

ALIEN FOREVER

A Movie Script By Andreas Ingo

(Written In May 2022)

ON BLACK: An electronic piece of music starts to play with an alternative vibe. Painting an image of a film with a dark and somewhat imposing structure still colourful, odd, imaginative and with a mysterious light too.

The white title of the film “Alien Forever” emerges from all corners of the screen “melting together” in the centre of the screen to create the title in a ghostly vision making one think of a haunted house film.

A brightly green explosion detonates behind the title of the film with a subtle sound-wave sending darkly orange, yellow and red bricks toward the viewer.

The title “Alien Forever” is visible for five seconds and then fades away.

FADE IN:

EXT. DARK VALLEY WITH A RIVER - SUNSET

Upon a river stretching in a straight line from the background to the foreground in the scene an armada of military cruise ships move toward us in normal speed on the river surrounded by black mountains. Moving forward to the viewer before an orange sky with brown cloud formations and the burning disk of a setting sun (in red) reflected in the water of the river.

Military officers stand upon the bridge of the cruise ships with binoculars in the hands of a few. One man carries a TRADITIONAL NAVIGATIONAL INSTRUMENT.

CLOSEUP ON A RADIO-ANTENNA ROTATING.

CLOSEUP ON MARILLION SINCLAIR 18 YEARS OLD. A good looking marine standing in a gray uniform upon the bridge of one of the cruise ships. She looks somewhat strained, the strained impression of a young woman confronting a difficult mission.

MEDIUM DISTANCE SHOT ON THE ARMADA OF MILITARY CRUISE SHIPS PASSING BY ON THE RIVER.

ON THE SHORE OF THE RIVER: Sounds of water splashing along the shore as the armada of military ships move by.

CUT TO -

EXT. AERIAL DESERT VIEW - UPON A MOSQUE - SUNSET

AERIAL VIEW of hundreds of marines approaching a mosque in the middle of a desert from all directions.

MEDIUM DISTANCE SHOT on Marillion Sinclair approaching the mosque along with two other female soldiers carrying automatic weapons and many more male soldiers beside.

The feeling is the feeling of the anxiousness of the moment, of stress, of a dark suspicion that something is not right.

CUT TO -

INT. MYSTERIOUS MOSQUE - DINNER

Marillion Sinclair along with the other female and male soldiers eat dinner along a long table with a white cloth and burning candles.

This happens inside the mosque that has an interesting interior design making one think of a rare Egyptian tomb and a Muslim mosque.

Along the wall the mummified shapes of prior kings can be seen.

MEDIUM DISTANCE SHOT ON A CAMERA TRACKING ALONG THE ROW OF THE MUMIFIED BODIES.

CUT TO -

A CAMERA CIRCULATING SLOWLY AROUND THE MALE SHAPE OF A MILITARY LEADER TALKING ALONG THE LINE OF THE MARINES AT THE DINNER TABLE.

THE MILITARY LEADER

We never saw the enemy up close.
We are up to one kind of a threat.
Please mind the past days where we actually could see the enemy.
Not so these days.

We have to be careful.
We have to avoid conflict in open areas with many civilians.
And if we get close to civilians we talk the local language.

Tell no-one about our war plans.

FADE OUT.

FADE IN.

EXT. FOOTBALL FIELD - OPENING CEREMONY - EVENING

The Football players of a football game opening ceremony sing along a conventional tune made to play before the actual football game starts. The football players of the two teams standing in line facing each-other singing the melody many of these with dull expressions.

The singing is a conventional thing made not to embarrass the football players themselves.

ZOOM IN upon a large screen on the platform behind the football players. We see images of a television commercial describing a new kind of mobile-phone with a holographic 3D-display. Also the image of a lightly green cubical protein intake presented before a dog. The cube of the protein intake melts by itself on the plate morphing into a green liquid.

The dog licks the liquid created from the lightly green protein intake presented on the plate before him.

TEXT COMING UP AT THE BOTTOM OF THE SCREEN AND FADING AWAY:

FUTURE AMERICA.
2052 A.D.

REVERSE SHOT: Closeup of Marillion Sinclair watching the football game as the football players are reflected in glasses Marillion now have.

CUT TO -

EXT. NEW YORK STREETS - DAY

Marillion walks by herself along the streets of New York. Old school buildings are competing for space along new blueish designs resembling a neon-blue future devoid of old time. A glassed building in futuristic red is visible too.

A transvestite is walking by and a procession of several kids with small dogs too. One of these dogs wear a LED necklace with red and orange light flashing in the sunlight.

TEXT

New York Streets -
The next day.

CUT TO -

INT. MARILLION'S APARTMENT - DAY

Marillion wash glasses in her kitchen with the glasses a bit stained.

The kitchen looks pretty conventional.

FADE INTO -

INTERCUTTING OF A SERIES OF IMAGES OF THE FACE OF MARILLION SINCLAIR AND SEVERAL PAPERS DESCRIBING MILITARY CRIMES LYING ON A TABLE BEFORE HER.

Combining the fearful look of Marillion Sinclair with shots of written accusations for a series of military crimes CONDUCTED BY HERSELF written on the pages.

INT. PRISON - DAY

Marillion Sinclair sitting on a bench in a standard American prison wearing a uniform made for convicted criminals.

EXT. PRISON-YARD - DAY

Marillion Sinclair walking by herself towards the camera in a gray prison yard in the middle of a desert with gray "furious" clouds in the sky. She walks in front of several guards in the prison yard behind her.

One guard sits in a guard tower with a standard rifle looking stupid.

ON MARILLION SINCLAIR: She's thinking.

CUT TO -

INT. MARILLION'S PRISON CELL

She has several books on the floor before her as she lies on the floor. One of them is George Orwell's "1984", another is Victor Frankl's book "Man's Search For Meaning." Other books can also be seen.

MARILLION TAKES UP "1984" AND READS FROM THE BACK SIDE OF THE BOOK WITH A STEADY VOICE.

War is peace.
Freedom is slavery.
Ignorance is strength.

CUT TO -

EXT. THE ENTRANCE TO THE PRISON YARD - DAY

The gates are opening to the prison yard and Marillion walks out.
The gates close behind her.

CUT TO -

Marillion sitting in a standard bus with a silent expression looking sad as the dull landscape of future America passes by.

We see a corn field along with occasional futuristic buildings one of them looking like a huge Mickey Mouse shape and a large windmill passes by with washed out colors.

A cloud of black birds passes by along the horizon.

TEXT
2055 A.D.

EXT. AMERICAN CORNFIELDS - CHEAP MOTEL - DAY

Marillion leaves the buss to enter a cheap motel along a road in nowhere.

Strange cactus like trees deviating a bit from ordinary Cactus trees with some branches of the cactus trees growing somewhat down and black flowers upon them can be seen along the road in beautiful lines.

Still washed out colors.

INT. MOTEL - DAY

Marillion is greeted by a male receptionist 25 years old at the counter of the reception to the motel looking unhappy and Marillion asks for a cheap room.

The motel receptionist is checking a computer screen for booking.

RECEPTIONIST
(With a dull expression)
Have you booked?

MARILLION
No I haven't.

RECEPTIONIST
Why are you here then?

MARILLION

Don't you have a room available?

The receptionist looks at Marillion with a dull expression.

He looks down. He takes up a white paper and searches with his fingers along the paper cluttered with many notes.

RECEPTIONIST

No booking?

MARILLION

I haven't booked.

Look I have some money can't you lend me a room?

It's important.

FADE TO BLACK.

FADE IN.

INT. MOTEL ROOM - DAY

Marillion is making her bed in a room of the motel with a white ghostly coating with things necessary only nearby:

A desk with a bible on it - the good book!, a water can with fresh water. A bookshelf empty of books only an old school cloth.

Marillion walks up to the desk that has a traditional phone on it and she opens the pages to the bible, takes up a pencil lying on the table to write in the bible.

MARILLION WRITING

Mum.

Dad.

Relatives?

Kids?

Do I have any kids?

I haven't.

Marillion takes up the phone and makes a dial.

BEEP-BEEP-BEEP-BEEP-BEEP.

An answering machine responds.

ANSWERING MACHINE

No recipient.
This number is not in use.
Try another number.

Marillion ends the telephone call.

CUT TO -

EXT. MOTEL - NIGHT

A storm is blowing outside the motel. It's getting dark.

Black flowers from the strange cactus trees fly by the camera.

CUT TO -

INT. MOTEL ROOM - NIGHT

Closeup of Marillion sleeping and a narrator records the nature of Marillions life.

NARRATOR

Marillion Sinclair was her name
and Marillion wasn't dark.
She hadn't committed any war crimes.
In fact she was innocent.

She hadn't anything to do with her life except to go on, replicate and survive.
Working lonely hours on an old oil rig earning money.

The earth was dying.
A pandemic was breaking out and nothing could be done about it.
Marillion was one of a small fragment of humanity that
wanted to grow old.

To enter a space-station thirty years later
orbiting the moon.

She wanted to become old and she became seventy.

FADE TO BLACK.

Dark music starts to play over black. The sinister undercurrents telling of a future devoid of good luck. A strange alien like shape is hinted at out of focus in the dark and to a great extent **dimmed**.

FLASHING IMAGES OF THE ALIEN FROM DIFFERENT ANGLES SHOWN DIMMED ON THE BLACK SCREEN IN FRAGMENTS OF SECONDS.

ALSO IMAGES FROM FUTURE SPACE-COLONIES.

THE HINT OF A ROBOTIC METAL-HEAD MAN.

FADE IN.

EXT. SPACE-STATION 1 - "CHILDLIKE WONDER"

A majestic space-station orbit the moon halfway drenched in shadow due to the angle of the space-station. The space-station is primarily white in colour and it's a huge design made evident by a couple of small space-ships flying by looking like small ants compared to the space-station monster.

The space-station is a modular design consisting of four cylindrical modules in brightly Gray connected to a central rectangular design in white.

TEXT COMING UP

Space-Station 1 "Childlike Wonder" orbiting the moon.

Year 2102 A.D.

Humanity's new primary home.

INT. SPACE-STATION 1

In a large space-station vault of Space-Station 1 a local inhabitant of Space-Station 1 is floating forward in zero gravity as this inhabitant (wearing a bright space-suit) connects her left hand to a grip on a rolling band in metal that is three meters wide and a hundred and fifty meters long.

This rolling band exists in a space-station vault that is pretty bright in a futuristic way and calming classical music comes out of speakers with good quality.

The inhabitant of the space-station is Marillion Sinclair now seventy years old. Her face has grown old features. Wrinkles can be seen in the face of the woman. Marillion's face is still beautiful though but also somewhat torn in areas and a pink skin region along her nose tells the viewer of hard problems encountered in the past.

MEDIUM DISTANCE SHOT of Marillion Sinclair gliding along with the metallic band pushing 0.3 MPS meeting other inhabitants of the space-station moving along a SIMILAR ROLLING BAND MOVING IN THE OPPOSITE DIRECTION also pushing 0.3 MPS in that direction.

The music plays an odd variant of Beethoven's moonlight sonata now coming into a weird phase of the music almost sounding like progressive rock music.

CUT TO -

INT. SPACE-STATION 1 - ENTRANCE TO THE DINNER UNIT

Marillion Sinclair push forward along a ladder in Zero G leading to the rotating center of the entrance to the dinner unit of Space-Station 1. She push further thirty meters along the ladder to the entrance. Climbs into the rotating cylinder and push deeper inside.

This climb into the cylinder continues for a hundred-fifty meters as sweat is coming out of Marillion's forehead supported by a bright light configuration in yellow making the inhabitant feel pretty safe.

Several surveillance cameras can be seen too.

SHOT FROM INSIDE A MONITORING ROOM OF THE SPACE-STATION WHERE YOUNGER FACES OF SURVEILLANCE PERSONNEL IS WATCHING THE PROCEDURE OF MARILLION'S CLIMB INTO THE CENTER OF THE DINNER UNIT AS A 3D-PRESENTATION WITH WIREFRAME GRAPHICS.

CUT TO -

INT. SPACE-STATION 1 - DINNER UNIT

Marillion Sinclair comes into the dinner unit with artificial gravity from an entrance portal on a ladder where soft music comes out of high-quality speakers and people sit on comfortable chairs along dinner unit tables.

Some young girl moves by on rolling blades wearing pink clothes, a fake diamond necklace and a hat looking like the head of a rabbit.

FADE INTO -

Marillion Sinclair having a dinner at a dinner table now in an environment with artificial gravity looking a bit torn from the prospect of old age. She eats the dinner: A brown soup with black vegetables being synthetic and a green vegetable being an artichoke.

People are talking at other dinner tables in the background.

A calm atmosphere with soft music.

Marillion walks up to an automatic food outlet where she pushes some buttons to order future snacks looking like green frogs with a chess-like quality.

FADE INTO -

Marillion Sinclair eating the snacks at the dinner table.

CUT TO -

INT. SPACE-STATION 1 - ROLLING BAND SHAFT

Marillion Sinclair is rolling forward in the same rolling band shaft as before now moving IN THE OPPOSITE DIRECTION.

INT. SPACE-STATION 1 - SOLARIUM

Marillion is using the service of a red solarium in the size of a spherical room nine meters in diameter. She's wearing eye protection to protect herself from the electromagnetic waves. She's lonely in this solarium and we see her from medium distance leaning onto a wall of the solarium.

CUT TO -

INT. SPACE-STATION 1 - ROLLING BAND SHAFT

Marillion is onto the rolling band of the rolling band shaft of Space-Station 1 once again. She's passing others moving in the opposite direction relative to herself.

INT. SPACE-STATION 1 - DINNER UNIT

Marillion is sitting at the same table of the dinner unit once again having another dinner.

CUT TO -

Marillion ordering an alcoholic coffee drink from the food outlet. Taking up the coffee to drink from the glass but as she does she drops the glass on the floor. Going down on the floor to look at the brown liquid.

We can see that she's tired.

Tired from old age.

CUT TO -

INT. SPACE-STATION 1 - STAIRCASE SHAFT

Marillion is moving down along a cylindrical staircase shaft looking like something that the great M.C Escher would paint. The staircase shaft look like a combination of the art by M.C Escher and the great surrealist artist H.R Giger.

Complete with odd light configurations and surveillance cameras.

A WALL PAINTING DEPICTING THE DERELICT SHIP OF ALIEN IS SEEN ON A ROUNDED WALL.

CUT TO -

A view from the inside of the surveillance unit once again as sleepy personnel now gasping watch the descent of Marillion (wearing a bathing-suit) into the bathing unit of Space-Station 1 looking like a 3D-model with wire-frame graphics.

It's possible to see that the staircase shaft leading into the bathing unit rotates around its own axis.

INT. SPACE-STATION 1 - BATHING UNIT

Marillion is talking with another inhabitant of Space-Station 1 in the bathing unit. This is a male figure thirty-five years younger than Marillion.

His name is TRENT MONTGOMERY 35 YEARS OLD. He has a nice looking beard in darkly brown with the look of the beard of a goat. A huge tattoo is seen on his naked chest with the shape of H.R Giger's Alien. Darkness is prevailing in his eyes with a sense of something masculine and powerful.

His body is the body of a heavy-metal musician strong from conducting live-performances.

The interior of the bathing unit is looking like a bent bathing house filled with blue water and bright light-configurations.

A lot of children is seen in the background playing in the water.

TRENT (Talking to Marillion Sinclair)
Oh, Marillion how come you never see me these days?

MARILLION
I'm getting old.

TRENT
But it's fun in the space-station!

You should never think too much about old age!

Marillion is silent. Looking down into the water making small waves due to the playing game of the children.

A sense of death.

TRENT

Marillion you should push yourself!
You should also think about reverse aging!
They know about it now for sure!

MARILLION

Reverse aging?

MALE INHABITANT

You can buy the pills at an outlet
on Space-Station 2.
Take a ride to Space-Station 2,
pay for the pills.
Get happy!

FADE TO BLACK.

FADE IN.

EXT. DEEP-SPACE

A space-ship in bright colors in a design resembling the design of the space-shuttle built by the Americans flies towards the camera in deep space and PARTLY EXPLODES (with a yellow/blue flame) creating debris and the trashed space-ship flies by the camera to reveal the actual surface of the moon.

The moon is not colonized to a great extent. Visible in frame is the surface of the moon lit by the rays of the sun.

EXT. MOON SURFACE - DAY

A lone astronaut walks upon the surface of the moon with stale legs. A bright moon-base is seen in the distance with a semi-traditional design. The blue shape of the earth half-way drenched in shadow is also seen in the background. The astronaut walks upon stale legs that becomes more stale in time as the astronaut sinks down upon his bare knees, waiting a couple of seconds as -

The moon-base in the background EXPLODES with the force of the partly exploded space-ship descended from the sky.

EXT. MOON SURFACE - DAY

A rotating aerial shot of the moon-base is shown.

The crash-site looks like the mix of a normal moon crater and an intact moon-base. With debris from the moon-base and the exploded space-ship spread along wide distances on the surface of the moon.

FADE TO BLACK.

NARRATOR

The years were passing by.

Marillion Sinclair grew younger due to reverse aging.

The human shape of the man with the alien Tattoo - TRENT MONTGOMERY -
was aging like any man.

Sometimes war broke out in outer space.

There were minor conflicts on Space-Station 1 and some on Mars.
Trent Montgomery, a PROGRESSIVE METAL MUSICIAN LEANING TO
FUTURE ART, were involved in one of those.

As he said to a superior military officer himself
as he was presented before a war trial 2111 A.D. and hardly could speak -

WAR IS NOT PLAY!

He had to think for himself.

FADE IN.

EXT. EARTH SURFACE - SIBERIA - DAY

A HIGH-ALTITUDE CAMERA sweeps by along a region of Siberia, Russia. Darkly brown trees on frosty mountains sometimes with the colour of darkly green are lying on the ground mysteriously in a circular pattern as if placed that way by alien intelligence.

Still exceptions can be detected in the shape of a typical crop-circle such as half-way standing trees, such as cliffs rising above the trees in part.

TEXT

Future Earth.
2125 A.D.

CUT TO -

TRACKING SHOT closer to the dead trees sometimes half-way standing. A group of trees are going down in a step-by-step process.

CUT TO -

A STATIC SHOT OF A LAKE WITH A WATERFALL AND A SPACE-SHIP LOOKING LIKE THE AMERICAN SPACE-SHUTTLE BUT SOMEWHAT CHANGED HALF-WAY SUBMERGED IN THE WATER.

NARRATOR

Earthly politics was crumbling in the old days.
A mixed political system combining left-wing and right-wing politics
was proposed before the actual departure to space.

This was a coalition of political forces
combining American policy, and the remaining countries of the U.N with a Japanese
force
and Australia had a strong part.

The head quarters of the new coalition was built
in Tazmania.

FADE TO BLACK.

FADE IN.

EXT. MOON - DAY

A large scale shot of the moon now somewhat TERRAFORMED BY HUMANS with visible roads on the surface of the moon occupied by moon-cars now moving. Several roads built in the pattern of a spider's web leads to a human colony.

TEXT

Lunar surface.
2149 A.D.

CUT TO -

EXT. MOON - FUTURISTIC HOSPITAL - DAY

MEDIUM-DISTANCE SHOT of a futuristic hospital on the surface of the moon terra-formed by humans.

We clearly see the red cross on the wall of the hospital with medics walking by behind a panorama view of subtly bluish/transparent frontal windows (one darkly

green) with a multi-leveled design and it's mainly a white moon-base surrounded by similar structures.

A darkly green cupola with the look of a roof to a circus is seen in a shot.

Some buildings are YELLOW and darkly gray steel statues representing future man can be seen in the front yard.

A MOON CAR is coming into frame driving up to the moon hospital ALONG A STRAIGHT LINE.

It's looking like a giant bug.

TEXT

Sector 1 "Reverse!" hospital on the surface of the moon.
The new home of Marillion Sinclair.

INT. FUTURISTIC HOSPITAL - DAY

Marillion is looking much younger now reminding us of young Marillion Sinclair but looking sick. She's using an electric wheelchair to drive herself up to a hospital table inside the futuristic hospital room on the moon.

There upon the table is a plastic glass with a cover and a straw.

Marillion is looking a lot younger due to reverse aging and has ugly artifacts in her face. The bi-product of a science that can't overcome everything.

Marillion is leaning down the upper part of her body to drink from the glass using the straw and as she does she's frustrated as she can barely move. Still she reaches the straw. She pulls on the straw with the force of her lungs and something is coming up through the straw.

Marillion swallows.

A nurse is entering the hospital room that is looking quite bright with a lot of high-tech gear close to the walls of the room. A damaged fan is rotating in the roof NOW SQUEALING AND ACTUALLY FALLING DOWN, a synthetic person is seen in the background being out of order and one can be seen behind Marillion too.

NURSE

Marillion.

Have you had your drink?

You are once again 23 years old!

God damn Marillion that is young for a human really being 117 years old!

MARILLION

Yes Nurse.

NURSE

Wasn't it that which you said back on earth?
That you wanted to get really old?

MARILLION

I just wanted to get old nurse.

NURSE

Fine by me.

CUT TO -

Marillion sitting on her hospital bed reading from animated plastic papers.

The nurse enters the hospital room once again.

NURSE

Here are the facts Marillion!
You only have a couple of years left!
Reverse aging don't work as many have expected.

Marillion is silent.

NURSE

Marillion, I want to show you something!

The nurse is carrying pictures of people "sleeping" in Cryo and shows these pictures to Marillion.

SEVERAL SHOTS OF MARILLION WATCHING THE IMAGES INTERCUT WITH THE IMAGES THEMSELVES.

NURSE

Here it is Marillion:
You can be revived in the future.
In our time now science has progressed.
Sleeping in Cryo is just preserving your
body for coming generations.
In some strange way your memories will be lost though.
They will be implanted by a computer
searching your mind for clues now
as to what life you have lived.

(Pause)

We don't know if its entirely possible.

(Pause)

It's a draw Marillion!

Nobody knows how far we have come!

FADE OUT.

FADE IN.

EXT. SPACE-STATION 2

Space-Station 2 is seen in deep space that is looking quite similar to Space-Station 1 but it's orbiting the SUN not the moon and it has a red module towering in size above all the others.

Also seen is a rotating antenna in huge size.

TEXT

Space-Station 2 in orbit around the sun.
The year was 2154 A.D.

INT. SPACE-STATION 2 - CRYO-VAULT

In a Cryo-vault chamber the camera tracks along a long row of Cryo-tubes with transparent windows to view the frozen faces of dead people awaiting resurrection. One of these faces is the dead and frosty face of Marillion Sinclair.

TEXT

Space-Station 2.
The shape of Marillion Sinclair now deceased.
Cryo vault.

CLOSEUP OF MARILLION'S FACE AND IN THE GLASS PANEL OF THE CRYO-TUBE THE SHAPE OF A MALE TECHNICIAN IS REFLECTED AS HE APPROACHES THE CRYO TUBE WITH A DARK SHAPE.

The male technician is walking up to Marillion's Cryo-tube to watch a display and pull in some numbers to adjust the temperature in the Cryo-tube. The technician is looking like a blue-collar person around fifty years of age with a paper-protocol in his

hands and he uses an ordinary pen to print an “X” upon a box next to a paper field called “Temperature check.”.

CUT TO -

The technician eating lunch in the Cryo-vault together with another male technician younger in age. The Cryo-vault is looking high-tech, dimly lit with cones of light coming in through really large windows IN THE FLOOR sometimes getting dark due to the rotation of the Space-Station 2 module creating the strobing effect of VOLUMETRIC LIGHTING mixing with lack of light.

Yellow florescent armatures can be seen in the roof to support the workers with light when the light from the sun is not seen.

A lot of brown fans are rotating in the high-altitude roof.

FADE INTO -

Exterior look close to Space-Station 2 as we see the rotation of the Cryo-Vault module from the outside.

FADE INTO -

The technicians of the Cryo-vault still eating as the volumetric light are flickering above the floor.

OLD TECHNICIAN (To the younger)
What can anyone of us do to save these dead people?
It's weird I mean.
Will we live to experience resurrection?

YOUNGER TECHNICIAN
I don't know.

OLD TECHNICIAN
From my point of view we should work to save ourselves first!
Would you mind to be one of those?

The older technician is making movements with his head to inform the younger technician what people he's talking about.

YOUNGER TECHNICIAN
I wouldn't mind it if I had to.
I live for the now though.

OLD TECHNICIAN
I would rather die a normal death!

The younger technician laughs.

INT. SPACE-STATION 2 - CLEANING ROOM

In a cleaning room with white florescent lights and a frosty look with ice crystals someone has brought the body of a dead person inside the cleaning room in a black bag of leather. The older technician is opening the black bag to reveal the face of Marillion and later the remaining parts of her body.

She's looking quite beautiful in spite of her death.

The young technician is coming forward with a bucket of water, a tube with blue gel and a cloth. He's putting plastic gloves upon his hands and uses the tube with blue gel to push blue gel upon the cloth. Pushing the cloth down in the bucket of water, lifting the cloth above the bucket and pressing upon the cloth to drain it from water.

He starts to massage Marillion's body with the blue gel.

OLD TECHNICIAN (With mist coming out of his mouth)
I guess they know about the effects of the blue gel now technician!
As a good precaution!

The younger technician laughs once again.

INT. SPACE-STATION 2 - CORRIDOR

The older technician is walking along a corridor with a stone face and stale legs limping stopping at a corner to have a smoke.

FADE INTO -

INT. SPACE-STATION 2 - CLEANING ROOM

The older technician is walking inside the cleaning room once again with Marillion's body painted blue by the gel and A HUGE RATLIKE CREATURE is running over the floor into a ventilation unit looking like a combination of a large rat and a weasel.

OLDER TECHNICIAN
What the fuck?

INT. VENTILATION PIPE

The huge ratlike creature - A CLEANER - is running towards the camera in a dark ventilation pipe. It's half a meter long with a segmented head and large black eyes maybe with a taste for death.

Running for the camera with strong movement.

INT. SPACE-STATION 2 - CLEANING ROOM

The older technician and the younger technician is standing in the cleaning room with the blue painted body of the dead Marillion behind as the two technicians are looking up at the ceiling that has large ventilation pipes visible in frame.

OLDER TECHNICIAN (To the younger)
Listen!

We hear the sounds of something running around inside the ventilation pipes.

TAM-TA-TAM - TAM-TA-TAM - TAM-TA-TAM!

CUT TO -

INT. SPACE-STATION 2 - CRYO VAULT

We look at the bodies of the Cryo vault once again and we see Marillion's face now cleaned from the blue gel.

She's back to normal.

SHOT UPON A GREEN TEXT FLASHING ON A DISPLAY:
Entering recovery.
Name: Marillion Sinclair.
Original place of birth:
Earth.

CUT TO -

The younger technician of the Cryo-vault is looking down in the window in the floor of the Cryo-vault occasionally showing the outdoor view rotating from the right to the left in frame. As a fast revolve of the earth around its own axis.

The view external to the Cryo-Module of Space-Station 2 is sometimes black.

Sometimes it's revealing the blinding surface of the sun sweeping across frame.

FADE INTO -

INT SPACE-STATION 2 - CRYO VAULT UNIT - ENTRANCE TO THE MAIN
OFFICE OF THE CRYO VAULT

The older technician is standing before the entrance to the main office of the Cryo-vault unit of Space-Station 2. Pushing a red button on a console beside the entrance and a beeping sound is heard. After a pause of three seconds the button changes into the colour of blue and a new beeping sound is heard.

We also hear a click in the door.

The older technician is opening the door to the main office to reveal an executive to the Cryo-vault installation smoking a pipe in a room dimmed to a great extent by smoke and a blueish light along one wall and an orange light in the roof makes the smoke visibly SWIRL in retro-future way.

OLDER TECHNICIAN (To the executive)

You wouldn't believe it boss!

We have huge rat like creatures inside the Cryo-vault!

EXECUTIVE

I believe it!

OLDER TECHNICIAN

How come?

The executive rises from his chair to walk up to a fridge. He opens the fridge and winks to the older technician to have a look. The older technician walks up to the fridge and takes a look.

There inside the fridge lies the corpses of two large rat-like creatures looking the same as the creature we already have seen.

EXECUTIVE (Looking with a stupid face on the older technician)

I had to kill them you know!

The older technician laughs.

FADE TO BLACK.

FADE IN.

EXT. DEEP SPACE

The revolve of Space-Station 1 around the moon. It's the now old and torn shape of Space-Station 1 entering radio-silence as it pushes along beyond the border of the moon relative to Space-Station 2 orbiting the sun.

It looks like something from the Alien Film by Ridley Scott in the way the space-station is somewhat damaged.

A new piece of classical music starts to play with A MAJESTIC EMBRACE.

FADE INTO -

Closer view of Space-Station 1 as it revolves around the moon and the moon is seen as a large planetary surface in the background.

We see THE SURPRISING VIEW of debris on the surface of Space-Station 1 looking like a black spider's web.

A couple of space-ships somewhat resembling the space-shuttle of the Americans seems caught in the web.

FADE INTO -

TRENT MONTGOMERY (ALONG WITH TWO OTHERS) IS DEAD AND FROZEN INSIDE ONE OF THE SPACE-SHIPS CAUGHT IN THE WEB!

CUT TO -

EXT. THE SURFACE OF IO

The birth of a volcano on the surface of IO - one of the moons of Jupiter.

FADE INTO -

THE SHAPE OF THE GLOBULAR FORM OF IO IN DEEP SPACE.

Being to most part Yellow and now hit with the enormous volcano creating a red spot in the midst of an otherwise yellow surface.

The enormous shape of the planet Jupiter is seen in the background.

CUT TO -

An armada of space-ships approaching the closest heavenly body to Pluto with good size.

It's a devastatingly beautiful shot of the entrance beyond the known territories of science.

Being darkly blue in tone.

A huge burn in a complex unison still a bit different in time as the armada of spaceships adjust speed a bit with some variation.

THE MUSIC ENDS.

FADE OUT.

WHITE TEXT UPON A BLACK BACKGROUND:

Earth 2042 A.D.

Marillion's neighborhood in central New York.

She was 13 years old back then.

FADE OUT.

FADE IN.

EXT. MARILLION'S STREET IN CENTRAL NEW YORK - MORNING

The look of the street where Marillion's living: It's like a normal New York Street an October morning but the buildings are looking BRIGHTLY YELLOW.

The building where Marillion's living has a glassed balcony. Some people are standing on the side-way of the New York street smoking.

IN FRAME we see the line of a long and connected building complex with balconies in the same colour and design as Marillion's - BRIGHTLY YELLOW! IT'S LIKE AN ENDLESS REPEAT OF THE SAME THING WITH SOME EXCEPTIONS.

Some red cars passes by on the street and a PAPER-BOY is throwing newspapers on the walkway beside the high-rise riding on a bicycle.

A PAPER-BOY.

INT. MARILLION'S APARTMENT IN NEW YORK - DAY

Marillion 13 years old makes her toe-nails in her apartment with a scissor connected to a swiss-knife.

CUT TO -

Marillion running down the steps of the high-rise where she's living.

CUT TO -

Marillion posting a letter on the street close to her apartment and she takes up a newspaper lying on the ground ONE OF THE NEWSPAPERS THROWN ON THE GROUND BY THE PAPER-BOY.

Marillion disappears inside the building where she's living.

DOLLY ZOOM IN ON MARILLION'S BALCONY: A nice looking balcony with glass protection now reflecting the flight of TWO BRIGHTLY GRAY DOVES AND A SWAN FLYING BY surrounded by the yellow facade of the building complex.

FADE INTO -

Marillion swimming in a bathing house in New York.

CUT TO -

Marillion Sinclair is sitting in her apartment to watch internet videos describing the quest of the military on earth 2035 A.D. It's complex videos with a combined message concerning all sorts of conflicts on earth.

One being the outbreak of civil war in Slovakia. One being American unrest as many civilians leave the American cities in caravans to live off the grid and many caravans are stopped by the police for security check.

CLOSE-UP of Marillion watching the Internet broadcasts as she uses a remote control to adjust light in her apartment.

Going dim.

A SHOT OF A GROUP OF YOUNGSTERS ESCAPING SECURITY CHECK AT AN AIRPORT SCREAMING!

SHOT of people sitting peacefully in central park in New York having picnic.

Some people on a guided **National Geographic Tour In Eastern Africa** were the adventurers are stopped by local African residents carrying heavy guns and smoking cannabis.

The shape of a Rhinoceros tusk lies on the ground.

FADE INTO -

EXT. NEW YORK STREET'S - DAY

Marillion walk along the same New York street as we saw in the beginning of the film. It's the time the blueish buildings with futuristic designs were built that is actually a MODIFICATION to existing buildings.

Someone is working on the Red building too.

INT. CLOTHING STORE - DAY

Marillion is walking around in a “Modern New York Clothing Store” to find a place in the store looking like a fun house.

CUT TO -

SHOT OF MARILLION INVESTIGATING A STRANGE DRESS WITH A FASHION LOOKING SIMILAR TO THE PLACE WITH THE LOOK OF A FUN HOUSE WHERE SHE NOW IS STANDING.

CUT TO -

EXT. MARILLION’S APARTMENT - BALCONY - NIGHT

Marillion is sitting on her Balcony in her new dress smoking an ordinary cigarette as the lights of New York are lit for the night.

CUT TO -

THE BLURRED IMAGES OF CARS PASSING BY IN HIGH-SPEED AT NIGHT. ALSO SEEN IS THE STRANGE SHAPE OF A HOVERING PLASTIC ELEPHANT DRAGGED ALONG THE STREET IN ROPES BY SEVERAL YOUNGSTERS.

SEVERAL CLOWNS ARE ALSO SEEN.

FADE OUT WITH THE NOISE OF CARS DYING...

ON BLACK:

NARRATOR VOICE AND THE SAME TEXT ON SCREEN
VERTICALLY SCROLLING BY
FROM THE BOTTOM TO THE TOP OF THE FRAME

Marillion 13 years old didn’t have it worse than the rest of people on earth in the early days.

She watched internet broadcasts depicting a world of conflict and war.
Still peacetime was evident too.

She couldn’t believe in *too many wars* - her apartment was really nice!
She slept a lot, she thought *very little*, ate good food.
Sometimes she was sneaking out late at night watching
low-life on the street.

Someone had to stop the corruption!

A PIECE OF MUSIC STARTS TO PLAY - A DARKLY ELECTRONIC PIECE WITH COMPLEX VARIATIONS.

This plays as new images depicting Alien shapes are shown in shadow and only during SHORT FRAGMENTS OF TIME.

A TRANS-HUMAN is seen in the same way. A CYBORG - A MIX BETWEEN A HUMAN AND A ROBOT - LOOKING SEXY IN A FUTURISTIC WAY!

An image of a space-colony on IO.

MUSIC ENDS.

A new piece of music starts to play as it suddenly JERKS UP leading to -

FADE IN -

EXT. THE PLANETARY SURFACE OF IO - DAY

A huge futuristic base in white is standing on the surface of IO - one of the largest moons of Jupiter. The yellow ground shown before in the film is seen in more detail now with gray, black and brown spots. The futuristic base is a glassed moon-base composed of three white cupola domes standing close to each other. Also a pink one and a green too being somewhat transparent.

A golden tower is seen behind the white cupolas having the look of a great ladder. A lower blue tower can be seen too with the same features.

Moon cars (looking like the car driving up to the hospital previously on the moon - THE BUG!) are passing by close to the base in low speed with RED COLOUR.

The ground is somewhat black in the foreground with the frozen remains from a volcanic event in the past - STONES FROZEN IN A PRIOR MAGMA FLOW!

TEXT

The planetary surface of IO previously volcanic.
One of the largest moons of Jupiter.

TEXT FADES OUT BUT THE IMAGE OF THE SURFACE OF IO IS STILL SEEN.

NEW TEXT:

Planetary Base "Rebirth"
Human settlement on IO 2215 A.D.

WHOLE IMAGE FADES TO BLACK.

FADE IN.

INT. PLANETARY BASE "Rebirth" - MAIN CUPOLA - DAY

Around a central cylinder structure connected to the roof of a huge white cupola (One of the cupolas seen in the previous image) is a circular arrangement of sleeping capsules for the dead awaiting resurrection.

People in white suits are standing close to the capsules some of them looking at large static monitors close by with STRAINED IMPRESSIONS.

One of them is RIDRIQ 65 YEARS OLD looking at a PORTABLE MONITOR displaying the same image as the image on the static monitors.

Ridriq looks like any doctor an ordinary imagination would bring.

IN THE FOREGROUND we see a group of children EDUCATIONAL WITNESSES TO THIS EVENT.

The cover to the sleeping capsules for the dead are SLOWLY OPENED.

SHORT DISTANCE SHOT ON ONE OF THE BODIES IN ONE OF THE SLEEPING CAPSULES: THE GOOD-LOOKING BODY OF YOUNG MARILLION SINCLAIR LOOKING 23 YEARS OLD!

Marillion is coming to life COUGHING: Her body is TWISTING in horrible ways.

A MAN is coming to life in another sleeping unit for the dead. This is TRENT MONTGOMERY LOOKING 35 YEARS OLD barely moving. He reacts to new life in another way: DOWN-BEAT, RESTRAINED, ORDERLY.

GOING NUMB.

Ridriq look at his portable monitor, the visual of a carrier wave showing the heart-beat cycle of Marillion. He looks back at Marillion astounded, back at the monitor still pushing "Life" along.

MEDIUM DISTANCE SHOT IN THE MIDDLE OF THE GROUP OF CHILDREN AS MANY OF THE DEAD BEFORE THEM ARE COMING TO LIFE!

Close-up of a man coming to life and SUDDENLY DYING!

THIS IS SEEN ON THE MONITOR FOR A MAN CALLED "CYNEAD ALDEBARON" IN A BRIGHT SUIT AS THE CARRIER WAVE OF "LIFE" IS DYING OUT.

THIS IS THE DEATH OF CYNEAD ALDEBARON 45 YEARS OLD!

Suddenly the carrier wave on the same monitor comes to life again!

FADE OUT.

INT. PLANETARY BASE "Rebirth" - KITCHEN UNIT - DAY

Marillion is walking in one of the kitchen units on the planetary base "Rebirth" wearing a support rig to combine actual body movements of Marillion with a supportive metal skeleton carrying the main weight of her body.

A SERIES OF SHOTS SHOWING MARILLION'S BODY MOVEMENTS: The movement of her hand to push her arm forward. The movement of her foot to push her leg forward.

THE MOVEMENT OF HER NECK SMALL AMOUNTS OF TIME.

Marillion is standing before a large table with a couple of SMALL PINK PLASTIC COWS UPON IT VIBRATING as Marillion uses the force of her hand to push along to the table TO PICK UP A PINK APPLE!

She pushes the pink apple up to her mouth but it drops to the floor.

Trent Montgomery looking 35 years old (The same look as he had in the bathing-unit on Space-Station 1) is entering the kitchen unit on ordinary legs just using a couple of CRUTCHES to walk along.

He walks up to the fallen apple, picks it up and gives it to Marillion.

TRENT (To Marillion)
Payday Marillion?
Sorry!
My death-round wasn't pleasant.

MARILLION
I can understand that Trent.

INT. PLANETARY BASE "Rebirth" - MAIN CUPOLA - DAY

One of the men with the bright suits (Ridriq) is looking at a huge monitor talking to the children in the main cupola of the planetary base "Rebirth" witnessing the resurrection event ON CONSTANT REPEAT.

They are ASTOUNDED!

INT. PLANETARY BASE "Rebirth" - BOWLING AREA

Marillion, Trent and Cynead Aldebaron are playing a Bowling-game in a nice looking bowling hall with THE SHAPES OF THE THREE HUMANS REFLECTED IN A NEWLY POLISHED FLOOR!

THEY PLAY THE GAME WITH MULTI-COLOURED BOWLING BALLS!

Marillion gets some help from Cynead as she can't get enough power in the metal skeleton she has to support her physical body.

Cynead adjusts a LEVER on Marillion's metal skeleton to increase VOLTAGE!

MARILLION MOVES BUT CAN'T GET A GOOD HANDLE ON THE BOWLING BALL.

Marillion makes a new attempt to throw her Bowling ball to the target, she drops the ball to the ground, takes it up again and FINALLY SUCCEEDS!

CUT TO -

Marillion, Trent and Cynead are sitting at a table in the bright resurrection dome "Rebirth" eating. A man in a white suit is coming by.

This is Ridriq as seen before.

RIDRIQ (To the others)
Just for your convenience realize
you have a chance to become older now.

(Pause)

Everything done the last month is recorded in a computer for later Intel.

(Longer pause REASSURING HIMSELF!)

You are just one of many others going through many changes in this point of time.
Humans are not only coming alive from death now they're also becoming TRANS-
HUMAN!

Understand it!

Human bodies with machine intelligence and augmented motor-control!

(Pause - Looking at Marillion!)

One of the trans-humans is YOU Marillion!

FADE TO BLACK.

EXT. THE PLANETARY SURFACE OF IO - NIGHT

Five kids (A few of the witnesses to the resurrection event!) are driving along on the surface of IO using the moon-cars looking like bugs.

CUT TO -

INT. RESURRECTION UNIT "Rebirth"- DAY

Marillion, Trent and Cynead are sitting at a table in the resurrection dome "Rebirth" eating once again as a large group of multi-coloured balloons are released in the air by some kids (All of the kids witnessing the resurrection event!) and the balloons are slowly rising to the roof of the resurrection hall COLLECTING IN A HIVE.

MARILLION (To Trent)
No wonder they help us just yet.

TRENT (Afraid with a weak voice getting weaker...)
No wonder M...

CUT TO -

Ridriq using a soft-air gun to shoot at the balloons collected in the roof of the resurrection unit!

CUT TO -

SHOT on some slices of the balloons SLOWLY FALLING TO THE FLOOR IN SLOW MOTION BECOMING A MOTION-BLUR!

FADE INTO -

INT. PLANETARY BASE "Rebirth" - KITCHEN UNIT - DAY

Marillion is sitting along with Trent at the kitchen table inside the kitchen unit as seen before IN SILENCE as Trent is using A SMALL SCREWDRIVER to adjust some electronic piece of equipment for her.

CLOSEUP ON MARILLION'S EYE REFLECTING THE IMAGE OF THE PINK VIBRATING COWS AS TRENT IS USING THE SCREWDRIVER.

MARILLION
I don't know if you know Trent.
Our memories...

(Marillion is looking down in quiet desperation...)

CUT TO -

Some of the kids playing in a sandbox inside the resurrection dome “Rebirth” using future toys like the space-shuttle we already have seen, models of Space-Station 1 and 2 and a small variant of the “bug” moon-car.

A child is laughing in a happy way.

FADE TO BLACK.

NARRATOR

It was payday!

Marillion, Trent and The Third Man -
He was called Cynead Aldebaron - an information expert -
were slowly adjusting to life beyond death.

They weren't human now.

They were *trans-human* and they had distant
memories of life on earth and in deep space.

They couldn't entirely trust these memories.
The knew that technology could fail
and they also knew technology could be used to any purpose.

The memories were uploaded to their brains using a computer interface.

It wasn't comforting.

Still they had to trust what they was fed with
to not go insane, to not become weak or otherwise to give up for other reasons.

They loved the feeling of trans-human-potency the
new technology would bring!

EXT. DEEP-SPACE - GEOSTATIONARY ORBIT AROUND THE MOON

Some WORKER-SPACE-SHIPS AND ADDITIONAL WORKER ASTRONAUTS
GOING EVA clean up the rubble previously seen on the hull of Space-Station 2.

The moon can be seen in the background.

CUT TO -

IMAGES FROM EARTH:

THE OPENING SCENE OF THE FILM WHERE THE LONG LINE OF MILITARY CRUISE SHIPS APPROACH THE CAMERA (The viewer!).

CUT TO -

Marillion Sinclair DRESSED IN A MILITARY UNIFORM walking along with other soldiers INTO A SMALL ARABIC VILLAGE: Visiting a clothing store. Talking to locals in the local language. Bargaining on cool vases to use as something to put in the window in the apartment back in New York!

CUT TO -

The opening ceremony to the football game previously seen.

CUT TO -

Marillion Sinclair spitting into the dark depths of A SEWER.

ZOOM IN ON THE BLACKNESS OF THE SEWER.

EXT. DEEP-SPACE

A YELLOW SPACE-BUS SPACE-SHIP WITH WINGS is passing by the camera on a journey in deep space in our solar-system.

JUPITER is passing by in the background.

The space-bus is looking like A TRADITIONAL ENGLISH BUS in yellow colour but it's much longer than an ordinary bus on earth.

The Space-Bus has thrusters on its wings, on the back-side and also one thruster close to the steering unit in the front to keep the space-ship stable.

TEXT

Space-Bus "Marillion".
On a Voyage from Pluto to the moon.
The year was 2225 A.D.

INT. SPACE-BUS

On ordinary seats looking like the seats in an ordinary bus people sit along the walls on the space-bus with windows OVERLOOKING JUPITER.

A FEMALE FLIGHT-ATTENDANT is walking along the floor of the space-bus in the middle of two rows of seats for people as she uses ELECTRO-MAGNETS in her shoes loosely connected to a metal floor to keep the walk steady necessary due to the lack of gravity in the space-bus.

The electro-magnets in her shoes have a DECIDED LEVEL OF VOLTAGE that the flight-attendant now adjusts with a control on one of her arms as she starts to HOVER A BIT ABOVE THE FLOOR of the space-bus due to lack of real gravity.

As the level of voltage is INCREASED IN THE ELECTRO-MAGNETS IN HER SHOES the flight-attendant is dragged down to the floor regaining composure.

This event is witnessed by people sitting in the space-bus on comfortable seats in orange colour with green belts connecting their bodies to the seats of the bus. On a couple of rows of seats three YOUNGSTERS are sitting witnessing the event WHISPERING TO EACH OTHER.

The odd situation is fun to watch to them!

FADE INTO -

The youngsters we saw previously are connecting to the automatic ordering system of the space-bus using HAND-HELD COMPUTERS.

They are ordering colourful drinks from a list of items.

FADE INTO -

The female flight-attendant is coming forward along the floor of the space-bus using her electro-magnetic shoes to connect softly to the metal floor of the space-bus as she's walking holding a package in her hands.

The flight-attendant stops at the youngster's seats to deliver the drinks they have ordered.

These drinks are possible to drink USING STRAWS.

THE CAMERA PANS TO REVEAL THE BACK SIDE OF THE BUS.

TRACK ALONG THE WALKWAY OF THE BUS TO THE BACK SIDE OF THE SPACE-BUS.

On one seat Marillion Sinclair LOOKING 23 YEARS OLD is sitting beside a pit-bull terrier looking like an ordinary dog.

FADE INTO -

The female flight-attendant is walking along the floor once again sometimes a bit UNSTABLE approaching Marillion Sinclair.

FLIGHT ATTENDANT (To Marillion Sinclair)

Excuse me traveller.

Your dog have made a lot of noises.
I think it's time for him to sleep now.

MARILLION

Sorry.

I'll connect him to the sleeping program!

Marillion is using a portable computer a bit larger than the portable computer used by the youngsters to go into a menu of the portable computer concerning her "Pet" and to activate a sleeping program connecting to the brain of the dog to calm him down.

Marillion pushes "Activate".

A TEXT COMES UP ON THE COMPUTER DISPLAY: "Activating sleeping procedure - please wait."

ANGLE ON THE DOG LICKING HIS MOUTH WITH HIS TONGUE AS HIS EYES ARE GETTING DIM AND AS A MIRACLE HIS BREATHING IS SLOWING DOWN.

The dog's eyes close.

FADE INTO -

INSIDE VIEW OF THE SPACE-BUS LOOKING OUT (With the back side of Marillion's head in frame) AS THE SPACE-BUS PASS BY A LONG-LINE OF SMALL TRIANGLE-SHAPED SPACE-SHIPS IN GREEN.

CUT TO -

SHOT ON A MALE SPACE-BUS DRIVER ADJUSTING A STEERING CONTROL IN THE SPACE-BUS DRIVER'S MODULE IN THE FRONT OF THE SPACE-BUS!

EXTERNAL SHOT OF THE SPACE-BUS **ROLLING** AS A THRUSTER IS ACTIVATED ON ONE OF THE SPACE-BUS WINGS!

CUT TO -

EXT. LUNAR SURFACE - LANDING AREA - NIGHT

The space-bus is descending above a landing area on the moon looking like an airport on earth where RED NAVIGATIONAL LIGHTS BLINKING on the sides of the landing area are guiding the space-bus drivers to land on the moon.

Thrusters are used on the Space-Bus to make the landing procedure stable.

SHOT ON THE DOWNSIDE OF ONE OF THE WINGS OF THE SPACE-BUS:
LARGE LANDING WHEELS ARE COMING DOWN FROM THE WINGS OF
THE SPACE-BUS EXTENDING DOWN FOR SOME DISTANCE.

The space-bus LANDS on the landing area of the airport on the lunar surface.

CUT TO -

EXT. LUNAR SURFACE - LANDING AREA - NIGHT

The moon is colonized to some extent this year in the future. It's night on this side of the moon. The space-bus - now running on wheels on the surface of the moon - is driving along using a TRADITIONAL ENGINE to turn at some corners in the landing area.

The lunar surface is dark.

CLOSE SHOT of Marillion watching the dark surroundings passing by on the moon.

FRIENDLY MALE SPEAKER VOICE INSIDE THE SPACE-BUS

We are on the lunar surface.

The day is Friday lunar date Februari 29, 2225 A.D. twelve-thirty local time.

Please note that new laws have to be respected on the moon.

The trip from the surface of Pluto took three months with some adjustment.
We hope your sleep inside the space-bus was comfortable during the journey.

(Short break)

FEMALE SPEAKER VOICE

Please note that the universe is no more thought of as "physical"
in this region of the solar-system!

Assume a spiritual connection!

Space-bus staff thank you for your cooperation and support!

CUT TO -

INT. SPACE-PORT AREA - NIGHT

Marillion is walking along inside a huge interior Space-Port area on the moon mostly in white with the Pit-bull terrier. The youngsters previously seen on the Space-Bus are walking along not so far behind Marillion and her pet.

HUGE CLEANING MACHINES ARE RUNNING AROUND IN THE SPACE-PORT AREA WITH NO DRIVERS SOMETIMES PASSING MARILLION, HER PET AND THE YOUNGSTERS!

AUDI-COMMERCIAL PROGRAMS ARE TALKING ABOUT THE MOON, "THE SPIRIT OF THE MOON!" AND WHAT CAN BE BOUGHT ON THE SPACE-PORT ALONG THOSE LINES!

A ROTATING CIRCULAR LUNAR RESTAURANT IN RED IS VISIBLE ALONG THE SIDE! A ROTATING RESTAURANT POSSIBLE TO ENTER AT THE TOP CENTER OF THE RESTAURANT FROM CONNECTING LADDERS. A MAN IN BLUE IS ENTERING THE ROTATING RESTAURANT FROM A LADDER CONNECTING TO THE TOP OF THE RESTAURANT!

There are many people in this Space-Port area. Fresh from the landing on the space-bus.

Some of them ARE LOOKING SLEEPY!

CUT TO -

Marillion looking at the shape OF MANY THIN WHITE DOGS approaching as she walks along the Space-Port area.

The Pit-bull terrier IS BARKING.

Marillion uses her portable computer again to activate a program for her pet.

A TEXT FLASHES BY ON THE COMPUTER DISPLAY: "Silent dog."

Marillion pushes a button "Activate" on the screen of the portable computer.

The barking of Marillion's Pit-Bull terrier SUDDENLY STOPS!

CUT TO -

Marillion, her pet and the youngsters are standing in a huge baggage-return area in the Space-Port on the lunar surface as a ROLLING-BAND with many types of baggage is circulating around a central platform with green computer displays on top giving the travelers all types of information.

One of the youngsters, A TEENAGER GIRL WEARING PINK CLOTHES WITH BLUE BRACES AND A RED HAT, is talking to Marillion.

TEENAGER GIRL (To Marillion)

We have retrieved no baggage.
Can you help us stranger?

MARILLION
No baggage?

TEENAGER GIRL
The space-bus company must have lost it somehow.

MARILLION
I don't think so.

FADE INTO -

Marillion and the youngsters standing at a counter to receive help from Space-Port personnel.

We can't hear the sounds of the conversation due to the talkative environment in this region of the Space-Port with Marillion MAKING GESTURES to help the youngsters standing close by.

FADE INTO -

Marillion is sitting with the youngsters at a sleeping-area at the Space-Port SLEEPING IN SLEEPING-CHAIRS.

ZOOM IN UPON MULTI-COLOURED BAGGAGE USED BY THE YOUNGSTERS!

MARILLION'S DOG IS UNCONSCIOUS.

A NICE LOOKING CAT IN PURPLE IS WALKING BY.

FADE TO BLACK.

FADE IN.

EXT. DEEP-SPACE

A space-probe is travelling close to the surface of the sun.

CUT TO -

A COUPLE OF TIRED SCIENTIST WORKERS sitting on Space-Station 2 inspecting data.

CUT TO -

Some trans-humans cleaning the dinner unit of Space-Station 2.

LOOKING BORED.

CUT TO -

The tired scientists SLEEPING in their chairs in front of their screens.

CUT TO -

A female cleaner - one of the trans-humans cleaning the dinner unit of Space-Station 2 previously - comes into the room of the scientists previously inspecting sun data to clean the computer screens in the room.

Also to clean up a dark spot on the floor.

Her facial expression IS BLANK.

CUT TO -

CLOSER SHOT OF ACTIVITY ARISING ON THE SUN SURFACE.

CUT TO -

One of the scientist's on Space-Station 2 now watching the data change on one of his computer screens.

The other scientist is STILL SLEEPING.

FADE TO BLACK.

SOME CLASSICAL MUSIC STARTS TO PLAY: It's a variant of the previous music by Beethoven with progressive elements.

NOTHING IS SHOWN IN FRAME.

THE EERIE SOUNDS OF REMOTE EXPLOSIONS ARE HEARD.

FADE OUT THE SOUND.

THE WEIRD SOUND OF SOME TRANS-HUMAN VOICE SCREAMING.

DEAD SILENCE FOR A COUPLE OF SECONDS.

FADE IN.

EXT. MOON - DAY

A simple shot of the moon in deep space.

EXT. LUNAR SURFACE - HOSPITAL COMPLEX - DAY

The same hospital complex on the Moon as MARILLION were living in before she went into Cryo 2149 A.D!

People are walking along inside the hospital building as before.

A moon car looking like A BUG IS ENTERING FRAME.

TEXT

Lunar surface.

Hospital complex on the moon.

The year was 2226 A.D.

THE CAMERA MOVES ALONG TO PAN AND FOCUS IN ON THE WINDOW OF THE MOON CAR LOOKING LIKE A BUG: **TRENT MONTGOMERY**
LOOKING AROUND 35 YEARS OLD SITS INSIDE!

CUT TO -

Trent Montgomery approaching a hospital reception inside the moon hospital standing to look WITH DESPERATION IN HIS EYES UPON A FEMALE RECEPTIONIST IN WHITE:

TRENT MONTGOMERY (To the receptionist)

I have to have some help.

RECEPTIONIST

You need some help?

TRENT MONTGOMERY

I have to say it bluntly:

How shall I say it?

I need a **longer Penis!**

The receptionist looks at Trent Montgomery with DULL EYES!

The receptionist turns around and walks into another room.

CLOSEUP ON TRENT: **HE'S DESPERATELY THINKING.**

CUT TO -

Trent sitting in a waiting room at the moon hospital 2226 A.D.

Among others also in the waiting room is a young man 18 YEARS OLD SITTING WITH HIS HEAD DOWN WITH A DULL FACE COUNTING NUMBERS SOMEWHAT SUBDUED!

Trent looks upon the man with FRIGHT IN HIS EYES!

CUT TO -

SHOT ON TRENT MONTGOMERY ALONG WITH A FEMALE DOCTOR IN A HOSPITAL ROOM ON THE HOSPITAL COMPLEX ON THE MOON!

High-tech medical equipment can be seen in the background: Such as a LARGE FAN IN WHITE standing on a high holder now in use. A blue brain scanning device (“EEG”) looking like a cylindrical sleeping unit can be seen in the background with a hole in it.

BOASTING WALL PHOTOGRAPHS IN LARGE SIZE tell of the “success” of the moon hospital over time!

A success spanning 97 years!

NURSE (To Trent as they watch images of Penises in different sizes)
How large size do you want on the Penis Trent?
We use Nano-Tech to make the Penis
grow from initial size to preferred size.

TRENT
Yes, I have read about it.

It’s mad these days when a lot of thing’s happening to trans-humans!

I want double size pointing to a Penis in an image with that size!

NURSE
Can you afford it?

TRENT
Yes, I do military service sometimes.

As a peace-keeping thing.

I can afford it!

FADE INTO -

Trent's going into a hospital bed in a bright hospital room on a bed with a blue pillow.

TAKING A FULL CAPSULE OF GREEN PILLS GIVEN BY THE NURSE ALONG WITH A GLASS OF WATER. DRINKING THE WATER. Lying down on the hospital bed with his head going down on the blue pillow - A LARGE TEDDY BEAR IN GOLDEN BROWN IS LEANING TO THE WALL IN FRONT OF TRENT! - Trent goes WIDE-EYED looking on details in roof of the hospital room.

In the roof are the shapes of MULTI-COLOURED BALLOONS.

Trent goes UNCONSCIOUS.

CUT TO -

Closeup of Trent Montgomery's PENIS GROWING FROM A SIZE OF FIVE CENTIMETERS TO TEN CENTIMETERS DUE TO THE HELP OF NANO-TECHNOLOGY SEEN CLEARLY IN FRAME!

CUT TO -

NURSE

(Speaking to Trent in the bright hospital room later with the teddy-bear in it!)

Alright now Trent?

Nano-Tech working OK?

Shall we pay?

TRENT

We do.

CUT TO -

Trent paying for the operation at the hospital reception.

TRENT LEAVES THE RECEPTION OF THE MOON HOSPITAL WITH **HORROR** IN HIS EYES!

CUT TO BLACK.

EXT. SPACE-STATION 1 - ORBIT AROUND THE MOON

SHOT of Space-Station 1 looking the same as before (DEVOID OF THE RUBBLE ON THE HULL OF THE SPACE-STATION!) ENTERING THE SHADOW ZONE CREATED BY THE MOON AS THE SUN DISAPPEARS BEYOND THE HORIZON OF THE MOON!

INT. SPACE-STATION 1

In the large space-station vault of Space-Station 1 Marillion Sinclair (Still looking 23 years old) is floating forward in zero gravity as she (wearing a bright space-suit) connects her left hand to a grip on the rolling band in metal that is three meters wide and a hundred and fifty meters long.

CUT TO -

MARILLION SINCLAIR ROLLING ALONG ON THE ROLLING BAND 150 METERS LONG AS SHE MEETS TRENT MONTGOMERY LOOKING 35 YEARS OLD GOING IN THE OPPOSITE DIRECTION!

TRENT (To Marillion Sinclair)

Hi!

MARILLION

Hi there!

CUT TO -

Marillion Sinclair - along with the youngsters she met on the Space-Bus and Trent Montgomery - ARE EATING CAKE ALONG A TABLE IN A LIVING UNIT USED BY MARILLION SINCLAIR ON SPACE-STATION 1!

In the background A SERIES OF GREEN MUSHROOMS IN LARGE SIZE DECORATE THE LIVING UNIT LOOKING FUTURISTIC!

SOME RED FLOWERS OF AN EXOTIC GENE-MANIPULATED SORT ARE FOUND ON THE TABLE!

A BROWN FAN IS ROTATING IN THE ROOF.

TRENT MONTGOMERY (To Marillion Sinclair)

What about our marriage Marillion Sinclair?

I have to tell you something!

CUT TO -

INT. MARILLION'S SLEEPING UNIT

Trent Montgomery talks to Marillion Sinclair lying in a futuristic bed in Marillion's sleeping unit and Trent is STANDING BESIDE.

The room has a pink light-configuration and Marillion face is seen with a casual face expression ATTEMPTING A SMILE!

The room is decorated with a wall painting DEPICTING A HUGE FACE-HUGGER AS SHOWN IN THE ALIEN FILMS!

TRENT
Marillion.

You know the first time I started to fall in love with you?

MARILLION
I don't know.

TRENT
It happened here on Space-Station 1 year 2102 A.D!
We met in the bathing-unit remember?

MARILLION
You had the Alien tattoo?

TRENT
You remember it?

MARILLION
I remember.

Trent sits down on the bed.

TRENT
I think I fell in love with you as you took the time to talk
to me despite the fact I wasn't close to your age!

MARILLION
I'm still old you know.

TRENT
I know.

Trent walks up to a wardrobe and takes out the shape of an alien head. The same head as seen on the XENOMORPH IN THE ALIEN FILMS! It's an alien head in plastic ROLLING UPON SMALL WHEELS!

Trent rolls the alien head up to the bed where Marillion's resting.

TRENT
I wouldn't want to be exposed to some of these Marillion!

MARILLION
That head is from the alien films by Ridley Scott, James Cameron and others!
I watch those films on constant repeat!

TRENT
How come you found a similar interest as me?

MARILLION
It wasn't because of you Trent!

TRENT
At least I asked!

FADE TO BLACK.

EXT. SPACE-STATION 1

Space-Station 1 in darkness. Completely IN THE SHADOW ZONE OF THE MOON.

Some lights are flashing on.

INT. SPACE-STATION 1 - MARILLION'S SLEEPING UNIT

Trent Montgomery and Marillion Sinclair are having sex in Marillion's bed as Trent Montgomery SUDDENLY RISES. Goes up from the bed to walk up to the wardrobe as before to pick out the alien head from the wardrobe.

Being nude Trent Montgomery pick apart the "Metallic Tongue" of the alien head to put in another "Soft Tongue" in the Alien head! Then he pushes a button on the alien head and the "Soft Tongue" of the alien head is starting to push forward and backward in the air with some speed.

As in an alien attack!

TRENT (To Marillion)
You want to test the alien head on the vagina Marillion?

MARILLION
Yes, sure!

(A pause)

Let's not talk about it with the youngsters being around!
Let's **not** talk about it Trent!

TRENT
Ok for me.

CUT TO BLACK.

MEMORY SEQUENCE:

THE CHILDHOOD OF TRENT MONTGOMERY 13 YEARS OLD 2080 A.D:

TRENT GOING TO SCHOOL ON SPACE-STATION 1.

THE **SCHOOL LESSONS** - THE PRIVILEGE TO BE ONE OF THE FIRST BOY CHILDS BORN IN SPACE!

THE T.V.

THE STELLAR MEDIA!

THE OCCASIONAL "HERO JOURNEY" INTO PROGRESSIVE METAL CONCERTS IN ZERO G WITH "JAZZ FUSION" ELEMENTS!

Beethoven too!

THE BURNING FIRE ON THE END OF AN ELECTRIC GUITAR!

THE BLACKNESS OF SPACE.

AN INTEREST IN DARK SUBJECTS SUCH AS DEATH.

CUT TO -

INT. SPACE-STATION 1 - MARILLION'S LIVING UNIT

Marillion is watching a FUTURE INTERNET BROADCAST (Wireless Internet Version 3.5) seen on the computer display is the HOLOGRAPHIC DISPLAY OF CYNEAD ALDEBARON!

The hologram is blueish and GLOWING IN THE DARK!

CYNEAD ALDEBARON (The hologram)

You know Marillion I don't want to disturb you this time of the day but it's no longer peace-time!

MARILLION

What do you mean?

CYNEAD

A war has broke out due to the opposing views of the trans-humans of the solar system. It's happening in Sector 1 and Sector 2.

MARILLION

Be specific.

CYNEAD

You know Sector One closer to the Sun
believe in a spiritual universe
Sector 2 closer to Pluto believe it's physical!

MARILLION

Are you joking on my wedding day Cynead?

CYNEAD

I wish that was the case Marillion!

FADE TO BLACK.

EXT. PLUTO

The shape of THE PLANETOID PLUTO in deep space.

For some reason coloured in a white mist on some parts of the planetoid surface.

TEXT

The planetoid shape of Pluto in deep space.
The year was 2230 A.D.

CUT TO -

EXT. PLANETARY SURFACE OF PLUTO - DAY

A LARGE INFANTRY SQUAD is using a FLEET OF BOAT-JETS to cross the surface of a BLUEISH LAKE on the planetary surface of Pluto.

THE MAIN COMMANDER IS TRENT MONTGOMERY wearing a futuristic BATTLE-SUIT with a WET-SUIT combined!

CUT TO -

A peculiar shot of the blue liquid making waves on the lake as the fleet of boat-jets cross the lake on Pluto lit by STARK LIGHTNING FROM THE BOAT-JETS MAKING SOME LIQUID VISIBLE THIS DISTANCE FROM THE SUN!

What is revealed is that this isn't an ordinary lake as the waves of the lake not behaves in the same way as water would behave under the same circumstances.

It's an artificial liquid THAT IS MORE SOLID THAN WATER WHICH MAKES THE WAVES HARDLY MERGE WITH THE REST OF THE LAKE IN A FAST WAY!

A lot of weird foam with the colour of pink is seen on the waves - red too.

CUT TO -

FRONTAL SHOT OF THE BOAT-JETS APPROACHING THE CAMERA.

Clearly visible ARE AUTOMATIC MACHINE GUNS pointing in all directions on the boat-jets as a security device.

CUT TO -

LONG-DISTANCE SHOT OF THE BOAT-JETS PASSING BY THE CAMERA ON THE STRANGE LAKE ON PLUTO REVEALING STRANGE ISLANDS IN DARKLY GREEN.

CUT TO -

The future soldiers walking upon A HUGE DAM A KILOMETER LONG SEPARATING THE STRANGE LAKE FROM A HUGE CANYON BELOW!

The soldiers are walking upon the dam from the perspective of TRENT MONTGOMERY USING INFRA-RED VISION!

Down there in the canyon - with features not clearly seen - rests a human colony with a diameter of 3 kilometers now seen in darkness!

The human colony is fully dark except for artificial lights put there by humans!

TRENT MONTGOMERY (Over a radio-link talking to other soldiers)

Ok.

We follow procedure.

We have to plant the explosives on the dam counting down now from 10 to 1!

CUT TO -

The soldiers using infra-red vision planting explosives along the line of the dam previously built by humans.

CUT TO -

Long distance shot of the explosives going off on the dam now devoid of soldiers. Brightly white flashes are seen in huge scale with weird green plasma explosions. CRACKING the dam to make the strange liquid of the lake FLOOD the human colony in the canyon.

The lights of the human colony go out.

FADE INTO -

SHOT of the Boat-Jets previously used now standing along a shore of the Plutonian lake the same lake previously seen but NOW SOMEWHAT DRAINED OF LIQUID as the soldiers walk up to the Boat-Jets using portable lights THE BOAT-JETS NOW STRANDED ON THE SHORE OF THE LAKE AS STRANGE WAVES ARE COMING IN WITH A PINK AND RED FOAM!

CLOSEUP ON TRENT MONTGOMERY ALONG WITH MANY OTHERS WALKING UP TO THE STRANDED BOAT-JETS WITH SEARCH-LIGHTS.

TRENT (Over COM-LINK)
Mission half-way accomplished.

Don't mind the *artificial fluid*!

We don't take pleasure in this move but it was *necessary*!

We don't know how many have died down there in the Plutonian Canyon today!

We have to use the boat-jets to drive down in the Canyon to watch what damage we have done!

Work fast soldiers!

CUT TO -

SHOT of the boat-jets now driving upon LARGE BLACK WHEELS BUT STILL LOOKING LIKE BOAT-JETS on a desert road leading down into the canyon completely dark but what is revealed is soon the surface of the canyon as Trent Montgomery is using his infra-red vision CHANGING OBSERVATION MODE to observe the flooded canyon in more detail.

What is revealed is a golden brown landscape drenched in a black fluid (sometimes darkly blue) revealing not many structures but ONE TRIANGULAR STRUCTURE is STILL STANDING in the valley.

CLOSEUP SHOT of Trent Montgomery watching the structure in a binocular.

ZOOM IN ON THE STRUCTURE.

CUT TO -

EXT. THE AREA CLOSE TO THE TRIANGULAR STRUCTURE.

The BOAT-JETS surrounds the triangular structure from all directions and the BOAT-JETS ARE SLOWING DOWN BECOMING STILL AND STANDS STILL FOR A COUPLE OF SECONDS AS THE TRIANGULAR STRUCTURE EXPLODES!

A huge hole is revealed underneath the triangular structure.

Some boat-jets are going down ATTACKED BY A PARTLY INVISIBLE FLYING FORCE OF ENEMY SPACE-SHIPS WITH RED AND GREEN LASERS!

TRENT MONTGOMERY
Evade!

MEDIUM DISTANCE SHOT ON THE BOAT-JETS ON WHEELS EVADING ENEMY FIRE IN MANY DIRECTIONS.

It's looking chaotic.

TRENT MONTGOMERY
More evasive action!

Light the scene!

(Pause)

Also use the machine-guns on the boat-jets to shoot down the enemy!

SHOT OF THE SOLDIERS SHOOTING AWAY "RED LIGHTS" IN THE PLUTONIAN AIR MAKING MANY MORE ENEMY SHIPS BECOME VISIBLE (Also visible becomes the darkly slippery ground in golden colour and brown made wet due to the remaining fluids from the Plutonian lake!)

THE SOLDIERS USE HEAVY MACHINE-GUNS TO FIRE UPON THE SPACE-SHIPS WITH THE LASERS!

SOME SPACE-SHIPS ARE HIT AND FALLS TO THE GROUND!

Some more of "Trent's" Boat-Jets are hit by the lasers EXPLODING!

TRENT MONTGOMERY
Hit the rest of the enemy space-ships with full force!

The soldiers on the Boat-Jets drives around in circles shooting at the remaining space-ships with their heavy machine-guns.

The remaining ENEMY SPACE-SHIPS ARE HIT AND GO DOWN ON THE GROUND IN SLOW-MOTION SOME EXPLODING OTHER NOT!

FADE INTO -

The remaining BOAT-JETS ON WHEELS STAND AROUND THE CIRCULAR HOLE IN THE GROUND 300 METERS IN DIAMETER!

SHOT ON TRENT MONTGOMERY LOOKING DOWN INTO THE HOLE WITH HIS INFRA-RED BINOCULAR.

CUT TO -

Some of "Trent's" soldiers going down the edge of the hole in the ground using black ropes.

Black liquid are pouring down the edges of the hole.

CUT TO -

Some of the soldiers are walking in the black abyss of the hole in the ground using heavy-weapons with search-lights to secure the area.

Strange liquid is still coming down from the top of the hole in the ground.

SOME SOLDIERS SLIP AT THE STRANGE LIQUID ON THE BOTTOM OF THE HOLE SCREAMING!

FADE INTO -

FUTURE SOLDIERS WALKING ALONG A GHOSTLY GRAY UNDERGROUND TUNNEL WITH MIST APPROACHING THE SHAPES OF ENEMY FIGHTERS HITTING FIRE BEHIND A STAND AS SOME OF TRENT'S SOLDIERS GO DOWN IN THE SLIPPERY MUD!

TRENT'S SOLDIER SHOOT BACK AT THE ENEMY PULVERISING THE STAND AND THE FIRE FROM BEHIND THE STAND CEASES!

BLACK SCREEN - - -

A BLUR OF IMAGES OF ENEMY CONTACT:

- SHOT of one of Trent's soldiers shooting his heavy weapon while shot at from A STRANGE ANGLE RED LIGHTS FLASHING!

- SHOT of the smoking interior of an underground base as Trent soldier's use INFRA-RED VISION TO SHOOT AT MOVING TARGETS SHOOTING BACK AT THEM WITH RED LASERS!

SEVERAL EXPLOSIONS GO OFF IN THE DARK!

- SHOT of one of Trent's soldiers throwing a grenade into the dark pit of an UNEXPECTED HOLE OPENING CREATING A HUGE EXPLOSION CREATING A GHOSTLY DUST CLOUD SURROUNDED BY GOLDEN, RED AND PINK MIST CREATING THE STRANGE PHENOMENY OF A **DARK IMPLOSION!**

CUT TO -

The remaining soldiers are collecting around the hole in the ground on the remaining Boat-Jets in the previously flooded Canyon on Pluto.

TRENT MONTGOMERY (On the COM-LINK)
Soldiers.

The mission must be aborted.

The enemy can still be around or is already defeated.

We don't know.

We have to return to our rendezvous-point in deep space as time is running out.

This attack had to be a fast move for strategic reasons.

Not much can be done about the damage though.

Commence with space-launch action!

The remaining soldiers are now activating THRUSTERS on the Boat-Jets.

CLOSEUP ON SOME TRUSTERS ACTIVATING FLUSHING JET-PROPULSION MATTER INTO THE PLUTONIAN AIR!

The boat-jets are STARTING TO ASCEND!

ON THE FACE OF TRENT MONTGOMERY: He's silent.

CUT TO -

THE BOAT-JETS RISING TO THE SKY IN A CIRCULAR FORMATION AND ARE SOON ONLY VISIBLE AGAINST THE BLACKNESS OF SPACE AS SMALL DOTS OF WHITE!

CUT TO BLACK.

INT. "STELLAR SPACE ARMY" MOTHER-SHIP

In a large hearing room on the “Stellar Space Army” mother-ship many soldiers, commanders and politicians are gathered to hear the final words from the general in charge of the previous operation.

The background of the podium where the Stellar Space Army Secretary Of Defence (A female trans-human 45 years of age!) is now standing is showing the MOVING IMAGES of Pluto in deep space as the army of Boat-Jets commanded by Trent Montgomery are ascending from the Plutonian surface.

IMAGES ON CONSTANT REPEAT WITH SOME VARIATIONS.

THE STELLAR SPACE ARMY SECRETARY OF DEFENCE
(A woman speaking to the large amount of individuals gathered in the hearing room
in this point in time)

The final word on the previous space-battle shall
now be presented by The Stellar Space Army General.

Feel free to speak general!

The general nods and the secretary of defence leaves the podium to leave space for the general.

STELLAR SPACE ARMY GENERAL

The final words on the previous space-battle are simple: We won.

It happened on several places in the solar system at once.

We had a lot of losses on Pluto though.

Trent Montgomery - the commander-in-chief of that war operation -
concluded he could not evade all enemy forces
in time.

Many casualties happened on Pluto.

Concerning the rest of the battles in the solar system
we conclude that they were successful.

CUT TO -

INT. SPACE-MORGUE - NIGHT

Bodies of dead soldiers are sent out into the blackness of space observed by Trent Montgomery.

CUT TO -

INT. SPACE-STATION 1

Marillion Sinclair speaks to Trent Montgomery over wireless Internet 3.5 at her computer desk in her living unit on Space-Station 1 looking at the TORN SHAPE OF THE TRANS-HUMAN MAN PROJECTED IN HER ROOM AS A HOLOGRAM.

MARILLION SINCLAIR (To Trent)
I saw it on the television Trent.
We made it.

TRENT MONTGOMERY
Yes, we made it somehow...

(Looking down)

Listen Marillion I have to say something.

MARILLION
Say it.

TRENT MONTGOMERY
I don't know if I can continue.

Too much have happened.

We better talk up close.

CUT TO -

EXT. LUNAR SURFACE - DAY

Trent Montgomery and Marillion Sinclair are using a rover to descend down the slope of a moon-crater 2232 A.D.

CLOSE CAMERA SHOT OF MARILLION AND TRENT WATCHING THE MOON CRATER FROM THE INSIDE OF THE ROVER AS THE ROVER DESCEND THE MOON CRATER **SHAKING**.

CUT TO -

SHOT ON THE MOON CRATER TERRAIN ANGLE DOWN DISPLAYING SOME NASTY ROCKS as Marillion's and Trent's rover COMES INTO FRAME to disappear down into the lower regions of the moon crater.

The back side of the rover IS NOW VISIBLE.

SHOT FROM THE INSIDE OF THE MOON ROVER ONCE AGAIN as it hits the rocks previously seen **JUMPING!**

EVAPORATING SMOKE IS SUDDENLY COMING UP FROM THE BOTTOM OF THE MOON CRATER!

CUT TO -

Trent Montgomery and Marillion Sinclair are standing outside the moon rover down in the bottom of the moon crater wearing space-suits watching smoke coming up from the bottom of the moon crater the remains of an asteroid previously falling to the moon.

Much smoke is coming up EVAPORATING IN THE THIN ATMOSPHERE AT A FAST RATE!

Trent Montgomery is puking in his space-helmet.

FADE INTO -

Trent Montgomery lying on the side of a Moonish rock with the ugly cover of his space-helmet NOW MORE VISIBLE!

CUT TO -

Marillion Sinclair giving Trent a hand. Trent releases Marillion's hand.

TRENT (Over COM-LINK)
It was **you** Marillion!

You led me into this!

MARILLION
Take it easy Trent.

Marillion gives Trent another hand. He pushes it aside.

TRENT
You led me into space-wars!

Into all kinds of **unnecessary suffering!**

Into much pleasure to be avoided **besides!**

MARILLION
What do you talk about?

TRENT (With an ironic smile)
You know Marillion that suffering can be good pleasure

and pleasure don't always have to feel good!

What is your secret Marillion?

MARILLION
I just do my part!

TRENT
I don't think so.

CUT TO -

INT. SPACE-STATION 1 - DINNER UNIT

Trent drinks alcohol in the sleeping-unit in Space-Station 1 all by himself.

FADE TO BLACK.

NARRATOR

Trent was suicidal.

He wanted euthanasia.

He couldn't grasp the fact that Marillion wanted to grow much older.

A weird woman driving him insane.

It was the opposing forces between two lovers.

A trans-human couple too.

A married unit.

A broken military leader and a professional traveller
exploring the solar system for decent pay.

Being precious.

Two trans-humans transformed by the currents of the time.

FADE IN.

EXT. DEEP-SPACE

THE EERIE SOUNDS OF A HOWLING WIND.

In frame we see A LARGE SPHERE in the middle of space. It's not a planet it's an artificial construct. A BLACK GLOBULAR CONSTRUCT IN THE MIDDLE OF SPACE.

The majestic shape of Jupiter is seen in the background and some of its moons including Europa and Titan.

IN FRAME COMES AN ARMADA OF SPACE-SHIPS WE NEVER HAVE SEEN BEFORE.

They are the darkly brown and torn shapes of Trans-Human Space-Ships using new designs of space-ships in the future - not too dissimilar from the art of H.R Giger in the way they look deadly, dark and torn ON PURPOSE almost looking like DARKLY BROWN SPERMS!

The armada of Space-Ships now approach the black globular construct in space.

TEXT

The year was 2716 A.D.

A group of Trans-Humans were using the eerie design concepts of H.R Giger to design space-ships looking like **Darkly Brown Sperms.**

It was a fun thing!

CUT TO -

EXT. GLOBULAR ARTIFICIAL CONSTRUCT IN SPACE

A closer view of the globular artificial construct in space previously seen as one of the Sperm-Looking-Space-Ships in darkly brown push around the body of the globular construct to reveal an ORDINARY SPACE-SHUTTLE ON THE GLOBE AS PREVIOUSLY USED BY THE AMERICANS WITH SOME DEVIANCES.

ZOOM IN UPON THE SPACE-SHUTTLE ON THE GLOBE.

CUT TO -

INT. SPACE-SHUTTLE

An air-lock inside the space-shuttle is opened to reveal the shape of two TRANS-HUMANS entering the space-shuttle.

THE TRANS-HUMANS ARE LOOKING LIKE ALIEN BEINGS USING ARTIFICIAL BODY SUITS LOOKING LIKE THE SKIN OF HIGH-STANDING ALIEN BEINGS!

The two Trans-Humans are different from each other though:

One of the Trans-Humans is looking like an alien elephant standing on two legs. That is to say: He's looking the same as the "Elephant Space-Jockey" in Ridley Scott's "Alien" but he has a darkly red colour fragment on his head.

A darkly brown velvet stomach in a rubber-manner with protruding rectangular lines can also be seen.

This one is two-and-a-half meters long.

The two trans-humans are mostly black.

The second trans-human is lower in height compared to the first and is looking very much like an Xenomorph from the Alien-films.

It's standing on two legs with a height of one and a half-meters.

It has a strange transparent egg-sack like protrusion on the front side though (As a contrast to the Xenomorph seen in the Alien-films) stretching up to a small head.

We look as the small one of the two trans-humans let go of its skin protection to reveal a TRANS-HUMAN BABY INSIDE. A beautiful build of a Trans-Human Baby with PINK SKIN AND SOMEWHAT FAT due to the composure of Trans-Humans from an early age.

FADE INTO -

The higher Trans-Human still protected by its Alien-Elephant-Skin walk along with the smaller Trans-Human in the Space-Shuttle. The Trans-Human Baby is now HOLDING THE HAND of the higher Trans-Human.

The two Trans-Humans walk along passing an area of the Space-Shuttle with great damage done to the interior of the Space-Shuttle. Such as CRACKED PIPES, A BROKEN WINDOW AND STAINED SPACE-SUITS!

TO REVEAL three Cryo-Units along a wall looking the same as the Cryo-Units we saw at Space-Station 2.

ZOOM IN ON ONE OF THE CRYO-TUBES: Marillion looking 35 years old is dead and buried inside!

CUT TO -

INT. SPACE-SHUTTLE - DINNER UNIT

Marillion is leaning onto a circular table in the Space-Shuttle with her legs on a chair in a central unit of the Space-Shuttle (A kitchen) surrounded by the shape of the two Trans-Humans.

ON THE BACK OF MARILLION A SERIES OF **BLACK ELECTRICAL CABLES** ARE CONNECTING TO HER BODY!

Out from the mouth of Marillion (Now leaning down on the table breathing!) comes a BLACK SUBSTANCE flowing down on the surface of the table.

Marillion is COUGHING and looks upon the table with a **WILD STARE!**

CUT TO -

Marillion's standing on all four in the entrance-unit of the Space-Shuttle (some distance away from the air-lock we saw previously) puking on the floor with black cables connected to her back as she's screaming aloud!

MARILLION (Screaming ALOUD!)

I didn't ***do anything!***

Where am I?

Where did Trent go?

Is he ***alive?***

CUT TO -

EXT. THE SURFACE OF EUROPA.

An external shot on the surface of Europa - one of the largest moons of Jupiter.

A camera moves forward in high-speed over the surface of Europa.

FADE TO BLACK.

A STRANGE SHOT OF MARILLION'S SPACE-SHUTTLE TO BE HARVESTED FROM THE SPHERICAL SHAPE OF THE BLACK CONSTRUCT IN SPACE PREVIOUSLY SEEN.

The Space-Shuttle is harvested by a Trans-Human harvester ship from the black construct in deep space as some MECHANISM FAILS and the Space-Shuttle is sucked back onto the black construct (Having artificial gravity!) PARTLY SPLITTING THE SPACE-SHUTTLE INTO BITS!

CLOSE-UP ON THE ENORMOUS SHAPE OF JUPITER AS THE SOUNDS OF THE HOWLING WINDS CAN BE HEARD AGAIN.

THE WINDS ARE INCREASING **IN INTENSITY!**

DYING OUT AND THE SCREEN FADES.

FADE IN.

EXT. ARTIFICIAL PLANETARY GLOBE OF “Heaven”

SHOT on the planetary globe of the artificial planet “Heaven” in Deep Space looking like earth but being larger and more blue and it has a hazy white glow around it looking like a morning-day fog rising from the plains of a meadow.

A MAJESTIC SHOT.

TEXT

Planetary Globe Of “Heaven”.

An artificial planet larger than earth created by Trans-Humans
2650 A.D.

The solar system needed another member!

CUT TO -

INT. MARILLION’S LIVING UNIT ON “Heaven” - DAY

Marillion is walking up to a PANORAMIC WINDOW VIEW IN HER LIVING UNIT ON “Heaven” SHOWING AN EXTERIOR ENVIRONMENT ON THE ARTIFICIAL PLANET!

MARILLION STOPS CLOSE TO THE PANORAMIC WINDOWS AND THE VIEW IS **MAJESTIC!**

STRANGE HOVER PLANES IN YELLOW AND RED PASS BY IN A FUTURISTIC CITY NOT TOO DISSIMILAR FROM THE VIEWS IN THE FILM **“THE FIFTH ELEMENT”** BY LUC BESSON!

THE STILL STRANGER SHAPE OF AN ORANGE **“CRAWLER”** LOOKING LIKE A HUGE ORANGE SPHERE WITH MANY ORANGE ARMS STRETCHING FROM THE CENTRAL GLOBE OF THE CRAWLER TO CLIMB UPON MANY **HIGH-RISE BUILDINGS** GOING AROUND IN MANY STRANGE ANGLES!

Marillion collapses on the floor of the living unit.

FADE INTO -

Marillion lying in bed with EYES FLICKERING.

CUT TO BLACK.

FADE IN.

INT. TRANS-HUMAN RECONNECTION AREA

Marillion sits at a table with some Trans-Humans some of them looking like ordinary people some of them looking like BLUE HUMANOID ELEPHANTS IN DIFFERENT SIZES shows Marillion a puzzle.

A PUZZLE GAME.

Marillion takes up some pieces lying around THE GAME BOARD in an attempt to solve the puzzle.

MARILLION FAILS AND SHE'S DISAPPOINTED!

CUT TO -

INT. TRANS-HUMAN ANIMAL GAME HALL

Marillion sits in a HUGE HALL IN THE SIZE OF A FOOTBALL STADIUM STILL AN INTERIOR ENVIRONMENT watching a huge spectacle!

A giant animal looking exactly like a ZEBRA jumps over an obstacle.

The size of the HUGE ZEBRA is visually put in perspective by normal Trans-Humans walking on the game hall ground IN FRONT OF THE ZEBRA LOOKING LIKE SMALL ANTS IN COMPARISON!

CUT TO -

The climbing of a HUGE GORILLA up to the top of a tower WITHIN THE TRANS-HUMAN ANIMAL GAME HALL!

ON MARILLION SINCLAIR: She's starting to shake.

NEW IMAGES ARE PROJECTED UPON THE FRAME MERGING WITH THE IMAGE OF MARILLION WHICH WE SEE:

A HORRIFYING FUTURE WAR SCENARIO WITH A BRIGHTLY GRAY "STAR-FIGHTER" TRANS-HUMAN SHAPE IN OUTER SPACE USING A HOVER-SUIT **WITH JETS** FIRING A HUGE ENERGY WEAPON UPON A GIANT BLACK HULL IN DEEP SPACE!

THE SOUNDS OF THE HAMMER OF THOR!

ON MARILLION'S EYES: She's shaking.

CUT TO -

A yellow space-ship with a design not too dissimilar from the Space-Ship designs by the French Visual Artist Moebius is descending towards the planetary surface of IO the voice from a radio is also HEARD WITH A REVERB EFFECT.

FEMALE RADIO VOICE
Entering the forbidden zone of IO.

Security check.

ON THE NOW HYSTERICAL SHAPE OF MARILLION SINCLAIR SCREAMING
(!!!) travelling along with Trent Montgomery flying towards the Surface of IO!

MARILLION
Fuck that computer!

(To Trent)

Run to the back of the ship Trent!

Activate the main weapons!

We push through!

CUT TO -

The shape of Marillion's and Trent's yellow Space-Ship enter a green "Masked" area in front of the surface of IO: A green "Masked" area visually where a translucent GREEN TUNNEL EMERGE FROM NOWHERE leading the Space-Ship down a "SECURE" path to the surface of IO!

HUNTER-KILLERS IN RED EMERGE TO SHOT AT THE SPACE-SHIP AS Trent Fire A Beam-Weapon from a CONTROL-RIG ON TOP OF THE SPACE-SHIP!

HE'S SITTING IN A GLASSED BUBBLE-DOME OVERLOOKING IO!

Many Hunter-Killers go down and Marillion's and Trent's Space-Ship are protected by blue shields lighting up due to the attacks from the Hunter-Killers!

FADE INTO -

Marillion's and Trent's Space-Ship pass a Space-Station DRIFTING A BIT OFF-COURSE FROM THE MASKED GREEN TUNNEL DOING EVADING-ACTION TO ESCAPE THE REMAINING HUNTER-KILLERS and the rest of the hunter-killers are destroyed as they fly RIGHT INTO THE SPACE-STATION PREVIOUSLY SEEN EXPLODING to be annihilated against the Space-Station's Blue Energy Shield!

BAM - BAM - BAM - BAM - BAM - BAM!

A large Space-Ship emerge in frame closer to the surface of IO protected by WHITE SPHERES OF STEEL RUNNING ON IONIZED FUEL SHOOTING YELLOW ENERGY-BEAMS IN MARILLION'S AND TRENT'S DIRECTION!

THE LARGE SPACE-SHIP IS A RED MONSTER WITH MANY AUTOMATIC WEAPONS GOING ON CONSTANT FIRE AS -

THE WOBBLING OF SPACE AND TIME CAN BE SEEN AND THE OLD SURFACE OF IO SUDDENLY DISAPPEARS!

FADE INTO -

Marillion and Trent flying their yellow space-ship on pretty high altitude above the planetary surface of IO.

STRANGE THINGS CAN BE SEEN IN THE DISTANCE UPON THE GOLDEN SURFACE OF IO BEING A BIT HAZY IN THE DISTANCE (Mountains can also be detected):

- A pyramid looking like the great pyramid of Giza!
- The shape of a tower looking like the Eiffel tower in Paris!
- The wavy surface of a blue crystal lake!

A HUGE FLOCK OF TRANS-HUMAN BIRD-CREATURES CREATED BY THE TRANS-HUMANS ARE FLYING IN A FORMATION TOWARD THE "EIFFEL-TOWER" BEING DARKLY BROWN AND REPTILE-LIKE IN NATURE!

CUT TO -

Marillion's and Trent's yellow Space-Ship landing upon the "Eiffel-tower" in the middle of the Ionian desert in a beautiful way!

CUT TO -

Marillion and Trent taking a ELEVATOR-LIFT in the "Eiffel-tower" to ascend to the top of the "Eiffel-tower"!

CUT TO -

Marillion standing at the top of the tower while Trent is sitting along a wall of the tower beside.

TRENT'S EXHAUSTED - His head is going down...

Trent looks up once again.

TRENT (To Marillion)
Please Marillion.

I don't have the power.

MARILLION
Who does?

The shape of one of the Trans-Human Flying Creatures is somewhat threatening Marillion and Trent as it flies around very close to the tower **SHRIEKING!**

Marillion takes up a gun.

Trent is making a sign for her to give it up and he also tells her that aloud.

MARILLION
Just for protection!

TRENT
Do we **need** protection?

Trent laughs an ironic laugh.

CUT TO -

Trent sitting along a wall in the yellow Space-Ship fully exhausted as Marillion has lit a purple candle and she's using a pink blanket to make Trent warm.

MARILLION
Hold on Trent.

TRENT
What is your secret Marillion?

How did you manage to survive all this time?

MARILLION
I don't know!

CUT TO -

INT. TRANS-HUMAN ANIMAL GAME HALL

Marillion is watching the Animal game as before in the Trans-Human animal game hall.

CUT TO -

INT. TRANS-HUMAN LECTURE HALL

Marillion sits at a desk in a Trans-Human lecture hall along with many similar desks creating lines and sections.

Occupied by all kinds of Trans-Humans.

CLOSEUP ON MARILLION DREAMING!

Marillion's head is going down.

CUT TO -

Marillion rushing through the depths of space: WITNESSING A HALLUCINATORY STAR-JUMP EFFECT!

FADE OUT.

Something is spoken by a Trans-Human AT THE PODIUM OF THE TRANS-HUMAN LECTURE HALL THAT CAN'T BE UNDERSTOOD.

IT'S A NEW KIND OF LANGUAGE.

CLOSE SHOT ON MARILLION SINCLAIR THAT IS DROPPING A POINTING-PEN ON THE DESK UPON WHICH LIES A SERIES OF ANIMATED PAPERS WITH TRANSLUCENT DESIGN!

The trans-human is talking IN A THREATENING VOICE in a language Marillion can't understand!

IMAGES BLUR.

CUT TO -

INT. MARILLION'S LIVING UNIT ON "Heaven" - NIGHT

Marillion is resting in her bed once again in her living unit of “Heaven”.

She turns against the camera.

STRANGE VISUAL CUES ARE STARTING TO MERGE WITH THE CURRENT FRAME SHOWING “THE STARY EYES” OF MARILLION SINCLAIR DEPICTING KEY MOVEMENTS IN THE FILM!

IMAGES PREVIOUSLY SEEN AS MARILLION’S EYES ARE GOING DARK!

CUT TO -

Marillion watching herself in a mirror in her living unit on “Heaven”.

She looks TORN BUT STILL BEAUTIFUL!

FADE TO BLACK.

CUT TO -

Marillion walking on her balcony in the building complex where she’s living on “Heaven”.

She walks up to a fence.

She’s looking down on the ground a hundred meters below - The ground is somewhat foggy and dark THE FOG IS MOVING IN A GHOSTLY WAY!

Marillion’s looking up -

On a purple street in the distance surrounded by strange buildings a procession of earthly animals previously living on earth such as a Tiger, a Rhino and an Elephant are walking on IN HUGE SIZE BEING TRANS-ANIMALS!

Surrounded by the ant-size shapes of many trans-humans walking beside.

Marillion watches them in wonder.

MARILLION (To herself)
I was placed on the planetary shape of “Heaven”.
An artificial planet created by Trans-Humans 2716 A.D.

I came to hell!

THE END.