT. EMERSON'S ROOM - DAY

Identical to Jill's room. A HISSING SOUND radiates from the ceiling. A misty vapor sprays out.

The cloud engulfs Emerson, who is clad in the jump suit and gloves. He frowns and turns up his nose at the scent.

The vapor dissipates, and the room plunges downward.

When it stops, the door opens, and Emerson hurries out.

INT. EVANS LIVING ROOM - DAY

Emerson finds himself in a large, circular room. Jill's door opens, and she joins him.

JILL
Weird place.

EMERSON
Where's Pollux?

They look around. The third elevator room door opens. Pollux stumbles out. He struggles with one of the gloves.

POLLUX
Sons of Pluto. They gave me the wrong gloves.

His dilemma amuses Jill and Emerson. He glares at them.

POLLUX
Hmmp. I'd like to see you fit six fingers into a five finger glove.

Pollux jams two fingers into one sheath and manages to put on the gloves.

A center section of the room slides away, and an elevated platform rises above it.

HOWARD EVANS relaxes on a throne-like chair in the middle of the platform. On one arm of the chair, several multi-colored buttons. Evans appears middle-aged.

A beautiful FEMALE GUARD, in a dress which reveals her outstanding figure, saunters in and stands next to him.

EVANS
Welcome to my mansion... I, of course, am Howard Evans. You must be Jill Ogden. Doctor Edward Emerson, and his assistant, Pollux. Greetings.

Jill starts toward Evans and extends her hand.

Evans' eyes widen in fright. He presses himself against his chair. The female Guard blocks Jill's way.

GUARD
Mr. Evans does not like to be touched!

JILL
Oh. Sorry.

Jill backs away. Evans recovers from his scare.

EVANS

That's alright. You should have been informed before. Sit, please.

The three scope out the empty room. Jill prepares to lie down on the floor.

Evans pushes a button on the arm of his chair.

Three chairs shoot up from the floor in front of them. Jill rolls her eyes. They each take a seat.

Evans seems delighted with the trio's bewilderment.

The beautiful Woman who first greeted them, struts into the room and stations herself on the other side of Evans.

Evans presses another button. A bar rises from the floor. It contains different colored liquids and food in containers.

The female Guard strolls to the bar and dispenses red liquid into a glass. She hands the glass to Evans.

EVANS

A health elixir made special for me. Please, try.

The Guard and the beautiful Woman serve the trio. They sample the drink.

Evans observes the reactions of his guests.

JILL

Yum.

They each nod their approval and offer polite smiles.

Evans returns the smiles and gulps down the liquid.

The Guard takes his empty glass and hands him a silk handkerchief. Evans wipes his mouth and gives the handkerchief to her.

She returns to the bar and stuffs the glass and handkerchief into a receptacle.

A low-pitched HUM emits, then a WHOOSH and a puff of smoke.

WOMAN

Mr. Evans never uses anything twice.

EVANS

I owe you some sort of explanation for my... well, I suppose you'd call it, unorthodox behavior.

POLLUX

I've another word for it --

Emerson nudges Pollux in the ribs. The indignant alien sticks out his lower lip and pouts.

Pollux fumbles with the five finger glove and continues his struggle to find a comfortable place for his extra digit.

EVANS

I'm very careful about germs and bacteria. Everyone is required to wear special clothing.

JILL

What about the women around here? They don't have any special clothes on. In fact, they don't have much clothes on at all.

Evans laughs with vigor.

EVANS

Very observant girl. But, I must tell you... The women are robots.

Jill, Emerson, and Pollux express amazement.

EVANS

Everyone in my mansion is a machine. Even the pilot who brought you here.

The trio shares puzzled glances.

EVANS

Equipped with sanitizing units.

He gestures toward the two women.

EVANS

And biological functions. These special precautions enabled me to live a long life. Young lady, how old do you think I am?

JILL

Oh, I don't know... Sixty?

Evans wrinkles his brow, annoyed.

EVANS

Well, I thought I looked more like forty-five. Actually, I'm over 200 years old. I've had nearly every part of my body replaced. Except for my brain, of course.

POLLUX

Of course.

EMERSON

Mr. Evans. Would it be possible to discuss the reason we're here?

Evans ignores Emerson's remark and pushes more buttons.

A large screen emerges and covers one-third of the circular wall. An animated film appears on the screen. It shows the various holdings of Evans.

EVANS

You're probably wondering how I amassed my great fortune.

POLLUX

Well, as a matter of fact --

EVANS

Late in the 23rd century, we were short on energy materials. I was young then, with my own spaceship.

The film illustrates Evans' success story as he speaks.

EVANS

I traveled the galaxy, searching for a new kind of power. I found it. On planet Kroma. The greatest source of energy man has known.

JILL

Kromodite.

EVANS

Yes. One tiny crystal serves the energy needs for a city of ten-million for a year.

JILL

I never knew it was that powerful.

EVANS

That discovery made me the richest man in the universe. Freed me to expand my interests.

Emerson appears impatient. Pollux yawns, bored. But, Jill leans forward and gives all her attention to Evans.

EVANS

Synthetic foodstuffs, health vitamins, oxygen supplies... Evans Fried Chicken stores throughout the galaxy --

EMERSON

That's all very interesting, Mr. Evans. But, what about Miss Ogden's reward?

The interruption perturbs Evans.

He pushes a button. The screen disappears into the wall. Evans squints hard at Emerson.

EMERSON

Your man in Houston could have handled it. Why come here?

EVANS

Because I want to take care of it personally. You see, Doctor, nothing has ever been stolen from me before. Except that shipment of kromodite. Hijacked by space raiders, four years ago. It's not the money. I simply despise having things taken from me.

EMERSON

I see. Now, if you'll just make out the reward in Jill Ogden's name, we'll be on our way.

EVANS

On your way? No, no. That's not what I had in mind.

EMERSON

What? Now, look here, Evans,

EVANS

Relax, Doctor. What I have to offer would far exceed any reward. Instead, I propose to give half of the kromodite that is recovered.

The three gape at Evans with incredulous expressions.

EVANS

You see, this offer is not just for Miss Ogden. It's for all of you.

EMERSON

You're extremely generous. Why?

EVANS

Because. I want you to recover the kromodite for me.

JILL

What? Why us?

EVANS

You could have gotten quite a bit of money for that coordinator on the open market. But, you were honest enough to bring it to me. There aren't many beings I trust.

Jill's face beams with pride. Pollux straightens his posture, intrigued. Emerson ponders.

EVANS

You're a space scientist, Doctor. Well qualified to make a long space voyage. Of course, I'll finance the entire expedition.

EMERSON

Mr. Evans. Are you aware the Rigel solar system is more than five-hundred light years away?

POLLUX

Five-hundred and three. But, going through Ymir's Passage, it would only take two-point-four months.

EMERSON

I know, Pollux. But, the trip can be dangerous.

EVANS

Isn't it worth the gamble?

EMERSON

What if Miss Ogden just wants a reward?

EVANS

You misunderstand me, Doctor Emerson. This is my only offer. And, it's my final one... Well?

Emerson turns to Jill. She nods.

EMERSON

Are you sure, Jill?

JILL

Yes.

EMERSON

If this is your only offer, then it appears we have a deal.

Jill leaps to her feet and hugs Emerson.

JILL

I can hardly wait!

She hugs the tall alien Pollux.

EMERSON

Oh, no. You're not going.

JILL

I'm not a child. I'm going!

EMERSON

Jill. Your mother would never forgive me if something happened to you. Much of that solar system is still unexplored. Many people haven't come back.

JILL

I found the coordinator.

EVANS

Young lady has a point.

Jill stares hard at Emerson.

JILL

I'm not afraid.

Emerson turns to Pollux for support. The alien shrugs his shoulders. Emerson thinks for a beat.

EMERSON

Well. If your mother agrees --

Jill smiles, then hugs Emerson and Pollux.

JILL

I know she'll understand.

EVANS

Good. It's settled. I'll open an account in your names. Charge whatever you'll need for the trip. Select a ship and outfit it with captain and crew.

POLLUX

Why can't we use one of your ships?

EVANS

This might be a wild goose chase. I don't want any of my ships tied up. That's not good business.

JILL

Mr. Evans. You think you might advance me some money?

EVANS

Oh, of course. I suppose you want to buy yourself some clothes for the voyage?

JILL

No sir. I have to get my robot out of hock.

EXT. ALBUQUERQUE SPACEPORT - DAY

Ships of all sizes land and take off. A sign identifies: "Albuquerque Spaceport".

INT. ALBUQUERQUE TERMINAL - DAY

Major activity. HUMANS and ALIENS ride vehicular people conveyors. A FEMALE VOICE announces arrival and departures, over an intercom.

INT. ALBUQUERQUE OBSERVATION DECK - DAY

Glass encases the deck, which overlooks the port. Lounge chairs face the launch area.

Jill, Mrs. Ogden, Emerson, and Pollux watch the activity from a railing.

CAPTAIN STEVENS, mid-40s, a swarthy man in a blue uniform, joins them.

John-John the robot stands at Jill's side.

They stare at a spaceship that emerges from a hanger. The word "Atlas" on its side identifies the craft.

Similar to the Goliath and Corsair, with four escort crafts that attach. Jill admires the ship.

EMERSON

Fine selection, Captain Stevens. She's a good ship.

STEVENS

Should serve our purpose well. Now, we need a crew.

JOHN-JOHN

Captain, could you use a good mechanic?

STEVENS

No. We got enough machines aboard.

JILL

John-John. You have to stay, to take care of mother.

JOHN-JOHN

Yes... But, that man is prejudiced.

INT. RECEPTION ROOM - DAY

A large couch. Chairs. A desk. A door to an inner office.

Morgan and Koko relax on the couch. A SKINNY MAN rests in a chair. FIRST MATE TURNER, 25, observes from a large desk.

Two men, a REDHEAD and BLOND, both in their early-30s, stride into the room and approach Turner.

REDHEAD

We're here to interview for the voyage.

TURNER

Peter Turner, First Mate. Take a seat, I'll call you.

The two sit, opposite Morgan and Koko. Turner gestures to the Skinny Man.

TURNER

Come with me.

Turner leads the Skinny Man inside the inner office.

Morgan rises and saunters over to the Redhead and Blond.

MORGAN

I hear the Atlas is going to the Rigel system.

REDHEAD

Rigel? That's the worst part of the galaxy. Buddy of mine went there a couple of years ago. Never came back. That's not for me.

BLOND

Let's get the hell out.

The two head for the door.

Turner returns from the office, picks up papers from the desk, and watches the men leave in a hurry. He shrugs his shoulders, puzzled.

Morgan winks at Koko. Turner walks into the inner office.

Jill, Mrs. Ogden, and John-John enter. Morgan rises and nudges Koko, who follows his lead.

MORGAN

Morning, ladies.

Jill nods and smiles at Morgan. They focus on each other.

The Skinny Man comes out of the inner office, shakes his head in disgust, and exits. Turner turns to Morgan.

TURNER
Morgan? Let's go.

Turner escorts Morgan and Koko into the inner office.

INT. INNER OFFICE - DAY

Stevens, Emerson, and Pollux wait behind a desk. Morgan and Koko stroll in. Turner nods to them and leaves.

STEVENS
I'm Captain Stevens. This is
Doctor Emerson and Pollux.

MORGAN
Clay Morgan. And Koko.

The men nod greetings to each other. Morgan and Koko sit.

STEVENS
What's your class?

MORGAN
Navigator and escort pilot.

EMERSON
Good. We can use you.

POLLUX
But, why is this little one here?

Koko gives Pollux an annoyed look.

MORGAN
He's my companion. Where I go, he
goes.

STEVENS
Well, I don't know if we --

MORGAN
Captain. He doesn't take up any
room. He sleeps at my feet. And,
besides, he's good to have when
there's trouble. Koko, show them.

The little alien nods to Morgan. He shuffles to the desk and lifts the heavy object over his head, with ease. The feat of strength amazes the others.

Koko sets the desk down and squats next to Morgan.

EMERSON
He's from Osiris, correct?

MORGAN

Right. When I found him, he was half-dead. He was so grateful, he's never left my side since. Refuses to.

EMERSON

Alright, you may take him.

STEVENS

Ever been to the Rigel solar system, Morgan? That's where the Atlas is headed.

MORGAN

Really? You know, that's the one place I always wanted to visit.

STEVENS

Is that a fact?

Morgan's statement gets the attention of Emerson and Pollux. Stevens raises an eyebrow.

EMERSON

Good, good, Morgan. We could use more people like you.

MORGAN

Are you having trouble getting a crew? I know some good men who might join us.

EMERSON

We'd appreciate any help.

STEVENS

Hmmph. Just go out and see First Mate Turner.

Morgan salutes Stevens.

MORGAN

Aye, Captain. Nice meeting you.

KOKO

Nice meeting you. Nice meeting you. Nice meeting you.

Morgan nudges Koko. The two leave the room.

INT. RECEPTION ROOM - DAY

Morgan and Koko sign papers at Turner's desk.

Jill focuses on Morgan. Turner and Morgan shake hands.

TURNER

Good to have you aboard, Morgan.

Jill gets up from the couch and approaches Morgan.
John-John follows her.

JILL

Mr. Morgan? I'm Jill Ogden. I
guess you'll be going with us?

MORGAN

Oh? You're going too? Well, it'll
be a nice change to see a beautiful
gal for once, not just the usual
rough-neck crewmen.

Jill blushes. John-John puts a metallic arm around her.

Koko tugs on Morgan's shirt.

MORGAN

Oh, this is Koko. Say hello to
Jill, Koko.

KOKO

Hello. Hello.

The little alien grins at Jill. She giggles. Gazes at
Morgan. He smiles.

John-John eases Jill away with a gentle pull and brings her
back to the couch. Jill sits next to Mrs. Ogden. John-John
raises his eyebrows at Morgan, who chuckles.

Morgan and Koko approach the hallway door. He bows to Jill
and her mother.

MORGAN

Well, Jill. Probably see you
aboard the Atlas.

Morgan and Koko leave. Jill stares at them. John-John
shakes his head in disapproval.

EXT. ALBUQUERQUE SPACEPORT - DAY

CREW MEMBERS load the Atlas. A conveyor belt carries
supplies into the bowels of the ship.

Jill and her group watch cargo pile onto the conveyor belt.

Morgan, Koko, Wolfe, Roggan, and several other members of
the Goliath are among the Crewmen.

First Mate Turner stands by and observes. Whispers to
Morgan, who nods and salutes. Turner enters the ship.

MRS. OGDEN

What a crew. They look like a
bunch of cutthroats.

STEVENS

Can't be too choosy on a voyage like this. But, I can handle them.

(to Emerson)

Doctor. First Mate Turner overheard some of the crew talking earlier. Seems they know why we're going to Rigel. I don't like these treasure-hunting expeditions.

EMERSON

Look, you're the captain. We all expect you'll be able to keep the men in line, sir.

STEVENS

Just being cautious... Alright, Doctor, we can board now.

Stevens walks onto the gangway and into the ship. The group does their goodbyes.

Morgan stops work and admires Jill.

ROGGAN

Hey. Remember what you're here for, Morgan. Plenty time for that later.

MORGAN

Listen up, Roggan. You're not captain here. You're only here 'cause I needed men.

ROGGAN

Alls I want is my share. Don't screw things up.

The last supplies load onto the conveyor belt.

TURNER (V.O.)

(over P.A)

All crew. Board ship.

Jill hugs her mother and pats John-John on his head. Joins Emerson and Pollux, and steps into the ship.

The Atlas engines engage and turn on, with a low-pitched, powerful HUM.

INT. ATLAS BRIDGE

Same layout as the Goliath and Corsair. Morgan, Koko, Turner, Stevens, and other Crewmen man their stations.

Jill, Emerson, and Pollux sit behind the captain and watch. Morgan sneaks a peek at Jill.

EXT. ALBUQUERQUE SPACEPORT - DAY

The Atlas ascends into the sky. Sunlight glistens from its shiny, metallic surface.

The ship accelerates. And disappears into the heavens.

EXT. SPACE

The Atlas soars far above the Earth, speeds into deep space.

The blue planet gets smaller and smaller. It becomes a speck in the black void.

The ship continues. Passes the moon and meteors.

INT. JILL'S COMPARTMENT

Jill slips on formal clothes. Combs her hair and applies makeup at a table.

She sprays on perfume and looks into a full-length mirror. Transforms herself into a sensuous young woman.

JILL

This ought to impress someone.

She checks her makeup on last time. Satisfied, she heads for the door.

INT. ATLAS CORRIDOR

A stateroom door slides open, and Jill glides out. Morgan and Koko come from behind her.

She pivots and bumps into Koko. Morgan holds onto her to stop her fall.

Morgan does a double take. Jill's new look surprises him.

MORGAN

Jill? You look... different.

JILL

I... we're having dinner with the captain.

MORGAN

You're... beautiful.

Jill issues a nervous giggle and turns her head.

JILL

Thanks.

Morgan continues to hold Jill in his arms. They gaze into each other's eyes.

Koko nudges Morgan, who lets go of Jill.

MORGAN

Well, see you later, Jill.

JILL

You too, Mr. Morgan.

MORGAN

Call me Clay. You know, I'm not
that old.

Jill stifles a grin and chuckles. Koko tugs Morgan's leg.

Morgan nods to Jill, then he and the alien hurry off.

INT. ATLAS CREW LOUNGE

Chairs, couches, electronic game tables. Several viewing
screens. A tape library. And a non-alcoholic drink
dispenser built into the wall.

One CREWMAN PLAYS a musical instrument.

Roggan, Wolfe, and GAR, a white-haired alien, stretch out on
loungers and listen.

Gar drinks from a blue streak flask.

He passes the flask to Roggan, who takes a swig. Offers it
to Wolfe, who refuses. Roggan returns the flask to Gar.

Morgan and Koko shuffle in. The others nod to them, except
Roggan and Gar, already drunk from blue streak.

Morgan grabs the flask from Gar.

Gar leaps to his feet, angry.

GAR

Morgan, what the hell does you
think you're doin'?

MORGAN

Captain's orders, Gar. No drinking
till we reach our destination.

Gar reaches for the flask. Morgan pulls it away and puts it
in his pocket.

The alien takes a swing at Morgan, but misses.

Morgan counterpunches and hits Gar on the jaw. He knocks
him out. Wolfe catches Gar as he falls.

Roggan frowns. The others laugh.

Wolfe slings the unconscious over his shoulder and leaves.
Roggan glowers at Morgan.

ROGGAN

I don't much care for Captain's orders. Or yours.

MORGAN

Too bad.

ROGGAN

Or, a woman aboard ship.

MORGAN

Superstitious, huh?

ROGGAN

They get in the way, ask dumb questions. And complain when things get rough.

MORGAN

You're the one complaining.

Crewmen chuckle. Roggan raises from his seat. Morgan pushes him back down and leans into him.

MORGAN

(whispers)

Damn it, Roggan, stop acting like a space raider. We got to be on our best behavior, till we're ready.

Roggan broods. Morgan takes out the flask.

MORGAN

Come on... Captain. Drink up.
When it's over, we'll all be rich.

Roggan glares at Morgan. Forces a smile. Takes the flask from Morgan and drinks.

He hands it back to Morgan, who also takes a swig.

Roggan continues to smile. Until it turns into a sneer.

INT. ATLAS BRIDGE

Morgan and other Crewmen man their posts, with Stevens in his command chair.

Turner checks out data from the ship's computer.

A blue light on the communications panel pulsates. Turner's face twitches. Stevens squints and purses his lips.

STEVENS

That's a distress signal. Put on ship's audio.

Turner flips a switch.

VOICE (V.O.)
 (over intercom)
 This is... Odyssey... blue alert...
 need help... space raider attack.

Morgan raises an eyebrow.

STEVENS
 Get Emerson and his people here.
 She's out of visual range... Hang
 on, Odyssey, we're on our way...
 Rescue party alert.

Stevens presses a button on his chair. A blue light bathes the bridge.

INT. ATLAS CORRIDOR

A pulsating BUZZ resounds. Crewmen head for their stations.

INT. ATLAS BRIDGE

STEVENS
 Plot intercept course, navigator.

MORGAN
 That can't be the Odyssey. Last I
 heard, space raiders attacked her.
 She's on Mars for repairs.

STEVENS
 I know nothing of that, Mister.
 Set your course.

MORGAN
 But, Captain --

STEVENS
 Do as I say!

Emerson, Jill, and Pollux arrive on the bridge.

STEVENS
 (to the three)
 There's a distress call from the
 Odyssey. We're going to her aid.

TURNER
 She's in range now, Captain.

STEVENS
 Visual.

A ship appears on the screen, its rear faces the Atlas.

EXT. SPACE

The Atlas draws closer to the rear of the drifting ship.

INT. ATLAS BRIDGE

All eyes focus on the viewer. The alleged damaged ship swings in an arc, toward the Atlas.

STEVENS

She's turning. What gives?

The ship spins around. The insignia of a space raider and the word "Gorgon" visible on its side.

TURNER

Oh, no!

Morgan attempts to maneuver the Atlas away.

EXT. SPACE

Before the Atlas completes its turn, a blast from the Gorgon's neutron cannon hits the rear of the Atlas.

The force of the explosion spins the ship around.

INT. ATLAS BRIDGE

Everyone crashes onto the floor. It stuns Morgan, but he struggles to his feet.

Emerson assists Jill. Both Turner and Pollux scramble to get up.

TURNER

Captain, we've got to get out of here!... Captain!

Dazed, Captain Stevens manages to rise onto one knee.

Koko clutches the back of a chair. Holds on for dear life.

The bridge erupts in confusion. Morgan hurries to the console and pilots the ship.

EXT. SPACE

The Gorgon fires more blasts. The Atlas avoids them.

INT. ATLAS BRIDGE

Turner grasps his chair for support.

Stevens, still on his knees, attempts to give orders, but the stunned captain can't speak.

The WEAPONS CREWMAN lies unconscious and bleeds.

Morgan reaches over. Navigates the Atlas with one hand and fires neutron bursts with the other.

Turner and Pollux help Stevens to his feet.

Emerson straps Jill into a chair. Morgan continues to fire.

EXT. SPACE

A blast from the Atlas hits the Gorgon amid-ship.

Heavy damage. More shots rip into the Gorgon.

INT. ATLAS BRIDGE

Morgan, still navigates and fires another salvo. Stevens regains his composure.

VOICE (V.O.)

(over intercom)

Atlas, stop firing... my ship is
helpless... many dead... we
surrender.

Morgan stops.

STEVENS

Surrender? Continue to fire!

MORGAN

Captain, they give up.

STEVENS

They fooled us before. No quarter
for space raiders. Destroy them!

Morgan glares at Stevens and ignores his orders. Stevens shoves Morgan away from the console.

Stevens reaches over the control board and fires several bursts at the helpless Gorgon.

The blasts strike the Gorgon. It blows up into a fiery ball and disintegrates.

Jill and the others gape, open-mouthed, at Stevens' action.

MORGAN

You son of a bitch.

Morgan starts after Stevens, but Koko grabs his leg and holds him back.

Jill, Emerson, Pollux, Turner, and others glare at Stevens.

The injured Weapons Crewman comes to, and Turner helps him to his feet.

EMERSON

(to Stevens)

You murdered those people.

STEVENS

Doctor, I'm captain here. Those raiders got what they deserved.

Turner clenches his teeth, then examines a schematic view of the Atlas on a screen. A pulsating yellow light flashes.

TURNER

Outer plates destroyed in decks three and four.

Stevens plops down in his chair. Gazes around the bridge.

STEVENS

Send out a repair crew. Back on course, navigator.

Morgan heaves a heavy sigh and obeys orders.

EXT. SPACE

The Atlas makes its way toward its destination.

INT. MORGAN'S COMPARTMENT

Morgan stretches out on his bunk and relaxes.

Koko sleeps at the foot of the bed. He curls into a fetal position. The alien's snores in a sharp, whining hum.

The snoring gets to Morgan. He nudges Koko with his foot.

Koko turns over onto his stomach. Morgan gives him an affectionate pat on the head. Leans back in his bunk.

Koko snores like a pig. Morgan throws up his hands, exasperated, and sits at the edge of the bunk.

An electronic BEEP sounds at the door.

Morgan bounces up, presses a button, and the door slides open. It reveals Wolfe. The burly man enters.

MORGAN

What's going on?

WOLFE

Two more of crew wants to talk. Come to our side.

Another BEEP at the door.

Koko awakens, and his ears perk up. Jill stands in the doorway. Morgan motions Wolfe to be quiet.

JILL

Oh, sorry if I'm interrupting --

WOLFE

Leaving I. In lounge see you,
Clay.

Wolfe strides out of the room, as Jill enters.

JILL

Hello, Koko.

KOKO

Hello. Hello. Hello.

JILL

(to Morgan)

I didn't have a chance to thank you
yesterday. You saved us.

MORGAN

Somebody had to do something. I
was the closest one.

JILL

Well, I think you're very brave.

She kisses him on the cheek, then hurries out.

Morgan smiles. He turns to Koko.

The little alien glances up at Morgan. Flutters his
eyelashes to mimic Jill.

KOKO

I think you're very brave. Very
brave. Very brave.

Morgan rolls his eyes. Koko giggles the weird Woody
Woodpecker laugh.

EXT. SPACE

The repaired Atlas speeds through endless space.

Ahead, a donut-shaped funnel cloud consists of
various-colored gases.

The tunnel cloud stretches across space and seems endless.
Gases churn and give it a kaleidoscopic appearance.

A dark black void dominates its center.

SUPER: "Ymir's Passage"

The Atlas approaches the mass.

INT. ATLAS BRIDGE

Morgan, Stevens, Turner, and other Crewmen work at their
designated posts.

Jill, Emerson, and Pollux stride out of the elevator. Morgan and Jill exchange glances.

STEVENS

Thought you'd like to be on the bridge when we go through Ymir's Passage. You can see it better on the viewer.

Emerson and Pollux take seats.

Jill joins Morgan at the control board. Emerson notices this. He and Pollux exchange glances. Stevens frowns.

Jill gapes at the viewing screen.

JILL

Beautiful colors. Very strange.

MORGAN

It was discovered by Jonathan Ymir, about three-hundred years ago.

JILL

The space explorer. Doctor Emerson says it's a tunnel from one end of the galaxy to the other.

MORGAN

Ymir had a theory. Billions of years ago, a giant star exploded, and its gravitational field created a time and space warp.

STEVENS

History lesson's over. Strap in.

Morgan glares at Stevens. Jill positions herself on a chair and fastens her seat belt.

STEVENS

Navigator. Stand by for course corrections.

EXT. SPACE

The Atlas enters the center of the cloud. Accelerates.

It travels through a myriad of light and color, which illuminates the outside of the ship.

The Atlas zooms at blinding speed. The outside of the craft heats up, white-hot.

The ship buckles and rocks back and forth. It races past different patterns of light and color.

The Atlas reaches the end of the passage. Shoots out like a projectile, into the black reaches of space.

The white glow on the surface of the ship subsides. It decelerates back to normal speed.

INT. ATLAS BRIDGE

All breathe sighs of relief.

The unique experience impresses Emerson and Pollux.

Jill gasps, and her eyes widen. The roller coaster ride exhilarates her.

INT. ATLAS CORRIDOR

A CREWMAN strides out of the elevator. Passes a door labeled "Shower Room" and stops at the next door. A sign reads: "Ultra-Violet Room." He tries the door. Locked.

CREWMAN #2

Open up, you dogs.

JILL (O.S.)

Sorry. It's occupied.

CREWMAN #2

Oh. Excuse me, Miss.

INT. ATLAS ULTRA-VIOLET ROOM

Several lounge chairs. A drink machine. Banks of ultra-violet lights hang from the ceiling.

A large portal leads to the shower room.

Jill lies on her stomach, on a lounger. Nude, with a sheet that covers her bare behind. She enjoys a sun bath.

A timer BELL sounds. She reaches for a robe and puts it on.

Jill gathers up her clothes.

INT. ATLAS SHOWER ROOM

Separate, enclosed shower stalls line the walls. Jill enters one.

INT. ATLAS SHOWER STALL

Jill locks the stall door. Stuffs her clothes and the robe into a receptacle marked "Clothes Sanitizer".

She takes a chemically-treated towel from a dispenser. Wipes her body.

The door in the ultra-violet room opens. She hears O.S. FOOTSTEPS. And, a familiar voice.

MORGAN (O.S.)

Come on, boys. Let's get some sun.

INT. ATLAS ULTRA-VIOLET ROOM/INT. ATLAS SHOWER STALL

Morgan, Wolfe, Koko, and Roggan remove their shirts and start to trip down to their shorts.

MORGAN

No matter what happens, I think
this is my last space voyage.

WOLFE

You? Why? You still young.

MORGAN

Hey, I'm away from earth more than
I'm on it. Couldn't even make it
back for my mom's funeral... We
lost Sikes trying to get that
coordinator. Then, Stevens'
nonsense? I've had it.

They relax on loungers and don protective goggles.

Ultra-violet light banks activate above them.

ROGGAN

When this works out, buy your own
damn ship and be captain. That's
what you always want. Be big boss.

WOLFE

Why not you shuts up, Roggan?

Roggan scoffs at Wolfe. The door opens. LINK, a young crewman of 25, creeps in.

WOLFE

This be him. Link.

MORGAN

Lock the door, will you?

Link fastens a latch. Strips off his shirt and stretches on a lounger.

MORGAN

Nothing like a good sun bath on a
long space voyage, eh? Well, Link,
how much did Wolfe tell you?

LINK

Enough. How can you be sure the
kromodite is there?

This stuns Jill. Morgan laughs.

MORGAN

I was King's navigator when we took
it, four years ago. What a bloody
battle. That's when I got this.

Morgan indicates his eye patch.

MORGAN

King didn't want to share. Took three men, stashed it on the asteroid, came back alone. Sikes and me were wounded, in sick bay.

WOLFE

Taggot be First Mate. I afraid he and King kill us all. I drag Sikes and Morgan out of sick back. Away we got.

KOKO

With me. With me.

WOLFE

Yeah, you too, Koko.

MORGAN

We knew King made a map. Got aboard King's ship a couple months ago. But, Taggot stole it.

WOLFE

Yeah. When died Taggot, the Jill girl founded it.

A faint bell RINGS in Jill's stall. A tray slides out, with Jill's clothes folded. She freezes for an instant.

The men don't react to the feeble sound.

MORGAN

So. Are you with us, Link?

Unseen by Link, Roggan grabs onto his holstered weapon. Morgan bats it away.

LINK

Hell, why not?

MORGAN

Good, good. Equal shares. How many does that make, Wolfe?

WOLFE

Let's see... Ten there is. And three we picked up. And, Link. That make fourteen.

MORGAN

Against how many?

WOLFE

They's Stevens, Turner. Pollux, doctor. Two crew we doesn't dare talk to. Six there make.

ROGGAN

What about the girl?

MORGAN

Don't count her. She won't give us any trouble. I can handle her.

Jill's jaw drops.

WOLFE

Me thinks you kinda likes her.

ROGGAN

Yeah, I could see you and her double-crossing us. Take off with her and the kromodite.

MORGAN

Who, me? Nah. She's just a wide-eyed kid.

Jill eyes moisten.

ROGGAN

What the hell we waitin' for? I say, take over the ship now.

LINK

I'm bein' for that.

MORGAN

You're so stupid. Why not let them do the work for us? Wait till they find the cylinders, then step in. We won't even have to kill them. Just strand them on the asteroid.

Roggan glowers at Morgan.

Wolfe rises and dispenses beverages to the others from the drink machine. They raise their drinks to toast.

Jill holds back tears and dresses.

MORGAN

To the kromodite, boys.

LINK

Wish this were blue streak.

The others laugh. They all drink. Wolfe sings a space raider song, and Morgan and the rest join in.

Tears stream down Jill's cheek. She sneaks out of the stall. Morgan and the others continue the song.

INT. STEVENS' CABIN

Emerson, Stevens, Turner, and Pollux stand by, while Jill sobs. Emerson comforts her.

JILL

I can't believe what he said.

STEVENS

I knew we couldn't trust Morgan.

EMERSON

We're outnumbered, two to one.

TURNER

Worse. We can't find out the two crewmen who are with us. Too dangerous.

POLLUX

We'll find out soon enough.

Jill wipes away her tears.

EMERSON

What can we do?

STEVENS

Go on like nothing's happened. Catch them off-guard. Miss Ogden, act normal around Morgan. He likes you. You might learn their next move... You feel up to it?

JILL

Don't worry, I'll fool him. I'll fool all of them.

EXT. SPACE

The Atlas enters a solar system.

SUPER: "Rigel Solar System"

The ship passes a planet. Approaches an asteroid belt.

INT. ATLAS BRIDGE

Stevens, Emerson, Pollux, and Jill watch the viewing screen.

A dark and foreboding asteroid comes into sight.

STEVENS

There she is. Three-sixty-five.

Emerson and Pollux exchange worried glances. Turner commands the ship's computer.

TURNER

Ninety kilometers diameter...
 Atmosphere thin, but breathable...
 Topography, rugged. Mountains,
 canyons. Small sections of level
 ground. Vegetation and animal
 life... Hmm. Some strong seismic
 disturbances. Earthquakes.

Stevens turns on the ship's intercom.

STEVENS (V.O.)

(over intercom)

This is your captain. We're at our
 destination. First Mate Turner
 tells me oxygen is acceptable. No
 environmental suits necessary.
 We'll go into orbit. Mr. Turner
 will take a small party onto the
 surface. Congratulations, men.

The men on the bridge cheer.

INT. ATLAS CREW LOUNGE

Several Crewmen celebrate. Wolfe, Roggan, and Gar among
 them. Some laugh and sing. Others, including Gar, drink
 blue streak. Several men stagger around, inebriated.

JOHNSON, a nervous young man, claps his hand together.

JOHNSON

What's the small party crap? How
 about shore leave? We been sealed
 in this tin can for weeks.

WOLFE

Easy, Johnson. Shore leave you'll
 get with us. Patience.

JOHNSON

You guys can wait. I'm going now.

Wolfe waves him off. Johnson scurries out. Passes Morgan,
 who enters the lounge.

Morgan observes the celebration and shakes his head. He
 focuses on Gar.

GAR

Morgan, have some blue streak.
 Compliments of captain. We has
 done... appropriated from
 storeroom. Ha, ha.

Roggan takes Morgan aside.

ROGGAN

We're here. I say we make our move. Now.

MORGAN

We agreed to wait.

ROGGAN

Yeah? Look at the men. Ready to climb the bulkheads.

CREWMEN

(various)

Shore leave. We want out. Give us shore leave. What about it?

Morgan motions to Wolfe and Gar. They join him with Roggan.

MORGAN

Might be a good idea to take the men down to the asteroid. Calm 'em down, before they screw things up.

WOLFE

Idea good, Clay.

MORGAN

Ship can't land there, so we'll use escort crafts. Leave some men on the bridge and take the rest. Gar, you stay. Keep an eye on things.

GAR

Gar doesn't mind. Long as blue streak hold out.

MORGAN

Go easy on that stuff.

He motions to Roggan, Wolfe, and Koko. They all leave.

INT. ATLAS BRIDGE

A BLEEP sound transmits over the scanner.

RANGE TECHNICIAN

Captain. I've picked up something just outside the ship.

STEVENS

Put it on visual.

The viewing screen reveals Johnson in space. He does acrobatic tricks with a rocket pack.

STEVENS

What the hell? Establish contact. This is the captain. What in the holy blazes are you doing there?

Morgan, Wolfe, Roggan, and Koko enter the bridge. They stop short and gawk at the viewing screen.

JOHNSON (V.O.)
 (over intercom)
 Whee!... Hey, Captain, how are ya?
 Ha, ha!

TURNER
 Oh, no.

WOLFE
 Space happy he be.

STEVENS
 Get back in here, Johnson.

JOHNSON (V.O.)
 (over intercom)
 Uh, uh. You come out here,
 Captain. It's wonderful.

Morgan speaks into the intercom.

MORGAN
 Listen to me, Airman. It's Morgan.

YOUNG MAN (V.O.)
 (over intercom)
 Hey, Morgan. You come out too.
 Plenty room for everybody. Ha,
 ha!... Hey... You know, it's
 gettin' kinda hot here. I'm gonna
 take off my suit.

TURNER
 The pressure will kill him.

MORGAN
 No, don't!

STEVENS
 Get in here, mister. That's an
 order!

Johnson takes off his helmet. The pressure causes his body to explode. Bits of his uniform blow apart and float past the viewer.

The men on the bridge gape at the screen in horror. Jill turns her eyes away. Silence.

MORGAN
 If we don't get off this ship,
 we'll all go space happy. I'll
 take some down to the asteroid.

Stevens glares at Morgan. Roggan and Wolfe put their hands on their holstered weapons. Stevens and Turner back off.

MORGAN

We're in orbit. Ship practically runs itself. You've got your bridge crew. We'll leave Gar with you. Right, Captain?

Stevens cowers from Morgan's intimidation.

STEVENS

Why... of course.

Morgan glances at Jill. She forces a smile.

Morgan and his men leave.

Emerson approaches Stevens and Turner.

EMERSON

(whispers)

Captain. I have an idea. Let's go to your quarters and talk.

Stevens nods at Turner. The captain joins Emerson, Jill, and Pollux to the bridge elevator.

INT. ATLAS DOCKING AREA

Wolfe, Koko, and two other CREWMEN enter the escort craft. Morgan prepares to board.

The door from the corridor opens. Jill comes in. She carries a tote bag.

JILL

I'm going with you. Doctor Emerson said I could.

MORGAN

You sure you want to come with us?

JILL

Sure. Don't you want me? Clay?

MORGAN

It could be dangerous.

JILL

You'll protect me.

MORGAN

Well. I guess I can't talk you out of it. Okay, get in.

Jill forces a smile. They enter the craft.

EXT. SPACE

Four escort crafts pull away from the Atlas.

EXT. ASTEROID - DAY - ESTABLISHING

The terrain of asteroid #365 consists of several mountain peaks. Canyons. Other rocky formations. With some small, level, grassy sections and a few arid ones.

A large forest stretches from a clearing to the edge of a deep canyon.

EXT. CLEARING - DAY

Pastoral. Trees. A small waterfall. The escort crafts set down in the clearing.

In the distance, a group of giant, different-colored stone obelisks loom above the surface of the asteroid.

Everyone streams out of the escort crafts.

Some leap for joy. Others kiss the ground. Link motions toward the waterfall.

LINK

Anyone for a swim?

OTHERS

(various)

Good idea. Yeah. I'll go with you. Let's go.

A group of men scampers off, toward the waterfall.

MORGAN

Some of us should look for food.

ROGGAN

Sounds good. I'll take a couple of men with me.

MORGAN

You check out the forest. Wolfe, Koko, and I will go up the hill. Get some others to head toward that canyon. Meet here in two hours. Jill, stay near the escort crafts.

JILL

I promise. I'll take a swim later.

Three groups spread out in different directions. When they are out of sight, Jill climbs into an escort craft.

EXT. WATERFALL - DAY

Several swim nude and roughhouse. Link swims to the edge of the bank, where a CREW MEMBER swims by himself.

LINK
 Hey, mate. How long can you hold
 your breath under water?

Before the man responds, Link drags him under the water and holds the man's head down.

Link drowns him. The others watch.

LINK
 That's one of the captain's boys we
 don't have to worry about.

The rest laugh. The ground RUMBLES, then trembles.

INT. ESCORT CRAFT - DAY

Jill unscrews a plate from the instrument panel.

She extracts a metal disk and puts it in her tote bag, alongside another disk.

She replaces the plate, shoulders the bag, and slips out the craft's door.

INT. ATLAS BRIDGE

Turner, Emerson, and Pollux wait on the bridge. Stevens nods to the three.

They approach four men at the console board and pull out vaporizer guns.

STEVENS
 You men at the board. Turn around.

The four at the console swivel in their chairs.

STEVENS
 Hands up.

The men obey. Turner disarms them.

STEVENS
 You and Morgan thought you could
 take over my ship, huh?

POLLUX
 And steal the kromodite.

TURNER
 I'll go after Gar.

Turner rushes away from the bridge.

EXT. WATERFALL - DAY

Some men lounge on the bank and let the sun dry them off. Others put on their uniforms.

The men pass around a blue streak flask. Link empties it.

LINK
More blue streak.

Link staggers off.

INT. ESCORT CRAFT - DAY

Jill removes the metal disk from another craft. Stuffs it in her bag, beside two others. Replaces the instrument panel. Leaves.

EXT. CLEARING - DAY

Link approaches the escort crafts. Spots Jill, who slinks from one craft into another.

INT. ESCORT CRAFT - DAY

Jill unscrews the instrument panel plate. Link peers inside and interrupts her.

LINK
Hey, what you doing, girl?

Jill grabs the tote bag. Swings it at Link and strikes him in the head.

Link reels backward. His head hits the wall of the craft. Knocks him unconscious.

Jill completes her work. Puts the fourth metal disk with the rest. Picks up the tote bag and exits.

EXT. CLEARING - DAY

The group of obelisks stands out in the distance.

Jill checks out the area. Nobody in sight. She heads into the forest, in the direction of the stone formations.

INT. ATLAS ULTRA-VIOLET ROOM

Emerson, Stevens, and Turner strap Gar and the four bridge Crewmen into loungers. Pollux covers them with a gun.

GAR
Wait till Morgan find out. You be sorry, Captain.

STEVENS
I'm tremblin'. I'll take care of Morgan, too.

Stevens and the rest leave the room.

GAR
I needs a drink.

EXT. FOREST - DAY

Jill passes odd-looking animals who feed on the vegetation. They gaze with curious looks and return to their meals.

She stops and ducks behind a bush.

Roggan and three other Crewmen forage for food. An animal runs past the bush where Jill hides. It heads down a gully.

ROGGAN

There goes something. You two fellows, go after it.

Two Crewmen reach the edge of the gully.

Roggan nods to the remaining Crewman. He and Roggan fire their weapons. They shoot the two men, who fall dead into the gully.

Jill watches Roggan and the Crewman stride to the gulley.

CREWMAN #3

Can't leave 'em like this. Better bury 'em. Someone might find 'em.

ROGGAN

Yeah, good idea.

Roggan adjusts his weapon. Trains it on the dead men and fires. The bodies disintegrate into puffs of smoke.

ROGGAN

Now, they're buried. Come on.

The two wander off. Jill resumes her trek through the wooded area. The group of monolithic structures lies ahead.

Vegetation becomes sparse. Craggy terrain.

Jill reaches a vertical slope. Too steep to descend. She retraces her steps. Skirts the forest.

INT. ATLAS SHUTTLE PLATFORM

Stevens, Turner, Emerson, and Pollux load the shuttle with equipment, supply cases, and weapons.

TURNER

That's it, Captain. All loaded.

EMERSON

I hope Jill managed to get those power converters.

STEVENS

We've got enough weapons and supplies to make a stand, if we have to. Let's go.

The four board the shuttle. Because of his height, Pollux must bend down to fit inside the craft.

EXT. ROCKY INCLINE - DAY

Morgan, Wolfe, and Koko scale down the incline.

Wolfe carries a dead animal, with shaggy hair and horns like a deer. Visible in the distance, the waterfall.

Roggan and the Crewman approach them from another direction.

ROGGAN

Had some luck?

MORGAN

Yeah... Where's the rest of you?

ROGGAN

Oh, them. They ain't comin' back.
Had a little... huntin' accident.

MORGAN

Roggan, you son of a bitch. Had to
do it your way, didn't you?

ROGGAN

Hey. Junk happens.

MORGAN

Once a murderer, always a murderer.

ROGGAN

That's right. Matter of fact,
wouldn't be surprised if there
ain't more accidents around here.

Roggan reaches for his weapon. Morgan grabs his hand. The two men stop when they hear O.S. SHOUTS.

LINK (O.S.)

Morgan!

Link appears, along with two others.

MORGAN

What's the matter?

LINK

That Jill. I seen her foolin'
around with the escort crafts. She
knocked me out. Hit me with
something. She took the power
converters from every ship.

MORGAN

What?

ROGGAN

I know'd she was trouble.

WOLFE

We all is stranded without converters.

LINK

The Atlas doesn't answer.

MORGAN

They took back the ship.

ROGGAN

Damn little bitch. I'll fix her ass good.

MORGAN

You leave her alone. I'll tend to her. Everyone spread out and search. If you see her, fire a burst in the air.

Morgan glares at Roggan.

MORGAN

In the air, Roggan.

KOKO

In the air. In the air.

ROGGAN

Aw, shut your yap!

Koko growls at Roggan. The big bald man snarls. He and the other Crewmen head off in different directions.

EXT. OBELISKS - DAY

The Atlas shuttle approaches the stone obelisks.

It lands on a hill, behind two of the larger formations.

Turner gets out of the craft and carries a small case under his arm. Stevens, Emerson, and Pollux follow.

The four gape, in awe of the giant stone structures.

POLLUX

I've not seen anything like this.

Turner pulls a curved optical instrument with a head harness attachment from the case. Hands it to Emerson.

The doctor inserts the tiny axis coordinator disk and presses buttons on the device.

He mounts the harness over his head. Lowers the scope.

EMERSON'S POV - COORDINATOR SCOPE

The scope magnifies what Emerson observes. It scans the area. Perpendicular lines in the device intersect.

The instrument focuses on a dirt mound, with the jagged base of the purple obelisk on top of it. Large chunks of the formation's remains scatter on and around the site.

BACK TO SCENE

EMERSON

I see it. The top broke and landed on where the kromodite is buried. Probably from an earthquake.

Emerson removes the scope.

TURNER

The shuttle can't be seen from here. Good hiding place, while we look for Miss Ogden.

EMERSON

Hopefully she's on the other side of that canyon, where we planned to meet up.

TURNER.

Captain, I think we should take our supplies and equipment with us.

STEVENS

Right. Maybe we'll find some shelter and set up camp.

Turner removes a long, rectangular platform from underneath the shuttle. Cases attach on top of it.

Turner switches on a remote device, and the platform rises a foot above the surface.

The men make their way down the hill. The platform follows behind them, like a trained dog.

A RUMBLE shakes the ground. The tall obelisks sway. The group stops. The quake subsides, the men heave sighs of relief and continue on.

EXT. CANYON - DAY

Jill scurries through the rocky canyon terrain, lined with brush and shrubs. She heads toward the monolithic stones in the distance.

She freezes when she hears a noise above her. Glances up. And detects a creature crouched behind a bush.

The frightened girl runs. Slips on loose stones and falls. A hairy hand grabs hold of Jill and helps her to her feet.

Jill finds herself face-to-face with NIMROD, a skinny, white-haired, bearded man of 40.

He wears a faded space uniform, with animal skin patches.

A flabbergasted Jill remains silent, as she gawks at the wide-eyed Nimrod.

NIMROD

A human... You are human, no?

JILL

Well, of course... I'm Jill.

Nimrod points a bony finger onto his chest.

NIMROD

Nimrod... Three years, marooned here. The ships... Nimrod thought he was... seeing things again. But, you real. I am saved.

Nimrod breaks down and sobs. He falls to his knees. Clutches Jill's feet.

Jill pulls away from him. Nimrod leaps up. Laughs with joy. Claps his hands together like a child. Then stops, motionless. He leans in to her.

NIMROD

Jill? Friend? You have gold dust?

JILL

Huh? Gold dust? What's that?

Nimrod makes a face and stomps his feet. Then, jumps up and down, like a spoiled child.

NIMROD

Gold dust. Want gold dust!

They hear men shout, O.S. A BURST from a vaporizer gun fires into the sky.

Nimrod stops his tirade.

NIMROD

Ah, friends. They have gold dust?

JILL

Nimrod, they're not friends. They want to hurt me. Look. If you help me, I promise to get you whatever you want.

NIMROD

Alright, alright. Come with me.

Nimrod sulks and motions Jill to follow him. She hesitates. Nimrod jumps up and down, impatient.

He scampers away and turns to face Jill every few feet. Jill gives in and trails behind Nimrod.

EXT. CAVE - DAY

Emerson and the others reach the floor of the canyon. They scan the area and look around.

They maneuver along the rocky surface. Emerson locates an opening further along the canyon wall. The mouth of a cave.

Emerson points at the cave. Their attention shifts when they hear O.S. SHOUTS.

POLLUX

Look!

They pivot and spot Nimrod and Jill.

Morgan, Roggan, and several of their fellow RAIDERS chase Nimrod and Jill from a distance.

Roggan takes the lead. Jill and Nimrod reach Emerson's group. Roggan fires his weapon at them.

TURNER.

Head for the cave!

The initial shot hits Stevens in the back. The captain drops to the ground.

Pollux lifts up the fallen Stevens and carries him into the cave. Jill and Nimrod race after him.

JILL

Hurry!

Turner and Emerson return the fire.

The Raiders draw closer. Emerson shoots two of the attackers and kills them. Turner wounds two more.

Turner and Emerson back into the cave, and the platform follows them.

Roggan, Morgan and the rest take cover behind several large boulders, which face the cave.

WOLFE

Damn! Good shot be Emerson!

INT. CAVE FRONT - DAY

Shadowy figures of the occupants huddle against the wall of the dark cave.

TURNER

They stopped firing. How's the captain doing?

EMERSON

He's hurt badly. I wish there was more light in here.

NIMROD

I have. Come.

Nimrod recedes deeper into the cave.

EMERSON

Help me move him.

TURNER

I better set up a force-field.

EMERSON

Pollux, please take the captain back there.

Pollux picks up Stevens and follows Nimrod. Jill takes a medical kit and trails behind.

Turner opens a supply case. Removes two silver rods with tripod legs, plus a control box. Extends the legs and sets up rods on opposite sides of the cave entrance.

INT. CAVE REAR - DAY

Nimrod rounds a bend. A candle set into the cave wall flickers. A strange WHIMPER emits from the shadows.

Nimrod grabs the candle. Lights other candles alongside it. They illuminate the area.

Make-shift wood shelves line the section of the cave. Grain, dried animal meat, and other supplies fill them.

A small, fresh-water spring flows in one corner.

Several animal skins cover a crude wooden cot. A flat rock serves as a table.

A wooden stake tethers a female goat-like animal with shaggy hair and horns.

The animal chews on straw from a wooden trough. It recognizes Nimrod, scampers to him, and nuzzles his hand.

NIMROD
 (to the animal)
 Not now, Melissa. I milk you
 later.

The animal lopes away and whimpers its disappointment.

Pollux sets Stevens on the cot. Jill places the medical case on a large, round boulder that rests flush against the cave wall.

Pollux tends to Stevens. Nimrod eyes the medical case.

INT. CAVE FRONT - DAY

Emerson trains his weapon at the Raiders.

Turner wipes sweat from his brow. He fiddles with dials on the control box and produces an orange pattern of gridlines that cover the entire cave opening.

MORGAN (O.S.)
 Captain Stevens! Morgan here!
 Give us the power converters!

Turner exhales hard.

MORGAN (O.S.)
 Show us where the kromodite's
 buried! We'll leave you alone!

TURNER
 Doctor. If we give them what they
 want, we're good as dead.

Pollux comes from around the bend.

POLLUX
 Captain Stevens is dead.

Emerson's shoulders sag.

MORGAN (O.S.)
 You got one minute to decide!

Turner continues to adjust the control box dials.

TURNER
 Nearly done.

EMERSON
 Morgan! We need more time!

MORGAN (O.S.)
 What for? Let me speak to the
 captain.

EMERSON

He doesn't want to speak to you
mutinous dogs! You deal with me!

Pollux watches Turner create three small holes in the orange gridline pattern. He points to them and arches an eyebrow.

TURNER

Gun holes.

EXT. CAVE - DAY

A high-pitched HUM from the force-field wall signals its activation at the cave entrance.

The gridlines disappear and leave a solid orange system, with the three tiny holes.

ROGGAN

What the hell we waitin' for? They
ain't gonna deal. Come on, men.

Roggan scrambles around the rocks and heads toward the cave. Several others follow. They fire at the entrance.

MORGAN

Come back, you stupid bastards!

KOKO

Bastards. Bastards. Bastards.

INT. CAVE FRONT - DAY

Blasts from the raider weapons bounce off the orange force-field barrier.

Turner, Emerson, and Pollux extend guns through the three gun holes and fire.

EXT. CAVE - DAY

Vaporizers hit several Raiders and kill two of them. The rest retreat to safety and drag the wounded along.

Roggan and the others take cover. Morgan shakes his head at them in disgust.

WOLFE

How we get past that?

LINK

We blast a hole next to the cave.
Tunnel in.

MORGAN

What, kill them? Bury the power
converters and the coordinator?
Wolfe, you and a couple others come
with me. I got a better idea.

KOKO
Me too. Me too.

ROGGAN
And, just where are you goin'?

MORGAN
Back to the escort crafts. The
rest of you, don't anything till I
get back. Understand, Roggan?

Roggan glowers at him. Morgan, Koko, Wolfe, and two others
take off.

Roggan watches them leave. He gnashes his teeth.

INT. CAVE FRONT - DAY

Turner adjusts the control box. Closes the gun holes.

A heavy RUMBLE vibrates the ground. Rock and dust fall from
the ceiling.

Emerson, Turner, and Pollux huddle against the wall.

INT. CAVE REAR - DAY

Jill dodges falling debris. Nimrod holds Melissa.

EXT. CAVE - DAY

Roggan and the other space Raiders brace themselves. The
TREMOR increases.

EXT. OBELISKS - DAY

Some tall stones sway and collapse. One misses the Atlas
shuttle by a few feet. The quake stops.

INT. CAVE FRONT - DAY

TURNER
Whew! That was a strong one.

EMERSON
Let's take readings, Pollux.

Pollux opens a case. Emerson uses a vaporizer gun and burns
a hole in the floor.

Pollux embeds a metallic stake in it.

EXT. CAVE - DAY

The Rigel sun descends. Roggan gestures to Link and takes
him aside.

ROGGAN

Morgan screwed things up from the start. We shoulda taken care of the captain and the rest long ago.

LINK

You said it.

ROGGAN

It's all 'cause of that girl. He's gone soft for her, I'm tellin' ya.

LINK

Time for a change. You should take over. Now.

ROGGAN

When the time's right.

INT. CAVE FRONT - DAY

NIMROD (O.S.)

Want my gold dust! Gimme!

JILL (O.S.)

Nimrod, let go!

Emerson and Pollux hurry to the rear of the cave. Turner remains at the entrance.

INT. CAVE REAR - DAY

Jill and Nimrod struggle with the medical case.

Emerson and Pollux three enter. Nimrod pulls the case from Jill's grasp. Clutches it to his chest.

EMERSON

Give me that.

NIMROD

No! No! She promise gold dust!

JILL

I tried to tell him, there's no gold dust in there.

EMERSON

Yes, there is. He means malphine.

JILL

Oh. I didn't know it's called that.

Nimrod tries to open the case. Pollux wrests it away from him. Nimrod weeps.

NIMROD

Gold dust... Want my gold dust...
You promise.

EMERSON

Alright. Pollux, go ahead and give
him a little.

Pollux takes a vial of gold-colored powder from the case.

Before the alien offers it, Nimrod grabs the vial. Crawls
into a corner of the cave, next to the round boulder.

Nimrod has a crazed look of anticipation.

He takes the cap off the vial. Pours some gold powder into
his palm. Shoves it into his nose with a violent snort.

A second later, he sighs, content. Smiles and leans back
against the cave wall. His wild expression vanishes, and
tranquility replaces it.

JILL

That's disgusting.

The effects of the gold dust leave Nimrod oblivious. Pollux
takes the vial from Nimrod's hand without a struggle.

The animal Melissa approaches Nimrod. Nudges him. The
happy man strokes his pet with affection.

EMERSON

Nimrod. How did you wind up here?

NIMROD

Marooned. Left on this lonely,
isolated place. By space raiders.
I was one. Now, I hate all.

The others exchange glances.

NIMROD

Served with man named King. Four
years ago, in raid, we capture
priceless cargo. He bury it here.

JILL

Kromodite.

NIMROD

How you know?... Ah, of course.
That why you here.

POLLUX

Then, King left you here?

NIMROD

No. Year later, I on other ship,
in this solar system. I talk them
to stop here, for kromodite. No
find. Crew get mad. Want to kill
me. Instead, left me here to die.
I fool them all.

Nimrod delivers a maniacal laugh.

NIMROD

Found Melissa. Without her,
couldn't make it.

EMERSON

Nimrod. You remember a man on
King's ship, named Morgan?

NIMROD

Morgan? With little weird alien?
That who out there?

The others nod yes.

NIMROD

We in trouble.

EXT. CAVE - NIGHT

Darkness falls. Two moons appear in the sky. Some Raiders
snooze behind the large rocks. Others stay awake.

Roggan focuses his gaze on the cave entrance.

Morgan and the men return. Wolfe carries a huge,
bazooka-like cannon on his shoulder. Others haul equipment
and supplies.

Roggan and the Raiders survey what Morgan brings.

MORGAN

Link. Pass out food and water.
Take the medical supplies and see
to the wounded.

Link gives the Raiders food and water. The wounded receive
medical aid. Roggan eyes the weapon.

ROGGAN

You took a neutron cannon from an
escort craft?

MORGAN

It might be strong enough to punch
through the force-field.

ROGGAN

Nah. Never work.

WOLFE

Roggan. Damn sick of you I are.
(to another Raider)
Here. Help.

INT. CAVE REAR - NIGHT

All the inhabitants but Pollux sleep on the cave floor.
Melissa curls beside Nimrod.

EXT. CAVE - NIGHT

Wolfe rests the cannon on his shoulder, with an assist from
the Raider.

MORGAN

Wolfe, let's test it first.

WOLFE

We test on cave!

The burly man fires a tremendous blast at the cave opening.
It hits the force-field, and sparks fly.

INT. CAVE FRONT - NIGHT

Pollux stands watch near the entrance. The blast from the
laser cannon shakes the cave.

The people in the rear run to the front.

Turner motions for them to stop and get down. He checks the
control box and adjusts the power to maximum.

TURNER

Everybody get back!

The group retreats.

EXT. CAVE - NIGHT

Wolfe continues to fire a constant blast from the converted
weapon. The electric sparks intensify.

The force-field heats up and glows red. So does the cannon.

MORGAN

Wolfe! Turn it off! It's
overloading!

WOLFE

Stopping I not!

The force of the cannon's intense beam bursts open the
force-field. And, the overheated weapon blows apart.

The blast sends Morgan and the others backward. Flames
engulf Wolfe and the Raider.

Morgan's sleeve catches on fire. He pats it out.

The Raiders gape in horror.

MORGAN

No!

Morgan runs to Wolfe and the other man. Strips off his jacket and tries to smother the fire with it.

He beats out the flames, but too late. The inferno reduces both men to steaming, blackened bones.

Morgan, grief-stricken, bends over Wolfe's body. He covers his eyes and wails.

Koko goes to Morgan and touches him on the shoulder to comfort him.

INT. CAVE FRONT - NIGHT

The occupants gawk at the twisted and burnt silver rods, which signal the end of the force-field.

TURNER

There goes our defense.

Pollux peers out the opening.

POLLUX

But, I think they've lost their weapon too.

The ground trembles. A RUMBLE resounds. A violent quake tosses them around. Loose rocks tumble down on them.

INT. CAVE REAR - NIGHT

The wood shelves fall.

INT. CAVE FRONT - NIGHT

The tremor stops.

Emerson hands a vaporizer gun to Nimrod. Pollux checks the measuring device.

EMERSON

Nimrod. Do you remember how to use one of these?

NIMROD

Yes. I kill all space raiders!

JILL

What about me? You need as many shooters as you can get. I know how to work it.

Emerson nods and hands a weapon to Jill.

POLLUX
Doctor, come quick.

The two examine readings from the metal rod. Emerson emits a loud exhale and frowns.

EMERSON
The asteroid is going to explode.

Jill and Nimrod stare wide-eyed at Emerson.

EMERSON
Its core is like one giant volcano.
The intense heat is building up
unrelieved pressure.

TURNER
How long do we have?

EMERSON
Less than 24 hours.

TURNER
There's another problem. The
Atlas. This affects the
gravitational field of the
asteroid. And the ship's orbit.

EMERSON
The computers can't compensate?

TURNER
Fluctuation is too great. In four
or five hours, the ship will fall
out of orbit. Burn up. We'll lose
our only way back to Earth.

JILL
What about the shuttle? Or an
escort craft?

EMERSON
They'd never make it through Ymir's
Passage. The heat and stress would
destroy them.

POLLUX
We'll be stranded here.

NIMROD
Marooned!... Marooned!

Nimrod kicks the dirt. Stages a temper tantrum.

EXT. CAVE - NIGHT

Morgan lowers his head. Koko holds his hand.

ROGGAN

You took care of the force-field.
But, a couple more men got killed.

MORGAN

Shut up! Wolfe was my best friend.

ROGGAN

Yeah? Big deal.

MORGAN

Come on, Koko. Help me with Wolfe.

Morgan and Koko move to Wolfe's body.

ROGGAN

Where the hell are you going?

MORGAN

To bury my friend. I got to think things out.

LINK

Think about what?

MORGAN

I'm sick of death. Losing my friends isn't worth it.

LINK

You want to forget about the kromodite? You're crazy!

ROGGAN

Forget Morgan. He's not going anywhere. He's stuck here, just like all of us.

LINK

We'll just wait those people out. When their food and water's gone, they'll beg to give up.

ROGGAN

Yeah, and I'll feed that girl to the crew.

Morgan stops.

MORGAN

The hell you will!

Roggan and Morgan reach for their weapons.

EMERSON (O.S.)

You out there! This is Doctor Emerson! There's something you have to know! We took readings! This asteroid is going to explode!

Roggan and the Raiders break out in laughter.

EMERSON (O.S.)

I'm serious! We have less than one Earth day!

ROGGAN

Tell us some more fairy tales!

EMERSON (O.S.)

Throw down your weapons. We can all return to the ship! No mutiny charges!

LINK

What about the kromodite?

EMERSON (O.S.)

There's no time.

ROGGAN

Haw. He's lying.

LINK

If we give in, we're finished.

ROGGAN

Tell you what, Doctor! If you're so sure of what's gonna happen, you throw out your guns!

INT. CAVE FRONT - NIGHT

POLLUX

Don't trust them.

TURNER

Listen. It's dark. I can reach the shuttle. Get back to the Atlas and adjust the orbit. At least, it'll save the ship. Buy us time.

JILL

Where is the shuttle?

EMERSON

On the hill above us. Hidden between some big stone obelisks.

TURNER

We can't stay here and do nothing.

EMERSON

Alright. We'll give you cover.

EXT. CAVE - NIGHT

ROGGAN

See? If this place was really
gonna blow up, they'd be out with
their hands up.

Jill, Nimrod, Emerson, and Pollux blast sudden vaporizer
volleys from the cave.

The Raiders take cover. Shots continue. Turner rushes out
of the cave and fires his weapon.

Turner stumbles and falls.

All the Raiders fire weapons, except Morgan. Roggan shoots
and grazes Turner in the leg.

Jill and the others respond and release blasts toward them.

Roggan and the other Raiders duck, then shoot at the wounded
Turner, who manages to drag himself back into the cave.

Roggan stares daggers at Morgan.

ROGGAN

Why didn't you shoot, Morgan!

LINK

He's not one of us anymore.

MORGAN

Yeah, maybe I'm not!

INT. CAVE FRONT - NIGHT

Emerson leans Turner against the wall of the cave.

TURNER

Sorry... I --

Jill rushes to the rear of the cave.

Emerson loosens Turner's collar. Examines the wound.

EMERSON

Take it easy. It's okay.

Jill returns with the medical case. Emerson opens it and
tends to Turner's leg.

EMERSON

Maybe we should take our chances?
Surrender?

Jill raises her eyes and thinks. Eases to the cave opening.
Before Emerson can react, she dashes out.

EMERSON

Jill! No!

EXT. CAVE - NIGHT

The Raiders catch sight of Jill, who sprints from the cave entrance. They shoot at her and miss.

The people in the cave return the fire.

MORGAN

No! Cease fire!

All stop. Except Roggan, who continues to shoot at the fleeing Jill. Morgan knocks the weapon from Roggan's hand.

MORGAN

I said, stop it!

ROGGAN

You're not running things anymore,
Morgan!

MORGAN

You got nothing to gain by killing
her.

Roggan watches Jill scurry up the hill.

ROGGAN

You really are in love with her!

MORGAN

Yeah, maybe I am! So what?!

ROGGAN

So, I'm going after that bitch!

Morgan hits Roggan in the jaw and knocks him to the ground.

Roggan draws his gun. Morgan kicks it away and aims his own weapon at the bald man's head.

MORGAN

Try that again, and I'll use it.

LINK

You're going to get us all killed!

EXT. OBELISKS - NIGHT

Jill reaches the top of the hill. Discovers the shuttle between two of the tall stones.

She sprints to it and enters the craft.

INT. SHUTTLE - NIGHT

Jill settles into the pilot's seat. Looks over the controls. Thrusts the throttle forward.

JILL

It's just like the Cosmos
Millennium game.

EXT. OBELISKS - NIGHT

The shuttle rises and sways erratic. It bangs against one of the stone obelisks.

EXT. CAVE - NIGHT

The shuttle heads skyward, and Link spots it.

LINK

Look!

The other Raiders watch the craft ascend. Link draws his gun and aims.

ROGGAN

Forget it, it's outta range.

LINK

It was there all the time. Why
didn't we look for it?

ROGGAN

Satisfied, Morgan?

The other men glare at Morgan. He and Koko back away.

INT. ATLAS BRIDGE

Deserted. Electronic and computer NOISES. A red warning light flashes on the console board.

A readout repeats: "Warning - Extreme electromagnetic oscillations. Orbit decay. Confirm adjustments manually".

EXT. SPACE

The shuttle approaches the Atlas.

INT. ATLAS CORRIDOR

Jill sprints down the corridor. A dead body of a Crewman on the floor blocks her path.

Jill stares at the lifeless body. Steps over it and proceeds with caution.

She approaches the open ultra-violet room. Empty bottles of blue streak scatter around it, with puddles of the liquid.

INT. ATLAS ULTRA-VIOLET ROOM

A disaster area. More empty flasks. Towels strewn about. Overturned drink machine. Lounger straps cut.

Jill peers through the open door. Another dead body slumps over a lounger.

INT. ATLAS CORRIDOR

She heads toward the elevator. Approaches the lounge and hears O.S. maniacal LAUGHTER.

Jill takes out her vaporizer gun. Advances to the doorway.

GAR (O.S.)

Ha! Ha! So, I helps you get
loose. And you tries takin' me
blue streak? Old Gar fixes you.

INT. ATLAS CREW LOUNGE

More empty blue streak flasks. Two dead bodies on the floor. Gar stands over them, gun in one hand, blue streak flask in the other.

Jill peeks inside and gasps at the macabre sight.

Gar wobbles around the room, laughs and drinks. He spies Jill in the doorway.

GAR

What the hell you're lookin' at,
girlie? Gets in.

Jill hides her weapon at her side.

GAR

Where be others?

Gar waves his gun at Jill. Takes another gulp. Staggeres toward her with menace in his bloodshot eyes.

GAR

I makes you talk.

He takes two steps. Collapses unconscious, onto the floor, at Jill's feet. She backs out of the room.

INT. ATLAS BRIDGE

Jill goes to the console board and reads the message.

She examines the control panel. Presses buttons.

A new message appears: "Orbital Adjustments Complete. Thank you."

JILL
(sighs)
You're welcome.

INT. ATLAS CORRIDOR

Jill rushes out of the elevator. Passes an adjoining hallway. An arm shoots out and grabs her neck. Gar.

GAR
Thought you was gettin' away from
me, eh girlie?...You be kinda cute.
Let's us have a bit of fun.

Jill struggles.

Gar laughs and attempts to undo her clothes. She stomps on his foot. The man screams in pain and releases her.

Jill dashes down the corridor. Gar lumbers after her.

She approaches the docking area, trips over the dead body and falls down.

Gar draws nearer. Jill scrambles inside the docking area. Before the door closes, Gar squeezes inside.

INT. ATLAS SHUTTLE PLATFORM

Gar takes a step toward Jill. She backs up to the wall. Draws her vaporizer gun and points it at Gar. He laughs.

GAR
Ha. You not fixin' to shoot?

JILL
If I have to, I will. Stop!

Gar draws his weapon and aims at Jill's face. She ducks, as the drunken man fires. The burst misses her by inches.

Jill shoots. Hits Gar in the chest. He hurtles through the air and smashes against the opposite wall. Slumps to the floor, dead.

Jill lurches backward, holds her face with both hands.

JILL
Oh, my God. I killed him.

She bursts into tears and throws her arms across her eyes.

JILL
I'm sorry, Mom!

After several moments, she recovers. Wipes away the tears and expels a heavy exhale.

JILL

Well, what's done is done.

She creeps to Gar's body. Bends down and grabs his gun.
Puts the weapons in her belt.

She takes a long look at Gar. Then, boards the shuttle.

EXT. CAVE - DAY

Morning. Morgan watches for activity at the cave entrance.

Roggan, Link, and three other Raiders gather in a group.
They speak in low tones and glance at Morgan.

INT. CAVE FRONT - DAY

Emerson stands guard. Pollux attends to Turner and checks a
bandage on his leg. Emerson reflects.

EMERSON

And, I promised Jill's mother I'd
take care of her.

POLLUX

It's not your fault, Doctor.

Nimrod pleads to Pollux with his eyes.

NIMROD

More gold dust? Please?

POLLUX

We've got so much trouble. All you
think of is your stupid gold dust.

NIMROD

Yes! Gold dust! Now!

POLLUX

I had to give the rest to Turner,
to ease his pain. It's all gone.

NIMROD

Gone? Gone? No! No! No!

Nimrod erupts into hysterics. Bangs his head on the wall.

Pollux grabs Nimrod. Wrestles him to the ground and presses
a knee on his chest.

EXT. HILL - DAY - TRAVELING

The Atlas shuttle skims the surface of the asteroid. Drops
to the foot of a hill and lands at the base.

Jill dashes out. Another earth TREMOR occurs. The quake
intensifies and causes a landslide.

She avoids falling debris and hurries up an incline to safety. She glances back. The slide buries the shuttle in dirt and large stones.

Jill sighs. Scrambles toward the obelisks in the distance.

She skirts around a rocky foundation. Notices two Raiders behind boulders.

She heads toward the large rocks. Reaches them and takes cover. Hears muffled voices.

The men have their backs to Jill. She sneaks up behind them and draws both vaporizer guns.

JILL

Get up! Drop your guns!

Morgan and the others whirl around.

MORGAN

Jill!

ROGGAN

What the hell?!

Roggan reaches for his weapon.

Jill fires a vaporizer blast at his feet, and he stops. Roggan puts his hands over his head.

Roggan forces a grin and edges toward Jill.

ROGGAN

Hey, girl. Can't we talk this over? We'll make a deal. Fifty-fifty.

KOKO

Fifty-fifty? Fifty-fifty?

JILL

Stay where you are.

MORGAN

Leave her alone, Roggan.

The sound of an EARTHQUAKE. The tremor's force knocks everyone to the ground.

Jill hits her head on a rock, and it stuns her.

Morgan hurries to her. Link seizes her weapons.

MORGAN

Are you okay, Jill?

JILL
 (weak)
 ... yes...

Roggan grabs Jill and pulls her up onto her feet.

ROGGAN
 Little bitch. I oughta kill you.

He slaps Jill hard across the face. She screams.

The bald man draws his hand back to hit her again. Morgan grabs Roggan and throws him to the ground.

Roggan leaps at Morgan. The two men struggle and roll on the ground.

The Raiders encourage Roggan. Koko looks on.

Morgan gets the upper hand and pins Roggan down.

Link slithers behind Morgan and strikes him on the head with a gun butt. Jill shrieks, as Morgan collapses, unconscious.

An angry Koko jumps on Link's back and boxes his ears. Link howls in pain.

Three Raiders pull Koko off Link and subdue him.

EXT. ASTEROID - DAY

The Rigel afternoon sun descends.

EXT. CAVE - DAY

Roggan and other Raiders gather around an unlit campfire.

Morgan, Jill, and Koko lie a few yards away, back-to-back. Red plastic rope bounds them at hands and feet and secures all three together.

Morgan, a trickle of blood on his cheek, appears groggy but conscious. Roggan struts to him and grins.

ROGGAN
 Morgan. You look fit to be tied.
 Haw, haw. We ain't decided whether
 to kill you or leave you behind.
 (to Jill)
 And you gonna tell your friends to
 come out, or they'll have a dead
 girl on their hands.

JILL
 And you can drop dead.

Morgan laughs. Roggan glowers. Faces the cave entrance.

ROGGAN

You people there! Roggan's runnin' things now! Give up! We got your little girl! Want to see her alive, or in pieces?!

JILL

Doctor Emerson! I made it to the Atlas! It's safe!

LINK

Shut up!

Link threatens to smack her.

EMERSON (O.S.)

Roggan! If we come out, how do we know you won't kill us?!

Roggan winks at Link and the other Raiders.

ROGGAN

I won't!

JILL

Don't believe him!

ROGGAN

I give you my word!... So, make up your minds!

MORGAN

(whispers)

Koko. See if you can get us loose.

Koko uses his great strength and strains to bring his hands up to his face. He succeeds. Tears at the rope with his sharp teeth.

Koko chews, frees his hands, then his legs.

He tugs at the rope around the three of them, and creates enough slack to slip out.

The Raiders' attention focuses on the cave entrance. Koko creeps behind Morgan and Jill and unties them.

The three run away from the Raiders. Link spins around.

LINK

Hey! Look!

ROGGAN

They're gettin' away! After 'em!

One RAIDER stays behind and guards the cave entrance. The rest of the men pursue the fleeing trio.

ROGGAN

Try not to kill the girl, we may
need her!

Emerson and Pollux peer out the cave opening. The Raider on guard drives them back with gunfire.

EXT. ROCKY TERRAIN - DAY

Morgan, Jill, and Koko scramble along a canyon. Roggan and his men pursue. They fire at them, but miss.

The nimble trio increases distance between them and the band of Raiders.

Morgan leads them behind a huge, rocky cliff. Roggan and company follow.

Morgan's group maneuvers around the rocky structure and doubles back toward the cave.

ROGGAN

Stop 'em!

EXT. CAVE - DAY

The ground TREMBLES, and another earthquake erupts.

Morgan, Jill, and Koko battle the shifting earth. They stumble toward the cave entrance.

The Raider on watch spots them.

The QUAKE increases its violence. Tosses the Raider around. Small cracks in the ground open. Some large stones roll.

The Raider steadies his aim and prepares to fire. A huge boulder tumbles and crashes into him. He screams in agony. The rock steamrolls over the man.

Morgan, Jill, and Koko tumble through the cave entrance. The earthquake subsides.

INT. CAVE FRONT - DAY

Emerson, Pollux, and the wounded Turner train their weapons on Morgan, who raises his hands. Koko follows his lead.

JILL

Don't shoot him. He helped me.

TURNER

What kind of trick is this?

MORGAN

It's no trick.

KOKO

No trick. No trick.

JILL

Roggan and the men turned against Clay. He tried to help me.

The men look at Morgan with raised eyebrows.

MORGAN

If I was up to something, would I be here? Would they shoot at me?

Emerson lowers his weapon.

EMERSON

Looks like maybe we're on the same side now.

Pollux looks at Jill and frowns.

POLLUX

Clay...?

Jill forces a smile at Pollux.

Morgan and Jill look into each other's eyes. Jill puts her arms around Morgan's waist.

He pulls her toward him. They embrace and kiss. Long and passionate.

EMERSON

Hey, that's enough of that!

Morgan and Jill part. Nimrod appears.

NIMROD

Morgan? Morgan?

Nimrod gawks at Morgan. They stand eyeball-to-eyeball.

MORGAN

Who the hell's this?

EMERSON

Don't you recognize one of your old crewmen? He was marooned here, three years ago.

NIMROD

Marooned... Marooned!

MORGAN

Nimrod? Yeah, I remember. The one with the gold dust habit.

Nimrod nods. Morgan scopes out the cave.

MORGAN

Where's Stevens?

POLLUX

He's dead.

EMERSON

Morgan. We have to get off this asteroid, or we'll all die.

MORGAN

So, that story about this place blowing apart --

EMERSON

We have less than eighteen hours.

POLLUX

If we could get Roggan and that bunch to believe it --

MORGAN

All they have on their minds is the kromodite. Only thing we can do is give it to them.

JILL

What?!

MORGAN

You want to survive? Give them the axis coordinator and the power converters. I'll talk to 'em.

TURNER

You'd like that, wouldn't you? After you get what you want, you'll leave us.

NIMROD

Marooned. Mar --

POLLUX

Oh, shut up.

Morgan eyes Jill.

MORGAN

There's more at stake than a treasure... I'll come back for you. You can count on it.

The others shrug shoulders.

POLLUX

What choice do we have?

JILL

We can trust him.

Morgan smiles at her. The others look at each other and nod in agreement.

EMERSON

Go ahead.

Morgan steps to the cave entrance.

MORGAN

Roggan!

ROGGAN (O.S.)

What you want, Morgan?

MORGAN

We've got a deal! They'll turn over the coordinator and power converters to me, if we promise to take them back to Earth... What about it, men?

EXT. CAVE - DAY

Link and the other two Raiders yell their approval. Roggan remains silent and sulks.

LINK

Come on, Roggan. This is what we want. And if he tries anything funny, I'll vaporize his ass.

MORGAN (O.S.)

You can still give the orders, Roggan! What do you say?

ROGGAN

Alright! Deal! Come out, Morgan! Unarmed!

(to his men)

If he even blinks wrong, kill the bastard. And his little pal.

INT. CAVE FRONT - DAY

Morgan puts the axis coordinator and the scope under his arm. He carries the tote bag.

Jill and Morgan stare into each other's eyes.

MORGAN

I'll be back for you.

KOKO

Be back. Be back.

She pats Koko on the head.

JILL

I know.

Jill puts her arms around Morgan and hugs him. He gives her a quick kiss.

Morgan and Koko exit the cave.

EXT. CAVE - DAY

Morgan and Koko emerge from the cave, their holsters empty.

He holds up the tote bag and the coordinator. The Raiders cheer, except for Roggan.

Morgan and Koko reach them. Morgan hands everything to Roggan, who inspects the bag's contents.

ROGGAN

Link. Take these power converters.
Bring back an escort craft.

MORGAN

Only one?

Roggan gives Link the tote bag. Whispers to him. Roggan focuses his attention on Morgan.

ROGGAN

Where's the kromodite?

MORGAN

Just over that ridge. What about
another escort craft for those
people in the cave?

Roggan draws a gun and levels it at Morgan. He nods at Link, who hurries off.

ROGGAN

Let's get that kromodite first.
You're comin' with us, Morgan.

He turns to a Raider.

ROGGAN

Keep them inside the cave, until we
get back.

The Raider salutes Roggan.

INT. CAVE FRONT - DAY

Jill and the others strain to hear. Pollux peers outside the cave opening.

POLLUX

They're leaving.

TURNER

If Morgan thinks we're waiting for
him, he's nuts. Miss Ogden,
where's the shuttle?

JILL
 Forget it. There was a landslide.
 Half a mountain's on it.

TURNER
 Damn.

JILL
 Don't worry. Clay will be back.

EMERSON
 First, let's get out of here.

POLLUX
 Yes. It's getting to be quite
 claustrophobic.

Pollux helps Turner to his feet.

EXT. CAVE - DAY

They approach the entrance. A vaporizer blast above their heads causes them to scurry back into the cave.

The Raider stands behind one of the boulders.

RAIDER#1
 Get your asses back in there!
 Nobody leaves till Roggan says so.

EXT. OBELISKS - DAY

Morgan, Roggan, Koko, and the other Raider climb over the ridge and stop. They spot what's left of the shuttle.

RAIDER #2
 Well, that ain't no option no more.

Roggan makes a face and kicks the dirt.

Morgan inserts the coordinator into the optical device and puts on the scope harness. Scans the terrain.

MORGAN'S POV - COORDINATOR SCOPE

Two intersecting lines meet on the scope. They pinpoint the jagged base of the purple obelisk.

BACK TO SCENE

The earth SHAKES.

The men dodge rocks that roll down the ridge. The monolithic formations sway. One crashes to the ground.

The trembling stops. The men follow Morgan toward the base of the purple obelisk.

ROGGAN

When are these damn earthquakes gonna stop?

RAIDER #2

When we get the hell off. Ain't no big deal. I was on Orpheus a week. So much tremors, you'd set your watch by them.

They reach the jagged, purple base and the rubble pile at the foot of the obelisk. Morgan points.

MORGAN

That's it. Under those rocks.

ROGGAN

Clear it away.

The Raider takes out his weapon. Adjusts it. Points the vaporizer gun at the mass of purple blocks and fire.

The rocks break up and disintegrate.

INT. ESCORT CRAFT/EXT. CLEARING - DAY

Link, in the pilot's seat, replaces the instrument panel. Jill's tote bag with other power converters lies beside him.

The young man starts the craft. Tosses the tote bag out of the hatch and takes out his gun.

He fires his weapon at the bag, destroys it and the remaining power converters inside.

Link closes the hatch. Puts the craft into motion. It flies in the direction of the monolithic obelisks.

EXT. OBELISKS - DAY

The purple blocks turn to dust and pebbles.

The Raider clears away rubble at the obelisk base. This reveals a mound with a layer of dirt on top.

He uses a flat stone and his hands to dig away dirt.

He exposes three skeletons with tattered space clothes. The men gawk at the sight.

RAIDER #2

God damn.

MORGAN

Must be who King took when he buried the cylinders. Durak, Tanna, and Zook. Wonder who's who?

ROGGAN

Who gives a damn?... Well, what you waitin' for? Get 'em outta there.

Morgan helps the Raider lift the skeletons out of the hole. the Raider shoves Morgan away and digs into the soft earth.

ROGGAN

Get back up, Morgan. You and your little friend sit here, where I can keep an eye on you.

Morgan scrambles out of the hole. He and Koko sit off to one side.

Roggan's eyes bounce back and forth between them and the Raider, who removes more dirt from the dig site.

The escort craft lands in a nearby open area. The Raider continues to dig.

Link joins the group.

LINK

Find anything yet?

Roggan shakes his head, "no". Link whispers to Roggan. Morgan notices this. The big bald man laughs.

ROGGAN

Good. Get down there and help him.

Roggan kicks Link into the hole. He joins the Raider.

A heavy earth TREMOR strikes. Dirt rolls back into the hole. The men yell. And continue to dig.

They uncover a huge hole. Empty.

LINK

Nothing here.

ROGGAN

Dig deeper!

LINK

It's empty, Roggan!

Roggan jumps into the hole and joins the two men.

The three dig with furious intensity. Use vaporizer guns to blast away huge chunks of earth.

With the greedy men absorbed in their task, Morgan leads Koko away from the formation, toward the escort craft.

Unnoticed, the pair boards the craft.

LINK

It's not here, I tell you!

ROGGAN

Check the scope again.

The Raiders freeze when they hear an ENGINE. They look skyward and watch the escort craft take off.

ROGGAN

No!

Link aims his weapon at the craft. Roggan stops him.

ROGGAN

Don't! It's our only way outta here! We can't use the shuttle. You two stay here. Check the scope and keep lookin'.

Roggan maneuvers among obelisks. Link grabs the scope, while the Raider continues to dig with enthusiasm.

EXT. CAVE - DAY

The sun dips toward the horizon. Morgan lands the escort craft on the level area between the cave and the boulders.

INT. CAVE FRONT - DAY

POLLUX

They're back!

TURNER

Yeah. Back to kill us.

JILL

No, Clay wouldn't let them.

EXT. CAVE - DAY

Morgan and Koko exit the escort craft and head toward the Raider, who extends his arms, confused.

RAIDER #1

Where're the others?

KOKO

Others? Others?

MORGAN

Roggan sent me to get you.

RAIDER #1

They found the kromodite? Great!

INT. CAVE FRONT - DAY

The group readies their weapons. Poise for a fight.

MORGAN (O.S.)
 Take it easy in there, hold your
 fire! It's Morgan and Koko!

Jill clasps her hands and smiles.

The others exchange worried looks. Breathe sighs of relief,
 when they watch Morgan drag the unconscious Raider inside.

Koko follows and grins at Jill.

Jill hugs Morgan. He indicates the Raider.

MORGAN
 Better tie him up.

Emerson opens a case and takes out a plastic rope. Another
 violent EARTHQUAKE occurs.

MORGAN
 We've got to hurry and get out.

POLLUX
 Did they find the kromodite?

MORGAN
 There is no kromodite.

EMERSON
 What?

MORGAN
 It's not there. Maybe never was.
 Come on, pack up, let's get off
 this rock!

Emerson binds the Raider. Pollux and Turner leave the cave.

Jill and Nimrod gather supplies and place them on the
 platform. Morgan and Emerson carry out the bound Raider.

The platform follows Jill to the entrance. Nimrod retreats
 to the rear of the cave and disappears around a bend.

EXT. CAVE - DAY

They place Turner in the rear section of the escort craft,
 along with the Raider.

Emerson and Pollux guide the platform to the craft and
 maneuver to attach it underneath.

Morgan helps Jill inside. Koko follows.

MORGAN
 Gonna be a tight fit, but we got
 room. Where's Nimrod?

JILL

I think he went to get Melissa.
His pet.

The earth SHAKES from the force of another heavy quake.

Morgan runs into the cave. Jill and Koko jump out and follows him.

INT. CAVE FRONT - DAY

MORGAN

Nimrod! Nimrod!

No response. Jill and Koko join Morgan.

JILL

Back here.

Jill leads them around the bend.

INT. CAVE REAR - DAY

The trio reaches the rear of the cave. No Nimrod. They hear a whimper from Melissa.

Jill notices the round boulder, rolled away from the wall. She points it out to Morgan and Koko.

They approach the boulder. Next to it, a hole reveals an entrance to another room in the cave.

Various hues of light stream out from the opening.

INT. CAVE ROOM - DAY

A myriad of colorful illumination fills the room. All tones of the spectrum.

The light comes from five open, octagonal, metal cylinders. Inside the cylinders, hundreds of large clear crystals generate the spectacular visual show.

Melissa snuggles Nimrod, who stuffs crystals into his frayed pockets. Several spill onto the ground.

Morgan, Jill, and Koko step in and stand breathless in the middle of this dazzling display.

MORGAN

The kromodite! Nimrod, where did you find it?

NIMROD

Melissa graze. She pull cloth from ground. I see skeletons. Dig and find it. Put back skeletons. Now, treat Melissa like queen.

The animal whimpers with content and rubs against Nimrod.

JILL

Why didn't you tell us you had it?

NIMROD

Afraid you take it. Leave Nimrod here.

JILL

We wouldn't do that.

NIMROD

You not leave Nimrod behind?

JILL

Of course not.

NIMROD

Take Melissa too?

MORGAN

Sure, Nimrod. We'll squeeze everything in, somehow.

NIMROD

Melissa? You come with us.
Morgan, friend. You good to me.
Nimrod share kromodite with all!

Nimrod dances around. Takes crystals from his pockets and dumps them back into the cylinders.

EXT. PLATEAU/CAVE - DAY

Roggan winds through obelisks.

He reaches a rock-covered plateau, above the cave. Stops at the edge and looks down.

He spots Morgan and the others, as they leave the cave.

Roggan watches the remote platform glide out of the cave with five kromodite cylinders on it.

A diabolical grin crosses his face. He observes them load the kromodite cylinders into the underneath cargo area of the escort craft.

They attach the platform to the underside, secure the cylinders and other equipment.

Roggan fires his weapon at Morgan, and misses.

Morgan glances up and leaps away to avoid another shot.

Jill, Emerson, and Pollux return the fire. They manage to rush inside the cave.

Roggan laughs like a maniac.

ROGGAN

Haw, haw. Morgan, you
double-crossing dog! Knew where
the kromodite was all the time, ha?
I'll kill you. I swear, I'll kill
you! Haw, haw, haw!

INT. CAVE FRONT - DAY

The group inside feels another strong TREMOR.

EMERSON

Time is getting closer.

MORGAN

We can't make a move with him up
there. Give me a gun.

Emerson hands Morgan a weapon. He tucks it in his jacket.

EMERSON

He's above us. We can't give you
much cover... Good luck.

Morgan nods. Emerson and Pollux position themselves on one
side of the entrance, with Jill and Nimrod on the other,
ready to fire their weapons.

Koko follows. Morgan stops him.

MORGAN

No, Koko. You stay here.

The little alien frowns.

KOKO

Stay here? Stay here?

MORGAN

I want you to protect Jill.
(whispers to Jill)
Take care of him.

Jill nods. She and Morgan kiss. Koko draws his gun and
joins Nimrod and Jill.

Morgan pivots and takes several steps toward the rear of the
cave. Turns and nods to the others at the entrance.

Morgan breaks into a sprint. Arms pump, and his
acceleration increases.

EXT. PLATEAU/CAVE - DAY

The others inch out of the cave opening, look up, and fire a
volley of bursts upward toward Roggan, who takes cover.

Morgan dashes out of the cave at full speed, unseen by Roggan. He makes his way up the hill.

Roggan returns fire. Others shoot back, then duck inside.

ROGGAN

I'll kill you all!

Morgan scurries to the top of the hill. Uses the tall stones as protection and approaches Roggan from behind.

A strong earthquake FLARES UP. The ground shakes with violence. Roggan loses his balance and falls down.

Morgan progresses from one obelisk to another. Roggan rises and spies Morgan from the corner of his eye.

Roggan's lips curl over a wicked smile. He advances toward the obelisks, weapon-in-hand.

Roggan circles around, behind an unsuspecting Morgan. He levels his vaporizer gun at Morgan.

Morgan notices Roggan's shadow fall across his path. He leaps away, and Roggan shoots. The blast misses by inches.

Morgan ducks behind a obelisk and fires back.

Roggan uses another stone tower for cover.

A gun battle ensues. Bursts from vaporizer guns explode against the obelisks and tear out huge chunks of stone.

A piece of rock strikes Morgan's hand. His gun flies out of his grasp.

Roggan aims his weapon and blows Morgan's gun into pieces.

ROGGAN

Haw! Now you're done, Morgan.

Roggan advances. Morgan leans against his protective obelisk. It feels it give.

Morgan puts his weight against the rock structure. Pushes with all his strength.

The stone cracks under the stress. Collapses toward Roggan. The big man dodges the obstacle, as it falls.

Morgan knocks the weapon from his rival's hand.

The two men grapple on the ground.

Roggan maneuvers on top of Morgan and chokes him.

Morgan throws Roggan off.

The bald man lands beside his vaporizer gun. Grabs it and gets up.

He grins at the helpless Morgan.

ROGGAN

I waited long time for this.

Roggan aims. The earth RUMBLES, and an earthquake ERUPTS. Intensifies. A huge crack opens at Roggan's feet.

He falls through the gaping hole. Screams in terror and plummets downward into the dark abyss.

Roggan's scream reverberates. Morgan shakes his head.

EXT. ASTEROID - DAY

Sunset approaches. The escort craft takes off.

EXT. OBELISKS - DAY

Link and the Raider continue to dig, frantic.

RAIDER #2

It's got to be there!

Their greed makes them oblivious to another violent EARTHQUAKE, or the craft that ascends into the sky.

EXT. SPACE

The escort craft docks onto the Atlas.

INT. ATLAS BRIDGE

Morgan mans the navigation panel. Others observe the viewing screen. Turner occupies the captain's chair.

Morgan takes the Atlas out of orbit.

EXT. SPACE

The Atlas speeds away from the doomed asteroid.

The ship passes the planets of the Rigel solar system. Accelerates into deep space.

EXT. ASTEROID

Huge chunks tear away from the asteroid. A tremendous EXPLOSION blows the asteroid apart.

INT. ATLAS BRIDGE

The people on the bridge watch a huge fireball on the viewing screen.

It lasts a moment, then extinguishes like a giant candle.

Empty black space. Pollux glances at his watch.

POLLUX

Hmm. A little early.

He rattles his watch and inspects it.

INT. ATLAS CORRIDOR

Morgan, Koko, and Pollux pass the door of the lounge.

NIMROD (O.S.)

Morgan! Friends! Come!

INT. ATLAS CREW LOUNGE

They step in and observe Nimrod, who reclines on a lounge.

Several vials of the gold-colored malphine lie on a small table alongside him. A vaporizer gun in his lap.

Melissa lies down beside him and eats from a bowl, content.

On the other side of Nimrod, the captured Raider sprawls on a lounge, bound by straps.

The Raider stares at the ceiling, eyes glossed over, in a dreamy, euphoric state.

RAIDER #1

Beautiful...

Nimrod shakes some gold powder from a vial into his hand. Offers it to the others.

NIMROD

Join me? Gold dust?

MORGAN

Where'd you get that?

NIMROD

Sick bay.

POLLUX

You stole it.

NIMROD

Plenty left. Come, have some.

POLLUX

No, thank you. I have... a sinus condition.

NIMROD

This clear it up.

POLLUX

I don't think so.

NIMROD
 (to Koko)
 How 'bout you?

Koko reaches for the vial, then withdraws his hand.
 Hesitates. Looks at Morgan for guidance.

MORGAN
 Just say no.

KOKO
 No. No. No.

Morgan pats Koko on the head with affection. He notices the
 tranquil Raider.

MORGAN
 I see you've... subdued the
 prisoner.

NIMROD
 Only gave him little.

Morgan, Koko, and Pollux head for the doorway.

POLLUX
 What a nasty habit.

MORGAN
 Should keep sick bay locked from
 now on.

POLLUX
 I know what he'll do with his share
 of the kromodite. Buy himself a
 new nose. When the old one
 disintegrates.

MORGAN
 We better get him off the stuff, or
 it'll be his brain that
 disintegrates.

INT. ATLAS BRIDGE

Pollux and Jill stand behind Turner, as he instructs
 Emerson, who sits at the console board.

TURNER
 You learn fast, Doctor. You'll all
 have to be trained on these
 instruments. We're a skeleton
 crew. We'll have the ship on
 automatic as much as we can.

Morgan and Koko join Jill.

JILL
 (to Morgan)
 Can I talk to you?

Morgan nods.

Pollux perceives the expressions on their faces. He motions to Turner and Emerson, who nod and leave the bridge.

Pollux takes Koko by the hand, leads him away, and gives the two some privacy.

JILL
 I wanted to tell you. We've decided. You'll get an equal share in the kromodite.

MORGAN
 Well, I --

JILL
 Clay. If it wasn't for you, none of us would be here.

MORGAN
 Thanks... What will you do with your share?

JILL
 Well. Doctor Emerson says he'll propose to Mom when we get back. I've decided to fix up our spaceport... So, I suppose you'll buy yourself a big ship? Travel around the universe?

MORGAN
 I think my days of adventure are over. Time to settle down... Jill. Can you use a partner at your spaceport?

Jill face brightens.

JILL
 (breathless)
 Oh, yes, Clay!

Morgan takes her in his arms. They share a passionate kiss.

Emerson and Turner wander back to the bridge, look at the two and smile.

Morgan and Jill lock in an embrace and kiss again, unaware of anything else.

Koko tiptoes back to the bridge, and Pollux follows.

The viewing screen reveals the multi-colored funnel cloud of Ymir's Passage in the distance.

TURNER
(interrupts)
Uh... Morgan? Miss Ogden?

Koko tugs on Morgan's pant leg. Jill and Morgan realize they're not alone and part.

The couple smiles at Koko.

TURNER
Thirty units from Ymir's Passage.

MORGAN
Aye, Captain.

Morgan takes his place as navigator.

TURNER
Nimrod needs to strap him and his animal down. And, make sure the prisoner is secured.

POLLUX
I'll go help him. He's in no condition to follow any orders.

Pollux saunters off. Emerson looks at Turner.

EMERSON
I think one of your first duties as acting captain may be to perform a wedding ceremony.

KOKO
Ball and chain. Ball and chain.

The others exhibit surprise at the non-parrot dialogue and stare at Koko.

Koko grins and laughs the familiar, maniacal, high-pitched, Woody Woodpecker giggle. Everyone smiles.

EXT. SPACE

The Atlas enters Ymir's Passage. The phenomenon swallows up the ship.

FADE OUT.

THE END