

THE SILVER MACHINE AT THE END OF TIME
AKA "PROJECT HAWKWIND"

An Animated Science-Fantasy Musical

By Robert Kelly

(NOTE : There is no dialogue, running time is 1 hour 20)

ipswichrockradio@yahoo.com
01473 745120

FADE IN

CGI - DERELICT 'SPACE HULK' IN SPACE

The black void of SPACE. A PLANET in the background is a desert world like Mars, devoid of water. An asteroid belt of rocks floats float in the foreground. Almost orbiting the planet is a huge SPACE HULK - a ruined ship the size of a city adrift for centuries, damaged and battered.

Establish RED GLOWING EFFECT around corners of screen - hinting this is the point of view of an alien entity.

SLOWLY PAN TOWARDS the Space Hulk with the glowing effect present as the entity moves past the asteroids. Somehow strange music is heard as though from the moving entity.

CUE MUSIC : THE DEMENTED MAN (By Hawkwind)

NOTE: Music by Hawkwind is throughout, this represents emotions of the 'alien intelligence' and is later explained.

PAN SLOWLY towards the Space Hulk with the glowing effect. There is a GAPING HOLE in the side - the huge derelict vessel was exposed to the vacuum of space.

As the 'glowing effect' approaches things are slightly illuminated by the glow. Movement is slow and graceful.

PAN into the Space Hulk through the hole, as the entity moves inside the ruins, its glowing eyes like dim torches.

FADE TO

CGI - OUTER CHAMBERS OF 'SPACE HULK'

Music continues from the previous scene.

This a metal-walled cargo-area full of floating crates - there is no gravity here. Exposed pipes and wires wave like plants on a sea bed, all is dark, powerless and ominous.

The strange glow from the screen casts an eerie yet calming light as the entity proceeds through the wreckage.

PAN UP and THROUGH a BROKEN AIR VENT - the cover was torn away centuries ago. Proceed into the dark tunnel beyond, dimly illuminating nearer features with the glowing effect.

FADE TO

CGI - VENTILATION SYSTEM OF 'SPACE HULK'

A network of ventilation tunnels with twists and turns and other tunnels joining at intervals. Again the GLOW of the eyes casts a soothing light that shows things close-by in what would otherwise be total darkness.

Music continues from the previous scene.

PAN SLOWLY through the tunnels, as if an specific objective is in mind somewhere ahead.

This journey ends at another broken ventilation hatch.

PAN through the hatch to...

FADE TO

CGI - ENGINE ROOM OF 'SPACE HULK'

The Engine Rooms are huge and dominated by vast broken engines with pipes and panels everywhere. The lack of gravity here is more apparent here - tools and debris FLOAT around.

Music continues from the previous scene.

PAN THROUGH engine room towards the far side - in which a MAINTENANCE ROBOT is linked to a DOCKING-PORT.

The Robot is about 2 metres tall and runs on caterpillar treads, it has arms ending in telescopic tri-fingered hands. It is attached to the docking-port so not floating, though inert. It is tarnished-grey in colour here.

The few docking ports here are designed for re-charging, repairing and re-programming robots.

PAN INTO the head of the Robot, fading into a BLANK SCREEN.

NOTE: The track lasts almost 4 minutes - as this track concludes we reach and merge with the robot.

FADE TO

BLACK SCREEN

For a couple of moments there is nothing - complete silence.

FADE TO

CGI - ENGINE ROOM OF 'SPACE HULK'

Music continues from the previous scene.

CUE MUSIC : SHADE GATE

Music suddenly begins - again heard from an unknown source (coming from the mind of the entity/robot).

FADE IN as the ROBOT EYES ACTIVATE - these fade and focus (not opening like a persons). There is the strange GLOW still around the edges but this is not as pronounced.

POV from The Robot as it looks around. Its eyes flicker and cut-out briefly, low on power.

Establish the following MESSAGES on the screen, computer updates for the robot.

TEXT: Power levels CRITICAL - reserves at 02%. Mobility drive damaged - current mobility 73%. All systems on emergency power.

This report concludes with the following warning which flashes 3 x times : SEEK MAINTENANCE.

The Text fades from the screen as the Robot clumsily struggles to detach itself from the docking port.

Suddenly free the Robot drifts up off the ground, a text appears on the screen.

TEXT : Warning - gravity not detected. Establishing magnetic traction.

The text fades and suddenly The Robot DROPS to the floor - its 'feet' magnetised.

The Robot looks around and a SMALL LIGHT shines out from a torch in its head, allowing things further away to be seen.

As it pans around there is a Flashing effect - conveniently highlighting a conduit-pipe in the distance.

TEXT : Compatible energy source identified.

The text fades as the Robot trundles towards the pipe.

Its ROBOT HAND opens an access port at the pipe and a small cable extends from the the robot into the point. The connection port glows and pulsates, channelling energy.

TEXT: Charging... Power Reserves at 20%... Power Reserves at 40%... Power Reserves at 60%... Power reserves at 73% - energy source depleted.

The pulsating lighting at the connection point fades completely. The robots cable detracts back into its arm.

The Robot looks around and moves towards to small hatch - its torch shining much brighter and the visual flickering gone.

CUE MUSIC : this track ends at just under 3 mins and ends abruptly - marking the end of this scene.

FADE TO

CGI - DROID REPAIR ROOM IN 'SPACE HULK'

A room with several docking ports - a few are occupied by small similar-looking inactive ROBOTS. One has longer arms with more high-tech 'HANDS'. Another has large 'EYES' with rotating scopes and lenses.

Music begins as the small Robot enters the room on its magnetised tracks through a small hatch for the robots.

CUE MUSIC : ASSAULT AND BATTERY PT 1

POV from the Robot as it approaches its inactive comrades and looks around, all light comes from the robots torch.

The Robot looks around - seemingly unhappy to find its fellow robots in disrepair and laying here inactive.

The robot trundles around and it pauses at a reflective surface - this is a polished 'welding shield' that protects the user from sparks - fastened to a rack with other parts.

The robot looks at itself in the shield for a moment - as if startled by its own appearance.

The robot then turns to the robot with 'better' hands and looks at its own for a moment. The Robot then removes the right arm of the inactive robot - attaching this temporarily onto its magnetic tracks so it won't float away.

The robot removes its own arm and replaces it with the first of the better arms, then repeats this process.

A message appears briefly before the Robots eyes.

TEXT: Tech-Mech Level 2 arms connected, revising operational

protocols... Warning : arms operating at reduced efficiency - seek maintenance support.

The message fades and the Robot moves to the robot with larger eyes. The new hands of the robot removes these eyes and replaces these with its own.

As the eyes connect the eyes (seen POV) are much clearer, things more 'crisp' - like putting on spectacles.

TEXT: New ocular hardware detected, recalibrating systems... Recalibration complete.

For a moment different visuals are tested - an INFRARED setting appears that shows heat sources (minimal here), then a greenish NIGHT VISION that sees in the dark, then 'SOUND WAVE ANALYSIS' mode - then finally back to normal again.

The Robot proceeds to a far door (bigger - for humans). It moves its new 'hand' to an access slot and a cable from the wrist connects. There is a momentary HUM of Power and the door slides open, revealing a long dark metal corridor.

TEXT: Power reserves at 72%

The Robot moves through the door, into...

CUT TO

CGI - CORRIDOR IN 'SPACE HULK'

Corridors are octagonal and all identical, long and interspersed with sealed side-doors and bits of floating debris. Strip-lights set into walls have no power.

MUSIC continues from the previous scene.

POV from the Robot as it moves along, gazing around and shining its torch.

Towards the middle of the corridor is a faded sign set into the wall - this is faded but printed in GLOWING INK - a map of the ship. The 'eyes' of the robot ZOOMS IN on the map.

TEXT : Power Reserves at 71%.

The Map becomes clearer with an added digital effect. The map shows the current position and different regions of the ship - the current corridor is part of the Main Drive section.

The Robot studies the map for a moment, planning a route to ships bridge.

It then turns and continues along the corridor - noting some of the closed doors names - 'Chief Engineer' and 'Tool storage' and 'spare parts'.

CUE MUSIC : fade current track around 4 minutes - as this scene ends.

FADE TO

CGI - SHIPS BRIDGE IN 'SPACE HULK'

A room with chairs filled with controls and screens - no power and signs of a damage from exploding panels. Floating among the debris are a few FOSSILISED HUMAN BONES.

POV from the Robot as it enters through a sliding door, pulling back its arm having charged the mechanism. This is a HISS as the door opens - this room still had atmosphere.

CUE MUSIC : INNER VISIONS - heard by The Robot.

The Robot gazes around, changing to INFRARED VISION for a moment then back, looking for signs of life.

The robot finds a control panel, the new hands of the robot extend and its fingers try typing - nothing happens.

The Robot explores further until it finds an ACCESS POINT at the bases of another panel. The robots hand moves to the access point and its wrist-cable connects.

A message appears before the eyes of the robot for a moment.

TEXT: Power Reserves at 70%.

Suddenly there is a HUM and a small monitor on the control panel flickers on. This shows a mass of techno-babble then changes to a summary as follows:

ON MONITOR SCREEN : Status critical, total system failure imminent. Main drive offline. Ship wide depressurisation detected - abandon ship.

In the search box the Robot is generating an enquiry/command as this appears below as the robot types:

QUERY FIELD : Search for life forms.

The Monitor Screen Changes with an answer.

ON SCREEN : No life forms detected.

In the search box the Robot types a new command:

QUERY FIELD : Confirm Ship Status?

ON SCREEN: Inoperable, extensive damage detected. Immediate evacuation advised.

The Robot is types another command:

QUERY FIELD : Confirm current mission

ON SCREEN: Current mission - evacuate humans to Orion system, supporting Skylark.

QUERY FIELD : Query 'Skylark'?

ON SCREEN: Grade 7 transport vessel, sister ship to DuQuesne. Evacuate human survivors to Valeron V.

QUERY FIELD : Query "Humans"?

ON SCREEN: current status : Endangered mammalian species, sentient bipeds, self-destructive.

QUERY FIELD : Skylark Status?

ON SCREEN: Current status unknown. Positioning beacon detected - 1.3 parsecs, co-ordinates 07944 by 09210 by 23100.

NOTE: Co-ordinates are always 3 dimensional in space.

Suddenly the monitor turns-off, the power spent.

The Robot retracts the cable and moves to the rear of the bridge. There is a round hatchway with 'Escape pod' which the Robot reaches. Its arm moves into a small port to charge the pod - there is a HUM of power for a moment.

TEXT: Power Reserves at 69%.

Suddenly the hatch of the escape pod opens - inside is a small padded cream-coloured room, this is illuminated with its own internal lights and is fully automated.

The robot moves into the escape pod.

MUSIC FADES WITH SCENE - concluding at 4 mins 30.

FADE TO

CGI - DERELICT 'SPACE HULK' IN SPACE

There is a small flash of light on the floating hulk. Suddenly a small POD jettisons away in the direction of the planet - this is the escape pod containing the robot and is about the size of a 'Mini' - design for short-range travel.

CUE MUSIC : LEVITATION

ZOOM IN on the pod as it is propelled through space towards the desert planet nearby known as 'Thorus Beta'.

PAN IN to the Escape Pod as it darts towards around debris and asteroids, getting closer to its goal - the planet.

Several moments pass and finally the pod reaches the planet's thin atmosphere. It becomes hotter and flames appear.

As the pod moves closer the sky of this planet becomes more purple in hue.

QUICK FADE TO

CGI - ESCAPE POD ENTERING THORUS BETA.

The pod is arriving from space, engulfed in heat and fire as it moves through the atmosphere. The planet is entirely desert, devoid of water and vegetation. The sky purple.

MUSIC CONTINUES from the previous scene

POV from the front of the Pod - this has sensors at the front and view screen in the cockpit as seen by the Robot.

The flames increase all around, limiting visibility.

Across the pod view-screen a message appears as follows:

TEXT : Basic scan commencing... SKYLARK detected at co-ordinates 09210 by 23100. Life signs : zero. Warning: High nitrogen levels detected.

The message fades as the pod descends towards the planet.

After a moment another message appears.

TEXT: Brace for impact in 10 seconds. Retro's auto-firing.

The screen 'judders' and jerks as the equivalent of 'air

breaks' take effect and the pod abruptly slows.

NOTE: This vessel is designed for an automated crash-landing.

CUE MUSIC - music fades quickly as the pod CRASHES into the sand and the screen goes BLANK.

FADE TO

BLACK SCREEN

A moment of silence and nothing at all.

FADE IN

CGI - THE DESERT OF THORUS BETA - DAY

Sandy dunes stretch for miles, with distant rocky crags. Strong winds blow the sand. The pod has crash-landed, leaving a skid-trail. The pod is smoking and damaged.

CUE MUSIC : GREEN FINNED DEMON

The door of the crashed pod jettisons away and The Robot emerges, unwilling to wait for the vessel to cool. As not needed its torch is turned-off. The Robot moves outside and looks around. Sand leaves silver-streaks along its body.

POV FROM ROBOT - as it gazes all around. There are no signs of life and two distant suns illuminate a purple sky.

Suddenly a text appears before the robots eyes. Technical data about the new environment, the atmosphere, gravity, temperature, pressure, humidity, etc. Then the following:

TEXT: Magnetic tracks deactivated, gravity at 1.02 ES.

The Robot suddenly moves faster and more easily - as though 'free' and lighter (there is metal in the ground). The robot move away from the crashed pod.

Another text appears on the screen.

TEXT: Skylark Bearing 094 degrees, distance : 1.4 kilometres.

A digital 'waypoint' appears and the robot moves where this is indicated, trundling through the sand.

After a few moments of travel the ocular settings changes to infrared. The heat and trail of the nearby crashed pod is shown clearly as the robot looks around.

There is a hint of some volcanic activity in some of the crags but no more other heat signs (or signs of life).

The robots visuals return to standard settings and it continues on its way.

FADE TO

CGI - FURTHER DESERT, THORUS BETA - DAY

Further sandy dunes in all directions, the Robot trundles along the sand. The robot is more 'sand-blasted' and more silver-coloured than before. There is distant smoke where the escape pod has landed, now very far away.

Music continues from the previous scene

After a few moments the Robot pauses and turns its head as it looks around - it is intensely hot and there are signs this is starting to impact on the robot - hints of oil and fluid ooze out of his joints - as though sweltering.

There is something in the distance - a few GIANT BONES like those of a dinosaur are sticking-up out of the sand. The Robot deviates from its course to take a closer look.

POV from Robot as this ZOOMS IN on the distant bones. These are giant rib bones of a huge snake-like creature.

TEXT : Digitally extrapolating, please wait...

A electronic 'guessed' image of the rest of the bones is shown below the sand, like an X-ray. This suggests a much larger animal like a giant snake.

The Robot moves closer for a moment.

The 'digital image' fades and the robot turns back on its original course and continues through the sand.

CUE MUSIC : music fades with scene at just over 4 mins track length running time.

FADE TO

CGI - THE SKYLARK, THORUS BETA - DAY

The Skylark is another huge spaceship, similar to the space hulk seen before. This is half imbedded in the ground, its mid and rear sections towering up for miles. This appears to have crashed centuries ago, hints of rust and atmospheric

damage pepper the huge exterior.

NOTE: See Hawkwind album cover "All Aboard The Skylark"!

CUE MUSIC : ALL ABOARD THE SKYLARK

The tiny form of the Robot is trundling towards the crashed ship. The robot is now mostly silver in colour - the sand blasting has buffed its exterior.

PAN IN towards the robot as it gets closer to the wreck, it cranes its head up in wonder as it approaches.

TRACKING SHOT of the robot - it has found a gaping hole in the side of the ship which it is making towards. Because of the sheer scale and distance involved, progress is slow.

FADE TO

CGI - HOLE IN THE SKYLARK, THORUS BETA - DAY

A huge explosion has blasted a hole the size of a truck into the lower mid section of the crashed ship, a fair height above ground level. The Robot has reached the ship below a huge gaping hole, which it is gazing up at.

CUE MUSIC Music continues from previous scene.

The Robot moves forward and uses its magnetic tracks to move directly onto the hull and straight upwards towards the hole. It trundles along, still being 'sand-blasted' by winds.

FADE TO

CGI - OUTER CHAMBERS OF 'SKYLARK'

The Skylark is for transporting passengers and this is reflected in its looks. This area would be a leisure area but is between decks - this has halls, seating areas and tables.

Music continues from the previous scene.

There is sunlight from the hole at the far side of the main room as the Robot enters the hall and turns on its torch.

Debris lays on the floor, including ancient HUMAN BONES, bits of torn clothing and personal effects (watches, jewellery, glasses, etc). The robots torch pans around and soon finds a more intact skeleton which it moves closer to examine.

The robot seems to become unhappy as it looks at the remains,

its eyes glow less brightly.

After a few moments the robot moves towards a distant doorway with sliding door that is jammed open. Beyond is a corridor (like those seen on the space hulk).

The Robot uses its arms to push the door open further so it can pass, then it trundles through into the corridor.

CUE MUSIC : Music fades with scene - around 3 minutes track length.

FADE TO

CGI - CORRIDOR IN 'SKYLARK'

The corridor looks much like that of the space hulk but there is gravity and a hint of daylight at the far end that The Robot is moving away from.

CUE MUSIC : WE ARE NOT DEAD... ONLY SLEEPING.

POV FROM ROBOT as it proceeds - the corridor becomes darker the further it goes. There is a sealed side door at the end, with a dusty control panel and a sign above "CRYO BAY 14".

The Robot looks at the door for a moment then extends its arm to the panel. A small cable pings out of the robot into the panel to charge the door - causing a Text message to appear.

TEXT: Power Reserves at 68%.

There is a CLICK and a HISS and the door slides open.

FADE TO

CGI - CRYOGENIC CHAMBER IN SKYLARK

This is rather like a morgue - with rows of decaying human bodies in dusty glass tubes spanning in all directions in the darkness, not just on the ground but stacked in rows above - thousands. Each body has a mask and medical tubes and its own inactive control panel - all died during their sleep.

Music continues from previous scene.

POV from The Robot as it explores the room, gazing sadly around in the darkness with its torch. All ARE dead - the bodies better preserved in the cylinders like mummies. They all wear standard medical gowns and almost all are adults.

The robot explores, going from corpse to corpse. It finally finds one that is less decomposed - a DEAD GIRL aged about 9. She is laying peacefully with arms across her chest, her long blond hair still in plaits.

The hand of the robot moves to the control panel of the dead girls tube and inserts its cable, a message appears on screen for a moment then fades.

TEXT: Power Reserves at 67%.

There is a hum of power, lights around the body flick-on, making it look like a ghoulish display case. The control panel activates as lights flicker and ancient tubes begin trying to pump fluid into the dead body.

The control Panel has a display screen that crackles on - there is technical data about the patient :

"Passenger 3479 - Emma Noakes, dob 14/04/2289"

This data is followed by 'blood type, race, allergies, IQ, sexual orientation, citizen rank and class, general education level, languages spoken, genetic DNA marker', etc.

At the middle to bottom of the screen is a flashing alert referring to 'critical power-loss' and a note requesting emergency medical aid immediately.

The robot reads the data for a moment then looks the dead girl up and down - seeming unhappy. After a few moments pass the robot turns and trundles away, back the way it came.

Music slowly fades with scene - around 3 mins track time.

FADE TO

CGI - LEARNING CHAMBER, SKYLARK

This is a control room filled with panels and screens - there are a couple of padded chairs here that have VR helmets on hooks. There are storage facilities holding discs with data. This room is effectively an archive where general information is stored - initially all in darkness.

CUE MUSIC : ASCENT OF MAN

POV from Robot - initially light is only from the robots torch. Suddenly the lights flicker on and screens come to life - the robots arm and cable is connected to a wall panel.

A text update appears momentarily.

TEXT: Power Reserves at 66%.

The Robot gazes around the room, still connected by cable. The largest screen flickers on and the robot turns to watch.

FOOTAGE ON SCREEN - HISTORY OF MAN SEQUENCE.

Initially data is too fast to be understood - this shows prehistory on Earth, early sea life, dinosaurs, different eras, the extinction of dinosaurs, the early mammals.

The footage slows and shows flashes of mans primate ancestors developing and evolving over millennia. Footage slows to show a crucial moment of human development - where early humans make crude stone tools to break open bones of dead mammoths and eat the marrow other predators couldn't - these intelligent monkeys look very attractive to the hungry females and selective breeding begins...

The footage flashes forward again as the robot controls things with its cable. The screen shows the struggles of early man as hunter-gatherers, early communities, then ancient civilisations and the building of ancient cities. There are snippets of ancient Egyptians, Greeks, Romans and other civilisations that rise and fall.

The footage skips about showing examples of mans greatest achievements: language, the wheel, aqueducts, farming, animal husbandry, works of Art, science, buildings, medicine, language, fire, steam-power, electricity, sailing ships - this sequence includes the wonders of the world and ends in more contemporary landmarks (the Eiffel Tower, Big Ben, The Empire State Building, etc) and concludes with space travel.

There are flashes of great works of CLASSICAL LITERATURE - excerpts from writers from Homer to Dickens - the Robot seems fascinated and able to read these pages very quickly.

CUE MUSIC the track concludes at 5 mins with this scene.

FADE TO

CGI - SHIPS BRIDGE IN 'SKYLARK'

The same as the bridge at the Space Hulk but here are skeletal remains strapped into chairs and signs of a fire. Initially all is DARK until the electric lights flicker on.

CUE MUSIC : HEXAGONE

POV from The Robot - its cable is plugged into an access point and is charging a control-panel, turning-on lights.

TEXT: Power Reserves at 64%.

The robot gazes around. One of the panels is NAVIGATION CONTROL - a 3d holo-screen activates to show a star map here and the route of the Skylark from the Earth to the Orion Sector and a planet called "Valeron V".

Further details show this journey will take 337 years and that the ship was almost at the halfway point.

BACK TO SCENE

The Robot retracts its cable and moves from one side of the room to the other - this is a science station, controls and monitors are more 'technical' and varied.

The Robot connects its cable and the main monitor here shows a 3d image of the ship - initially highlighting damaged areas in red - which is the majority. The image changes to summary details about the ship and its mission.

This ship is THE SKYLARK - carrying the last humans from their dying home planet, most of whom are in suspended animation but others work as shift-teams as the crew. The sister ship is called "DuQuesne" - this carries supplies.

The Robot reads and tries to flick through details to discover what went wrong. After a while the 'SHIPS LOGS' files appear - but these are encrypted and a message appears "ACCESS DENIED - LEVEL 4 ACCESS AND ABOVE ONLY".

After a few unsuccessful attempts to access the data the Robot withdraws its cable and turns - seemingly annoyed.

Music fades with scene - at 3 mins 30.

FADE TO

CGI - LEISURE ROOM IN 'SKYLARK'

The abandoned 'leisure room' is in faded purple and has "Leisure Pod 08" on the wall. At one side is seating, snack and drug dispensers, the other side a STAGE fronting a large screen (for films). The padded chairs all have private mini-screens fitted. There is a bar at one end, with dusty bottles and glasses that have 'screw-bottoms' to secure them.

The room is initially BLACK and all power is off but as

LIGHTS FLICKER ON all is seen. The Robot is plugged into a cubical with small monitor near the stage, charging the room.

As machinery whirrs to life, music begins and mini glowing lights highlight the bar and the numerous bottles.

CUE MUSIC : HASSAN I SAHBA

2 X Holographic DANCERS appear - these are ladies around 25 clad in silks like belly-dancers. Initially they are transparent and distorted but become solid-looking. These are HOLOGRAMS and they dance on the stage in time to the music.

The robot seems SHOCKED and backs away from the stage.

POV from Robot - gazing at the dancers who seem somehow aware of him, looking directly at him (into the camera) as they perform. For moments the Robot just watches, unsure what to do or what is happening here.

One of the dancers sways and gyrates, peeling off some of her silks as her companion moves towards the Robot and sits at the edge of the stage, running her hands over herself.

The dancer in the background ramps up her routine in time with the music, prancing and swaying more vigorously.

NOTE: the dancers routine and activities should be considered in line with the intended rating for this film.

The Robot nervously extends it arm slowly towards the closer dancer - she reacts by caressing it - but she FLICKERS and fades where the robots hand moves into her.

The Robot glances up at a projector above and realises these 'ladies' are not real. The nearest dancer seems a little rejected, she steps back up and continues her dance routine.

The Robot - more relaxed now - spots some of the small monitors on the chairs. Some simply track the movements of the dancers from various angles, a few show different activities (with no sound) : SUMO WRESTLING, AMERICAN FOOTBALL and the trailer of BRUCE LEE: ENTER THE DRAGON.

The Robot looks at these screens for a few moments, then gazes back to the dancers for a last few moments before turning away towards the door.

MUSIC FADES WITH SCENE - at about 4 minutes.

FADE TO

CGI - RECORDS ROOM IN 'SKYLARK'

A giant digital library but instead of books are countless 'chips' - digital records on racks. There are a few monitors where ships records can viewed (like microfiche readers) and several padded chairs with special helmets - where records can be downloaded direct into a human brain.

The light flickers on as the robot charges an access point in the wall - but this room is dull and has less light than the other rooms seen previously - perhaps less used.

CUE MUSIC : THE HARMONIC HALL

POV from Robot as The robot finds and examines a 'chip' at random from those all around - it is like a mini-disk in a slim rectangular case, designed to be slotted.

The Robot returns the chip to its place and explores.

BACK TO SCENE

The Robot activates a monitor/reader which crackles to life as the robot presses the controls. The screen reads :

"Welcome to Skylark Library 03. Please insert your data-chip. Please note cyber-biochips are not compatible with this system. For support please contact Junior Mech-Tech Dave Brock, section 14 main habitat level."

Moving quickly (as if excited) the robot moves around collecting a selection of 'chips' and returns to the reader.

Having inserted the first chip the screen flickers.

POV from Robot looking at monitor and seeing...

SERIES OF CUTS - 'POSITIVE' HUMANITY SEQUENCE

Footage has MUTED SOUND. Records are slightly damaged, they are brief and tend to 'cut out' and flicker:

- An excerpt of a written page from THE THREE MUSTKETEERS
- A black and white clip of THE BEATLES.
- A snippet of the BBC TV show MONTY PYTHON
- An excerpt of THE TIME MACHINE by H G WELLS
- A snippet of the late comedian Frankie Howerd, wagging his

eyebrows at the audience.

- A partial clip of a historical BBC DOCUMENTARY about castles, presented by the late Terry Jones.
- An written excerpt of THE RAVEN by Edgar Allen Poe
- A glimpse of an information page above CHRISTIANITY
- Footage of the 1969 MOON LANDING
- A glimpse of a giant Buddha statue smiling
- A clip from the BBC's HITCHHIKERS GUIDE TO THE GALAXY - and 'Marvin the Robot' walking sadly along a corridor.
- An excerpt of CAPITAL by Karl Marx.
- Distorted live footage of the band HAWKWIND from the 1970s.

(This final clip lasts about 12 seconds and is muted).

BACK TO SCENE - the Robot seems very excited by the end of the sequence, swaying from side-to-side as it watches.

When the clip ends it resets it and watches the end again, then a third time - the Robot has a favourite band.

MUSIC FADES with scene at around 2 mins 30.

SLOW FADE TO

CGI - RECORDS ROOM IN 'SKYLARK'

Time has passed - possibly hours - there are numerous viewed chips scattered all around which the robot has been viewing.

CUE MUSIC : DARKLAND

The robot inserts another chip into the monitor.

PAN TO MONITOR as seen by the Robot.

SERIES OF SHORT CUTS - 'NEGATIVE' HUMANITY SEQUENCE

- FACTORIES PUMPING POLLUTION into the air.
- DEAD BIRDS laying by a tree unable to breathe.
- FOOTAGE OF WAR - soldiers blasting away at each other.

- WRETCHES in rags, living in shacks in piles of rubbish.
- RICH PEOPLE in penthouses overlooking the wretches below.
- FOOTAGE OF WAR CRIMES - civilians gunned-down by soldiers.
- PEOPLE with Respirators in the smog of a futuristic city.
- RICH PEOPLE in flying cars, dropping rubbish as they whizz above THE POOR who run to fight over the litter.
- FOOTAGE OF WAR - burnt-out buildings and dead bodies.
- IMMIGRANTS in boats, being shot by officials on the beach.
- A GREEDY BOSS in a futuristic glass office waving handfuls of money in the air and laughing manically.
- A HYSTERICAL MOTHER clutching a dead baby, being shoved away by citizens that don't want to get 'involved'.
- ACID RAIN sizzling on crops in fields - the plants are withering and dying.
- FOOTAGE OF WAR - tanks driving over bodies
- PLAGUE as the sickly poor laying in gutters coughing in the futuristic city as other citizens hurry past to reach work.
- THE LAST BEE laying dying near an abandoned hive.
- A ORPHANED GIRL CRYING as she jumps off the top of a giant building in the city and falls to her doom.
- HUMAN BODIES rotting in mass graves outside the city.
- THE PLANET EARTH SEEN FROM SPACE - no longer blue and green, instead dusky and barren and filled with horrors.

BACK TO SCENE

The Robot seems troubled and trundles back a step, its head lowered and the lights of its eyes fading.

CUE MUSIC : The music concludes at just over 2 mins fades but the robot remains still - seemingly too shocked to move.

SLOW FADE TO

CGI - RECORDS ROOM IN 'SKYLARK'

Time has passed and the Robot seems more hesitant to watch another record, but inserts another chip.

CUE MUSIC : PROMETHEUS

PAN TO monitor screen, this shows...

CGI - CARTOON ADVERT FOR THE SKYLARK ON EARTH - DAY

A 'cartoon' made to seem very positive. The Earth now has huge tower-blocks and flying cars. The brand-new SKYLARK is in the background waiting to be launched and a long queue of rich citizens are waiting to board, many with their children and pet 'robo-dogs'. There are billboards all around and on banners pulled behind FLYING CARS with the following:

"Begin a new life at Valeron V - leave all the pollution and your worries behind"

"Just 25 Million Eurodollars will secure your place on the Skylark"

"The world is dying but you don't have to!"

"Valeron V - for a new home and new beginning!"

"Do not let the Dunnovians beat us!"

The image PAUSES - controlled by the Robot as it watches. The screen ZOOMS to the final slogan - something of interest.

PAN OUT from screen to...

CGI - RECORDS ROOM IN 'SKYLARK'

The Robot is looking at the image on the screen but turns this off and removes the data-chip.

The Robot quickly hunts through its nearby collection of chips. It finds one and plugs this into the monitor.

POV from Robot as it moves to look at the screen.

This shows the following scene...

CGI - FUTURISTIC SCIENCE LAB, EARTH - DAY

A futuristic lab where the LEAD SCIENTIST and SPACE COMMANDER are making a presentation to THE PRESS. Through windows is a

glimpse of huge tower-blocks in a futuristic city - dirty and polluted, no birds and a few flying cars. Behind the Lead Scientist are screens and holo-displays that show a gas-planet - where the alien 'Dunnovians' originate from.

The Lead Scientist is male, balding, has 'cyber' glasses and a white coat, a typical 'egg-head'.

The Commander wears chunky space-armour and holds his helmet under his arm. He is large and physically imposing with a crew-cut and scar on his cheek.

The Press are filming and recording the scene with futuristic gear - they look sleazy and their futuristic clothing shabby.

The screen behind the LEAD SCIENTIST changes to an artist's impression of what a DUNNOVIAN may look like (made to look more menacing deliberately). This looks like a humanoid squid with numerous tentacles and two glaring eyes.

NOTE: This is news footage propaganda. As before all sound is MUTED but most dialogue here has SUBTITLES.

LEAD SCIENTIST

(muted - unheard)

The Dunnovians are a pan-dimensional alien race at the other side of our galaxy. Over the last several months all attempts at communication have failed and they continue to behave in an aggressive way - destroying our probes, causing power-failures of long-range droids and disrupting our new hyperspace gateway system.

COMMANDER

(muted - unheard)

These Dunnovians are a threat to humanity! They are deliberately encroaching into our space - now threatening even the Orion system!

The Press seem very excited and ask unheard questions.

LEAD SCIENTIST

(muted - unheard)

The Dunnovians clearly want the same resources that we so urgently need to survive. As our deep space missions are being compromised our very future hangs now in the balance.

Peaceful co-existence is not possible
so there is one option remaining...

COMMANDER

(muted - unheard)

Get them before they get us!! At the
international emergency conference as
Supreme Commander of United Earth
Forces I will be urging The Euro-
American President to formally declare
interplanetary WAR!

LEAD SCIENTIST

(muted - unheard)

We have managed to pinpoint their
home-world - a toxic gas giant we're
calling 'Dunnovia Prime'.

All attention falls upon the screen behind the Scientist as
this image changes to an animated 3d map of part of the
universe.

ZOOM IN TO THE STAR MAP. The hand of the Scientist can be
seen pointing as this displays the location of the alien
planet, plus several nearby contested planets.

LEAD SCIENTIST

(muted - unheard)

We are able to reach this previously
little-known system in a matter of
days, thanks to the new hyperspace
gateway we have been constructing...

The Star Map image changes to...

CGI - HYPERSPACE GATEWAY - DEEP SPACE

A floating metallic ring in space with lots of moving parts
inside. A SHUTTLE - a vessel big enough for about 12 persons
- is entering the gateway. It pauses and connects to the ring
for a moment then SHIMMERS and VANISHES. The Gateway begins
to power itself down.

COMMANDER (V.O)

(muted - unheard)

Until this crisis our hyperspace
gateways remained a military secret.
These allow rapid travel across huge
regions of space but have limits on
the size of the vessels. Also there is
significant 'cool down' phase,

limiting our usage...

FADE TO

CGI/MODEL SHOT - FUTURISTIC SCIENCE LAB, EARTH

As before but on the screen behind the Scientist and the Commander is the image of the hyperspace-gateway.

ZOOM OUT from the screen. The Scientist waves to the screen proudly as he addresses The Press members before him.

LEAD SCIENTIST

(muted - unheard)

Hyperspace Gateways have been set-up by long range droids which, even now, are still travelling remote areas of space - the journey taking them decades, even centuries.

The Press begin to bombard the Scientist with further questions, the Commander visibly sighs.

This scene flickers and fades, changing to...

CGI - STARSHIP TROOPERS BOARDING SHUTTLES - EARTH

The outskirts of the futuristic city. In the background are conveniently placed posters and signs - a circle with a line through and an ALIEN and the logo "STOP THE ALIEN MENACE" and another poster "Death to the Dunnovians!" and finally "Dunnovians are coming for your wives and daughters!"

STARSHIP TROOPERS are boarding a SHUTTLE in the background. They have space-armour, laser-rifles and special equipment. These are male and female - sexes are equal fodder in the future. Further in the background are additional shuttles heading up to a huge Mother-ship seen in orbit.

The Commander seen previously is present, addressing the troopers who have stopped to salute.

SUBTITLES flash up on the screen as the Commander speaks.

COMMANDER

(Muted - unheard)

Each of you will be making the supreme sacrifice for your home-world, fighting for the future of mankind. Each and every one of you is a hero and I salute you all!

The Commander salutes the Starship Troopers who salute in return. They turn and continue marching onto the nearby shuttle. The Commander turns to face the camera directly.

COMMANDER

(Muted - unheard)

It's not too late - do your bit for mankind! Join the Space Core Marines today against the alien menace and join the fight to save humanity!!

The image flickers and fades.

FADE TO

CGI - RECORDS ROOM IN 'SKYLARK'

The Robot seems less unhappy now and is watching the end of the previous scene on the view-screen.

MUSIC continues from the previous sequence.

BACK TO SCENE

The Robot presses a button on the viewer to move to the next segment, then moves closer and peers at the monitor again.

PAN TO MONITOR which cuts to the next scene as follows...

CGI - COCKPIT OF A DAMAGED SHUTTLE

The inside of a cockpit of a damaged space-shuttle, warning lights flicker and smoke pumps out of broken pipes. Here alone sits The Space Commander, facing the camera to address the viewers one last time. He appears a few years older and more sickly. Again there are SUB-TITLES as he talks.

COMMANDER

(Muted - unheard)

It is clear this terrible plague was released by the Dunnovians - a new bio weapon to endanger all life on Earth. If you are watching this broadcast, die assured knowing that our last and greatest 'Phoenix Fleet' will avenge you by sterilising their home-world!!

The Commander pauses to cough and spit out blood.

COMMANDER

(Muted - unheard)

Humanities last hope for survival now rests with the two multinational Space Arcs, the Skylark and its sister-ship the DuQuesne. Both of which are already 3 years into their 337 year space voyage. Skylark - all our hopes and prayers go with you!

The image suddenly stops and the monitor goes blank.

CUT TO

CGI - RECORDS ROOM IN 'SKYLARK'

The Robot has been watching the screen which is now blank.

MUSIC continues from the previous sequence.

PAN OUT to show the Robot moving away from the monitor and seems to be thinking, troubled by what it has learned.

CUE MUSIC : music fades with scene around 4 mins track time.

FADE TO

CGI - DROID REPAIR ROOM IN 'SKYLARK'

The same as the room on the space hulk but in better order and less damaged. A few inactive Robots are stationed in docking-ports. There are spare robot parts on racks. The lights and power is on - already charged. The Robot is changing one of its arms to a GUN-ARM - this ends in a rotating multi-barrel laser.

CUE MUSIC: TIME WE LEFT THIS WORLD TODAY

POV from Robot as it fits its new arm.

The Robot has soon completed its work, a wall of TEXT flashes over the screen listing technical details of the new weapon.

Next the robot moves its remaining arm into a machine that removes and swaps this to a bigger claw-arm.

TEXT : INDUSTRIAL MK 4 CLAW DETECTED - operating at 94% efficiency.

The robot extends its new gun-arm and the barrels spins for a moment, then the claws on the other SNAP menacingly.

The Robot turns to a rack with SILVER PLATE ARMOUR for Robots to wear working outside when at risk from meteors.

The robots claw reaches for the armour.

FADE TO

CGI - LAUNCHING BAY IN 'SKYLARK'

A huge hanger in the Skylark. Mostly empty but with 3 X SHUTTLES like those seen in the footage. These have cables and pipes connected with open doors and ramps. There is a huge closed gate at side to allow shuttles in and out.

MUSIC continues from the previous scene.

Lighting flickers-on and illuminates the whole hanger as The Robot charges a wall-socket.

POV from the Robot as it looks around the new surroundings and charges the room via its cable.

TEXT : POWER AT 55%... 54%... 53%...52%...

The Robot removes its cable and trundles toward the nearest shuttle. There is a control panel on a stand near the entrance. This is flashing with technical details and concludes "Inoperative, please seek maintenance".

The Robot moves to the second shuttle - the panel for this indicates this one is "ready for launch".

The Robot moves up the ramp into the mouth of the shuttle.

FADE TO

CGI - COCKPIT OF SHUTTLE (IN LAUNCHING BAY)

The interior of the Shuttle is big enough for about 12 persons, with a glimpsed rear area with bunks and an airlock. The cockpit is at the front, with three fitted chairs and lots of monitors and controls.

MUSIC CONTINUES from the previous scene.

The Robot is moving towards the 'nose' area of the ship which has a docking-port for robots and retractable window-plates. Now seen externally the robot has its new gun-arm, plates of 'silver armour' and its new claw-arm.

The Robot connects into the docking port with its cable and

'fits in'. Lights flash, monitors display technical data and the whole craft begins to vibrate as the engines charge.

CUE MUSIC : music fades - around 3 mins track time.

FADE TO

CGI - SHUTTLE EXITING THORUS BETA.

The Shuttle is leaving the planet, engulfed in heat as it moves through the thin atmosphere into space. Behind is the lifeless desert planet.

CUE MUSIC : THURSDAY

PAN TOWARDS FRONT OF SHUTTLE.

The heat and flames fade as the shuttle moves into space. The 'nose' of the shuttle opens as plating retracts to show a hexagon-window - the head of the Robot is peering out.

CUT TO

CGI - COCKPIT OF SHUTTLE (IN SPACE)

The 'nose' of the Shuttle has opened to show a window directly before the Robot, providing a good view all around. In the distance floats the wrecked 'Space Hulk'.

MUSIC CONTINUES from the previous scene.

PAN OUT from the The Robot as it looks all around.

FADE TO

CGI - THE SHUTTLE PASSES 'SPACE HULK'

The shuttle is travelling out to space, moving past the floating wrecked space hulk 'DuQuesne' which can now be seen more clearly.

MUSIC continues from the previous scene.

CGI - COCKPIT OF SHUTTLE (IN SPACE)

The shuttle moves further into space, the Robot gazes out.

MUSIC CONTINUES from the previous scene.

A 3d holo-map appears at the left side of the controls by the robot, plotting its journey. On the map is a flashing blip

that shows the shuttle and route to the nearest 'hyper-gate'.

PAN OUT from the robot as it looks all around, the space hulk and planet now falling far behind in the distance.

FADE TO

CGI - HYPERSPACE GATEWAY

As before - a floating metallic ring shape in space. The robots SHUTTLE approaches, similar to the shuttle seen in the footage but this has the window open showing the robot.

CUE MUSIC : music continues from the previous scene.

The ship moves into the ring - which seems to be charging-up and coming to life, lights flick on and internal gears more and retract.

MUSIC TRACK CONCLUDES WITH SCENE - just over 4 minutes.

FADE TO

CGI - COCKPIT OF SHUTTLE - GATEWAY AND VORTEX

POV from Robot - looking through window as the shuttle connects with the hyperspace gate. Monitors and controls blink and flash as the ring starts 'charging'.

Suddenly space all around distorts, the gateway vanishes and is replaced by a swirling vortex of multicoloured lights.

As the Robot gazes around in awe and a new track begins.

CUE MUSIC : GOLDEN VOID pt 2

NOTE : This should be 'Psychedelic' - similar to "2001: A Space Odyssey" - the robot is taking a literal 'trip'.

BACK TO SCENE

The Robots eyes gleam brightly as it looks around, filled with wonder at the swirling patterns and strange lights.

Travel through the tunnel is slow and relaxing.

SLOW FADE TO

CGI - 2ND HYPERSPACE GATEWAY, NEAR NEBULA

Another floating metallic ring shape in space - this gateway

is more battered and damaged. A 'gas giant' planet is in the distant background fronted by a glowing floating gaseous nebula. The nebula is purple and pink and looks peaceful.

MUSIC FADES at around 4 mins.

For a moment there is nothing and only silence.

Suddenly lights flash on the exterior of the gate - The Robots Shuttle materialises in the middle.

Music begins as the ship appears.

CUE MUSIC : ZARONIA

For a few moments the Robot - seen through the window - seems to have settled into a dozing state from its journey.

The Robot seems to 'awaken' and looks around in awe.

FADE TO

CGI - COCKPIT OF SHUTTLE - GATEWAY AND NEBULA

POV from Robot - looking through window and seeing the distant gas giant planet and the closer nebula. Also part of the metallic 'hyperspace gate' can be seen.

MUSIC CONTINUES from previous scene

The Robot checks readings on various monitors and systems. There is a flashing alert that warns that ships fuel levels are now at low levels.

The Robot initiates a scan - monitors indicate 1 X LIFE FORM PRESENT. The Robot seems to grow excited and runs further scans. The monitor shows "LIFE FORM 00821 01502 by 30220"

A moment later another message flashes: "WARNING - Dunnovian presence detected. Extreme caution advised".

FADE TO

CGI - 2ND HYPERSPACE GATEWAY NEAR NEBULA

MUSIC CONTINUES from the previous scene.

The shuttle moves out of the gateway towards the nebula. As it proceeds previously unseen LASER-CANNONS extend from concealed ports. The shuttle is readying for battle.

FADE TO

CGI - COCKPIT OF SHUTTLE - GATEWAY AND NEBULA

POV from Robot - looking through window - now there is the distant gas giant planet and the closer nebula. The hyperspace gate can be seen to the rear - moving away.

MUSIC CONTINUES from previous scene

The spaceship moves towards the nebula.

A messages flashes : "WEAPONS SYSTEMS ONLINE".

FADE TO

CGI - SHUTTLE ENTERING THE NEBULA

MUSIC CONTINUES from the previous scene.

The shuttle enters the nebula - a swirling cloud in space. Ahead of the shuttle a floating jelly-like transparent entity beginning to form - this is THE ALIEN. This is almost like a cloud itself but seems to move as though intelligent. It is huge - much larger than the tiny shuttle.

FADE TO

CGI - COCKPIT OF SHUTTLE - INSIDE NEBULA

POV from Robot - readying for battle and observing the alien.

MUSIC CONTINUES from previous scene

There is a flashing red light in the corner - advising the robot that the shuttle is on red alert.

A message appears: "TARGET LOCKED, IN RANGE IN 5...4...3..."

As the current 3 minute track concludes the Robot should be ready to fire the ships weapons directly at the alien.

FADE TO

CGI - BATTLE INSIDE THE NEBULA

As the shuttle attacks the huge alien a new track begins.

CUE MUSIC : IMAGES

NOTE: This is a lengthy fast-tempo track with breaks and

lulls that should tie-in with the action.

Bolts of energy FIRE from the shuttle into the Alien. The Alien reacts by becoming more solid and becomes like a giant shadowy octopus, with two glowing eyes. Crackling lightning-like BOLTS discharge from its tentacles towards the shuttle.

The Robot is able to move the shuttle quickly from side-to-side and spin to avoid the lightning as it fires.

ANGLES ROLL DRAMATICALLY - making the viewer feel they are in the battle as the shuttle weaves in and out and fires.

The blasts hitting the Alien do not seem to have much effect other than making it more angry.

This 'battle' continues until 2 mins 14 seconds - and the music tempo slows - coinciding with a hit on the shuttle from one of the blasts of lightning.

FADE TO

CGI - COCKPIT OF SHUTTLE - BATTLE INSIDE NEBULA

The nebula is outside the window and the giant alien is moving closer - perhaps coming in for the kill. A red flashing light inside the ship warns of problems.

MUSIC CONTINUES from previous scene

POV from Robot - trying to repair and reboot the crippled ship. Its arms and cables moving and re-connecting.

For several moments the shuttle remains crippled.

The Robot seems to be panicking, its war-claw too large for pressing some of the buttons.

FADE TO

CGI - BATTLE INSIDE THE NEBULA

MUSIC CONTINUES from the previous scene.

The Shuttle has been hit by a bolt of energy, lights and its propulsion flickers off and on, stuttering.

The Alien stops firing its bolts of energy. It becomes more solid as it approaches the crippled shuttle.

The Robot seen through the window is in a state of panic.

Coinciding with the change in music tempo (at 5 minutes 10 seconds - although this could be edited for pacing) the Shuttle suddenly returns to life - lights and power restored.

The ship zips forward blasting at the Alien. The Alien seems more annoyed than injured but again BOLTS OF ENERGY are fired from its tentacles, the battle continues.

The difference in scale seems to work to the shuttles advantage - like a giant trying to swat a tiny fly.

A couple of minutes of further conflict as the Robots shuttle darts about avoiding lightning and firing.

Finally the shuttle is hit by a bolt and again loses power - more quickly and completely this time.

Again this coincides with the music becoming slower.

A chain-reaction EXPLOSION occurs along the side of the shuttle. The ship spins and drifts - trailing debris behind and now with gaping sparking holes.

PAN IN to the robot inside the window - this now seems immobilised or even dead.

MUSIC FADES WITH SCENE at about 6 mins (edited) track-time.

SLOW FADE TO

CGI - BATTLE AFTERMATH INSIDE THE NEBULA

Bits of debris from the trashed shuttle bob around. The huge Alien seems somehow gone for the moment - it has become more gaseous and has merged with the nebula to heal itself. The Robot has been pulled out of the broken shuttle and drifts about, off-line. It has dents and damage also.

CUE MUSIC - HYMN TO THE SUN

CLOSE UP from the 'eyes' of the robot as it awakens the eye-lights flicker on once more.

POV from the Robot as it looks around and sees that it is now outside the broken shuttle - drifting in the nebula.

TEXT: Power levels CRITICAL - reserves at 07%. WARNING : damage to primary motor-functions, hostile environmental conditions detected. SEEK MAINTENANCE.

The robot waves its arms helplessly - unable to travel.

BACK TO SCENE

After a few moments struggle the robot realises that it is helpless - its eyes dim as if sad. For several moments the robot floats about. Eventually the little robots eyes close - as if tries to conserve power or fall sleep.

FADE TO

CGI - INSIDE THE NEBULA (POST BATTLE)

MUSIC CONTINUES from the previous scene.

The Robot has drifted further from the broken shuttle in the background. Its 'eyes' open and it looks around - still helpless and drifting.

The Alien entity is becoming more solid and is approaching the robot, its bulk still like a cloud but an extended tentacle extends and forms a shape similar to the robot - making a duplicate image.

The Robot watches helplessly as the 'duplicate' robot alien forms and moves closer. This seems to be bowing and moving its arms as if trying to communicate.

The Robot however swings its pincer defiantly and tries to fire its gun - instead of shooting the gun merely crackles and sparks for a moment - it is broken.

The alien 'robot' seems a little insulted and returns back to the main alien 'body' and is re-absorbed into the alien body.

CUE MUSIC : the track fades after 2 minutes.

For a moment the huge alien seems to be considering its choices. A deep purple gas cloud moves out of the alien and drifts towards the robot as a new track begins.

CUE MUSIC - WHOSE GONNA WIN THE WAR

This spreads around the robot it begins to seep inside it through its silver exterior. The Robot waves frantically, not understanding what is happening.

POV FROM ROBOT - the strange gas cloud swirls around its head, seeping into its circuits. The vision of the Robot changes and swirls as the cloud sinks inside.

FADE TO

SKYLARK AND DUQUESNE SEQUENCE BEGINS

CGI - SKYLARK AND DUQUESNE IN SPACE (BEFORE ACCIDENT)

Music continues from the previous scene.

About 200 years ago. The Skylark and DuQuesne are travelling together through space. The ships are undamaged and in good order. There is a FLASHING LIGHT from a tiny porthole in the Skylark - caused by a Crew Member inside the ship.

NOTE: This is a vision shown to the robot.

PAN AND ZOOM towards the flashing light at the window of the DuQuesne - a bored looking MALE SHIFT CREW MEMBER is flashing a giant torch (the size of a trombone case) through the window to the other ship. He has dreadlocks and as with all ships crew he wears a boiler-suit.

He is using Morse-code with his torch, flashing his message.

Luckily our robot knows Morse-code and subtitles appear as the lights flash the message, letters appearing one at a time to form the sentence before fading.

SUBTITLES: So bored here. Should have joined your ship instead.

PAN AWAY AND ACROSS to the DuQuesne opposite.

This shows another Crew member looking out of a similar window and signalling to the other ship. This is BETA TEAM MEMBER #1. She is early 20's with hair tied-back and wearing a jumpsuit.

SUBTITLES : "Sigma Team here are idiots - think you are better off over there".

ZOOM IN to window, entering the ship into...

CGI - CABIN ON THE DUQUESNE (BEFORE ACCIDENT)

A shared cabin for crew-members. There are posters and stickers on the walls, a double-bunk and clothes draped and mess - suggesting morale is low and the inhabitants bored.

PAN OUT from Beta Shift Team Member #1 as she flashes her illicit message out of the window using a very large high-power torch to the distant Skylark ship outside.

NOTE: The Teams have their Team name and logo sewn onto their

suits, Beta Shifts icon is an old BETA-MAX VIDEO CASSETTE.

A FLASHING LIGHT and unheard siren begins - that attracts Beta Team Member #1's attention - this tells her she is late for work. She rolls her eyes and puts down her giant torch and hurries reluctantly towards the door.

FADE TO

CGI - CORRIDOR IN DUQUESNE (BEFORE ACCIDENT)

This is the corridor seen in the space hulk, before things went wrong so is in good order with power.

TRACKING SHOT - follow Beta Team Member #1 as she walks along the corridor, passing a few other shift-team members dressed liked her. These are all from SIGMA TEAM and among them is SIGMA TEAM MEMBER #1 - a bearded man.

Sigma Team have their logo stitched on their clothing and their emblem is a cartoon 'lone wolf'. They seem depressed.

MUSIC CONTINUES from previous scene.

As Beta Team Member #1 passes the Sigma Team glare at her and make rude (unheard) remarks at her. She makes a rude gesture in return and continues walking past.

Beta Team Member #1 arrives at a door and reaches to press a button to open it.

FADE TO

CGI - BRIDGE OF THE DUQUESNE (BEFORE ACCIDENT)

The Bridge is in working order but is messy - polystyrene cups and paper plates with nibbled food, cans of beer, magazines, litter, etc. The Beta Shift Team are settling-in and taking seats at work-stations, they all have the same emblems on their suits (of the video cassette). They seem disgusted by the mess, some sweep this aside from controls onto the floor and others begin to reluctantly tidy.

MUSIC CONTINUES from previous scene

Beta Team Member #1 enters - she is late and the others glance at her, a little annoyed.

She hurries to take her place, shoving an old pizza box off her control panel.

The senior shift member is male - he is on the Captains chair and says something to Beta Team Member #1 about her lateness, then fidgets with his chair. He reaches below him and finds to his disgust a used condom - which he holds aloft for all to see. All present look revolted.

FADE TO

CGI - CANTEEN ON THE DUQUESNE (BEFORE ACCIDENT)

One of a few canteens with food-dispensing machines, tables and chairs. In the background are a few people from OMEGA TEAM - these have their team name sewn on and their logo is an inverted square (like a dead-end warning).

Beta Shift Member #1 is now sitting with a couple of her team-members, all eating burgers and chips.

MUSIC CONTINUES from the previous scene

Sigma Shift Team Member #1 and a couple of his team seen before enter through the sliding door and look around.

Those in Omega Team glance at them, suspecting trouble.

Sigma Shift Team Member #1 and his companions make rude comments at those in the Beta Shift Team, who try to ignore them. This culminates in Sigma Team Member #1 leaning over and stealing his rivals chips and laughing at them.

Suddenly violence erupts - Beta Team and Sigma Team members start laying into each other, punching and kicking - months of abuse and insults have finally driven things too far.

The Omega Team members abandon their food and quickly exit.

FADE TO

CGI - CORRIDOR IN THE DUQUESNE (BEFORE ACCIDENT)

MUSIC CONTINUES from previous scene

Beta Team Member #1 is bruised and she is being chased towards the door to the Bridge by Sigma Shift Team Member #1. Behind them are a few others from the rival Sigma and Beta teams - fighting and brawling. A couple from Omega Team are inside the room ahead, looking out at the fighting.

As Beta Team Member #1 arrives at the door The Omega Team members back step inside and close the door - hoping to contain the fighting outside.

FADE TO

CGI - BRIDGE OF THE SKYLARK (BEFORE THE ACCIDENT)

MUSIC CONTINUES from previous scene

This room is intact and unlike the other ship is very clean and tidy. Here are a further shift team - the ZETA TEAM. Their logo is the Zeta letter. The ZETA TEAM CAPTAIN sits on the Captains chair, looking bored. He is about 23 and he has a bushy beard and dark hair.

ZETA TEAM MEMBER #1 is at the communication controls - a coloured lady with large earrings. She puts in earpiece from her console and has a brief unheard chat with the caller then turns to his captain, looking worried.

NOTE: When characters speak here 'alien' style subtitles appear briefly - the next conversations are important.

ZETA SHIFT TEAM MEMBER #1

(muted, unheard)

Trouble on the Duquesne sir! Omega Team have revolted and sealed the bridge, seizing control! They're not responding to our hails?

All present exchange worried looks at this report.

The Captain strokes his beard for a moment then orders.

ZETA TEAM CAPTAIN

(muted)

"FIRE A WARNING SHOT!"

FADE TO

CGI - BRIDGE OF THE THE DUQUESNE (BEFORE ACCIDENT)

MUSIC CONTINUES from previous scene

The Bridge is not quite as messy, although some new snacks have been brought in. Here sit members of Omega Team - they seem to be in a state of panic. One of them is checking CCTV footage on a monitor - this shows big punch-ups ongoing between various team-members all across the ship.

The SKYLARK can be seen outside the window, moving closer.

The OMEGA TEAM CAPTAIN sits on the chair, quickly looking through a hard-copy 'dooms day book' of instructions of what

to do in certain crisis situations. She is about 50 and has her hair pinned-neatly back.

Suddenly a BLAST of energy shoots out of the Skylark, just missing. The whole room shudders and vibrates - rocked by the blast. Now panic becomes complete hysteria.

Again SUBTITLES are here in alien-looking text.

OMEGA TEAM CAPTAIN
(Muted)
"RETURN FIRE! CRIPPLE THEM!!"

FADE TO

CGI - SKYLARK AND DUQUESNE IN SPACE

The two ships move closer and the planet THORUS BETA can now be seen directly ahead in the distance.

The DuQuesne ship FIRES a salvo directly into the Skylark, causing great damage. The Skylark responds by returning fire - blasting its sister ship with a deadly barrage of energy. Both ships cripple each other and keep firing - thus sealing the fate of mankind.

MUSIC CONCLUDES WITH SCENE - at 4 mins 44 in total.

FADE TO

SKYLARK AND DUQUESNE SEQUENCE ENDS

CGI - INSIDE THE NEBULA (POST BATTLE)

The broken shuttle drifts in the background.

NOTE: There is NO MUSIC in this scene - this is because the robot is losing faith in humans (and their music).

PAN OUT from the eyes of the Robot - its strange vision has concluded and the gas effecting it moves out of its circuits and disperses back to the main body of the alien cloud.

The Robot seems startled and confused by what it has seen.

Another cloud moves away from the alien - this is blue in colour. The cloud approaches the robot and begins to seep into its circuits it doesn't struggle or seem to worry.

PAN INTO ROBOTS 'EYES' as it is about to see another vision.

FADE TO

END OF HUMANITY SEQUENCE BEGINS

As this sequence begins music is heard throughout. The last scene in this sequence is longer and has subtitles.

CUE MUSIC : AGE OF THE MICRO MAN

CGI - CRYOGENIC CHAMBER IN SKYLARK (BEFORE ACCIDENT)

This is clean and undamaged, many cubicals are already in use with sleeping occupants. Other HUMANS are entering other cubicals and attaching tubes to themselves, aided by NURSES. One of the Humans in the foreground is the 9 YEAR OLD GIRL who was seen as a mummy previously, with her distinctive plaits. Here she is alive and has a toy dolly that she hands to a NURSE who is assisting her. The girl looks very worried.

CUT TO

CGI - THE SKYLARK AND DUQUESNE LEAVING EARTH

The two ships travel together, hoping to reach a new planet and continue life in a new world. Behind them the Earth looks choked, dried-out and on the point of death.

CUT TO

CGI - TEEMING STREETS OF FUTURISTIC CITY - DAY

This is a futuristic metropolis with flying cars and towering mega-buildings, no birds or insects remain. All here is grinding to a halt and failing. A few cars drop from the sky and explode. Lights in buildings flicker off and on. In the streets Citizens with breathing-masks find their skin sizzles in the ozone-free environment - many just curl up and die in the streets - just giving-up.

CUT TO

CGI - MASS GRAVES OUTSIDE CITY - DAY

Huge rubbish dumps piled with decomposing human bodies outside the futuristic city - the poor and plague-ridden. The only remain wildlife now are RATS that scamper away as the last surviving DOG approaches - starved and sickly. This limps along and collapses at the feet of its dead master.

CUT TO

CGI - CULLING STATIONS IN CITY - DAY

Buildings that look like shuttles at the front of giant factories (this is one of many). These look like the shuttles seen in the recruitment adverts. Newly recruited SPACE TROOPERS hurry into one of the waiting 'shuttles' - their armour and weapons look laughably flimsy. With them is SPACE TROOPER #1. He pauses to look at his weapon - which he realises is fake. However he continues and all enter the 'shuttle' and the hatch closes behind them.

PAN TO REAR OF 'SHUTTLE'.

At the rear of the 'shuttle' is a conveyor belt heading into the factory, unseen from the front. This has compressed blocks of FRESH MEAT, ground-up bones and sinew trundling into the factory for further processing.

PAN UP to factory sign - this reads "Recycled foods - all natural ingredients". This has a logo of a cartoon HEART surrounded by a recycling triangle - very cheery.

FADE TO

CGI - DOORSTEP OF FLAT IN FUTURISTIC CITY - DAY

The flat is in one of the vast tower-blocks and offers a view of huge piles of rubbish directly outside a communal area - unemployed people live in shacks among the rubbish below.

ANGLE from indoors - The Commander is at the door facing inside the flat, looking sombre and facing the camera.

He is holding a 3d computer tablet showing holographic details of the late Space Trooper #1 as he talks to the distraught PARENTS at the door. He is telling them their dead son has served the people of earth heroically.

FADE TO

CGI - LEAD SCIENTISTS FLAT, EARTH - DAY

A squalid flat like that of the previous scene, inside are gadgets and labour-saving devices. Outside the windows are other towering buildings - drab and miserable, no birds.

The Commander is visiting, he is seated at a table as the Lead Scientist brings two bottles of beer. Both have 'pies' with packaging with the same logo from the factory.

The Lead Scientist has removed his lab-coat and wears an old

moth-eaten HAWKWIND hoodie.

The Commander is dressed in a tracksuit and looks sickly.

NOTE: Both are visibly a few years older here.

SUBTITLES appear as they converse - but 'alien' font style, readable but unfamiliar - provided by the alien.

PAN OUT from the Commanders pie as he unwraps.

COMMANDER

(Muted - unheard)

Can anything be done do you think?

The Lead Scientist hands the Commander his beer and sits opposite and unwraps his own pie.

LEAD SCIENTIST

(Muted - unheard)

I'm not a virologist or a medical doctor, I've no idea?

COMMANDER

(Muted - unheard)

I don't mean for myself. No, I'm at the final stages, have a few days at most. I mean the Earth?

The Commander takes a bite of his pie and chews with some difficulty - he is very ill.

LEAD SCIENTIST

(Muted - unheard)

We took the wrong step years ago - mankind I mean. Our grandparents had it within their grasp to build a lasting utopia that would provide for all, but now a few greedy people have everything and have poisoned the planet in their desire for even more.

The Lead Scientist take a bite of his pie and The Commander swigs his beer.

LEAD SCIENTIST

(Muted - unheard)

The world is dying Travis... Fish can no longer survive in the sea, the sun burns our skin after a few minutes exposure, the very air is toxic.

COMMANDER

(Muted - unheard)

We can only blame so much on the 'Dunnovians'... But they do make such excellent scapegoats - never leaving their nebula or gas planets, unable to communicate. The fake war was a master-stroke, brought humanity a few more decades at least, surely?

LEAD SCIENTIST

(Muted - unheard)

Culling the dregs and feeding the starving masses? Not too mention keeping them all distracted? Yes - but it merely stalled the inevitable. If this virus hadn't happened it would just be something else...

The Commander coughs and spits out some blood. He wipes his mouth angrily and takes a bite of pie.

CUE MUSIC: the track should conclude with this scene - this sequence lasts 5 mins 30.

FADE TO

END OF HUMANITY SEQUENCE CONCLUDES

CGI - INSIDE THE NEBULA (POST BATTLE)

PAN OUT from the eyes of the Robot - its vision has concluded and the gas effecting it previously moves out of its circuits and disperses back to the main body of the alien cloud.

The Robots eyes dim - as though unhappy. There is no music now - it has lost faith in the humans it once so admired.

A final cloud approaches the robot from the alien - this is green in colour. This flows into the robots body. The Robot does not resist and wants to learn more.

FADE TO

FLASHBACK - ALIEN MEMORIES RETURNING SEQUENCE BEGINS

CGI - INSIDE THE NEBULA (PRE-BATTLE)

The nebula many years before the battle between the alien and the robot. There are a few gaseous aliens floating peacefully around, including a smaller alien - the ALIEN CHILD.

A wave of energy is pushing through the nebula cloud, invisible but distorting the gas it as it moves through. This is a RADIO WAVE.

The Alien Child moves to investigate - moving quickly and playfully. It spins around then envelopes the radio wave.

After a moment a 'face' forms on the alien child and smiles as it begins using the radio wave - acting like an amplifier.

Strange space rock music begins to reverberate throughout the nebula - played through The Alien Child itself.

CUE MUSIC : HIGH RISE by Hawkwind

The Alien Child is clearly amazed and excited by its musical discovery and moves as though dancing.

The Parent Alien moves closer and becomes more solid - moving in a way to suggest the child should forget its discovery.

The Alien Child pays not attention and instead sways and bobs to the music - forming a more humanoid shape as it dances.

NOTE: From this moment of discovery the Alien Child is constantly listening to Hawkwind - its new obsession.

The various Aliens all become more solid - like jelly-fish. They begin to communicate through their tentacle movements and by exchanging clouds of gasses between themselves. They seem to be arguing about the music. The Alien Child moves away angrily from all of them - leaving the nebula.

The Aliens watch - unhappy but unable to stop the child.

FADE TO

CGI - ALIEN CHILD IN SPACE, NEAR NEBULA

The Alien Child is moving through space away from the now distant nebula as it continues to listen to its beloved musical discovery.

MUSIC CONTINUES from the previous scene.

The Alien Child turns and looks as the nebula becomes more distant, perhaps having second thoughts and remembering.

PAN TO 'EYES' of the Alien child - these have the same glow as the robot eyes seen at the beginning.

FADE TO

CGI - ALIEN CHILD IN NEBULA (PRE-BATTLE)

The Nebula is as before, the Parent Alien has just 'given birth' to the much smaller alien child. Other aliens move around it excitedly, pleased at this latest addition.

MUSIC continues from the previous scene.

POV from newly born Alien Child looking around.

NOTE : This is the first memory of the Alien Child - so a flashback within the flashback.

The new born Alien Child zips about happily for a few moments, then goes to look at a floating asteroid.

The Alien Child bumps into the asteroid clumsily and somehow gets itself struck on its surface. The other aliens seem to turn to look, seeming concerned. The 'parent' alien moves quickly and approaches to assist the child and help pull its gassy-form free.

After a moment passes the Alien parent embraces the child (all seen POV). The parent seems to 'smile' but the Alien child pulls away and retreats.

As The Alien Child pulls further away the smiling alien face fades as if becoming forgotten... Then the nebula begins to fade also, changing to black - all becomes FORGOTTEN.

FLASHBACK - ALIEN MEMORIES RETURNING SEQUENCE ENDS

SLOW FADE TO

CGI - INSIDE THE NEBULA (POST BATTLE)

MUSIC CONTINUES from the previous scene.

PAN OUT from the eyes of the Robot - it's vision has concluded and the green gas moves out of its circuits and back to the main body of the alien cloud - the alien parent.

The alien parent moves closer to the robot and becomes more solid - forming a humanoid shape.

The Robot now knows all. Lights fade and its eyes deactivate - a multicoloured gas moves out of the robot as if its soul is leaving its body and forming a vaguely humanoid shape.

The Robot is the alien child - it inhabited the shell of the robot. Finally it remembers all and its mission to learn of mankind, the makers of the music it loved. This gaseous lifeform becomes more 'solid' as its parent approaches.

The alien parent pauses uncertainly before the Alien Child - the 'child' hugs the parent and the two embrace happily.

CUE MUSIC : Music concludes with scene at 4 mins 30 seconds.

FADE TO

END CREDITS

It is suggested SILVER MACHINE by Hawkwind is played during the end credits.

THE END