

THE TRIBE (6)

EPISODE ONE

By Raymond Thompson

(1st DRAFT WORKS IN PROGRESS)

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1. EXT. WASTELAND. DAY

THE SOUND OF BREATHING.

BARE FEET, WITH ZULU LIKE TIES ON
THE LEGS, RUNNING FLAT OUT ACROSS
WASTELAND.

IN THE DISTANCE - SHIMMERING THROUGH
THE INTENSE DESERT LIKE HEAT -
MACHINES APPEARING OVER THE BROW OF
A HILL

ALMOST LIKE HEAVY MACHINERY ROADWORK
MACHINES. HUGE. AND NOT EXACTLY OF
THIS WORLD.

OMINOUS. THREATENING.

AND ALTHOUGH WE DO NOT SEE ANY
SIGN OF HUMAN LIFE - EXCEPT FOR
THE RUNNING FEET - THERE IS AN
IMPLICATION THAT SOMEONE IS TRYING
TO GET AWAY.

DESPERATE TO GET AWAY. FROM THOSE
MACHINES.

CUT TO:

2. EXT. BEACH. DAY

A BAMBOO POLE IS DRIVEN INTO THE SAND.

JACKS VOICE

By the power invested in me by Ellie the moody, I claim this land on behalf of the Mall Rats.

CAMERA REVEALS JACK AND ELLIE - WITH JACK TYING ELLIE'S WET SKIRT TO THE TOP OF THE BAMBOO POLE, LIKE A FLAG.

AND ELLIE IS CLEARLY NOT THRILLED.

ELLIE

What makes you so sure "the Mall Rats" want this land!

JACK

Take a look around. This is paradise.

ELLIE

Maybe to you.

JACK

Well, I particularly like the flag.

ELLIE

Very funny.

JACK

Come on Ellie. Your skirt'll dry in no time-

ELLIE

Don't make fun of me.

JACK

I'm trying to cheer you up. No more seasickness.

ELLIE

I prefer seasickness than not knowing where I am.

JACK

You're safe. On dry land, Ellie. A

new land.

SUDDENLY THERE IS A PIERCING
SUSTAINED SCREAM OF FEAR THAT BREAKS
THE IDYLLIC SILENCE.

AND JACK AND ELLIE SPIN IN TERROR.

CUT TO:

3. EXT. ANOTHER PART OF THE BEACH.

DAY.

TRUDY RUNNING THROUGH THE WATER
TOWARDS THE BEACH TOSSING SUPPLIES
SHE IS CARRYING AND SCREAMING
HYSTERICALLY.

ANOTHER ANGLE REVEALS EBONY AND JAY,
WAIST DEEP IN WATER, AND CARRYING
SUPPLIES - A BOAT VISIBLE, ANCHORED
IN THE BACKGROUND - BOTH PICKING UP
PACE AND GAZING AHEAD IN GROWING
CONCERN AT TRUDY, FRANTIC NOW AND
STILL SCREAMING AS SHE RUNS TOWARD
THE BEACH.

PICK UP JACK AND ELLIE HURTLING DOWN
A SAND DUNE TOWARD TRUDY PURSUED BY
JAY AND EBONY.

AND WE CAN ALSO SEE IN FRAME, SALENE
SITTING NEAR THE WATERFRONT WITH
BABY BRAY AND THE TODDLER BRADY,
BOTH MAKING SANDCASTLES.

TRUDY STUMBLES AND FALLS BY THE
WATER'S EDGE.

JAY, EBONY, JACK, ELLIE AND SALENE,
RUSH TO HER, ALMOST AS PANICKED AS
SHE IS.

OTHERS (OVERLAP)

What is it?! Trudy?! What
happened?! You Okay?! What's
wrong?!

TRUDY

There was this thing ... ah, it was
horrible -

JAY

What was! Trudy, try and calm down.
Tell us. Slowly.

TRUDY TRIES TO DO THIS BUT SHE IS
STILL REALLY UPSET, AND ALTHOUGH SHE
SAYS IT - SHE CAN HARDLY BELIEVE IT.

TRUDY

I ... I was wading through the water.

Unloading supplies. And something brushed passed my leg.

SALENE

What?!

TRUDY

I don't know! I just don't know.
It was slimy ... and all slithering ...
like a snake.

SHE SQUIRMS AT THE THOUGHT OF IT AS
DO SALENE AND ELLIE - EVEN JACK.

EBONY

So Lexy boy's back. Taking a swim.
No big deal -

ELLIE

Ebony! Can't you see how upset she
is -

EBONY

What about me. Marooned on a desert
island with a bunch of wimps!

JACK

After weeks of being at sea with
your mouth - I'm not exactly
enjoying your company either!

EBONY

Back off - geek boy -

ELLIE

Don't speak to him like that!

SALENE

Stop shouting. You're upsetting the
little ones!

JACK (HE WAS-AND STILL IS)

I 'm not shouting- she was!

EBONY (SO IS SHE)

No I wasn't. It was Miss Island
Paradise -

ELLIE

Just shut it!

EBONY

Make me. Come on. And I'll mess

your pretty little face -

JAY (TOPPING THEM)

That's enough! You lay a finger on her and -

EBONY

What?! She'll scream?!

BUT IT IS TRUDY WHO STARTS SCREAMING EVEN MORE HYSTERICALLY THAN WHEN SHE WAS IN THE WATER ... AND IT STOPS THE OTHERS IN THEIR TRACKS.

SALENE

Trudy? It's alright?

JACK

What? What's wrong now!

TRUDY

I can't even be afraid anymore and everyone starts losing it -

EBONY

You got it in one girl! Whacko!
Totally out to lunch!

TRUDY

I've had enough! I can't take it!

SALENE GLARES AT EBONY THEN CROSSES TO TRUDY WHO HAS BROKEN DOWN AND SOBS UNCONTROLLABLY AND GIVES HER A HUG.

SALENE

Come on. Everything's alright. No need to get yourself so upset.

JAY MOVES TO EBONY, ELLIE AND JACK.

JAY

All this ... it won't achieve anything.

EBONY

I was only joking.

ELLIE

If we don't stick together and help each other - we have no hope.

EBONY

The Mall Rats. All for one and one for all, right?.

JACK

The Tribe is there for you as well Ebony. So don't knock it.

ELLIE

But only if you want it?

EBONY

Do I have a choice?

JAY

Do you want to survive?

EBONY

What do you think?

JAY

Sometimes, I wonder Ebony. I really do.

HE GLARES AT EBONY THEN INDICATES TO THE OTHERS.

JAY

We'd better finish unloading all the supplies. Before the others get back. Otherwise no-one's going to survive.

JAY, ELLIE AND JACK MOVE OFF TOWARDS THE WATER.

AND WE END ON EBONY WATCHING THEM IN DISDAIN.

CUT TO:

4. EXT. WASTELAND. DAY

A DEAFENING CRACK OF ENGINE NOISE
AND OF TRUNDLING MACHINERY

IN ON A MAMMOTH WHEEL CRUSHING A
BARRICADE MADE OF ALREADY CRUSHED
METAL.

THE BIG MACHINE CLIMBS OVER THE
METAL AND AS THE CAMERA PULLS
BACK, WE REVEAL OTHER MACHINE'S -
BULLDOZERS, HEAVY ROAD MACHINERY
- DRIVING INTO AN AREA WITHIN
THE WASTELAND WHICH IS ALMOST
LIKE A SURREAL STADIUM. BUT ALSO
REMINISCENT OF A CAR WRECKER'S YARD.

THE METAL BARRICADE VISIBLE NOW AS A
HUGE CIRCLE.

OUTSIDE THE CIRCLE, THERE ARE
GIGANTIC CRANES, LIKE FUTURISTIC
METALLIC DINOSAURS NEAR SPECTATORS
OF MACHINES TAKING THEIR PLACES IN
THE CROWD OF METAL AND WATCHING
WHILE TWO BULLDOZERS IN THE CENTRE
SQUARE UP TO FACE EACH OTHER, READY
FOR COMBAT.

ALL THE DRIVING COMPARTMENTS OF THE
MACHINERY ARE BLACKENED OUT WITH
SMOKED GLASS AND WE DON'T SEE ANY
REMNANTS OF HUMAN LIFE (DRIVERS).

ONLY THOSE MACHINES. AND ALTHOUGH
THEY ARE FAMILIAR IN SOME WAYS TO
OUR WORLD, THERE IS ALSO SOMETHING
FUTURISTIC - AND OMINOUS - ABOUT THE
SIGHT.

ANOTHER ANGLE REVEALS THE SAME
RUNNING FEET WE SAW EARLIER, NOW
LEAPING - AND SUDDENLY A HUMAN BEING
IS REVEALED.

BUT HE LOOKS ALMOST SUB-HUMAN.

ALTHOUGH WE DON'T KNOW IT RIGHT NOW,
HE IS ACTUALLY A BARBARIAN SCOUT, IS
HALF MASKED, WITH A STEEL HELMET OF
HORNS AND IS WEARING A COSTUME OF

FURS AND TRIBAL MARKINGS OF SILVER
LIGHTNING BOLTS.

AND RIGHT NOW HE IS PETRIFIED,
DESPERATE TO GET OUT OF SIGHT.

PAUSING ONLY TO STEAL A TERRIFIED
LOOK AT THE STADIUM OF MACHINES IN
THE DISTANCE.

AND THE TWO BULLDOZERS, WHICH THRUST
POWERFULLY AND COLLIDE IN A SCREECH
OF RENDING METAL.

CUT TO:

5. EXT. UNDERGROWTH. JUNGLE DAY.

IN CONTRAST TO THE SCENE AND NOISE
BEFORE ... THE SOUNDS OF SILENCE.
OR MORE PARTICULARLY, THE JUNGLE.
BIRDS. INSECTS.

AMBER AND RAM CUTTING THEIR WAY
THROUGH DENSE UNDERGROWTH.

BOTH EXHAUSTED - ESPECIALLY RAM.

RAM

How much longer?

AMBER

Just a little further, Ram. Then we
can head back.

RAM

You said that half an hour ago.

AMBER

Do you want to eat?

SHE STOPS BY SOME FOLIAGE AND
EXAMINES BERRIES/LEAVES.

AMBER

I wonder if these are edible. No.
If in doubt - don't.

THEY CONTINUE ON, HACKING AWAY AT
THE UNDERGROWTH.

RAM

I HATE this!

AMBER

I don't exactly like it either.
Especially with you constantly
whinging.

RAM

Yeah, well, I'm not into physical
labour. Prefer to give my mind a
workout.

AMBER

Then you shouldn't have volunteered

to check out the area.

RAM

I didn't. Jay 'volunteered'.

AMBER

Only because you didn't seem keen on unloading the boat.

RAM

That's because I'm a thinker. Amber. Others do. I think.

AMBER

If we don't explore the area and try and find out where we are - where do you 'think' you'll be able to plug in your beloved computer.

RAM

Certainly not anywhere round here!

HE GLARES AT THE GODFORSAKEN JUNGLE
AND HACKS UNENTHUSIASTICALLY AT THE
UNDERGROWTH.

AMBER CUTS AT THE UNDERGROWTH
HERSELF AND CAN'T HELP BUT SMILE
SLIGHTLY.

CUT TO:

6. EXT. BEACH. DAY

JACK THROWS A STICK HIGH INTO A PALM TREE AND THRUSTS ONE ARM IN THE AIR. BINGO!

THEN HE IMMEDIATELY LEAPS OUT OF THE WAY AS THE STICK - BUT NOT THE COCONUT - FALLS AND ALMOST HITS HIM.

ELLIE GATHERING UP COCONUTS FROM THE GROUND NEARBY, SMILES AT JACK'S ENDEAVOUR, CROSSES TO HIM, HUGS AND KISSES HIM. JUST A SHORT KISS.

JACK

Hey, what's all this for.

ELLIE

Just you being you. I love you Jack.

JACK

I love me too. Oh, and you as well.

ELLIE

And you can't think of anyone you'd rather be marooned with than you.

JACK

Well there's you. And Ebony.

THEY GATHER COCONUTS FROM THE GROUND.

ELLIE

Don't mention her. Please!

JACK

We're going to have to watch her. She seems to really have it in for Trudy.

ELLIE

Not just Trudy. Everyone. Including me!

JACK

Well, to get to you ... she's going to have go through me. And I'll show her a thing or two about dealing

with bullies.

ELLIE

Since when have you ever been a warrior -?

JACK

Never. But I know how to run!

ELLIE

But not how to down coconuts.
Ellie - five. Jack nil!

SHE PROUDLY INDICATES THE COCONUTS SHE HAS GATHERED.

JACK

So the drinks are on you!

ANOTHER ANGLE REVEALS TRUDY AND SALENE SITTING NEAR BABY BRAY AND BRADY.

THE YOUNG ONES ARE STILL PLAYING IN THE SAND WHILE TRUDY AND SALENE ARE KNITTING TOGETHER PALM LEAVES INTO A ROUGH CANOPY.

EBONY IS SITTING NEARBY DRAWING A MAP IN THE SAND.

EBONY

Where do you reckon we could be?
The Pacific?

SALENE

No way.

EBONY

Australasia maybe.

SALENE

I meant there's no way I'm sitting here doing all the work while you play at being in school.

EBONY

School. Yuck! Don't mention that word to me. I never seemed to do well in geography or any of that

kind of stuff -

SALANE

Maybe because you were lazy!

EBONY

No, I just wasn't interested.

TRUDY

If you're interested in having
someplace cool to sleep tonight then
you could least help out.

EBONY

Under the stars. That'd be 'cool'.

TRUDY

But it wouldn't be covered. Come
on. The little ones need to get
into some shade.

EBONY

Ever heard of under a tree.

SALENE

You're pathetic at times. You
really are.

BRAY STARTS CRYING AND IT STARTS
BRADY CRYING AS WELL.

TRUDY

Can't you at least help with Bray
and Brady?

EBONY

I'm not their Mom.

SALENE

That doesn't stop them having to be
looked after ... Oh, and if you could
check out Brays nappy. I think it
might need changing.

SALENE LIFTS A CRYING BRAY AND HANDS
HIM TO EBONY WHO PLAINLY LOOKS SICK.

SALENE AND TRUDY EXCHANGE A SMILE AS
JACK AND ELLIE ARRIVE

JACK

Right. Who's thirsty?

SALENE

I think we all are Jack. Especially
Bray and Brady.

JACK

Then it's fresh coconut milk all
around - thanks to Ellie.

ELLIE

I've got to crack them open first
Jack.

JACK

Ah, right. We crack them open, then
we pour. Thought there was something
missing.

AND HE SMASHES THE COCONUT AGAINST
A ROCK - AND NOTHING HAPPENS, THE
COCONUT REMAINS INTACT.

JACK

Might have to order a take out ...

EVERYONE TURNS AS JAY SHOUTS AND
HE IS VISIBLE IN THE DISTANCE NEAR
TREES WAVING AND INDICATING.

JAY'S VOICE

Hey everyone. Over here. Look what
I've found!

THE OTHERS EXCHANGE CONFUSED
GLANCES, STAND AND MOVE OFF

ANGLE CLOSER ON JAY AS HE TURNS,
CROUCHES AND RUNS HIS HAND OVER
SOME HUGE ROCKS AND BOULDERS IN THE
UNDERGROWTH.

HIS POV : CRUDE MARKINGS WHICH
ALMOST LOOK LIKE DRAWINGS - AND
SHAPES OF MACHINES.

CUT TO:

7. EXT WASTELAND. DAY.

A CRACK OF SCREECHING, RENDING METAL
AS THE TWO GIGANTIC BULLDOZERS
COLLIDE AGAIN.

SEEN CLEARLY FOR THE FIRST TIME, THE
HEAVY MACHINERY AND MACHINES ARE
STILL IN THE STADIUM LIKE CIRCLE
MARKED OUT BY STACKS OF METAL AND
CARCASSES OF VEHICLES.

ALL THE MACHINES 'WATCH' AS THE TWO
BULLDOZERS COLLIDE WRESTLE WITH EACH
OTHER.

ANOTHER ANGLE REVEALS THE BARBARIAN
SCOUT PEERING CAREFULLY FROM A
DIFFERENT VANTAGE-POINT AT THE
MACHINES.

HE CHECKS THE SUN THROUGH A SMALL
WIRED GADGET IMPLYING THAT HE COULD
BE CHECKING THE TIME, OR SOME
LOCATION CO-ORDINATES.

HE STEALS A QUICK LOOK AT THE
MACHINES AGAIN IN THE DISTANCE,
THEN CROUCHES DOWN FURTIVELY BEHIND
THE CARCASS OF A VEHICLE AND TAPS
INFORMATION INTO A SMALL COMPUTER
DEVICE.

THEN HE REMOVES ANOTHER DEVICE FROM
HIS BELT, RAISES HIS ARM ALOFT, AND
FIRES A FLARE, WHICH WHOOSHES HIGH
IN THE SKY.

CUT TO:

8. EXT. PALACE (HOTEL). DAY.

RATHER THAN A PALACE, OUR LOCATION IS ACTUALLY A MARBLED AND DECADENT FIVE STAR HOTEL. BUT WE DON'T KNOW THAT RIGHT NOW.

WE ARE IN CLOSE ON FLAME BY A WINDOW GAZING ABSENTLY AT THE FLARE ... WAY IN THE DISTANCE.

HE IS ABOUT 14 YEARS OF AGE - AND LOOKS STUNNING. LIKE SOME KIND OF TEEN IDOL OR GOD.

HE IS WEARING ALL LEATHER. BLACK LEATHER, WHICH MATCHES HIS JET-BLACK HAIR.

BUT HIS EYES LOOK ALMOST TO BE SILVER ... THE SAME COLOUR AND DESIGN AS THE LIGHTNING BOLT TRIBAL MARKINGS WE SAW EARLIER ON THE BARBARIAN SCOUT.

AND THERE IS SOMETHING DISTANT AND COLD AS HE GAZES ALMOST ROBOT LIKE AT THE FLARE.

CUT TO:

9. EXT. UNDERGROWTH. JUNGLE. DAY.

RAM AND AMBER STILL PICKING THEIR WAY THROUGH SEEMINGLY ENDLESS JUNGLE AND UNDERGROWTH - GAZE AT THE FLARE IN THE DISTANCE AND EXCHANGE CONFUSED GLANCES.

THEN THEIR EXPRESSIONS CLOUD OVER IN FEAR AS THEY HEAR THE SUDDEN AND DISTANT SOUNDS OF CHANTING AND RHYTHMIC DRUMMING.

RAM

Do you hear that? Or am I having a reality space moment?

AMBER

No. I hear it too.

CUT TO:

10. EXT. ANOTHER AREA OF THE BEACH.

DAY.

JAY, TRUDY, SALENE, EBONY, JACK AND ELLIE, NEARBY BRADY AND BRAY GAZE AT THE FLARE - ARCING NOW AND FALLING, WAY IN THE DISTANCE.

SALENE

What do you think it could be?

JACK

Looks ... Like a distress flare.

TRUDY

Maybe the others are in trouble.

ELLIE

We might be the ones in trouble, Trudy. The others didn't take any flares - did they?

JACK

Not that I know of.

EBONY

So - wherever we are, there is life.

TRUDY

And death.

JAY

Calm down.

TRUDY

Isn't easy with those 'things', you found earlier.

SHE STEALS A LOOK AT THE CRUDE MARKINGS ON A HUGE ROCK FACE.

JAY

Wonder what they are ... seem almost ... primitive.

TRUDY

Weird, more like!

JACK

Not your everyday signs - but signs
or markings of what?

JAY

I have no idea Jack. They might
even be ... ancient.

JACK

Hey! Maybe we've discovered a new
civilisation. Wouldn't that be
neat!

HE CLEARLY LIKES THE THOUGHT OF IT,
WHICH INTRIGUES HIM - BUT THE OTHERS
ARE MORE UNEASY.

ELLIE

Depends who they are. And what they
are!

SALENE

And if they're still around.

JACK

You mean ... (PURPOSE MELODRAMA)
WE ARE NOT A-L-O-N-E!

JAY

Don't jump to any conclusions. Or
you'll freak everyone out.

JACK

Oh, I'm freaked.

SALENE

Same here.

ELLIE

Me as well.

TRUDY

And me. Big time.

JACK

And I don't normally do freaked. I
like everything to be logical.

JAY

There's bound to be a logical
explanation.

EBONY

Yeah. Someone's been here before.
And they're still
around Jay. Like whoever fired that
flare!

AND THEY ALL EXCHANGE UNEASY
GLANCES.

ELLIE

Hope the others are alright!

CUT TO:

11. INT. HALLWAY. PALCE (HOTEL).
DAY.

HARMONY RUSHES DOWN A HALLWAY TO SHADOW, WHO IS SITTING OUTSIDE A DOORWAY.

AS MORE OF THE PALACE IS REVEALED WE ARE AWARE THAT THIS LOCATION WAS ONCE VERY OPULENT. BUT HAS BEEN TRASHED.

HARMONY IS ABOUT 14 AND AN EXOTICALLY BEAUTIFUL SIGHT

HER HAIR IS BLUE AND SHE HAS SILVER LIGHTNING BOLTS RAZOR CUT INTO HER HAIR.

HER CLOTHES ARE VERY FUTURISTIC IN DESIGN, BUT TRIBAL IN BRAND AND LOOK AS IF THEY ARE MADE OF BLUE SATIN. THEY CLING TO HER EXQUISITE FIGURE LIKE SILK.

SHADOW IMMEDIATELY STANDS BLOCKING THE ENTRANCE TO THE DOORWAY AS HARMONY ARRIVES.

SHADOW IS DRESSED LIKE THE BARBARIAN WE SAW EARLIER. AND HE ALSO LOOKS TO BE ALMOST SUB-HUMAN. PRIMITIVE, WITH HIS FURS AND HORNED LIKE HELMET.

HE IS ABOUT 14 - AND HUGE FOR HIS AGE.

ACROSS ONE SIDE OF HIS FACE THERE IS A SCAR. AND WHATEVER INJURY HE RECEIVED HAS DISTORTED HIS ENTIRE FACE TO SUCH AN EXTENT THAT HE LOOKS REPULSIVE. ALMOST GROTESQUE.

HIS BULK FILLS THE DOORWAY IN A VERY INTIMIDATING MANNER AND HARMONY SIGHS IN GROWING FRUSTRATION.

HARMONY

Look, I know you need to protect the master, Shadow. But not from me. Me friend. Understand?
F-R-I-E-N-D.

SHADOW JUST GAZES COLDLY AT HER.

HARMONY

Move. Come on. Out of my way.
NOW!

AND SHE PUSHES AND ELBOWS HIM IN
THE GUT - BUT WITH HIS BULK AND
GREAT STRENGTH, HE DOES NOT BUDGE.
BUT GROANS - MORE DEFENSIVE THAN
FROM ANGER, LIKE A THREATENED DOG
GROWLING AND WARNING TO STAY AWAY.

HARMONY

I'm getting tired of this Shadow.
And I'm not going to put up with it
every time I want to see Flame. Ok?
You can have a treat - but just this
once. Then it's finished. Over.
The end.

SHE REMOVES FOOD, WHICH LOOKS LIKE
AN UNCUT LOAF OF BREAD FROM HER
SHOULDER BAG - TOSSES IT.

AND SHADOW SCRAMBLES AFTER IT,
SNARLING, FEVERISHLY AND MANIACALLY
AS HE TEARS INTO THE BREAD, TAKING A
HUGE BITE ... LEAVING THE DOOR CLEAR
AND HARMONY ENTERS.

CUT TO:

12. INT. PENTHOUSE. PALACE
(HOTEL). DAY.

HARMONY CROSSES TO FLAME WHO IS STILL GAZING ABSENTLY OUT OF THE WINDOW.

HARMONY

Were going to have to do something about Shadow. He just refuses to obey any command I give.

FLAME

Can you blame him? Being cooped up in here. Day after day. It's like a prison.

HARMONY

We all have to pay a price, Flame. And if Shadow doesn't start doing what I tell him then ...

FLAME

What?

HARMONY

We (CAREFULLY) ... might have to get rid of him.

FLAME

If he goes - I go! Then you would have a problem, wouldn't you?!

SHE GAUGES FLAMES REACTION, CAREFULLY, MANIPULATIVELY.

HARMONY

He could work on the plantation. Least he'd be out in the open air ... free ...

FLAME

No...

HARMONY

He's not a toy, Flame. A possession. He's a human being.

FLAME

I want to keep Shadow. You might have a problem with him Harmony -

but ... he's mine!

HARMONY

Hey, if you want to keep Shadow
- then we'll keep him. I can work
round any problem I might have with
him. As long as you're happy.

FLAME

Happy? I guess. Maybe I'm just
happy being depressed...

HARMONY

Whatever you want Flame.

FLAME

I saw a flare earlier.

HARMONY

Thought you might have. There's
been some activity. In Zone ten.
You alright with that?

FLAME

Depends. Zone ten. The machines
must be getting closer...

HARMONY

I've put security on red alert,
Flame. So relax. There's nothing
to be concerned about. You might
feel like you're in prison - but at
least you're

HARMONY (cont...)

safe. No one - and nothing -
can ever get in -

FLAME

And I can't get out ...

HARMONY SMILES - BUT IT'S ICE COLD.

FLAME CONSIDERS HER AND FAKES A
SLIGHT SMILE BACK CLEARLY TROUBLED
AND NOT EXACTLY REASSURED.

CUT TO:

13. EXT. CLEARING. JUNGLE. DAY.

IN ON ETCHINGS OF MACHINES ON A
STONE (RATHER LIKE THE PRIMITIVE
DRAWINGS WE SAW EARLIER).

THE SOUND OF RHYTHMIC DRUMMING AND
CHANTING.

CAMERA REVEALS THAT THE STONE
IS MORE LIKE A MONUMENT. LIKE
SOMETHING OUT OF EASTER ISLAND.

AND A TRIBE OF MASKED FIGURES ARE
GYRATING AND DANCING AROUND THE
STONE - AS IF THEY ARE WORSHIPPING
IT.

IN CONTRAST TO ANY HUMAN LIFE WE
HAVE SEEN BEFORE, THIS TRIBE LOOKS
INDIGENOUS AND INDEED THEY ARE.

THEY ARE ALL MEMBERS OF THE YOKUM.

CUT TO:

**14. EXT. ANOTHER AREA OF THE
JUNGLE. DAY.**

DISTANT SOUNDS OF CHANTING AND THE
RHYTHMIC DRUMMING.

RAM AND AMBER MOVE STEALTHILY
THROUGH THE FOLIAGE.

AMBER

I think we should head back, Ram.

RAM

You'll never discover new horizons -
unless you have the courage to lose
sight of the shore.

AMBER

Oh, very poetic. I've already 'lost
sight of the shore'.
And I'd prefer to know just a little
bit more about where we are. (RE THE
SOUNDS) And who they are.

RAM

Listen to that groove. Sounds cool.

AMBER

That doesn't mean they're friendly.

RAM

Doesn't mean they're unfriendly
either.

BY NOW THE TRIBE HAVE BECOME VISIBLE
AND WE FEATURE RAM AND AMBER'S POV
FROM A HIGH ANGLE OF THE MASKED
FIGURES IN THE DISTANCE GYRATING AND
CHANTING AROUND THE MONUMENT

RAM AND AMBER PEER INTRIGUED AND
MORE THAN A LITTLE UNEASILY THROUGH
THE FOLIAGE.

RAM

Come on. Let's head on down there
and check 'em out.

AMBER

And say what? Hi. Sorry to
interrupt - but we've just arrived
in your country from a faraway land

and wondered if you could recommend a place to stay.

RAM

What did Christopher Columbus or any of the other explorers say?

AMBER

I'm not an explorer -

RAM

Oh, I think you are Amber. We all are. Ever since we set sail and arrived here.

AMBER

I want to get back to my baby.

RAM

Ok. Give him a kiss from his Uncle Ram. I'll catch you later.

AMBER

Ram, we should stick together.

RAM

Right. Let's go.

AND HE MOVES OFF, CAREFULLY,
FURTIVELY.

AND WE END ON AMBER SIGHING
FRUSTRATINGLY TO HERSELF.

15. EXT. BEACH. DAY

A TWISTED VINE WITH A STICK TIED TO THE END IS HURLED OVER A TREE BRANCH

ANOTHER ANGLE REVEALS JAY, SALENE, TRUDY, JACK AND ELLIE HAULING ON THE VINE WHICH IS TIED TO OTHER VINES AND IS ACTING LIKE A PULLEY TO RAISE THE ROOF OF THEIR MAKESHIFT SHELTER INTO THE TREES.

JAY

Steady. Just a bit more. Right, that should do it.

JACK

Welcome home.

THEY ALL STAND BACK AND ADMIRE THE SHELTER BUT ELLIE DOESN'T LOOK TO THRILLED AND SHE INDICATES THE BOAT STILL ANCHORED.

ELLIE

Shouldn't we try and get the boat out of site first, then worry about the shelter.

JACK

Priorities.

ELLIE

Right! I thought we were all alone here?

JAY

Doesn't mean there's a 'problem' -

TRUDY

Depends if we're dealing with enemies ... or friends.

JAY

We've survived before and we can survive again.

JACK

Right. We're Mall Rats - remember?

BUT HE IS TRYING TO REASSURE HIMSELF

AS MUCH AS THE OTHERS AND NO-ONE IS
REASSURED AT ALL.

SALENE

In a different land.

TRUDY

Which could be thousands of miles
away from home for all we know -

JACK

This is our home now -

ELLIE

Wouldn't call this home -

JAY

That's enough, guys -

ELLIE

We don't even know where we are so
what have we got to worry about -

JACK

There might even be adults here.

THE THOUGHT INTRIGUES HIM AS MUCH AS
THE OTHERS.

SALENE

Adults?!

JACK

Never know!

JAY

Give it a break will you. Please!
All we should be thinking about now
is
finishing this (THE SHELTER) then
finding something to eat. Not filling
our minds with garbage and doubt.

JACK

It isn't perfect ... but we'll get it
into shape in no time at all.

JAY CASTS A LOOK AT JACK WHO ADDS
QUICKLY.

JACK

The shelter, that is. Not our minds
...

JAY

Then lets get on with it. ... Now
all we need is a bit more of these
leaves on each side then we should
be done.

THEY ALL PLACE GIGANTIC LEAVES TO A
FRAMEWORK OF BRANCHES, TIED TOGETHER
WITH VINES.

SALENE INDICATES TO TRUDY AND WE
FEATURE EBONY NEARBY IN THE SAND
PLAYING WITH BABY BRAY AND BRADY.

TRUDY

Come on, Ebony. Help.

EBONY

I am.

SALENE

I just can't work Ebony out. She
actually seems to be enjoying the
little ones -

TRUDY

Maybe there is hope in the new world
after all.

JAY

There's always hope. And we should
all try and remember that.

JACK

Or we'll be living on coconuts.
Forever.

THE OTHERS CAST JACK A LOOK AND HE
FAKES A SMILE.

CUT TO:

16. EXT. JUNGLE. DAY.

THE SOUND OF THE DISTANT CHANTING
AND RHYTHMIC DRUMMING.

AMBER BRISKLY RETRACING HER STEPS
AND MUTTERING TO HERSELF (ABOUT
RAM.)

AMBER

Talk about being pig headed ...
demanding ... only caring about
yourself.

THE SUDDEN SOUNDS OF A NATIVE BIRD
SQUAWK.

AMBER GAZES AROUND AT THE JUNGLE
UNEASILY, HER DELIVERY TO REASSURE
HERSELF.

AMBER

Still, you might be right after all,
Ram. Who's to say that all people
aren't friendly?

ANOTHER BIRD SQUAWKS BEHIND AMBER.
LOUDER THIS TIME.

AMBER PICKS UP PACE AND STEALS A
NERVOUS LOOK BEHIND.

AS SHE TURNS BACK, A WEAPON OF SOME
KIND WHOOSHES THROUGH THE AIR LIKE A
BOLT OF LIGHTNING AND THUDS INTO A
TREE.

AMBER GASPS, TERROR-STRICKEN AND
RUNS FLAT OUT.

CUT TO:

17. INT. PENTHOUSE. PALCE (HOTEL).

DAY

A CRACK OF FEEDBACK FROM A WHALING GUITAR.

FLAME PLAYING THE GUITAR, STRUTS ARROGANTLY, CHECKING OUT HIS MOVES REFLECTED IN A WALL OF SOLID MIRROR.

AND HE CLEARLY DOES NOT LIKE WHAT HE SEES - OR HEARS.

HE STRIKES ANOTHER CHORD AND MOVES THE GUITAR TO MAXIMISE THE FEEDBACK, GAZES AT HIMSELF IN THE MIRROR, ANGRILY, ALMOST MANIACALLY AND SHOUTS OVER THE NOISE OF FEEDBACK.

FLAME

Is it good?!

SHADOW STEALING LOOKS NEARBY, NODS UNEASILY.

FLAME

Good ... or Great?!!!

SHADOW NODS EVEN MORE EAGERLY AND FLAME SIGHS IN FRUSTRATION AS THE SOUND OF THE FEEDBACK FADES.

FLAME

Why can't you speak, Shadow, than just keep nodding your head like a moron!

FLAME STRIKES ANOTHER CHORD AND SHOUTS IN ANGUISH OVER THE FEEDBACK.

FLAME

The machine gods should've taken my voice rather than yours shouldn't they?!

SHADOW CAREFULLY, UNEASILY, DOESN'T KNOW WHETHER TO AGREE OR DISAGREE - BUT DECIDES TO GO ALONG, AND NODS.

FLAME

And my talent. Because this doesn't

sound great. It doesn't even sound good. It sounds like ... crap. Right?!

AGAIN SHADOW CAREFULLY, DOESN'T KNOW WHETHER TO AGREE OR DISAGREE - BUT DECIDES TO GO ALONG, AND NODS.

FLAME

You might nod and agree with everything I say, or disagree when I disagree - and you know what that makes you Shadow. A total moron, doesn't it?!

SHADOW STANDS FROZEN AND NODS SLIGHTLY - AND IT INFURIATES FLAME WHO SHOUTS IN GROWING ANGER.

FLAME

Get out of my sight! NOW! Go on! Out!

SHADOW NODS ALMOST HUMBLLY AND HEADS TOWARD THE DOOR LIKE A DERANGED ANIMAL WITH HIS ACKWARD GAIT AND BULK AND FLAME CONTINUES YELLING ABUSE.

FLAME

Why do you have to agree with everything I say?! Just because I asked you to leave - why don't you disobey? And stay?!

SHADOW STOPS. AND FLAME EXPLODES EVEN MORE ANGRY AND PETULANT.

FLAME

Don't you see what I mean? You're pathetic! Just because I suggested you stay - that doesn't mean to say you shouldn't go!

NOW SHADOW IS REALLY CONFUSED AND COWERS EVEN MORE UNEASY - CLEARLY UNSURE WHETHER TO STAY OR LEAVE.

FLAME

So what's it to be moron?! Are you staying?!

SHADOW THINKS THEN NODS SLIGHTLY,
NERVOUSLY AND FLAME SCREAMS IN TOTAL
TORMENT.

FLAME

I'm sick and tired of you. Why does
everyone keep agreeing with me? Get
out!

SHADOW SHAKES HIS HEAD.

FLAME

Go on! Get out of here. You don't
even deserve me to talk with you.
You're not even worth me wasting my
time looking at you. Go! Now. Out!
Get out of my sight!

AND HE HURLS A CHAIR AT SHADOW WHO
SCRAMBLES TO THE DOOR AND LEAVES.

FLAME REMOVES THE GUITAR, GAZES AT
HIS REFLECTION AND TRIES SOMEHOW TO
RETAIN HIS COMPOSURE.

FLAME

Fool! Imbecile. See what you have
to suffer? He could've stayed. He
didn't have to go. He could've
disobeyed. He knows what's good or
great. Everyone knows what's good
or great. Even I know what's good
or great ...

HE STARES AT HIS REFLECTION,
TORMENTED BY SOME INNER THOUGHT AND
HIS DELIVERY IS AS HELPLESS AND
HOPELESS AS MUCH AS IT IS LACED WITH
ANGER AND DOUBT.

FLAME

The only problem is ... who really
knows the difference.

HE BLURTS OUT IN MANIC LAUGHTER
- BUT IS STILL CLEARLY TORMENTED,
SPINS LIKE A HAMMER THROWER AND
LETS GO OF THE GUITAR WITH ALL HIS
MIGHT WHICH SMASHES INTO THE WALL OF
MIRRORS.

FLAME DROPS TO HIS KNEES, BREAKS

DOWN SOBBING UNCONTROLLABLY AND
GAZES AT THE MULTIPLE, SHATTERED
IMAGES OF HIS REFLECTION.

THEN HE CLASPS HIS HANDS OVER HIS
EARS AND ROCKS BACK AND FORTH LIKE A
FRIGHTENED CHILD AMIDST HIS ROCKING,
HEAVING SOBS.

CUT TO:

18. EXT. CLEARING. JUNGLE. DAY.

AMBER RUNNING FLAT OUT AND STEALING
LOOKS BEHIND.

BUT THERE ARE NO SIGNS OF ANYONE IN
PURSUIT.

SUDDENLY ANOTHER SHOT FROM SOME KIND
OF WEAPON WHOOSHES AND THUDS INTO A
TREE NEARBY.

AMBER PUSHES HERSELF ON. FASTER.
FASTER. STUMBLES, FALLS, TURNS AND
GAZES UP HORROR STRICKEN AS A GROUP
OF BARBARIANS ENCIRCLE HER.

CUT TO:

19. EXT. ESTABLISHING SHOT. ISLAND.
NIGHT.

STORM CLOUDS MOVE ACROSS A MOON AND
WE ESTABLISH THE ISLAND, SILHOUETTES
OF PALM TREES VISIBLE IN THE
DISTANCE.

CUT TO:

20. EXT. BEACH. NIGHT.

TRUDY, JAY, SALENE, ELLIE, JACK
AND EBONY SIT ROUND A FLICKERING
CAMPFIRE NEAR THEIR MAKESHIFT
SHELTER WHERE BABY BRAY AND BRADY
ARE ASLEEP, COVERED WITH LEAVES.

AND THE MOOD IS TOTAL DESPONDENCY.

TRUDY

I wish we never set foot here.

EBONY

We had no choice. I mean we
couldn't very well have stayed where
we were.

SALENE

Ebony's right, Trudy. With the
virus - we had to find a new land.

ELLIE

Do you really think we can ... settle
here.

JAY

We've got to try. It's exciting in
many ways. A fresh start ... starting
from scratch ...

SALENE

Don't you feel even a bit homesick?

JAY

In some ways. But what's there
to miss when you think about it.
Disappointment. Power. Struggles.
Warring Tribes. Disaster. I'd
prefer to try and rebuild something
better ...
A new world ... here -

THEY ALL FLINCH AT A SUDDEN FLASH OF
LIGHTNING AND RUMBLE OF THUNDER.

TRUDY

It's like this place is ... angry at
us.

JAY

No. It's lightning and thunder
Trudy.

JACK

In some places though, people used
to think thunder and lightning were
the gods speaking to them.

JAY

Not now, Jack.

HE INDICATES TRUDY (WHO IS
CLEARLY UNEASY) AND JACK NODS
UNDERSTANDINGLY (NOW IS NOT THE
TIME).

SALENE AND EBONY GAZING AROUND, ALSO
UNEASILY, AS MORE THUNDER ROARS.

SALENE

Wonder what's happened to the
others.

JAY

They can handle themselves.

EBONY

You hope. They're way overdue.

JAY

Getting in a panic won't solve
anything. We have to think out a
plan. And try to stay calm.

EBONY

That won't bring the others back.

JAY

No but if you all stay put, stick
together, I'll carry out a search of
the area and we'll try and find out
what we're dealing with. Rather than
letting everyone's imagination run
away -

TRUDY

You shouldn't go off by yourself
Jay.

JAY

Don't worry about me. I'll be fine.
CUT TO:

21. EXT/INT. ESTABLISHING SHOT.
PALACE (HOTEL). NIGHT.

THE PALACE (HOTEL) IN DARKNESS
ILLUMINATED BY FLICKERING
CANDLELIGHT AND FLAMING TORCHES.

AND WE HEAR THE SOUNDS OF CHANTING.

DIFFERENT TO THE INDIGENOUS CHANTING
WE HEARD EARLIER.

THIS TIME, IT SOUNDS ALMOST
MONASTIC.

WE CUT INSIDE AND FIND HARMONY IN AN
ANTECHAMBER, APPROACHING THE DOOR,
JUST AS A BARBARIAN ENTERS.

SHE IS DISTURBED.

HARMONY

What's happening? Why are the
Council sitting?

BARBARIAN

Strangers!

CUT TO:

22. INT. PALACE (HOTEL) NIGHT.

DOORS BURST OPEN AND A PETRIFIED AMBER, WITH HER HANDS TIED, IS FROG MARCHED IN BY TWO BARBARIAN GUARDS.

AMBER

Take your hands off me! What are you doing?

OTHER GUARDS LINE EACH SIDE OF THE ENTRANCE AREA, CLUTCHING FLAMING TORCHES, WHICH CASTS LOOMING SHADOWS ACROSS THE WALLS.

AND THE GUARDS STARE AS AMBER IS DRAGGED BY HER TWO CAPTORS AND THEY ASCEND A MARBLE STAIRWAY.

CUT TO:

23. INT/EXT. PALACE (HOTEL). DAY

THE CHANTING LOUDER NOW.

IF WE DID NOT KNOW BETTER, WE WOULD
SWEAR THAT AT ANOTHER TIME THIS AREA
WOULD LOOK LIKE PARADISE.

WATERFALLS AND HUGE TROPICAL POOLS.

BUT RIGHT NOW IT IS ALMOST LIKE A
VISION OF HELL.

ON A DIOCESE THERE ARE TWELVE ROBED
FIGURES SITTING IN AN ELEVATED
SECTION OVERLOOKING THE AREA.

THEY ARE THE COUNCIL AND THEIR ROBES
ARE MADE OF PURE WHITE SILK.

AROUND THE POOLS THERE ARE LINES OF
OTHER ROBED FIGURES WEARING BLACK
SILK ROBES AND THEY ARE THE INNER
CIRCLE.

AND ALL AROUND BARBARIAN GUARDS
STAND TO ATTENTION, CLUTCHING
FLAMING TORCHES WHICH CAST ERIE
SHADOWS.

ANOTHER ANGLE REVEALS AMBER ARRIVING
AT THE TOP OF THE MARBLED STAIRS AND
SHE IS FORCED DOWN TO HER KNEES -
NEXT TO RAM, AND THEIR EXCHANGES ARE
IN WHISPERED, FRIGHTENED UNDERTONES.

RAM

What's going on!

AMBER

I have no idea ... 'friendly', eh?!

RAM

I didn't have time to find out.
These guys just appeared out of
nowhere.

AMBER

(ANGERILY) I told you we should have
stuck together.

RAM (SARC)

Well we're together. You got your wish.

A COUNCIL MEMBER, ANDROGYNOUS IN HIS/HER WHITE GOWN, STEPS FORWARD.

S/HE HAS THE APPEARANCE OF A CHILD, BUT WHEN S/HE SPEAKS, IT IS WITH AN ADULT VOICE.

THE EFFECT IS CHILLING.

S/HE ADDRESSES THE COUNCIL AND INNER CIRCLE AND RAISES HER/HIS VOICE ABOVE THE MONOTONE CHANTING.

COUNCIL MEMBER

If the Inner Circle is ready - and the Council will permit - we bring before you, two intruders for sentencing.

"SENTENCING"? THAT DOESN'T SOUND TOO GOOD. AMBER AND RAM EXCHANGE A VERY WORRIED LOOK.

CUT TO:

24. EXT. JUNGLE. NIGHT.

JAY MOVING THROUGH THE DENSE AND DARK UNDERGROWTH, GAZING AROUND.

HOLD A MOMENT TO LET THE TENSION BUILD.

THEN JAY IS SUDDENLY BATHED IN BLINDING LIGHT.

JAY SHIELDS HIS EYES IN GROWING TERROR AS THE LIGHT MOVES TOWARDS HIM AND HE BACKS AWAY.

ANOTHER ANGLE REVEALS THAT THE LIGHT IS ACTUALLY A HUGE MACHINE WHICH MOVES THROUGH THE UNDERGROWTH, CRUSHING THE FOLIAGE EASILY ... AND MOVING AT SUCH SPEED THAT IT LOOKS AS IF IT WILL BARE DOWN AND CRUSH JAY.

HE SPINS, AND RUNS FLAT OUT, WITH THE MACHINE IN PURSUIT.

THEN HE SUDDENLY STUMBLES, FALLS, CRACKS HIS HEAD AND LAYS MOTIONLESS AS THE MACHINE APPROACHES.

CUT TO:

25.

INT/EXT. PALACE (HOTEL) NIGHT.

FLAME IS HURRYING DOWN A CORRIDOR.
HARMONY INTERCEPTS HIM. HE LOOKS
PANICKED.

FLAME

The machines?

HARMONY

No. Just a couple of strays out
wandering in the jungle.

FLAME

Who are they?

HE'S HEADING TOWARDS THE CHANTING.

SHE CALLS HIM BACK.

HARMONY

Flame, don't! The Council is
sitting!

SHE CAN'T STOP HIM. INSTEAD SHE
FOLLOWS.

CUT TO:

26.

INT/EXT. PALACE (HOTEL) NIGHT.

AMBER AND RAM STEAL UNEASY LOOKS AS
THE COUNCIL MEMBER EXAMINES THEM.

THEIR HAIR. THEIR SKIN. SEEMINGLY
EVERY FEATURE.

THEN S/HE TURNS AND ADDRESSES
THE ROBED FIGURES AND WITH THE
FLICKERING SHADOWS FROM THE FLAMING
TORCHES OF THE BARBARIAN GUARDS - IT
IS A NIGHTMARISH IMAGE.

COUNCIL MEMBER

The male intruder first.

THE INNER CIRCLE GLANCE UP AT THE
COUNCIL WHO NOD SLIGHTLY.

RAM AND AMBER FROZEN IN FEAR
EXCHANGE AN INCREDULOUS GLANCE.

RAM

Wait a second here...

HE IS SILENCED BY A BARBARIAN
GRABBING HIM BY THE THROAT.

WE GLIMPSE HARMONY AND FLAME
ARRIVING ON A RAISED AREA, JUST OUT
OF SIGHT OF THE COUNCIL.

HARMONY PULLS HIM BACK CAUTIOUSLY.
THEY WATCH THE SENTENCING.

COUNCIL MEMBER (FLATLY)

Discarded.

RAM

What's that supposed to mean?

THE COUNCIL NOD, THE INNER CIRCLE
START TO CHANT ... "DISCARDED ...
DISCARDED".

COUNCIL MEMBER

Remove him.

GUARDS FROG MARCH A PETRIFIED AND
PROTESTING RAM AWAY.

RAM

Hey, you can't do that! Do you know who I am? Where are you taking me?

AMBER STEELS HERSELF AS THE COUNCIL MEMBER APPROACHES HER, SUMMONING EVERY OUNCE OF HER COURAGE.

AS THE STRANGE CREATURE EYES HER UP AND DOWN, SHE HAPPENS TO GLANCE UP, PAST THE COUNCIL TO WHERE FLAME IS LOOKING DOWN AT HER.

THEIR EYES MEET.

AMBER HOLDS THE GAZE FOR A BEAT, LOOKING AT HIM WITH DEFIANCE.

HE LOOKS BACK, FASCINATED, HOLDING HIS BREATH, ALMOST.

COUNCIL MEMBER

Privileged!

THE COUNCIL NOD, SIGNIFYING THEIR APPROVAL.

FLAME SMILES TO HIMSELF. HE CLEARLY APPROVES OF THE DECISION.

HARMONY GLANCES AT HIM, NOTICING THE SMILE.

THE COUNCIL BEGIN TO CHANT IN UNISON, WITH A TERRIFYING FINALITY.

COUNCIL

Privileged! Privileged! Privileged!

...

HARMONY FAKES A SMILE TO FLAME, CONCEALING HER ANGER.

HE WALKS AWAY, AND SHE FOLLOWS, IN A DIGNIFIED FASHION, ONLY PAUSING FOR A SECOND TO CAST A BACKWARD GLANCE AT THE NEW 'PRIVILEGED' GIRL.

OUT ON AMBER, AS THE CHANTING GETS LOUDER AND LOUDER.

END OF EPISODE ONE.