

ASTEROID ©

by

Alec Cuddeback and William Hellinger

FADE IN:

EXT. SPACE - ESTABLISHING

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 their insignia, a red ball with a lightning bolt through it.

INT. GOLIATH BRIDGE

A computerized console board contains three monitors to 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.

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

A BEEP emits. A red dot flashes on the tracking screen.

RANGE TECHNICIAN

Captain. A sighting, twenty vectors off starboard.

ROGGAN

Visual.

The Range 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 dash into the bridge elevator.

INT. GOLIATH CORRIDOR

An alert bell RINGS through the corridor.

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

WOLFE

Sikes, when'll your leg get fixed?
It drive me nuts.

SIKES

I suppose you think I like it,
Wolfe? Tried to fix 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 owes 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 a sheepish grin.

The four board the escort craft.

EXT. GOLIATH

Morgan's craft detaches from the docking area.

Other escort crafts follow and rendezvous.

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

All crewmen stagger around in an aimless, euphoric state. They abandon their stations.

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

Taggot empties his drink, tosses it, and wipes his mouth with his sleeve. Tries to grab a flask from a CREWMAN.

CREWMAN #1
You had your blue streak, Taggot.
Get lost.

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

Crewman #1 wobbles to the scanning monitor. His eyes widen. He projects an image of five flashing red dots onto the viewing screen and enlarges them.

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! Now, you
sons of space dogs, get out there!

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

Men discard 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

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

Here they come, 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

Roggan watches the battle on the viewer.

INTERCUT SPACE/GOLIATH BRIDGE

Morgan's craft swoops down on an enemy fighter. Weapons spit out a lethal volley of SHOTS.

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

The enemy vessel BLOWS into a fire ball. The crew 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.

It approaches the Corsair. Fires several neutron bursts.
Hits the bow of the ship.

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 other crewmen
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

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

A round porthole on the outside of the Goliath opens.

INTERCUT SPACE/AIRLOCK

Men stream out. Rocket packs propel them to the Corsair.

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

Taggot remains behind, unnoticed, then 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.

BLAM!

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 Corsair Crewmen. 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 them. It brings down part of the ship's wall and ceiling and blocks their path.

Taggot heads down another corridor.

Morgan's group avoid the 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.

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 turn a corner. 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 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 SWOOSHES 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.

JOHN-JOHN

Things haven't been right since we lost father in the Neptune Wars.

Jill sighs. Glances at the messy clutter 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.

A wall communicator BUZZES. Jill's mother, MRS. 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 a SPACECRAFT approach. John-John rolls out
of the hanger.

EXT. OGDEN SPACEPORT - DAY

Jill and the robot glance skyward.

Taggot's stolen craft descends. The two head for 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. 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 landing area. 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 is you? 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, anyway? 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. Take ship and
look it over. Berth into hanger.

MRS. OGDEN

Will you follow me, Mr. Taggot?

Taggot follows Mrs. Ogden and 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 and runs to catch up to the others. John-John tows the craft toward the hanger.

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 stares at him with fascination. Taggot stares back.

TAGGOT
Why stare at me, girl? This?

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

TAGGOT

I wear 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 you like.

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

TAGGOT

Now, fetch More blue streak.

She 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 spies Jill. 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. Jupiter me father. All galaxy is playground.

JILL

Are you a space raider?

Taggot's smile disappears. Silence. 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, you tell me if you sees anyone
comin', askin' for me.

He swallows another big gulp of blue streak and sneaks a peek 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 me 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 from another room, then a metallic CLICK.

John-John gazes at Jill with large eyes and doesn't blink.

The clicking grows louder.

Sikes limps in. His artificial leg continues to click.

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

SIKES

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

Sikes scowls at Jill and John-John.

SIKES

You. Clear out. We 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. She strains to hear loud and angry muffled VOICES.

A 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 (LATER)

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 Osaka 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 this junk.
Goodbye, Jill.

John-John waves goodbye. Osaka Man #1 climbs in the back of
the hovercraft. The other slides into the driver's side.

The hovercraft levitates.

Osaka Man #1 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 CLANK 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.

The front door OPENS, followed by FOOTSTEPS. And, the
 distinctive CLICK of Sikes' leg.

Jill locks the door.

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

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

SIKES (O.S.)
 Come on, Tommy. We wait here.
 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, go outside. See anyone, you
 whistle. Sikes, upstairs. Wolfe
 and I look here. If you find him,
 get the coordinator first. Then,
 blow his head off if you want.

The others nod. Sikes ascends the stairs.

INT. TAGGOT'S ROOM - NIGHT

The 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 thuds.

SIKES (O.S.)

Taggot, you waste our time.

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. A laser blast 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 running women.

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 follows Morgan. The awkward, bulky man stumbles off the railing, lands on the ground, and falls on his face.

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 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 took 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.

They scurry down into a gully. The hovercraft searchlight seeks them out.

The two 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 VIBRATES.

EMERSON

Pollux, go see who that is.

POLLUX POV - MONITOR

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

BACK TO SCENE

POLLUX

By Jupiter! Doctor, come quick!

EXT. EMERSON'S HOUSE - NIGHT

Both women hold onto each other and head for the entrance of Emerson'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.

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 the wall screen. Lines intersect with degree markings.

A cluster of stars flashes.

JILL
Looks like a map.

POLLUX
Correct. Those are Orion's stars.

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
Of course. Rigel's solar system.

POLLUX
Latona and Proetus.

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

EMERSON
Their asteroid belt.

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 becomes a still image. Tall, multi-colored, stone obelisks rise 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
It's 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.

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 TICKS 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 gloves.

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

WOMAN

Please, go into those rooms and put these over your clothes.

They enter the rooms. Doors slide shut.

INT. JILL'S ROOM - DAY

An empty room, 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 hears a whirring RING 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 radiates from the ceiling. A misty vapor sprays out.

The cloud engulfs Emerson, 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

Hmmph. 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

Please! Mr. Evans does not like to be touched!

JILL

Oh. Sorry.

Jill backs away. Evans recovers from his scare.

EVANS

That's all right. 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.
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 think I look 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 and shows 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 shuffles his feet, impatient. Pollux yawns. But, Jill leans forward and gives all 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? Are you speaking directly for Miss Ogden? Where is her mother?

EMERSON

She is home, tending to their spaceport. And recovering from an assault by space raiders two days ago, as you probably know. Mrs. Ogden has complete confidence in whatever decision I make.

JILL

And, I trust Doctor Emerson. So, what about the reward?

EVANS

Well, a reward is not exactly 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, incredulous.

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 sold the coordinator for a lot of money 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

And, 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.

JILL

I can hardly wait!

She pats Pollux's shoulder.

EMERSON

Oh, no, Jill. You're not going.

JILL

I'm not a child. I am 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, only if your mother agrees --

Jill grins, 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.

SUPER: "Albuquerque Spaceport"

INT. ALBUQUERQUE TERMINAL - DAY

Major activity. HUMANS and ALIENS ride vehicular conveyors.

A FEMALE VOICE announces arrival and departures.

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.

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 the 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

I'm Peter Turner, First Mate. Have a seat, I'll take down your names in a minute.

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 two 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 large 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.

They 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 sneers at Pollux.

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.

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

All right, 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

Having trouble getting a crew? I know some good men who might join up with 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. They leave.

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

Mister... Morgan? I'm Jill Ogden. I guess you're 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 members of the Goliath are among the crew.

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.

Stevens takes Emerson aside.

STEVENS

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... All right, 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 of time for that later.

MORGAN

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

ROGGAN

All 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, Turner, Stevens, and others 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. Sunlight glistens from its shiny, metallic surface.

The ship accelerates into the sky.

EXT. SPACE

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

The blue planet becomes smaller and smaller, until it shrinks to 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 somebody.

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, Mister 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. Viewing screens. A 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 Gar's flask. Gar leaps to his feet, angry.

GAR

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

MORGAN

Captain's orders, Gar. No drinks till we reach 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 occupy their posts, with Stevens in his command chair.

Turner checks data from the 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)

Blue alerts... we need help... This is Odyssey... space raider attack... seeking help...

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 fills the corridor. Crewmen head for their stations.

INT. ATLAS BRIDGE

STEVENS

Plot intercept course, navigator.

MORGAN

Captain, that can't be the Odyssey. They last reported a space raiders attack. 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

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. 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 reaches 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 delivers 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 your assault... 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 glowers at Stevens and ignores his orders.

Stevens shoves Morgan away from the console.

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

The viewing screen shows cannon 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.

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.

Koko sleeps at the foot of the bed. He curls into a fetal position. The alien snores with 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 comes from 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 is in the doorway. Morgan motions Wolfe to be quiet.

JILL

Oh, sorry if I'm interrupting --

WOLFE

I leaving. See you in lounge,
Clay.

Wolfe strides out of the room, and 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 of various-colored gases.

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

A dark black void dominates its center.

SUPER: "Ymir's Passage"

INT. Atlas BRIDGE

Morgan, Stevens, Turner, and other crew 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 sidles up to Morgan at the control board.

Emerson notices this. He and Pollux exchange glances. Stevens frowns.

Jill gapes at the viewing screen.

JILL

Those colors. They're so 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.

A large portal leads to the shower room.

Jill lies on a lounge. A sheet covers her bare behind. She enjoys a sun bath.

A timer BELL goes off. She puts on a robe and gathers up her clothes.

INT. ATLAS CLEANSER ROOM

Separate, enclosed stalls. Jill steps into one.

INT. ATLAS CLEANSER STALL

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

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

The door to the neighboring ultra-violet room OPENS, followed by FOOTSTEPS. And, a familiar voice.

MORGAN (O.S.)

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

INT. ATLAS ULTRA-VIOLET ROOM

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 mother'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 you not shut 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 lounge.

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?

INTERCUT CLEANSER STALL/ULTRA-VIOLET ROOM

This statement stuns Jill. She gasps.

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 bay. We got out quick.

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 Taggot die, the Jill girl found it.

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

The men don't react to the feeble sound.

MORGAN

So. Are you with us, Link?

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. Makes fourteen.

MORGAN

Against how many?

WOLFE

Hmm... Stevens, Turner. Pollux, doctor. Two crew we doesn't dare talk to. That make six.

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 think you kinda like 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 for that.

Roggan grabs his holstered weapon. Morgan bats it away.

MORGAN

Don't be 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 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 and 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.

POLLUX

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

WOLFE

Easy, Johnson. You'll get shore
leave with all 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...
appropriated it from storeroom.

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. Roggan joins them.

MORGAN

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

WOLFE

Good idea, 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 don't mind. Long as blue streak holds out.

MORGAN

Go easy on that stuff.

INT. ATLAS BRIDGE

A BLEEP transmits over the scanner.

RANGE TECHNICIAN

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

STEVENS

Put on visual.

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

STEVENS

What the hell?... Establish contact... Johnson, this is the captain. What in the holy blazes are you doing?

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

He be space happy.

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 of 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 removes his helmet.

The pressure causes his body to EXPLODE. Bits of him and
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. Captain,
I'm going to take some of the crew
down there.

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 and his men leave.

Emerson approaches Stevens and Turner.

EMERSON

(whispers)

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

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 weak smile.

EXT. ASTEROID - DAY - ESTABLISHING

The terrain of asteroid #365 features several mountain peaks. Canyons. Other rocky formations. 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. Four escort crafts set down in the clearing.

In the distance, a group of giant, different-colored stone obelisks loom skyward.

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 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. The rest of you explore that canyon. Meet back 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 everyone is 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 he can respond, Link drags him under the water and holds his head down.

Link drowns him. Others watch.

LINK

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

The rest laugh. The ground RUMBLES, then trembles.

INT. ESCORT CRAFT - DAY

Jill unscrews a plate from an 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. And leaves.

EXT. CLEARING - DAY

Link approaches the escort crafts.

He 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.
Renders him unconscious.

Jill puts the fourth metal disk with the rest. Picks up the tote bag and exits.

EXT. CLEARING - DAY

The group of tall obelisks stands out in the distance.

Jill checks out the area. Nobody in sight.

She heads into the forest, toward 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 finds 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 vegetation. They gaze with curious looks, then 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 and shoot the two men, who fall dead into the gully.

Jill watches Roggan and the crewman stride to the gully.

CREWMAN #3

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

ROGGAN

Yeah, good idea.

Roggan adjusts his weapon.

He trains it on the dead men and blasts them. 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.

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 hunch over and 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 from another direction.

ROGGAN

I see you 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.

Distant SHOUTS cause the two men to stop.

LINK (O.S.)

Morgan!

Link appears, along with two others.

LINK

That Jill girl. I seen her foolin' in an escort craft. She hit me with something, knocked me out. She took all the power converters.

MORGAN

What?

ROGGAN

I know'd she was trouble.

WOLFE

We all is stranded without converters.

LINK

And, 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.

Roggan and the other crewmen spread out and move off.

EXT. OBELISKS - DAY

The Atlas shuttle approaches the stone obelisks.

It lands on a hill, behind two large 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 and 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 around the site.

BACK TO SCENE

EMERSON

The top broke off 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 search 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. We'll find shelter and set up camp somewhere.

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

Turner switches 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.

When she hears a NOISE above her, she freezes and glances up. 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, 40, a skinny, white-haired, bearded man.

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

A flabbergasted Jill remains silent and gawks at the wide-eyed Nimrod.

NIMROD

A human... You are human, no?

JILL

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

Nimrod taps a bony finger onto his chest.

NIMROD

I Nimrod... Three years, marooned here. The ships... Nimrod thought he was... seeing things again. But, you is 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. 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!

Nearby SHOUTS, along with a BURST from a vaporizer gun make both of them flinch.

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

Yes, yes. 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.

The group maneuvers along the rocky surface.

Emerson locates an opening further along the canyon wall.
The mouth of a cave.

He points at the cave. SHOUTS in the distance shift their
attention, and they turn around.

POLLUX

Look!

They spot Nimrod and Jill.

Morgan, Roggan, and several of their fellow RAIDERS chase
Nimrod and Jill, who head for the cave.

Jill and Nimrod reach Emerson's group.

TURNER.

Get in the cave!

Roggan FIRES his weapon at them. 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! Emerson be good shot!

INT. CAVE FRONT - DAY

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

TURNER

They stopped shooting. How's the
captain doing?

EMERSON

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

NIMROD

I have light. 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 and 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 a 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 female goat-like animal with shaggy hair and horns tugs at its tether that fastens to a wooden stake.

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 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. 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 signals the force-field wall activation.

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 open 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 do 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 others 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.)
I want my gold dust! Gimme!

JILL (O.S.)
Nimrod, let go!

Emerson and Pollux hurry toward 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 reach them.

Nimrod seizes the case from Jill. 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
All right. 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.

He crawls in a corner of the cave, next to the 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. They 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 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 out the neutron cannon?

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

ROGGAN
 Nah. Never work.

WOLFE
 Roggan. I damn sick of you.
 (to an UGLY 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 Ugly 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 rush to the front.

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

TURNER

Get back!

The group retreats.

EXT. CAVE - NIGHT

Wolfe continues to fire a constant barrage 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

I not stopping!

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 Ugly Raider.

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

The raiders gape in horror.

MORGAN

No!

Morgan runs to Wolfe and the Ugly Raider. Strips off his jacket and tries to smother the fires 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 signals the end of the force-field.

TURNER

There goes our defense.

Pollux peers out the opening.

POLLUX

I think they've lost their weapon too.

The ground TREMBLES and ROARS. 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 twenty-four hours.

TURNER

We've got 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 grasps his hand.

ROGGAN

Nice work, genius. You killed off
two more of our crew.

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. And 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

Morgan'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 need 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 it?

EMERSON

On the hill above us. Hidden between stone formations.

TURNER

We can't just stay and do nothing.

EMERSON

All right. 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 DISCHARGE sudden vaporizer volleys from the cave.

The raiders take cover. Shots continue.

Turner rushes out of the cave and fires his weapon. He stumbles and falls.

All the raiders fire weapons, except Morgan.

Roggan shoots and grazes Turner in the leg.

Jill and the others respond and with weapon blasts.

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. You'll be 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

Just like Cosmos Millennium.

EXT. OBELISKS - NIGHT

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

EXT. CAVE - NIGHT

The shuttle heads skyward. Link spots it.

LINK

Look!

The raiders watch the craft ascend. Link draws his gun and aims at the shuttle.

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 itself: "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 reaches the open ultra-violet room. Empty blue streak bottles scatter in the doorway, 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 maniacal LAUGHTER.

Jill takes out her vaporizer gun.

GAR (O.S.)

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

INT. ATLAS CREW LOUNGE

More empty blue streak flasks.

Gar stands over two dead bodies on the floor, gun in one hand, blue streak bottle 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 lookin' at,
girlie? Get in here!

Jill hides her weapon at her side.

GAR

Where be the others?

Gar waves his gun at Jill. Takes another gulp.

He staggers toward her with menace in his bloodshot eyes.

GAR

I make 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 runs 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.

She passes an adjoining hallway, when 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 advances toward Jill.

She backs up to the wall. Draws her vaporizer gun and points it at Gar. He laughs.

GAR

Ha. You fixin' to shoot?

JILL

If I have to, I will. Stop!

Gar draws his weapon and aims at Jill's head.

She ducks as the drunken man FIRES. The burst misses her face 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, covers her face with an arm.

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, Jill recovers.

She wipes away the tears and expels a heavy exhale.

JILL

Well, what's done is done.

Jill creeps to Gar's body.

She bends down, grabs his gun, and inserts both weapons in her belt. Takes a long look at Gar.

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 back at Morgan and Koko.

INT. CAVE FRONT - DAY

Emerson stands guard. Pollux attends to Turner and checks a leg bandage. Emerson reflects.

EMERSON

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 onto his chest.

EXT. HILL - DAY - TRAVELING

The Atlas shuttle skims the surface of the asteroid.

It 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.

Jill avoids falling debris and hurries up an incline to safety. She glances back. The slide buries the shuttle in dirt and large stones.

She groans. Scrambles away from the obelisks and skirts a rocky foundation.

The raiders sit, use boulders as cover, and fix their attention on the cave.

She sneaks behind them and draws both vaporizer guns.

JILL

Drop your guns! Get up!

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.

He 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.

Another strong EARTHQUAKE. The tremor's force knocks everyone to the ground.

Jill hits her head on a rock. It stuns her.

Morgan hurries to Jill. 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

I'll kill you!

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.

LINK

Get this monkey off me!

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-to-back. Red plastic rope binds their 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. 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! The Atlas is 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 them and creates enough slack to slip out.

The raiders focus on and stare at the cave entrance. Koko unties Morgan and Jill.

The three run away from the raiders. Link spins around.

LINK

Hey! Look!

ROGGAN

They're gettin' away! After 'em!

One SKINNY RAIDER stays behind and guards the cave entrance. The rest pursue the fleeing trio.

ROGGAN

Try not to kill the girl, we may
need her!

EXT. ROCKY TERRAIN - DAY

Morgan, Jill, and Koko scramble along a canyon.

Roggan and his men pursue. They SHOOT 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 Skinny Raider on watch spots them.

The quake increases in violence. Tosses the Skinny Raider
around. Cracks in the ground open. Large stones roll.

The Skinny Raider steadies his aim and fires.

A boulder tumbles and crashes into him. The rock steamrolls
over the man, who screams in agony.

Morgan, Jill, and Koko tumble through the cave entrance.
The earthquake subsides.

INT. CAVE FRONT - DAY

Emerson, Pollux, and the wounded Turner train 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.

Emerson stares at Morgan with a raised eyebrow.

MORGAN

If I was up to something, would I be here? Would they shoot at me?

Emerson lowers his weapon.

EMERSON

Maybe we're on the same side now.

Pollux looks at Jill and frowns.

POLLUX

Clay...?

Jill puts her arms around Morgan's waist.

He pulls her toward him. They embrace and share a long and passionate kiss.

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 your old crewman? He got marooned here, three years ago.

NIMROD

Marooned... Marooned!

MORGAN

Nimrod? Yeah, I remember. The gold dust junkie.

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

In 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 treasure... I'll come back for you. Count on it.

The others shrug shoulders.

POLLUX

What choice do we have?

JILL

We can trust him.

Morgan smiles at her. The rest 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. 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

All right! 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, holsters empty.

He holds up the tote bag and the coordinator. The raiders cheer, except for Roggan.

Morgan hands everything to Roggan, who glances at the coordinator and 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

(to Morgan)

Where's the kromodite?

Morgan points.

MORGAN

Over that ridge... What about
another escort craft for those
people in the cave?

Roggan nods at Link, who hurries off. Then, he draws a gun and levels it at Morgan.

ROGGAN

We'll get the kromodite first.
You're comin' with us, Morgan.

He turns to a TALL RAIDER.

ROGGAN

Keep them inside the cave, until we
get back.

The Tall 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. It's buried by a
 landslide.

TURNER
 Damn.

JILL
 Don't worry. Clay'll 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 Tall Raider stands behind a boulder.

TALL RAIDER
 Get your asses back in there!
 Nobody leaves till Roggan says so.

EXT. OBELISKS - DAY

Morgan, Roggan, Koko, and a BULKY RAIDER climb over the ridge and stop. They spot what's left of the shuttle.

BULKY RAIDER
 Well, that ain't an 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.

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?

BULKY RAIDER

Ain't no big deal. I was on
Orpheus a week. So many tremors,
you'd set your watch by them.

They reach the jagged, purple base and the rubble pile at
the foot of the monolith.

MORGAN

It's under those rocks.

ROGGAN

Clear it away.

The Bulky Raider adjusts his weapon. Points the vaporizer
gun at the mass of purple blocks and FIRES.

The rocks break up and disintegrate.

INT./EXT. ESCORT CRAFT - 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.

He tosses the tote bag out of the hatch. A BLAST from his
weapon destroys it and the remaining power converters.

Link closes the hatch.

The craft takes off. It flies in the direction of the
monolithic obelisks.

EXT. OBELISKS - DAY

The purple blocks reduce to dust and pebbles.

The Bulky Raider clears away rubble at the base. It reveals
a mound with a layer of soil on top.

He uses a flat stone and his hands to dig away dirt.

The men gawk at the sight of three exposed skeletons with
tattered space clothes.

BULKY RAIDER

Holy crap.

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 Bulky Raider lift out the skeletons.

Link's escort craft lands in a nearby open area.

They toss the skeletons aside.

The Bulky Raider shoves Morgan away and digs into the dirt.

ROGGAN

Get back up here, Morgan. I want
you and your little friend where I
can keep an eye on you.

Morgan scrambles out. He and Koko sit off to one side.

Roggan's eyes bounce back and forth between them and the
Bulky Raider, who removes more dirt from the dig site.

Link joins the group.

LINK

Find anything yet?

Roggan shakes his head.

Link whispers to Roggan. The big bald man laughs.

ROGGAN

Good. Get down there and help him.

Roggan kicks Link into the cavity. He joins the Bulky
Raider and digs.

A heavy earth TREMOR strikes. Dirt rolls back into the
hole. The men yell. And continue to excavate.

They uncover a huge pit.

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 up and watch the escort craft move 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'.

Link grabs the scope. The Bulky Raider digs deeper, with determined enthusiasm.

EXT. CAVE - DAY

The sun dips toward the horizon.

Morgan lands the escort craft near the cave entrance.

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.

Morgan scurries to the Tall Raider who stands guard behind a boulder. The man extends his arms, confused.

TALL RAIDER

Where're the others?

KOKO

Others? Others?

MORGAN

Roggan sent me to get you.

TALL RAIDER

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. Sigh with relief, when they watch Morgan drag an unconscious Tall Raider inside.

Koko follows and grins at Jill.

Jill hugs Morgan. He indicates the Tall Raider.

MORGAN
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 Tall Raider.

Pollux assists Turner out of the cave.

Jill and Nimrod place supplies on the platform. Morgan and Emerson carry out the bound Tall Raider.

The platform follows Jill to the entrance.

Nimrod retreats to the rear of the cave and disappears around a bend.

EXT. OBELISKS - DAY

Roggan winds through the vast collection of obelisks, vaporizer gun in hand.

A violent EARTHQUAKE throws him to the ground. A deep, wide crack OPENS. His weapon tumbles into it.

ROGGAN

No!

Roggan kneels. Extends an arm into the fissure, stretches, and reaches for the gun.

EXT. CAVE - DAY

Pollux places Turner in the rear section of the escort craft, along with the Tall Raider.

Morgan and Emerson 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 follow 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 points to the round boulder, rolled away from the wall.

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 enter and freeze, breathless.

EXT. OBELISKS - DAY

Roggan perspires and stretches toward his weapon. Almost falls into the large crack, but recovers.

He braces himself with one hand and reaches further down the opening. Manages to grab the gun.

Roggan exhales hard. Gets to his feet. And continues on his way.

INT. CAVE ROOM - DAY

Jill and the rest admire the dazzling display of the kromodite crystals.

EMERSONN

How 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 rubs against Nimrod.

JILL

Why didn't you tell us you had it?

NIMROD

Afraid you take it. Leave Nimrod here.

POLLUX

We wouldn't do that.

NIMROD

You not leave Nimrod behind? Take Melissa too?

MORGAN

Sure, Nimrod. We'll squeeze everything in, somehow.

NIMROD

Melissa? You come with us. Morgan. Friends. 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 - DAY

Roggan reaches a rocky plateau with several monoliths, above the cave. Stops at the edge and looks down.

EXT. CAVE - DAY

Morgan and the others leave the cave.

INTERCUT PLATEAU/CAVE

Roggan watches the remote platform glide out of the cave with five kromodite cylinders on it.

A diabolical grin crosses his face.

ROGGAN

Haw... Treasure...

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 fire, and Roggan retreats behind a monolith. They manage to rush inside the cave.

Roggan laughs like a maniac.

ROGGAN

Morgan, you double-crossing dog!
You knew where it was all the time,
didn't you?! I'll kill you. I
swear, I'll kill you all!

INT. CAVE FRONT - DAY

The group inside feels another strong TREMOR.

EMERSON

Time is getting close.

MORGAN

Can't make a move with him there.
Give me a gun. I'll get him.

Emerson hands Morgan a weapon. He tucks it in his jacket.

EMERSON

We can't give you much cover...
Good luck.

Morgan nods.

Emerson and Pollux position themselves on one side of the entrance, Jill and Nimrod on the other.

Koko follows. Morgan stops him.

MORGAN

No, Koko. You stay here.

Koko 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.

Emerson hands Koko a gun. The alien joins Nimrod and Jill.

Morgan pivots and takes several steps toward the rear of the cave. Turns and nods to the others.

Morgan breaks into a sprint. Arms pump, and his acceleration increases.

EXT. CAVE - DAY

The others inch out of the cave opening.

EXT. PLATEAU - DAY

Roggan sees the group appear, look up, and fire VOLLEYS in his direction. He ducks.

INTERCUT CAVE/PLATEAU

Morgan dashes out of the cave at full speed, unseen by Roggan. He makes his way up the hill.

Roggan returns fire. The others shoot back, then retreat inside the cave.

ROGGAN

Bastards!

EXT. PLATEAU - DAY

Morgan rushes 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.

Morgan progresses from one obelisk to another.

Roggan rises and spies Morgan from the corner of his eye.

His lips curl over a wicked smile. He advances, weapon-in-hand.

Roggan circles behind an unsuspecting Morgan.

He levels his vaporizer gun.

Morgan sees Roggan's shadow fall across his path. He leaps away, and Roggan shoots. The blast misses by inches.

Morgan shields himself with an obelisk and fires back.

Roggan uses another stone tower for cover.

ROGGAN

Damn you!

A gun battle ensues. Bursts from vaporizer guns explode against the formations 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 monolith. He 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 tumbles.

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.

He aims. The ground RUMBLES, and an earthquake ERUPTS.

Roggan staggers.

The quake intensifies.

A huge crack opens under Roggan's feet.

He falls through the gaping hole. Screams in terror and plummets downward into the dark abyss.

Roggan's scream reverberates. Morgan responds with a slow shake of his head.

EXT. ASTEROID - DAY

Sunset approaches. The escort craft takes off.

EXT. OBELISKS - DAY

Link and the Burly Raider maintain their frantic digging.

BURLY RAIDER

It's got to be there!

Their greed renders them oblivious to another violent earthquake, or the escort craft that ascends into the sky.

EXT. SPACE

The 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 fit on a small table alongside him. A vaporizer gun on his lap.

Melissa lies down beside him and eats from a bowl, content.

On the other side of Nimrod, the captured Tall Raider sprawls on a lounge, bound by straps.

The Tall Raider stares at the ceiling, eyes glossed over, in a dreamy, euphoric state.

TALL RAIDER

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 Tall Raider.

MORGAN
 I see you've... subdued the
 prisoner.

NIMROD
 Only gave him little.

They head for the doorway.

POLLUX
 What a nasty habit.

MORGAN
 We 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 a bandaged 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 with 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 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, 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