

# THE ORION

FADE IN:

SPACE

A light, exploded from a hub of the universe, spreads rapidly across the space. The color of the light changes from white to yellow to orange while it keeps expanding.

INT. SPACESHIP

HALLWAY

Dark and Quiet. As if the night before a big storm.

HIBERNATION CHAMBER

Many life-sized hibernation capsules for space travel. Stand against a wall in this dark room. People in pressure suits lie inside the capsules. Six men and five women.

We see the universe through a window on another wall. Across from the wall are a door and another window. Various equipments, benches and chairs.

Wires and oxygen supply tubes are connected to each traveler's helmet. Electrode patches, wired to the computer in the room, are attached to their foreheads and temples. Life supporting nutrition tube connected to the wrist of each person.

A monitor on each capsule shows the condition of everyone respectively through four graphs. Four lamps on each monitor; red, green, blue and yellow. Right now, all the lamps glow in yellow.

NAVIGATION DECK

Nobody in the deck. Only lights on computers, control system and other machines blink. It feels like a ghost ship.

Suddenly, several lamps on the main console turned on. Emergency bell rings.

ANNOUNCEMENT (V.O.)

Emergency! Emergency! Radioactive storm detected.  
grid PX13Y. Distance 7.4 million miles.  
Cabin crew back to the position.

HALLWAY

Nobody shows up.

## ANNOUNCEMENT (V.O.)

Energy level per proton 250GeV. Strong electric charge.  
System malfunction possible. Cabin crew back to the position.  
Automatic shift to system defense mode.

## EXT. SPACESHIP

The spaceship moving through the universe.  
A trace of light storm in a far distance.

CLOSE UP: The light storm turns into purple. Ominous. (END)

## INT. SPACESHIP

Red emergency lights blink everywhere including the hallway and navigation deck.

## ANNOUNCEMENT (V.O.)

Shift to automatic defense system. Shield windows.

Metal defense shields cover the outside of all windows.

## ANNOUNCEMENT (V.O.)

System detachment ready. Data download.

## COMPUTER BACK-UP ROOM

Backup computers show the process of data downloading.

## EXT. SPACESHIP

A gigantic light storm engulfs the spaceship.

## INT. SPACESHIP

Various numbers appear and disappear quickly on the computer monitors. All the lamps on the equipments blink busily.

## ANNOUNCEMENT (V.O.)

System detached. Backup computer detached.  
Control system detached.

(beat)

Emergency! Isolate each system. Cut off electricity.

The inside of the spaceship brightens up suddenly. All the characters on computer monitors are broken. All other computers but the navigation deck's main computer are turned off. All the lights except emergency lights go out.

## HIBERNATION CHAMBER

All the lights off. Lamps on the capsules also go out.

Dark. Faces barely visible. Though unconscious, some twitch muscles and eyebrows as if responding to certain stimulation.

## EXT. SPACESHIP

The light storm disappears, leaving the spaceship behind.

The spaceship shows up gradually.

## INT. SPACESHIP

## ANNOUNCEMENT (V.O.)

System check. Navigation deck control system reboot.  
Central control system reboot.

Some backup computers start operating. Lights on. Data downloading resumes on the computer monitors.

## ANNOUNCEMENT (V.O.)

Rear control system damaged. Begin repair.  
Electricity generator system damaged. Begin repair.

Lights unstable. Repeatedly, lights get bright, then turn dim.

## ANNOUNCEMENT (V.O.)

Passenger network system damaged.  
Oxygen level 85%. Network data insufficient.

## HIBERNATION CHAMBER

Indicating abnormality, red and blue lamps blink.

Some are sweating. Cold sweat. Lips tremble.

## ANNOUNCEMENT (V.O.)

Cabin crew, check the passenger network.

Still, no cabin crew appears.

## INT. NAVIGATION DECK

Accident report is printed.

## ON REPORT

10. 16. 2018 (Earth calendar). Spaceship exposed to a high-level space storm for 24 seconds. Top electric charge 375GeV. Automatic defense system activated. Rear control system damaged. Electricity generation system damaged 28%. Passenger network system malfunction. Output capacity 75%. Potential damage to memory information CONFIG (역자 주 :Configuration?). Oxygen supply stopped for 21 seconds. Oxygen supply insufficient for 125 seconds. Check-up required. T.L. Not Active. B.M. Not Active.

## INT. COMPUTER BACK-UP ROOM

The same report churned out of a printer.

FADE TO:

## INT. OBSERVATION DOME, SPACESHIP – DAYS LATER

CLOSE UP: Screaming JENNIFER's face. She is in her mid-30s, Hispanic. Eyes filled with fear. Pale face. Disheveled hair. Looks like a zombie fresh out of a tomb. (END)

A gigantic transparent dome. Jennifer, in old pajamas with half-sleeve top, falling in the dome. Since the dome is transparent, it feels like she is falling through the space. With the backdrop of stars and dark, vast space, she keeps falling. Her face hits the ground with a thud. The Observation Dome is a transparent hemisphere. An exit in the rear. 5, 6 Chairs for observation.

Jennifer crouches on the transparent floor. Shivering, she stares at the endless space in front of her. Her panicked eyes indicate that she probably has acrophobia or something like that. Gasping, Jennifer closes her eyes.

## INT. HALLWAY

Lights blink irregularly. Dark in general.

With a noise, somebody or something like a sack falls hard onto the floor, as if it took a vertical plunge from the ceiling.

Lights brighten. It's a... man.

CLOSE UP: The face of JANIS, as pale as lead, in his late 20s. His eyes reflect red from the emergency light.

He, in a pressure suit, is motionless. The only sound is his panting.

A loud, ominous noise, like a footstep or door slamming, reverberates. Janis covers his ears.

## INT. ANOTHER HALLWAY

Someone, in a pressure suit, staggers. We see his back.

He is WALLEY, a big, friendly-looking black man in his early 30s. Wandering around, he looks lost.

He looks back as if heard something, there is nobody.

Reaches a storage room. Hesitates a while. Pushes a button on the door.

## INT. STORAGE

Spacesuits hung along the wall. Many boxes with foldable beds, blankets, protection gear, emergency ration, etc.

Walley slowly walks toward the wall of the spacesuits. Looks down at himself. Realizes that he is wearing a similar pressure suit.

Starts rummaging spacesuits looking for an answer. At that moment... he sees a set of eyes glowing like those of an animal between two suits. Walley screams, falls on the floor, and runs out of the room.

CUTAWAY: Walley is panting against the hallway wall. (END)

MORALEZ, a skinny Hispanic man in his mid 30s. Sitting on the floor against the wall. His knees drawn to the body. Also astounded to see WALLEY. Motionless. Wearing a pressure suit as well. The room is too dark to discern things.

## INT. HALLWAY

Janis walks along the HALLWAY, staggering. His eyes filled with fear for the unknown. A noise seemingly comes from front. He stops. Turns around. Another noise from the back. Not certain.

He proceeds slowly. The corners of the hallway is darker. With a deep breath, he turns around the corner. A shadow lunges on him.

They both scream and fall on their butt. The shadow is Walley.

Both, instinctively, try to scurry backward. They notice, though, that they are both humans and that they are wearing the same suits.

Walley stretches his arm to Janis, trying to say something.

## INT. HIBERNATION CHAMBER

Four men and two women still in the capsules, sleeping.

Walley, Janis, and LETICIA—a big, healthy-looking biracial woman in her early 30s—all on the floor. Either squatting or sitting against the wall.

They avoid eye contacts. Stare at either the ceiling or through the window. Their eyes full of questions and anxiety.

A bell sound. All three look at the direction of the sound. The green lamp lit on one of the remaining capsules. Its door slides open.

Three approach the capsule. The man in the capsule—OSCAR, with short hair, an intense-looking man in his early 30s—twitches in pain. Electric wires and the oxygen supply tube detach themselves automatically.

Janis, standing closest to the capsule, takes Oscar's helmet off. His hands tremble. Eye contact. Oscar's eyes swell up with anger. He strangles Janis, yelling. Janis, shocked, tries to get out of Oscar's grip but Oscar is much stronger.

Walley and Leticia interfere. Detach Janis from Oscar.

Oscar staggers out of the capsule. Collapses. After a while, lifts his head. Looks around the room.

OSCAR'S POV: The objects in the room get clear gradually. Three people looking down at him. (END)

Breaking silence, he opens his mouth. Not articulate, but understandable.

OSCAR  
Where am I?

## INT. NAVIGATION DECK

The universe lies beyond the main console window. Dark and somewhat sinister.

## INT. HIBERNATION CHAMBER

The two more people are now awake in the room. They are INGRID—a slim, striking woman in her late 20s—and BRIDGIT—a rather timid woman in her early 30s.

Everybody sitting on the floor even though there are chairs in the room. They all look confused, anxious and wary of each other just like new-born babies.

OSCAR

Does anybody know where we are?

WALLEY

Anybody?

BRIDGIT (holding her head)

Ouch, I have a horrible headache!

Others also grimace as if they had headaches, too.

LETICIA (pointing at the capsules)

Did we all come out of that thing?

JANIS

I think so.

OSCAR

Have you seen anybody else?

JANIS

Just us, as long as I know.

OSCAR

Let's say hello at least. My name is...

He looks puzzled.

OSCAR

I am sorry but I can't remember my name for now.

My head is splitting.

WALLEY (incredulous)

Same here. I don't recall my name. Oh, my god!

LETICIA

Neither can I.

OSCAR

Nobody remembers their names?

LETICIA

This is crazy. How can we forget our names?

OSCAR

Has anybody had a chance to look around here?

WALLEY

Well, I've checked the back area.

(looking at Janis)

He also seems to have been here and there.

The rooms were kind of similar, just like this one.

Metal walls... Ah, there was a room with suits like ours and other stuff.

OSCAR

What kind of stuff?

WALLEY

Beds, blankets, boxes and things like that.

BRIDGIT (O.S.)

This place looks like a spaceship.

Everybody turns around to see where the voice was coming from. It is Bridgit.

BRIDGIT

We are wearing spacesuits, aren't we?

INT. HALLWAY/LOBBY

A human voice coming from somewhere. Sounds like sobbing or a woman's chattering. Suppressed but high in tones.

A small lobby at the end of the hallway. Several sofas and a water fountain inside the lobby. The voice from there.

AMY, in her mid 20s, lies on her side between sofas, in fetus position. Looks very fragile. Sobs. Tears rolling down on her cheeks. Her body shivers. Wearing a simple pants and a half-sleeve top.

No noise except her own sobbing. The sob reverberates against walls and is amplified. Gets louder and louder.

The noise eventually becomes an auditory hallucination. As if several women crying. It turns into an insane woman's hysterical laughter, and then ghost's crying.

Amy shuts her eyes and covers her ears.



INT. HIBERNATION CHAMBER

Amy's scream. Everybody's face flashes fear. looks around to see where the scream came from.

OSCAR

I would like to check the outside.

JANIS

It's too dark.

OSCAR

Well, I'd better, though.  
Does anybody want to go with me?

JANIS

Why don't you wait a little longer?  
Somebody may show up to help us.

LETICIA

I will go with you.

Everybody looks at her. Leticia looks a little scared but tries not to show it.

OSCAR

We will be back soon. May I ask everybody  
to stay put and wait for us to come back?

Leticia goes to the door. Looks back at Oscar. Pushes a button by the door.

The door opens. A dark shadow lurks in. Leticia, scared, shrieks.

Moralez is standing, holding unconscious Jennifer in his arms.

Leticia takes a step back. He walks in slowly showing no emotion. Puts Jennifer down on a bench. Seats himself on a chair.

Silence.

MORALEZ

(trying to break a tension)  
I found her on the floor.

OSCAR

Where was she?

MORALEZ  
In the hallway.

OSCAR  
Did you find anything outside? Do you know where we are?

Moralez shakes head.

With a hissing sound, the window slides open automatically. Starlight fills the room. Everybody gets up and goes to the window. All look out through the window in awe.

LETICIA  
Oh, my god!

WALLEY  
It's a real universe.

MORALEZ  
(toward them)  
We don't know it yet.

Everybody looks at him.

MORALEZ  
This may be real or may be not. Somebody might be pulling our legs.

JANIS  
What do you mean?

MORALEZ  
The place doesn't look like a spaceship. It is more like a basement or a morgue.

OSCAR  
We haven't seen any crew, either.

LETICIA  
You are right. There should be crew if this is a spaceship.

WALLEY  
There seems nobody here but us.

LETITIA  
If this were a spaceship, wouldn't we be floating in the air?

BRIDGIT  
These days, they use artificial gravity.

JANIS

Who do you think put us all here?

MORALEZ

What if some kinda sick jerk kidnapped us and wants us  
to fight against each other until only one is left?

Everybody grimaces.

MORALEZ (continuing)

Then, he will let that last person go?

LETICIA

Stop it.

OSCAR

Let's try to solve one problem at a time, okay?  
Does anybody remember anything about a spaceship or space travel?  
How about these suits?

Nobody wouldn't talk, trying to read others.

JANIS (a little loud)

For god's sake, somebody say something!

MORALEZ

It's all useless. Can't you see that we are like lab rats?  
We know nothing. (beat)  
Look! There's even a hidden camera over there.

A CCTV camera at a corner.

MORALEZ (continuing)

It's no mystery that we are fucking kidnapped.

JANIS

That kind of camera is common.

MORALEZ

Oh yeah, people with wiped-out memory are common, too?

The women look more agitated. Flock to a corner slowly.

OSCAR

Please, calm down. Let's not fight between us.  
We are in this together, aren't we?

JANIS  
I am sorry.

Moralez sits down on a chair, still brooding. Janis finds another chair in the corner and sits down, too.

Oscar looks at others as if asking for volunteers to go out with him. Nobody responds. He opens the door and steps out to the hallway alone.

INT. HALLWAY

Oscar stops. Looks around. The lights still blink irregularly. The hallway alternately brightens up and then dims down. A human-size shadow in the back. Oscar stands still. When the light gets bright, there's nobody in the rear. The light dims down. Oscar looks ahead... Nobody. He decides to go forward. Starts slowly.

INT. NAVIGATION DECK

ON MONITOR

06:35 (ET). 10/21. Nine passengers regain consciousness.

INT. LOBBY

Amy still on the floor as if sleeping.

Opens her eyes. A sound. A big thud like a footstep. It comes toward her, becoming louder. She covers her ears. The sound still heard.

Amy screams.

INT. HALLWAY

Hearing the scream, Oscar speeds up. He trips on something, hits his head on the wall, and faints.

OSCAR'S DREAM: Darkness. A woman's suppressed sob. children's sobbing mixes with the woman's. Oscar emerges from the darkness. With much longer hair. The place looks like either a hallway or a dark alley. He, looking completely lost, takes a few steps, not knowing where to go. Turns around. Looks lethargic. Raises both hands as if he lost everything in his life. (END)

INT. HALLWAY/LOBBY

Oscar opens his eyes. Stands up, rubbing the throbbing head. A spacesuit and a helmet lie on his side. He picks up the helmet, takes a look, and puts it down. Starts proceeding cautiously.

An entrance to the lobby. Oscar peeks inside the lobby. Finds Amy all bunched up, shivering.

DISSOLVE TO:

JANIS'S DREAM

An air-splitting sound. A fist-sized rock hits a window of the spaceship. Another rock crashes into the window. The window cracks. Everybody scared to death. The third rock hits with a louder noise.

JANIS  
NO!

(BACK TO SCENE)

INT. HIBERNATION CHAMBER

Janis wakes up screaming. His face all sweaty. Another thud. Janis looks back. Moralez has been hitting the window with a chair. Janis jumps up. Walley, startled, wakes up, too.

MORALEZ  
You mother-fuckers, get your asses out here!

Another smash. Women scream.  
Janis and Walley grab him. But Moralez is strong and stubborn

WALLEY  
You could kill all of us!

MORALEZ  
Let go! We'll see what's beyond this window!  
Come on, you sons of bitches, show your fuck faces!

Though skinny, Moralez is very strong. He shakes two guys' hands off and hits the window again with the chair.

Door opens. Oscar enters, holding Amy around the shoulder. Oscar joins Janis and Walley. They finally stop Moralez.

OSCAR (snatching the chair from Morales)  
Are you crazy? You want to kill us all?

JANIS (grabbing Morales by the throat)  
You fucking lunatic!

MORALEZ  
Those mother-fuckers are crazy, not me.  
They made us prisoners.

JENNIFER (O.S.)  
Please, stop.

Jennifer looks so pale, barely standing. The men stop arguing. Realize that they made the women more nervous.

OSCAR  
Are you alright?

Jennifer nods.

MORALEZ  
I found you lying in the hallway. Are you sick or something?

JENNIFER  
I can hardly breathe.

OSCAR  
What's your name? Do you remember it by any chance?

Jennifer shakes her head.

OSCAR  
Do you know where you are?

JENNIFER  
I don't know. I am scared. Please, don't fight.

WALLEY (holding his head with both hands)  
Ughh, my head is splitting.

JANIS (to Amy)  
Are you okay? You look so pale.

AMY  
I hear strange sounds over and over. Where the hell am I?

JANIS  
Strange sounds?

OSCAR  
Probably an auditory hallucination. This place is completely sound-proof.  
When it is too quiet, we tend to create noises, which are not there .

BRIDGIT  
This place is rather chilly.

OSCAR  
Well, there's something like a lounge in front.  
That might be a little better.  
Shall we move there?

Most of them seem to like that idea.

BRIDGIT  
I want to get out of the suit.

Takes off her pressure suit. Others follow her.

Underneath the suit, most of them wearing a pair of short pants and half-sleeve tops.  
Very simple. People look at themselves, feeling awkward.

Janis searches his pants pockets. Finds only a handkerchief.

JANIS (to himself)  
That's it.

Others also rummage their pockets. Nothing much would come out of a half-sleeve shirt  
and a pair of shorts, though.

LETICIA  
I am not carrying anything. No key, no purse.

Amy throws up. Leticia holds her to help. (역자 주 : 등드두려  
주는 것은 한국식입니다 . 미국 사람들은  
그런 관습이 없어서 표현을 바꿨습니다 .)  
Apparently, Amy hasn't eaten anything. Only stomach acid comes out of her mouth.  
Janis hands his handkerchief to her.

AMY  
Thank you.

WALLEY (looking at the last two people in the remaining capsules)  
Why don't they wake up?

Everybody gathers around the capsules.

OSCAR  
How could we know?

WALLEY  
Don't you think they might be crew members?

LETICIA  
Why would crew sleep in the capsule?

BRIDGIT  
Sometimes, crew also go into hibernation.

MORALEZ  
There is no proof that this is a spacecraft.

BRIDGIT  
Don't you think that something is wrong?  
Look, the lamp on that capsule over there is red, but this one is yellow.

Walley crosses to the capsules.

WALLEY  
It's weird.

OSCAR  
What is it?

WALLEY  
(pointing at the capsule with the red lamp on)  
This man's graph is unstable, really unstable.  
However, the other graph shows consistency.

The monitor of the capsule with red light on shows graphs of irregular movements. Two graphs among others draw lines very low, which indicates that the body of the person in the capsule is not functioning normal.

Everybody pays attention to the man. He looks very sick.

WALLEY  
This graph shows brain waves  
and that one is an ECG, electrocardiogram.  
And this one... seems to indicate respiratory function.

JANIS  
How do you know so well?



WALLEY

Well, it just occurs to me.  
This man may be much worse than being just sick.

OSCAR

You are probably a doctor.

WALLEY

I am not sure. 'cause I don't remember clearly.  
This is ridiculous. Well, maybe you are right.  
Those devices seem rather familiar.

AMY

What if they die?

OSCAR

It's unlikely!

AMY

What if they are crew members? What If they don't wake up?  
What's gonna happen to us?

BRIDGIT

We all woke up. So, they should wake up soon.  
Don't you think so?

OSCAR

Anyhow, there is nothing we can do now.  
Why don't we move to the other room?

WALLEY

I agree.

LETICIA

(holding Amy's hand)  
Amy and I need to go to ladies' room first.

OSCAR

The lounge is on your left when you exit this room.  
If you are at the second corner, it's on the right side.  
Do you think you can find it?

Leticia leaves the room, with Amy.

Walley and others leave the room. One after another. Oscar looks at them. Ingrid is the last person, leaving.

OSCAR  
(to Ingrid)

You haven't said anything. Are you ill?

INGRID  
I don't speak much.

INT. HALLWAY

Leticia and Amy are walking.

AMY  
I am scared.

LETICIA  
So is everybody.

AMY  
(stopping)  
Do you think we can trust other people?

LETICIA  
(stops, too)  
What do you mean?

AMY  
How come our memories are all erased?  
There is a conspiracy.  
Somebody must know something.

LETICIA  
Who do you think it is?

AMY  
I don't know. The guy with very short hair, maybe.

LETICIA  
You are too stressed out now. That's why.

AMY  
And the people all seem, let's say, really nervous.

LETICIA  
Well, I have to agree with you on that.

Listen, get some rest. You will feel much better.  
 And make friends soon. Find someone you can trust.  
 Leticia starts walking, pressing Amy to move along.

INT. LOUNGE

People look around.

A little dark. Relatively spacious and clean. Two tables and a sofa in the center. A large vase with plenty of artificial flowers in at a corner. A bookcase by the vase. Stacks of paperbacks and magazines.

The universe lies beyond a large window. A large frame of Grand Canyon photo on a wall. A picture of Santa Barbara on the opposite wall.

BRIDGIT  
 I smell something nice.

WALLEY  
 This room looks much better.

INGRID (looking at the photo on a wall)  
 Where is it?

OSCAR (reading the caption of the picture)  
 Santa Barbara? I don't know where it is. But it sure is a beautiful town.

A digital clock on the wall indicates 10:15 AM.

BRIDGIT  
 There's a clock! According to it, it is morning.

JANIS  
 What date is today?

OSCAR  
 I see something like a date on the clock. October 21<sup>st</sup>.

MORALEZ  
 I'd better sit.

Sits on the sofa. Puts his legs on the table.

MORALEZ  
 Why don't you guys sit down, too? My legs are all swollen.

Everybody sits one after another. All look exhausted. Most of them close eyes as soon as they sit.

INGRID  
Ah, I am so thirsty!

INT. STORAGE

Oscar and Janis check the equipment and other stuff in the storage.

OSCAR  
This seems like the place for emergency stuff.

JANIS  
There should be something to eat, then?

Opens a box. Full of canned food.

JANIS  
Look, here's some food.

Picks up one. Takes a good look at it.

JANIS  
It looks like an emergency c-ration.  
Well, it doesn't look too appetizing.

Oscar opens another box. Full of water bottles.

OSCAR  
I found some water. (grabs as many bottles as possible)  
Let's take these with us for now.

JANIS (O.S.)  
Hey, look at this.

Oscar turns around. Janis is aiming a signal flare launcher, which looks like a gun, at him. Oscar lunges at Janis and hits his gun-holding hand.

Water bottles and food cans fall to the floor. The launcher also drops and rolls on the floor.

JANIS (raising both hands)  
No. It's not a real gun.

Oscar looks at the launcher on the floor. His face is red.

JANIS

Are you alright?

OSCAR

I am sorry. I was overreacting.

(picking up water bottles and cans)

Let's hurry up. Have you found any spoons or forks?

JANIS

Shall we search?

INT. NAVIGATION DECK

The main monitor lights up. "Electricity Generation System restored" message appears.

INT. LOUNGE

The passengers sitting on the sofa. Eyes closed. They look as if fainted rather than dozed off.

The light becomes normal. Bright.

Everyone slowly wakes up. Rub eyes. Looks around.

BRIDGIT

Look, the light is back.

Oscar and Janis enter with armful of cans and water bottles. Everybody brightens up. Less tension.

OSCAR

(putting the water bottles on the table)

Here we go. Have some water, first.

Everybody grabs a bottle. Moralez picks up one. Looks at Jennifer beside him. Hands his bottle to her. Picks up another. Drinks hurriedly.

JANIS

(laying down cans and spoons)

It doesn't look that delicious.

But at least we won't be starving.

WALLEY

Thank you. I appreciate it.

Again, everybody picks up a can and opens. Starts eating. Amy and Leticia enter.

OSCAR

Come on in. Take a seat and have some food.

LETICIA (sitting)

Wow, where do they come from?

WALLEY

These two gentlemen found them.

OSCAR

These are emergency c-rations in the storage. Let's find a cafeteria later. There must be something more edible.

AMY

This is great.

Everybody chows down the food except Jennifer and Amy. They barely touch their food. Janis finishes his meal. Amy hands his handkerchief, folded, to Janis. She washed it. It's still wet.

AMY

Thank you. It's not dry, though.

JANIS (receiving it)

That's all right.

AMY

Oh, by the way, something is written on the handkerchief.

JANIS

Something written on it? What does it say?

AMY

It's embroidered. Looks like an initial.

Everybody eyes them.

Janis spreads the handkerchief. Examines it carefully. Letter J is embroidered in red thread on a corner.

JANIS

J? J...

OSCAR

Is your name John?

Janis shakes head.

OSCAR  
How about Jefferson? Or Jay?

MORALEZ  
Joel?

LETICIA  
Jack?

OSCAR  
Jenkins? Janis? Jonathan?

JANIS  
Janis! That's it. Janis.

Everybody holds breath.

JANIS  
That's right. Janis. That's my name.

MORALEZ  
Are you sure? It's not your brother's or friend's name?

JANIS  
No, it's mine. (eyes swelling up with tears) Janis, Janis.

Everybody looks envious.

WALLEY (offering a handshake)  
Congratulations.

Janis takes his hands.

OSCAR  
So do I.

Shakes Janis' hand, too.

JANIS (to Amy)  
Thank you. Thanks to you, I got my name back.

BRIDGIT  
I would like to look around. Anybody wants to go with me?

Less fear on their faces.

MORALEZ  
Let's go. Let's find out what kind of goddamned place we are in.

LETICIA  
I'd like to go, too.

Everybody stands up.

INT. HALLWAY IN FRONT OF NAVIGATION CHAMBER

Everybody except Oscar. We can see the inside of the control room through the transparent wall. Constant messages flash on the monitor.

MORALEZ  
Is this a real spaceship, then?

JANIS  
How can we get in?

Bridgit tries to open the door, pushing and then pulling. The door is locked.

WALLEY  
It seems that we need a password.

Password device by the door. Underneath it, fingerprint recognition device.

JANIS  
What is this?

BRIDGIT  
Doesn't it look like you put your finger on it? For fingerprint?

MORALEZ  
There's no way to get in.

BRIDGIT  
This ship is on auto pilot.

JANIS  
There should be someone, though.

INT. COMPUTER BACK-UP ROOM

Oscar stares at the computer monitors. Checks messages on the monitors. Hits a key or two cautiously. Looks puzzled.

Finds the printed report. Grabs it and reads.

INT. HALLWAY IN FRONT OF CAFETERIA



People standing in front of a large closed door. Through the window, table and chairs are seen inside.

BRIDGIT

It looks like a cafeteria (역자 주 : 주방 , 식당은  
카페테리아로 쓰기로 저자와 동의 ).

Leticia pushes a button by the door. The door wouldn't move. Janis and Moralez push and then pull the door. Still the door wouldn't budge.

MORALEZ  
God damn it!

JANIS  
The doors in the back look all locked.

INT. LIVING ROOM

Everybody is back in the lounge. Moralez is standing. The rest sitting on the sofa. Jennifer and Amy look tired. Their eyes closed.

Oscar, with an open magazine in front of him, jots down something on the edges of the magazine. Talks to himself, almost in whisper.

LETICIA (with a sigh)  
I don't know what to do next.

Everybody looks at each other, feeling lost. Oscar's voice is getting louder.

OSCAR  
Michael, Johnny, Chris, Tom. Johanson, George...

WALLEY  
What are you doing?

OSCAR  
Names. Let's try to remember our names. Does any of these names sound like yours?  
At least, similar? Jefferson, Kenny, Arnold, Joe...

MORALEZ  
Those are probably too common for me.

OSCAR  
Julie, Tina, Jennifer...

Jennifer opens her eyes. The sound of "Jennifer, Jennifer..." lingers around her ears. She mouths <Jennifer>.

OSCAR (continuing)  
Jane, Audrey...  
JENNIFER  
(jumping on her feet)  
Jennifer!

Everybody looks at her.

JANIS  
What did you say?

JENNIFER  
Jennifer! That's my name. Jennifer.

WALLEY  
Are you sure?

JENNIFER  
YES. I am Jennifer and my sister is Angelina.

OSCAR  
See? It works!

MORALEZ  
Why don't you try to remember your own name?

People laugh.

JANIS  
Do you remember your sister's face?

JENNIFER  
Her face? Well... (closing eyes) It's hard.

JANIS  
Her face, your house, neighborhood, job, friends,  
or anything else?

Jennifer, with eyes closed, tries to focus.

She frowns. Opens eyes, with a sigh.

JENNIFER  
That's it. Nothing more.

Others look disappointed.

OSCAR

Look! However little it is, she remembers something.  
All of us will eventually recover our memories.

INGRID

Shh, don't you hear anything?

Puts a finger on her mouth.

From a distance, a sound of bell, though quiet, rings clearly.

WALLEY

That capsule!

Everybody runs out of the room.

INT. HIBERNATION CHAMBER

Of the two last two capsules, one's green light blinks. Wires and oxygen supply tubes detach themselves. The door of the capsule slides open.

With Walley in front, people rush in.

The man in the capsule—Timothy in his early 30s—opens his eyes.

TIMOTHY'S POV: Things blur in the beginning. As his vision clears, he sees other people looking at him. (END)

He tries to get out of the capsule. His legs too weak. Falls back onto the capsule. With help from Oscar and Walley, He walks out of the capsule finally. Kneels one knee down on the floor. Takes off his helmet. Janis takes it.

Timothy looks around. Empty gaze. He looks cold but passionate at the same time. His eyes stop on Ingrid.

TIMOTHY

(kind of mumbling)  
Ing---rid! Ingrid.

People don't know whom he is calling. Looks around to see who it is.  
Timothy stands up. Crosses to Ingrid.

TIMOTHY

Ingrid!

It's apparent whom he wants. People, with curiosity, part for Timothy. Ingrid takes a step back instinctively. She seems to remember something.  
She repeatedly mouths <Ingrid>.

INGRID

Ingrid. Oh, my god, that's my name.

OSCAR

Do you know this lady?

TIMOTHY

(as if the question was ridiculous)

She is my wife. Why do you ask?

Everybody looks at Ingrid. Ingrid, embarrassed.

JANIS

Your wife?

TIMOTHY

Yes, she is.

Ingrid, not knowing how to respond, darts out to the hallway. Leticia follows her. Timothy tries to follow her but trips.

OSCAR

(holding him)

Excuse me, but what is your name?

TIMOTHY

(panting a little)

I am Timothy Levine.

MORALEZ

That fella remembers his name!

TIMOTHY

What's the matter with you, people? You are getting on my nerves.

OSCAR

I apologize. Let me explain what happened.

INT. HALLWAY

Ingrid tries to calm down. One hand on her chest. Leans against a wall. Leticia keeps an eye on her from a distance.

Ingrid closes her eyes.

FLASHBACK: Party. A woman in a pink dress dances with a man in a black suit. She is Ingrid. As the couple turns to the side along the music, the male partner's face is—Timothy's. (BACK TO SCENE)

Ingrid opens her eyes. Leticia, standing by her now, touches Ingrid on the shoulder.

LETICIA

(in whisper)

Do you remember him?

INGRID

A little bit.

Leticia hugs Ingrid. Rubs her back. (역자 주 :역시 한국식 표현이므로 빼는게 좋겠습니다.)

Door opens. Timothy comes out. Crosse to two women.

Leticia greets him with eyes. Goes away.

Timothy and Ingrid make an eye contact. Ingrid's eyes uncertain and still nervous.

Timothy takes a step forward. Ingrid takes a step back. He tries to reach her. She avoids.

TIMOTHY

I heard what happened. It's unbelievable.

(beat)

I don't know what to say. Let's give ourselves some time.

Ingrid barely nods.

INT. HIBERNATION CHAMBER

OSCAR

He doesn't remember much, either.

WALLEY

Yet, now four of us knows their names.

Leticia returns.

BRIDGIT

How is she? What was her name, again?

LETICIA

Ingrid.

BRIDGIT

Yes, that's right. So, what does Ingrid say?

LETICIA

She seems to remember a little.

JENNIFER

Maybe we are on a honeymoon trip.

There are only young men and women in matching numbers. And no kids!

MORALEZ

Who the hell knows this is a trip?

JANIS

Why did we lose our memory, by the way?

OSCAR

Actually, I found something.

Everybody looks at him.

OSCAR (continuing)

I'll show you.

He leads. Everybody follows him.

INT. LOUNGE

Oscar explains in front of the report he had discovered earlier. The report on the table.

OSCAR

According to this, this spacecraft encountered a strong space storm  
a couple of days before we were awake.

Everybody tries to peek at the report.

OSCAR

I don't know the professional details. However, it seems like  
that the space storm was charged with high voltage electricity.  
The main computer shut down the system to avoid damage.  
This spaceship seems to be operated automatically to the perfection.

Tries to take in others.

OSCAR

The main computer also divided the system into several sub-systems  
and isolated one from another. I guess  
it tried to protect the whole system from regional damage.

TIMOTHY

May I take a look at the report?

Oscar hands the journal to him. Timothy reads it eagerly. Bridgit also reads it over Timothy's shoulder.

OSCAR

I don't know what T. L. or B. M. means.  
Anyhow, in the midst of the storm, it seems that  
oxygen supply stopped briefly as well as the check-up system for us.

MORALEZ

Nonsense. What does that have to do  
with our memory loss?

TIMOTHY

I think it could have some influence.

WALLEY

Insufficient oxygen supply can affect the brain.  
And if those electric devices attached to our bodies malfunctioned abruptly,  
like a sudden increase of electric current or an inverse current happens...

JANIS

Still, is it possible for someone to lose the whole memory?  
while he still knows how to speak,  
the entire past can be deleted as if cut out by a razor?

WALLEY

That wouldn't be easy.

BRIDGIT

My head still hurts. I feel like dying. Whatever it may be,  
it's obvious that the computer did something to our brains.

JANIS

I think there is more than that.

Everybody looks too tired to argue.

LETICIA

We don't have anything personal with us.  
How would we explain that?

TIMOTHY

When you hibernate, your personal belongings

goes into a safety box with others'.  
I think that is the standard procedure during a space travel.

OSCAR

The level of memory loss varies depending on people.  
For example, Tim remembers certain things.

JANIS

Do you remember seeing any of us before?

TIMOTHY

As a matter of fact, you guys are not unfamiliar to me.  
I have seen those two.  
(pointing at Walley and Leticia)  
I remember seeing you together.

LETICIA

Me?

Leticia and Walley look at each other.

TIMOTHY

I am sure. Where was it? At some kind of ceremony.  
It was in a hall or at a party or something like that.

He tries to squeeze his memory. Not easy.

OSCAR

Anything else?

Timothy takes a look at everybody, one after another. His eyes twinkle. All, holding a breath, stare at his eyes. He raises a finger.

TIMOTHY

(pointing at Amy)

That lady. I remember seeing her.  
She was with a gentleman.

AMY

Are you talking about me? With a man? Who was he?

TIMOTHY

One of the men here. Probably. Then, I can't remember  
exactly who he was... I am sorry.

The hope dissipates.



TIMOTHY

I think he was one of the men here, though.  
Well, in case I am wrong,  
I rather wait until I remember more clearly.

Leans back against the sofa, tired.

INT. NAVIGATION ROOM

A metallic signal from the main computer. <Rear Control System Restored> message appears.

CUTAWAY: hallway. <CABIN ZONE> sign lit up.

INT. LOBBY

Timothy and Ingrid stand, looking uncomfortable.

TIMOTHY

Ingrid, do you remember me?

INGRID

(avoiding eye contact)  
I don't know. Just...

TIMOTHY

Just?

FLASHBACK: A banquet hall. Ingrid and Timothy are dancing. (BACK TO SCENE)

INGRID

I remember we were dancing.

TIMOTHY

Dancing? Where?

INGRID

It was at some sort of a party. Outdoors...

TIMOTHY

Dancing... Well, I can remember that, too.  
The dress. I remember the pink evening dress you often wore.

INGRID

I think you are right.

TIMOTHY

And your perfume. I can almost smell it.  
What was it? Your favorite brand?

INGRID  
Perfume? I am not sure about that.

TIMOTHY  
Time will take care of it.

FLASHBACK: While dancing, Timothy pulls Ingrid toward him gently. (BACK TO SCENE)

In spite of herself, Ingrid is slightly in Timothy's arms.

INT. HALLWAY

Janis and Amy talk, face to face, holding a water glass. Timothy and Ingrid approach from the lobby. Eye contacts. Acknowledge one another with eyes. Timothy and Ingrid pass them.

After a couple of steps, Timothy stops. Looks back.

TIMOTHY  
I am positive that I've seen you two together.

JANIS  
Me?

Janis and Amy, embarrassed, look at each other. Amy's face blushed.  
Timothy tries to say more. Changes his mind. Turns around and walks away.

INT. HALLWAY/CABIN ZONE

Bridgit walks alone with armful of water bottles. Sees <CABIN ZONE> sign. Puts down the bottles. Pushes a button by the door. Door opens. Another lobby inside the door. She walks in.

INT. LOUNGE

Walley and Leticia look out through the window. The endless space. Moralez is sleeping against the sofa.

LETICIA  
If I go out to the space...

WALLEY  
Yes?

LETICIA

If I go out to the space without a spacesuit,  
would I die instantly?

WALLEY

Why do you think such a thing?

LETICIA

I will die immediately, won't I?

WALLEY

I think so. (beat) Don't even go there. Look at Timothy.  
Like he, we will recover our memory soon.  
This is temporary. The God is testing us.

Oscar enters, holding a pretty large emergency medicine kit. He gives it to Walley.

WALLEY

What is this?

OSCAR

I found it in the storage.

WALLEY

Then, why do you give it to me?

OSCAR

I am sure that you are a doctor, sir.  
I figure that you as well as we will need this sooner or later.

Walley opens the kit. Medications, bandages, syringes, and other diagnosis devices  
inside the box.

WALLEY

Did you see any other medicinal devices?

OSCAR

There may be more in the storage.

Bridgit's voice from the hallway. Very urgent.

BRIDGIT (O.S.)

Come on, everybody, this way.

Everybody turns toward the voice. Moralez opens his eyes.

Bridgit rushes in, running.

BRIDGIT

There are passenger cabins over there.

OSCAR

Passenger cabins?

BRIDGIT

Yes, there are passenger cabins with names  
on the door of each room. And...

MORALEZ

(jumping on his feet)

Names?

INT. HALLWAY/CABIN ZONE

The cabin zone is separated from the rest of the ship. A giant wreath hung on the wall across the cabins. Everybody looks at the wreath, utterly shocked.

WREATH

In the center of the wreath is attached a panel with <HAPPY HONEYMOON TO THE ORION> written in big fonts on.

MORALEZ

Honeymoon? Us?

OSCAR

I don't believe it.

FLASHBACK: Someone hangs the wreath. It's Walley. As he finishes the job, other passengers around him applaud.

(BACK TO SCENE)

WALLEY

I hung it, the wreath! Now, I remember!

(beat) Oh, my Lord.

Everybody looks around. Paper name tags on each door.

NAME TAGS

<Walley Hogan/Leticia C. Hogan>, <Moralez Aronson/Jennifer Aronson>, <Janis Ian/Amy Ian>, <Timothy Levine/Ingrid Levine>, <Oscar Crilley/Bridgit Mantchev Crilley>

#### WALLEY'S CABIN

Walley stops at the door of the cabin with his name on. Takes a long look at the tag. Leticia joins him.

LETICIA  
So, you are Walley?

WALLEY  
(looking back at her) Leticia?

Eyes intertwined. Something in them clicks.

They enter their cabin. Clean and well-arranged. Several rotund windows. A couple of suitcases. A bottle of champagne and two glasses on a table. Both look at the champagne.

FLASHBACK: Party. Walley and Leticia drink champagne with their arms intertwined. A so-called "Love Shot." (BACK TO SCENE)

Walley touches Leticia on the shoulder gently. They feel both relived and awkward at the same time. Walley hesitates. Then, pulls her toward him.

#### JANIS' CABIN

Amy and Janis stand in front of the door. She points at her name.

JANIS  
So, it was you?

She nods. Janis opens the door. Both enter.

Unpack their bags one after another.

Janis opens a bag. Female underwear. Amy snatches the bag. Hands him another.

Janis opens it. Takes stuff out. A slightly wrinkled photo---with Amy and Janis arm in arm on the beach.

Amy looks at the picture, too.

#### MORALEZ'S CABIN

Jennifer looks around her cabin. A sound of another human. She turns around.

Moralez is standing at the door step, looking at a loss, like a child. He fingers the door.

JENNIFER  
Are you Moralez?

He nods. Not knowing where to fix his eyes.

JENNIFER  
Don't just stand there. come over here.

Takes a step toward him. He gets blushed. Takes a step back.

MORALEZ  
I'll bring something to drink.

Exits as if running away.

HALLWAY

Moralez takes a deep breath. Now, he is all smiles. Heads for outside of the cabin zone.

INT. HALLWAY/CAFETERIA

Moralez stops at the door with a window on the side. Peeks in. Tables and chairs. Pushes a button by the door. The door opens. He enters.

CAFETERIA

Enough tables and chairs for at least 20 people. A large refrigerator at a corner. Dishwasher, cupboards, microwave oven, etc.

Moralez opens the refrigerator. All kinds of canned drink, fruit cocktail and beer. He picks up several juice cans.

INT. HALLWAY/CABIN ZONE

Most of passengers. Talking. Look much less nervous. Moralez enters with juice cans.

TIMOTHY  
Where did you find them?

MORALEZ  
There's a cafeteria in the back. The door is not locked. Well, if I had known that everybody was here, I would've brought more.

JANIS

It's okay. We'll go there.

LETICIA

By the way, where is ORION?

TIMOTHY

ORION is a resort planet. It is quite far from the earth, isn't it?

WALLEY

I may have heard about it before.

JANIS

Resort planet? Isn't it for the rich?

MORALEZ

Maybe we are rich.

Everybody laughs.

LETICIA

Wouldn't there be something written  
in the navigation deck?

TIMOTHY

Probably. But we can't get in there now.

AMY

Anyhow, ORION must be a nice place, right?

JANIS

Absolutely.

Oscar walks in, carrying a bag. Looks tormented. Bridgit, despondent, follows him.

TIMOTHY

(looking askance at Oscar's bag)  
Did you see your room?

OSCAR

I don't want to ruin everyone else's mood, but I can't accept this.

AMY

Don't you remember your name yet?

OSCAR

The name is correct. I am Oscar. As it says on the door.  
(looking at Bridgit)

But, I don't remember a thing about her.  
I feel trapped.

AMY  
It only takes time.

OSCAR  
I hope so. But the time hasn't arrived yet.

Brief silence.

TIMOTHY  
(sending eye signals to others)  
Well, then, we'll turn in.

He pulls Ingrid by the arm. Others go back to their cabins one by one. Oscar and Bridgit remain.

OSCAR  
Bridgit?

No answer.

OSCAR  
Do you remember anything about me?

She shakes head.

OSCAR  
Let's take a little more time. The cabin is yours.

BRIDGIT  
What about you?

OSCAR  
I will find an empty cabin.

Walks away toward back in the hallway.

INT. MORALEZ'S CABIN

A juice can snap opens. Jennifer receives the can.

Moralez gulps down a glass of champagne.

JENNIFER  
I saw in you.

MORALEZ  
What?



JENNIFER

Pain. I didn't know what it was about. But seemed similar to mine.

INT. TIMOTHY'S CABIN

Timothy and Ingrid are making love. It's rather intense as if trying to make up for the lost time. Ingrid closes eyes.

FLASHBACK: A hotel room. A bare-chested man on the bed. On his stomach. Ingrid, leaning on him showing her bare back. Their lower bodies covered with a sheet. We don't see the man's face. He seems asleep, not moving at all. Ingrid draws a tiny butterfly on his shoulder with a black waterproof pen. (BACK TO SCENE)

Ingrid and Timothy holding each other, under the sheet.

INGRID

Tim, now I remember.

TIMOTHY

What?

INGRID

Us. We slept together before.

TIMOTHY

(didn't expect this)

Did we? When?

INGRID

I don't remember when but the place was...

It wasn't the house. A hotel room, probably.

She strokes his shoulder.

INGRID

I drew a butterfly on your shoulder.

TIMOTHY

A butterfly?

INGRID

Yes. Where is it?

TIMOTHY

Must have flown off.

They chuckle like teenagers.

INT. HIBERNATION CHAMBER

Oscar stares at the last capsule. Looks at the graphs on the monitor carefully. No answer.

The man in the capsule looks paler. Oscar checks various devices on the capsule deliberately.

INT. BRIDGIT'S CABIN

She is sitting on a chair by the table. Unpacked.

Door opens. Amy enters. Embraces Bridgit affectionately.

AMY  
Bridgit!

Bridgit bursts into cry.

AMY  
It's okay. Time will solve it.

BRIDGIT  
I don't know. I don't understand myself.  
Even though there is no evidence that he is my husband...  
I don't even know who I am.

AMY  
He seems like a perfectionist. Very logical. That's why.  
Soon, he will come back to you.

MORALEZ (O.S.)  
Come on, everybody. Let's have a party. Let's shake it up.

AMY  
A party?

INT. CAFETERIA

Everyone but Bridgit and Oscar. Loud and excited. Wine and food. Romantic music played.

Amy takes a vacuum-packaged beef stake out of the microwave oven. Puts it on a plate. Delivers it to the table.

Walley brings a dictionary and shows it to everybody.

WALLEY

I looked up the ORION in the dictionary.

Everyone competes to take a look at the dictionary.

MORALEZ

Is it the constellation of ORION?

WALLEY

It is not the constellation of Orion. It seems like a different planet.

It is listed as a new colony in the dictionary.

JANIS

The description seems too brief, doesn't it?

LETICIA

The dictionary is also three years old.

TIMOTHY

Anyway, we are learning little by little.

Moralez takes out a cake from the refrigerator.

MORALEZ

Guess what?

A rectangular-shaped cake. Vacuum-packaged in plastic. <FOR YOUR WEDDING DAY> inscription on it.

AMY

Oh, my goodness!

INGRID

Is this included in the honeymoon package?

JANIS

This is amazing.

MORALEZ

We must've been filthy rich. Right?

Everybody laughs.

INT. BRIDGIT'S CABIN

Her stuff is strewn on the floor  
 She examines everything carefully. Uncap each cosmetic bottle. Check the bottom of shoes.

Turns her bag upside down. No evidence of the past.  
 With a thud, throws the bag down to the floor.

INT. CAFETERIA

Everybody dances, paired. Very romantic and relaxed.

MORALEZ (O.S.)

Hey, everybody. Come over here.

I'll show you something fun.

INT. MICRO-G LAB

A large room. Looks like a lab. High ceiling. Lab devices at the corners. Closets attached to the walls.

Moralez and Jennifer airborne. Jennifer, though coughing, finds floating fun. She is holding Moralez's hand.

Janis and Amy appear at the entrance.

AMY

Oh, my goodness gracious!

JANIS

Fantastic. How do you do that?

MORALEZ

Just jump in.

Janis pushes Amy in. Amy screams, fluttering her limbs. Floats away. Janis jumps in fast to catch her up. Drifts away fast. Uncontrollable. Hits his head against the wall across the room.

Others show up, too.

WALLEY

What is this room?

JANIS

A room with no gravity as you see. Come on in.

Walley jumps in, holding Leticia. They flip over in the air.

Timothy and Ingrid wave at the entrance. People in the room try to wave back at them. Not easy since there is no gravity.

Timothy pushes Ingrid in. She resists, grabbing the door bar. Timothy forces her finger off the bar. Jumps in with her.

Ingrid's skirt would flip. She presses down the rim with a hand. Very awkward. Timothy pretends to help her. Instead, turns the skirt over her head.

Everybody laughing and clapping.

MORALEZ

I didn't see it. One more time.

Red liquid drops pour in from somewhere. Shine mysteriously under the light. Hit the wall. Scatter like a rainbow. People mesmerized.

Oscar is pouring wine from the entrance.

AMY

Oscar, join us.

Oscar shakes head.

MORALEZ

Come on, hurry up. Swimming is good for your health.

People in the air try to dance with their partners.

Oscar, instead of joining others, opens a bag of chocolates. Pours them into the room. Little chocolate balls scatter all over.

JANIS

Let's eat them all! Without touching.

Everyone swims in the air. Eats wine drops and chocolate balls like a fish.

Cheering. Timothy waves at Oscar.

Oscar smiles back.

All of a sudden, Jennifer grabs her chest. Very pale. Hard to breathe.

MORALEZ

Oh, shoot. Are you alright, Jennifer?

She motions to say so. Can't speak.

Moralez tries to go to the entrance holding her. It's hard. Janis, Amy, Walley and Leticia push him and Jennifer all the way to the door. Oscar pulls his hand.

INT. DOORWAY

Moralez and Oscar put Jennifer down on the floor. Walley joins them.

OSCAR

What's wrong with her?

WALLEY

She seems to have a heart problem.

OSCAR

Can you find anything in the medicine kit?

WALLEY

The kit? Right. Let me fetch it.

Walley goes off to get the kit. Others gather around. Look worried.

Jennifer slightly opens her eyes. Coughing, grabs her chest.

MORALEZ

Honey, where is it hurt?

JENNIFER

(barely audible)

My chest.

Walley comes back with the kit. Opens the lid. Rummages through the medications. Selects a tablet.

WALLEY

This one looks like a heart stimulant.

In turn, Oscar and Moralez take a good look at the tablet. <AMINOPHYLLINE> inscription on the tablet.

OSCAR

Do you think it will be okay?

Jennifer twitches in pain.

WALLEY

(determined)

Let's try this.

Oscar uncaps a water bottle. Moralez props up Jennifer's upper body a little. She takes the tablet and water.

Moralez lifts her up.

MORALEZ

We're going back to our room. Let us be alone.

They exit.

EXT. SPACESHIP

The ship navigates.

CLOSE UP: The name <LETHE> is emblazoned on the body. (END)

INT. MORALEZ'S CABIN

Moralez covers Jennifer, who is lying on the bed. She looks a little better.

MORALEZ

(to her ear)

You'll be better soon.

Hang in there. Okay?

No reply. Instead, Jennifer holds his hand tight.

INT. JANIS' CABIN

Lights out. Janis and Amy in bed.

AMY

Do you remember our house?

JANIS

(eyes closed)

Well, I see a two story building.

From upstairs,

I can see downtown skyscrapers in the distance.

AMY

I remembered something a while ago.

It was a lake. I opened a window.

And there I saw a lake outside.

It was really foggy, too.

JANIS  
That might be your childhood house?

AMY  
Well, I don't know.

Silence.

AMY  
So tired. I can't think of anything.  
Amy turns around. Janis covers her caringly.

INT. OSCAR'S CABIN

Oscar searches his luggage one by one. Very little stuff. Some clothes. No evidence of his identity.

He falls back on the bed, disappointed.

INT. WALLEY'S CABIN

Walley prays at the head of the bed. Very sincere.

INT. HALLWAY

Dark. Nobody around. Very cold and deserted.

Machine whirring and keyboard tapping sound from a distance.

INT. COMPUTER BACK-UP ROOM

Someone is working on the computer. Profile. It's Timothy. He looks rather serious. Looking for something. Frowns. Hits a key to finish the process.

Turns around. Oscar appears out of blue. Timothy startled.

OSCAR  
Oh, sorry about that.

TIMOTHY  
Uh, that's alright.

OSCAR  
I couldn't sleep.  
Just wandered around to look for some clue...



TIMOTHY

Same here.

I was looking for something, anything.

OSCAR

Have you found anything?

TIMOTHY

It's hard to access this computer. I have no clue.

It seems like this one is only for data storage.

Oscar nods.

TIMOTHY

How's it going with you and Bridgit?

OSCAR

Just the same.

TIMOTHY

I see. Oh, well, excuse me. I'd better turn in.

Timothy exits. Oscar stares at his back.

INT. MORALEZ'S CABIN

Jennifer lying on the bed. Alone. She hears a strange sound, like a creaking door.

Opens her eyes wide. The sound gets louder. Fear in her eyes.

ILLUSION

Wind blowing sound from the window. A dark shadow glides across the window swiftly. Jennifer startled. Eyes wide open. Her hands tremble.

Creaking sound from the ceiling. Then, it changes into metal-twisting sound. The ceiling gets warped little by little. Her eyes filled with fear. Cold sweat streaming along the cheeks. As the ceiling keeps crumpled, the wall starts tilting.

A thud from the hallway. It sounds like a footstep. Becomes louder. Closer to the door. She trembles. Looks at the door. The door shivers a little. The thud stops at the door. Jennifer tries to speak. Not a word comes out.

The door opens. Who is it? She is almost choked. (END)

It is Moralez, holding another blanket.

FADE TO:

DARKNESS

A bell rings.

INT. OSCAR'S CABIN – NEXT MORNING

Oscar sleeping. Opens eyes. Hears the bell. Jumps up.

OSCAR  
It's him!

Get dressed in a hurry. Runs out of the room.

INT. HALLWAY, CABIN ZONE.

Oscar runs into Janis and Amy.

AMY  
You heard something, too?

OSCAR  
(running away)  
It's the last man. Hurry up!

INT. HIBERNATION CHAMBER

Walley, Leticia, Oscar, Bridgit and Ingrid in front of the capsule. The red lamp on the capsule blinks. The man's face twitches.

BRIDGIT  
He is ready to wake up.

WALLEY  
I can only hope that he is okay.

Walley and Oscar get near the capsule. The capsule door slides open. The man's face—Michael, about thirty—is revealed in detail at last. He opens eyes. His eyes seem out of focus, looking at the distance.

He moves his body with a difficulty. Tries to get out the capsule, holding onto the door. Walley and Oscar help him.

Janis, Amy, Moralez and Jennifer enter.

Several people together lay him down on a bench. Janis takes his helmet off. His face is more than pale. He looks like a corpse.

MORALEZ  
Would he be alright?

JANIS  
What if he doesn't remember a thing, either...

Michael tries to say something. His mouth barely moves. Panting.

Walley brings the medicine kit. Check the pulse on Michael's neck with fingers. Checks his eyes, too.

WALLEY  
His heart seems extremely weak. Can't see well either.  
I don't understand why the machine decided to wake him up.

OSCAR  
Can you do something?

WALLEY  
I don't know. I don't even know exactly what his current state is.

MICHAEL'S POV: everything is blurry. It gets clear slowly. One face stands out. the face belongs to... Ingrid. (END)

MICHAEL  
(his voice is hard to understand)  
Ing...rid.

BRIDGIT  
He's saying something.

MICHAEL  
Ing...rid, Ingrid.

This time, everybody hears clearly. Looks at Ingrid.  
Michael collapses. Unconscious.

WALLEY  
Holy ghost!

Checks Michael's heart by listening.

OSCAR  
Will he be okay?

WALLEY  
Let's take off his suit. Help me take off his gloves, first.

Walley and Janis take off each glove. Michael's ring slides off his bony finger, drops, and rolls on the floor. Stops at Oscar's feet.

Oscar picks up the ring. His face hardens.

LETICIA  
What's the matter?

Oscar glances at Ingrid. Hands the ring to Walley. Walley looks at the ring. His face darkens, too.

Ingrid feels the tension. Everybody gather around the ring.

Inside the ring, are inscribed the names <Michael> and <Ingrid> in tiny fonts. People realize its meaning.

AMY  
Oh, my goodness.

Ingrid takes the ring. Sees the names inside. Her hand trembles. Drops the ring.

FLASHBACK: A man's hand puts a ring on a woman's finger. She is Ingrid, with a big smile. He, with a big smile of joy beside her, is...not Timothy but Michael, back when he was healthy. Michael shows Ingrid his own ring. (BACK TO SCENE)

Ingrid touches her fingers. No ring.

INGRID'S POV: People around her look at her suspiciously. The world is spinning.  
(END)

She kneels on the floor; her energy sapped.

Oscar offers his hand. Ingrid refuses. Stands up and exits to the hallway. Nobody can stop her.

MORALEZ  
(picking up the ring and looking)  
Michael? It looks like a wedding band.

LETICIA  
Has everybody seen it?

Timothy enters, drying his hair with a towel.

TIMOTHY  
Hello, everybody.

Nobody greets him back. He feels something wrong. Looks at Michael on the bench.

OSCAR

Tim, can I talk to you for a second?

TIMOTHY

Sure, of course. (beat)

Did he wake up?

WALLEY

For a moment.

MORALEZ (shows the ring)

This is his ring.

TIMOTHY

What's going on here?

OSCAR

Excuse me but... do you mind  
if I ask something about you and Ingrid?

TIMOTHY

Don't you know? My memory is  
not fully recovered yet.  
What's the matter? And where is Ingrid?

Timothy tries to leave the room. Oscar and Janis block him.

TIMOTHY

What the hell are you doing?

OSCAR

Ingrid doesn't feel well now. I don't think  
it's a good time to talk to her.

Timothy is visibly upset. Very angry.

TIMOTHY

It's none of your business.

JANIS

By the way, are you sure that Ingrid is your wife?  
There might be some misunderstanding...

TIMOTHY

Absolutely not. She is my wife.  
What the fuck is all this nonsense about?

OSCAR  
 (observing Timothy's expression carefully)  
 He has a ring with your wife's name on.

TIMOTHY  
 I don't believe this.

Moralez hands Timothy the ring. Timothy looks at the ring carefully. Frowns. Throws the ring to the floor.

INT. HALLWAY

Ingrid squats at a corner, holding her head. Panting.

Bridgit walks slowly toward Ingrid. Puts a hand on Ingrid's shoulder gently. Ingrid lifts her head.

BRIDGIT  
 Take your time. Remember anything? About the ring?

INGRID  
 The ring. Yes, I do remember it.  
 His face, too. But I don't know...

BRIDGIT  
 Can you remember when it was?  
 And who your husband is?

INGRID  
 (shaking head)  
 No. I don't know when I had the ring  
 or why I got it. Nothing.  
 (wipes tears)  
 I'm scared. I want to get out of here.

INT. HIBERNATION CHAMBER

Tension. Very taut.

TIMOTHY  
 I must talk to Ingrid. And this is our private matter.  
 I am telling you again. It's none of your business.

OSCAR  
 We don't want to interfere with your privacy.  
 But this is our matter now. Because he might

be the captain. Have you seen him before?

Timothy is not angry any more. He looks cold and unperturbed.

TIMOTHY

I remember nothing about him. Maybe  
he and my wife knew each other a long time ago.  
We'll see, once we arrive at Orion.  
That who reserved the room.

(MORE)

TIMOTHY (continuing)

(beat) So, you wonder who the captain is?  
Don't you think it might be you?

OSCAR

Me? What makes you think that?

TIMOTHY (challenging)

You always act like you know everything.  
Think hard. Ask yourself who you are.

Storms out of the room, passing by Oscar.

INT. HALLWAY

Timothy approaches Ingrid. Bridgit steps aside. Amy, Janis and Leticia watch them.

Timothy's eyes shine dangerously. Something beyond anger, like lunacy, detected in his eyes. Ingrid steps back as he comes near. Her face is filled with indescribable fear. Timothy stops.

TIMOTHY

Ingrid, I don't understand.

No answer.

TIMOTHY

Say something.

His clenched fists tremble with anger.

INGRID

I don't know anything anymore.

TIMOTHY

(takes a step forward)  
Who is he?

INGRID  
(takes a step back)  
Don't hurt me. Please.

TIMOTHY  
We'll talk later.

Whirls around. Walks away.

Ingrid falls on the floor, sitting.  
INT. MICHAEL'S CABIN

Michael moved to an empty cabin. Walley examines him. Oscar and Janis stand by, worried. Walley gets up. Looks very concerned.

OSCAR  
How is he?

WALLEY  
Serious malnutrition. His entire body is barely functioning.  
Particularly, his brain. It's almost dead.

JANIS  
Can he recover?

OSCAR  
What do you think happened to him?

WALLEY  
Well, I am not sure.  
Possibly a machine malfunction?  
Something went wrong with the nutrition valve?

Others enter.

OSCAR  
How is Ingrid?

BRIDGIT  
She wants to be alone.

AMY  
(leaning to Janis)  
I have this premonition.

Jennifer coughs. Rather serious. Moralez exits with her.



LETICIA  
So, what's the deal?  
Who is the real husband?

JANIS  
I think it's him.

AMY  
Maybe he is an ex-fiance? He and Ingrid break up, finally.  
Ingrid marries someone else...

BRIDGIT  
Even so, why did he get on this ship?

LETICIA  
Well, he and Ingrid were engaged. Then, Ingrid changed her mind.  
But, he couldn't forget her.  
So, he followed her all the way to the ship...

JANIS  
Would it be possible that we lost our memory  
because of their love triangle?

WALLEY  
That'd be too much.

BRIDGIT  
Who knows?

OSCAR  
What's important to us is who the captain is.  
Considering his current state, he doesn't seem to be the one.  
If he is not, then, who on earth is the captain? We must find the crew.

JANIS  
You mean, one of us is the captain?

Everybody looks clueless.

JANIS  
So, let's say one of us is the captain.  
But the captain himself does not remember it.  
Or he remembers, but he is hiding the fact.

Looks at Oscar knowingly. Oscar feels his gaze, too.

WALLEY  
Let's leave him alone for a while. He needs rest.

LETICIA

Yes, you are right. Let's get out.

Everybody exits. Oscar is the last person to leave. He looks at Michael carefully and then, exits the room.

Michael is expressionless. Like a corpse, his mouth is slightly open. Extremely bony arms and fingers speak his current condition.

DISSOLVE TO:

INT. MICHAEL'S CABIN – LATER

Tears dried around Michael's eyes. His hands twitch briefly.

Ingrid enters. Looks at him, lost in thought. Tries to remember something.

Closes her eyes. Nothing comes up. Shaking head, opens eyes.

Suddenly Michael's hand grabs her wrist. The ring is back on his finger. Too startled, Ingrid can't even scream and just pants. Impossible to free her hand from his grip. His face shows no expression at all, again, like a corpse.

Ingrid manages to free her hand. As she exits, the door opens. A dark shadow enters abruptly. Ingrid screams.

It is Timothy. His cheeks got hollow in a couple of hours. His eyes shine dangerously in comparison. Overall, he looks very edgy.

Ingrid steps back instinctively. Her legs touch the bed.

TIMOTHY

(trying to control himself)

Ingrid, say something. Tell me anything you remember.  
You are making other people nervous, too. Talk to me.

INGRID

(shaking head)

I remember the ring. His face, too.

But that's all.

I don't even know when I received the ring.

TIMOTHY

This is a disgrace. But I won't ask you any more.

Time shall take care of it.

I am going to sleep in another room.

Unlike his tone, he looks cold. Turns around and exits.

INT. JANIS' CABIN

Janis and Amy drink coffee at the table.

AMY  
(cautiously)  
Maybe Oscar is the captain? As Timothy said?

JANIS  
I don't know. Who the captain is.  
Who the real husband is.  
Or why those two are in the same ship.

Amy finishes her coffee, frowning.

JANIS  
Are you alright, by the way?  
You were turning and tossing last night.

AMY  
Yeah, I am okay. A little headache  
and hard to sleep. But that's all.

INT. MORALEZ'S CABIN

Dark. Jennifer on the bed alone. Cold sweats. Her hand pressing her chest down.

ILLUSION

A creaking sound. It gets louder. Like tapping on a metal pipe on a boiler. A metal-twisting noise.

The walls start warping little by little. The ceiling also comes down, crumpled. Jennifer tries to grab anything in vain.

The walls and ceiling slowly go back to normalcy. Jennifer can breathe at last.

All of a sudden, the walls and ceiling warp again. Jennifer is suffocated. The ceiling comes down right above her nose. The bed is folded into half. Jennifer's muffled scream.

INT. CAFETERIA

Darkness.

Oscar turns the light on as he enters. Sees a man leaning on the wall by the switch. Surprised. He is Morales.

OSCAR

Uh, it's you. How's Jennifer?

MORALEZ

(despondently)

She is not so well.

(MORE)

MORALEZ (continuing)

(beat) Oscar.

OSCAR

Go ahead.

MORALEZ

What's happening to us? Jennifer might not be able to make it.

Can we even get out of this ship?

OSCAR

Don't beat yourself down. Time will solve our problem.

We must be patient.

Morales looks desperate all of a sudden. He begs Oscar.

MORALEZ

Oscar, you seem to know something.

Please, tell me. Anything.

Oscar does not know how to respond.

From a distance, a woman's scream. As if she is about to die, the scream is rather guttural than high in tone. The scream reverberates everywhere in the spaceship.

MORALEZ

Jennifer!

Runs toward the cabin area. Oscar follows.

INT. MORALEZ'S CABIN

Morales and Oscar enter. Jennifer is dead on the bed. Eyes wide open. Mouth open with fear.

Moralez holds her body. Stupefied.

OSCAR  
Holy shit!  
(running out to the hallway) Walley, Walley!

INT. HALLWAY/MORALEZ'S CABIN – LATER

People stirred. In the cabin, Moralez sits on the bed, holding Jennifer's body. Utterly lost.

Walley comes out of the cabin to the hallway.

OSCAR  
Is she alive?

Walley shakes his head, agonizing. His eyes swelling with tears.

Women all weep. Amy in Janis's arms, shivering.

AMY  
I don't wanna die like her.

JANIS  
(in a quiet voice)  
What are you talking about?  
I will take care of you.  
Jennifer was ill from the beginning.

Janis and Amy head for their cabin.

INT. OSCAR'S CABIN

Oscar turns upside down his bag. Clothes drop on the floor. He checks all the pockets. A folded memo from a pocket of his jacket.

He unfolds it and reads.

OSCAR  
My God!

BRIDGIT'S DREAM

With a thud, a fist-sized hole is punched through the rear of the spaceship. The ship is shaken hard from the shock.

Emergency bell. Screams. It's pandemonium. As the air is sucked out rapidly, people are swept off their feet and taken away by the whirlwind.

Bridgit holds onto the rail near the cockpit. Everybody grabs whatever's available; doorknobs, sofas, ropes, etc.

Moralez, near the hole, is sucked out. It makes the hole bigger. Janis and Amy are sucked out subsequently.

Oscar yells something at Bridgit. Impossible to hear. Walley is flying by Bridgit. He stretches his hand, asking for help. Bridgit failed to grab his hand. Walley is sucked out, fluttering his feet. The rest look terrified. Lose grips gradually.

Bridgit looks at Ingrid right in front of her. Ingrid looks hopeless. Bridgit stretches her arm but Ingrid is beyond reach. The distance is about a hand's length. At last Ingrid is sucked out of the ship.

The emergency hatch closes in front of Bridgit.

BRIDGIT  
(cries out)  
NO!

(BACK TO SCENE)

INT. BRIDGIT'S CABIN – NEXT DAY

Bridgit wakes up screaming. She is soaked with sweat.

Sobs, hugging herself.

INT. MORALEZ'S CABIN

Jennifer's body is shrouded in a suit. With makeup and a hat. She doesn't look like a corpse.

Moralez draws something on the wall, using a pointed edge of a pair of scissors. They are spaceship and passengers. An X mark on a person. While drawing, he keeps drinking from a bottle.

Ingrid's scream from a distance.

Moralez, not showing whether heard or not, repeats his action.

INT. HALLWAY/MICHAEL'S CABIN

HALLWAY

Ingrid stands weeping. Bridgit holds her hand tight. Everybody else is in the cabin.

#### MICHAEL'S CABIN

Walley pulls the blanket to cover Michael's face.  
Everybody looks wretched. Timothy shows no emotion. Oscar checks his face.

JANIS

Now what? What if he was the captain?

Silence. After a while, Oscar opens his mouth.

OSCAR

I found something in my bag last night. (beat)  
I didn't know what to make of it.  
But I thought all of you should see it.

#### INT. LOUNGE

Everybody except Morales. Timothy is sitting by Ingrid. A folded piece of paper in front of Oscar. Everybody stares at the paper.

OSCAR

This memo was in my pocket.  
I founded it folded just like this.

Unfolds the paper. Puts it on the table.

<Forget-me-not> is written on the paper. And a hand-written signature of <Ingrid Aspek> with a kiss mark in red lipstick.

All look at Ingrid. She picks the memo up and takes a good look at it. Timothy snatches the paper from her.

OSCAR

Ingrid, is that your handwriting?

Ingrid cries out of pain, wrapping her head with hands. Bridgit helps her stand up and takes her out.

Now, everybody looks at Oscar. Timothy jumps on his feet.

TIMOTHY

What the hell are you doing? What's that memo all about?  
And why do you have to show it to everybody?

As Oscar stands up to reply, Timothy attacks and grabs him by the throat.

OSCAR  
Listen to me. Just for a second.

People interfere and break Oscar and Timothy apart.

TIMOTHY  
It is you who are suspicious. Nobody knows what you are up to.  
Do you have anything else to announce?

OSCAR  
Yes, I do.  
TIMOTHY  
Do you? Then, go ahead!

Lunges onto Oscar like a lunatic. Walley and Janis break him off of Oscar and take him out. Oscar stands, not showing any emotion.

Everybody else but Timothy gathers again.

JANIS  
How did you get the memo?

OSCAR  
I have no idea. But I am sure that Ingrid wrote it.

INGRID (icily)  
Yes, it's my handwriting. Then, what does this mean?  
Are you my husband, too?

OSCAR  
That's not what I mean. I think... (beat)  
I think that we'd met each other before we lost our memories.  
Don't you think so? Four of us are related  
to one another, somehow. It can't be a coincidence.

Everybody is lost in their own thought.

OSCAR  
It is also possible that more than four of us know each other.

Amy, facing the entrance, screams.

Moralez is standing with Jennifer's body in his arms. His eyes are red. No focus. He seems out of his mind.

MORALEZ (it's hard to understand him)



My wife stopped talking since this morning.  
We were to go out. But she wouldn't talk.

WALLEY (in grief)  
Oh, Moralez!

MORALEZ (sobbing)  
We were going to a wonderful place. Flying through  
the universe. But she wouldn't talk to me.

Women all weep.

MORALEZ  
(his tone full of hatred)  
This is all your fault. You dragged us here.  
Then you are planning to go back to Earth,  
leaving my sick Jennifer alone!

He comes closer. Amy screams again. Men all stand up.

AMY  
Please, stop it.

OSCAR  
Moralez, pull yourself together.

Moralez's anger is now directed to everybody.

MORALEZ  
All of you will die like her. Poor Jennifer.  
This is your fate, too.

Everybody, shivering, shakes heads.

JANIS  
Let's take him out.

Men drag him out.

MORALEZ (dragged)  
All of you will die like her!

Women start crying. Amy faints and falls on the sofa.

LETICIA  
Walley! Walley!

INT. JANIS' CABIN

Amy lies on the bed. Walley gives her a shot. Stands up. Janis, standing, looks worried.

JANIS

Is something seriously wrong with her?

WALLEY

She is not that strong. A little anemic, too.  
But it's not a big deal.

INT. INGRID'S CABIN

Oscar and Ingrid talk, standing. Ingrid looks hopeless rather than calm.

OSCAR

Is Tim not around?

INGRID

Since yesterday.

OSCAR

(showing the memo)

About this, I think  
we should try to remember more.

INGRID

I gave it to you.  
At a party or at some event.

OSCAR

It was about three months ago  
at Santa Barbara.  
Why did you go there?

INGRID

I don't know. Why I went there.

OSCAR

(checking her expression)  
Are you sure that you went to Santa Barbara?

INGRID

Excuse me?

OSCAR

I made it up. Also there is  
no date on the memo either.

I don't know whether  
it was three months ago or not.

She looks off-guard.

OSCAR  
(continuing)

But you readily accepted what I made up. Why?

INGRID  
Why not? You said so.

OSCAR  
(placing his hand on her shoulder)  
Ingrid, listen to me carefully. You are kind of hypnotized.  
Since you don't remember the past, you simply accept what others say.  
Without a second thought. Santa Barbara is the city  
we saw in the picture in the lounge. You saw it too, right?  
The name came from that picture.

Ingrid slowly takes his hands off. But pays attention to him.

OSCAR  
(continuing)

All of us might be hypnotized, too. There is no certainty.  
Whatever someone says, we cannot but believe it.  
We don't criticize nor doubt.  
None of us thinks for ourselves.

FLASHBACK

Timothy speaks to others.

TIMOTHY  
She is my wife. Why do you ask?

(BACK TO SCENE)

OSCAR (continuing)  
Ingrid, think for yourself. Don't believe what others say as it is.  
Ask questions. You should seek your own answer.  
All of us should do that. (beat)  
Don't believe 100 % of what I said, either.  
You must rely on yourself, only yourself.  
Do you understand?

Looks at her for a while then exits.

<You must rely on yourself, only yourself.>lingers around her ears.

INT. MICHAEL'S CABIN

Ingrid enters quietly.

Takes a big breath, uncovers the blanket off of Michael's face and looks at him. His face hasn't changed. Ingrid walks around, focused, and tries to remember something.

Looks at her hand. Where is her ring?

Ingrid uncovers the blanket a little more. Michael's shoulder is exposed through torn collars. A <butterfly pattern> is drawn on his exposed shoulder.

FLASHBACK: The hotel room we have seen before. A bare-chested man lies on his stomach on a bed. Ingrid lying on him with bare back. Their lower bodies are covered with a sheet. He is not moving, asleep. Ingrid draws a tiny butterfly on his shoulder with a black water-proof pen. He wakes up, twitching. She chuckles. He lifts his head. The face is—not Timothy's—but Michael's.

(BACK TO SCENE)

Ingrid realizes everything. Bursts into cry silently. Looks at the phone on the table. Picks up the receiver and pushes buttons.

INGRID  
(to the phone)  
Oscar? This is Ingrid.

At that moment, a man's hand covers her mouth. She resists but drops the phone. Dragged out. He is Timothy.

TIMOTHY  
What's the matter? How come you  
look at your husband like that? It's time to go.

OSCAR (V.O.)  
Ingrid, where are you? Ingrid!

She moans.

TIMOTHY  
Did you call for your black knight? No way.  
I didn't bring you here but it will be me who takes you out of here.

Ingrid resists, grabbing the door threshold. Timothy kisses her in the neck.

TIMOTHY

Ingrid, you shouldn't stay here. This is hell. Just wait a little.

Takes out a small bottle of aerosol. Holding his breath, sprays the liquid from the bottle around Ingrid's nostrils. She becomes unconscious. Timothy carries her out on his shoulder.

INT. HALLWAY

Timothy hurries up to the rear section. Several footsteps. Running.

OSCAR (O.S.)  
Ingrid! Ingrid!

Walley and Janis appear from one end. See Timothy and stop. Timothy takes a gun out of his pocket and aims it at them.

TIMOTHY  
Freeze.

WALLEY  
Tim, calm down. What the hell is going on?

JANIS  
Okay, we won't move. Why don't you put Ingrid down, first? Let's talk afterwards.

Leticia, Amy and Bridgit appear behind Walley and Janis. Timothy glances at the emergency exit in the rear. More than 50 feet away.

TIMOTHY  
Talk? About what? What do you have to talk about?  
You don't even remember your home. Look at yourself.

Turns around, then stops. Oscar is blocking the other end. Crouches to attack Timothy in no time.

OSCAR  
Tim, put the gun down.

TIMOTHY  
Oh, here's our black knight. Step aside.  
Or you will end up with a big hole in your body.

Nobody dares to move.

Oscar, after a while, walks toward Timothy and faces him. All look worried.

TIMOTHY (pointing the gun at Oscar's head)

This is the final warning. Get lost.

OSCAR

Go ahead. Where the fuck do you think you can go in this ship?  
Go ahead and shoot! You must answer  
my questions first. I won't move until then.

TIMOTHY

Where can I go? Yes, I am the captain.  
So, I can go anywhere I want to. Satisfied? And even if I answer  
your goddamn questions, It will be useless to you.  
Oscar takes a step forward. Timothy steps back. His gun-holding hand trembles.  
Wielding his gun, Timothy tries to scare people. But people get close to him slowly.

Timothy looks at the door of the crew cabin in front of him. Pushes a button with the  
gun-holding hand. Oscar lunges at him and grabs his gun-holding hand. They struggle.

The door to the crew cabin opens. Walley and Janis join the struggle. The gun drops on  
the cabin floor. Timothy, fallen on the floor, kicking people, manages to get in the cabin.  
Tries to pull in Ingrid. Oscar gets to Ingrid first. Timothy grabs the gun. The door  
closes in front of his face.

OSCAR

Somebody help Ingrid.

Leticia and Bridgit support Ingrid. She is now half awake.

INT. HALLWAY – LATER

Oscar and Janis barricade the crew cabin door with a tall empty cabinet from the  
cafeteria.  
Fill the gap between the cabinet and the ceiling with boxes to make sure that Timothy  
can't escape. Wipe sweats off.

JANIS

He can't come out, right?

OSCAR

Not for a while.

JANIS

Oscar, can I ask you something?

OSCAR

Sure.

JANIS  
 (hesitating)  
 We assumed that we lost our memory  
 because of the space storm. (beat)  
 Do you still think so? Do you still buy that theory?

OSCAR  
 Everybody is going through too much right now.  
 Let's not talk about things with no evidence.

JANIS  
 I understand. But I have something else to tell you..

OSCAR  
 Yes?

JANIS  
 I apologize. I thought  
 you might be the captain.

Oscar smiles, taps Janis in the shoulder and walks away.

INT. BATHROOM, OSCAR'S CABIN

Oscar washes his face in the sink. Upon lifting his head, catches a glance of the top of his head in the mirror. Tilts head. Reflect the top of his head again and tries to see it. Some letters visible through his short hair.

Brings a pair of scissors from the bedroom. Cuts his hair shorter. Shaves the head. Some words are written on his bare skull.

Using a portable mirror, he reflects the letters image on it. Rearranges the angle so that the reflection is visible on the wall mirror.

The words are <blackmail>, <detective>, and <I. Chavez>.

He mouths them.

OSCAR  
 Chavez? Chavez?

INT. JANIS' CABIN

Sounds from the bathroom. It seem like Janis. Water running. Amy, in gown, dries her hair sitting in front of a mirror.

Finishes drying. Looks at the window. Curtain drawn. Opens the curtain. Instead of the universe outside the window – Jennifer's face is there.

Amy screams. Can't breathe.

JANIS (O.S.)  
Amy! Amy!

Bathroom door opening sound.

INT. BRIDGIT'S CABIN

Bridgit asleep. The door opens quietly. A person—it looks like a man—glides in.

He uncovers Bridgit. She is in her underwear. He gags her with a bunch of socks. She opens eyes. He ties her hands with a rope behind her back. Her eyes filled with fear and anger at the same time.

He undresses her.

A phone ring. He stops. Bridgit moans loud. Another ring. He hesitates for a while, gets up and exits in a hurry.

INT. WALLEY'S CABIN

Walley and Leticia pray on their knees.

Knocking on the door.

LETICIA  
Who is it?

Opens the door. Sees Janis and Amy. Amy looks pale.

LETICIA  
Hi, come on in.

Janis and Amy enter.

JANIS  
She doesn't feel safe. I thought it might be better  
that we all stay in the same room.  
While taking turns as a night watch.

WALLEY  
We didn't feel comfortable, either.  
You are quite welcome.



Amy sits on the edge of the bed and Janis on a chair.

LETICIA  
What about other people?

JANIS  
Oscar and Ingrid wanted to stay in their rooms.  
Bridgit wouldn't pick up the phone.

LETICIA  
I'd better check Bridgit.  
Would you like some tea?  
JANIS  
Ah, yes, please. Thank you.

INT. DREAM/OSCAR'S CABIN – NEXT MORNING

OSCAR'S DREAM

Darkness. A woman's voice.

WOMAN'S VOICE (V.O.)  
Oscar! Oscar!

(BACK TO SCENE)

Oscar's face. He is asleep. His mouth moves as if trying to say something.

DREAM

An unclear silhouette in the dark. It gets clear slowly. A moving person, a woman. She might be walking or running.

WOMAN'S VOICE (V.O.)  
Oscar!

(BACK TO SCENE)

He talks in sleep.

OSCAR  
Ingrid! Ingrid!

DREAM

The muzzle of a gun in the dark. A man's silhouette behind it.

Oscar stands with arms stretched in front of the muzzle. His wife and two young sons stand behind him, terrified.

OSCAR  
Ingrid, get in the room. Now.

The man with the gun smiles sinisterly. The finger on the trigger gets tense. Oscar sweating.

A gun shot.

(BACK TO SCENE)

Oscar gets up, startled. The gun shot reverberates.

OSCAR  
(realizes something)  
Chavez. Ingrid Chavez. Oh, my god.

Knocking on the door.

OSCAR  
Who is it?

JANIS (O.S.)  
Didn't you hear a gun shot? I think it is Tim.

INT. HALLWAY/CREW CABIN

HALLWAY

Men push the cabinet to the side. Open the cabin door.

CREW CABIN

Oscar, Walley and Janis enter. Women stay in the hallway.

Timothy doubled over at a desk. Eyes wide open. He is dead. The gun in his hand. Blood coming out of the gun shot wound in the head.

Various emotions. Walley and Janis exit. Gesture to women to indicate what happened. Some return to their rooms.

HALLWAY

Ingrid looks into the cabin, completely stupefied.

WALLEY  
Let's go.

She moves along with Walley.

CREW CABIN

Oscar, alone, searches the room. Not much. He wears a cap to hide his shaved head.

Searches Tim's pockets.

INT. CAFETERIA

Everybody but Moralez. Vacuum-packaged food prepared on the table. Nobody touches it. Eyes all red from lack of sleep.

Oscar takes out a ring and hands it to Ingrid. It is identical to Michael's.

OSCAR

I found it in Tim's pocket.

JANIS

He planned everything.

Ingrid is lost in thought, holding the ring.

OSCAR

Tim hid this and pretended to be your husband.

It seems that he also manipulated the machine and killed Michael.

LETICIA

I don't understand.

JANIS

Don't you think he also might have done something to harm us?

OSCAR

That's possible. But, there are much more things  
that we should find out first, besides that.

JANIS

For example?

OSCAR

For example, I was a detective.  
And I got in this ship because...

An unexpected voice interrupts.

MORALEZ (O.S.)

Hey. You folks are all here.

Moralez enters, holding a liquor bottle. His face is already red.

WALLEY

Moralez. Come join us. We were worried about you.

MORALEZ

Worried about me? Why? (looks at Bridgit)

Huh, you are here. Ladies and gentlemen, let me introduce you this sexy lady.

OSCAR

Moralez, you are drunk.

MORALEZ

Drunk? Am I? Not at all. I saw it.

JANIS

What did you see?

Moralez pulls Bridgit by the hand rather roughly. Everybody shocked.

MORALEZ

A woman with a spaceship tattoo on her butt.

Bridgit's eyes burn with anger.

MORALEZ

It's true. She has a spaceship tattoo on the butt.

Who knows? She might know something.

Why don't you ask her?

BRIDGIT

Sonovabitch!

Throws herself on Moralez. He drops the bottle. The bottle breaks to pieces. Men try to take Bridgit off of Moralez. She is pretty strong, though.

Moralez, drunk, falls back, losing balance. A bunch of people trip on him.

Leticia helps Bridgit stand up. Men get up one by one. Moralez stays on the floor. He trembles. A shard of the bottle stabbed his neck. Blood pumps out like a fountain. His eyes turned white.

Women all scream in unison.

WALLEY

Oh, shit. Stop bleeding.

Press the wound with anything.

Oscar ties a napkin around Moralez's neck.

OSCAR  
This doesn't work.

Leticia takes Bridgit, still excited, out. Walley fetches the medicine kit and squats by Moralez. Looks at the wound. Moralez tries to say something. Only a hissing sound comes out.

WALLEY  
The cut is too deep. It should be stitched immediately.

Takes out a surgical needle.

WALLEY  
We must find the carotid artery.  
Help me. Lay him on his side.  
Janis, hold him tight so he won't move.

Oscar rolls Moralez onto his stomach. His wound now clearly visible. The blood still pumping out.

WALLEY  
Press the edges around the cut together.  
So that I can stitch it.

Oscar, disgusted, presses the flesh around the wound. Sweats beading on his forehead. His hands soaked in blood.

OSCAR  
I can't do this any more.

WALLEY  
If we don't hurry up, he will die.

Keeps trying to find the artery. Not easy. Walley's fingers tremble.

FLASHBACK: An emergency room. A child, seemingly injured from a car accident, bleeding, is carried in on a wheeled bed. Walley follows, buttoning his scrub. He looks devastated, which indicates he knows the child. The bed stops. Nurses put needles on the child and start blood transfusion. (BACK TO SCENE)

Walley still looks for the artery.

OSCAR  
Haven't you found it yet?

WALLEY  
I got it.

Starts to stitch the artery. His fingers shake. From the look on his face, we can see it's not going well.

INT. HALLWAY

Bridgit on the floor, deeply shaken. Leticia soothes her.

LETICIA

It's not your fault. This is an accident.  
Also, he was the one who wronged you first.

INT. CAFETERIA

All three soaked in blood. Moralez has a severe convulsion. Oscar loses his grip. Puts the hands back on the wound.

OSCAR

Are you almost done?

Walley is about to finish stitching. Blood still pumps out, though. Walley's hand tremble. The needle stings Oscar in the finger. He screams.

WALLEY

I am sorry.

Oscar and Janis lose their grip. Janis moves to a corner and throws up. The floor drenched with blood.

Walley, alone, desperately tries to save Moralez.

FLASHBACK: The same emergency room. A nurse uses an AED (Automated External Defibrillator) on the child. Once, twice, thrice. No cardiogram. Walley tries the AED. No sign of recovery. Walley is in despair. Calls the boy <Tommy>. The seeming family members of the child start crying. Someone holds Walley by the arm. Walley cries out <NO!>. (BACK TO SCENE)

Moralez's convulsion slowly comes to a halt. His look gets stiff.

WALLEY

No, No!

The needle drops. Walley looks exhausted. Holds his head with both hands, sobbing.

Oscar approaches. Moralez's eyes stopped moving.

AMY  
Four people.  
Four of us are dead.

Ingrid and Amy on the floor. Janis crosses to them.

INT. HALLWAY

Janis walks, supporting Amy. Both look half-haunted. Enter the passenger cabin zone. The wreath drops at his feet.

INT. CAFETERIA

The floor still covered with blood. People sit on the floor, not daring to move. Without blinking eyes, they would look dead.

Beat.

Oscar gets up. Staggering, crosses to Walley.

OSCAR  
Walley.

WALLEY  
Yes?

OSCAR  
Don't we have to remove the bodies?

WALLEY  
Yes, we must.  
To prevent infection, too.

OSCAR  
Let's hurry up.  
I can't take this any longer.

INT. CREW CABIN

Oscar and Janis take Timothy's body out.

INT. MORALEZ'S CABIN

Walley puts a spacesuit on Jennifer. Shrouds her by wrapping the body with a hose. Leticia assists.

INT. MICHAEL'S CABIN

Ingrid kisses Michael on the cheek. Puts a spacesuit on him with Janis.

INT. HALLWAY/DECOMPRESSION CHAMBER

Three bodies shrouded in spacesuits and hoses inside the decompression chamber.

Everybody but Amy in the hallway look into the chamber through a large window.

The exterior door of the chamber slowly opens. The bodies get airborne slowly. Everybody lets a big sigh. Ingrid and Bridgit weep. Walley holds Leticia closer.

WALLEY

Once we arrive at Orion, everything will be fine.

Let's hang in there.

God will answer to our prayer.

The exterior door of the decompression chamber completely open. The bodies float out of the spaceship.

JANIS

When are we going to bury Moralez?

EXT. SPACESHIP

The bodies, not far from the spaceship, fly at the same speed as the ship does.

INT. HALLWAY IN FRONT OF DECOMPRESSION CHAMBER

Everybody turns around to go back. Finds Amy standing.

AMY

(depressed)

Moralez is calling. He says he misses me.

JANIS

(grabbing her)

Amy, what's the matter? Pull yourself together!

AMY

He is right there!



Pointing forward, Amy screams. Morales's reflection on the decompression chamber window. He is holding his own decapitated head. Everybody screams and falls on the floor.

Takes a second look. He is gone. Everybody in panic.

Janis bursts into cry, holding Amy.

DISSOLVE TO:

INT. HALLWAY – LATER

All exhausted. Still sits on the floor.

Emergency bell rings. Emergency lights blink.

ANNOUNCEMENT (V.O.)

Emergency. Emergency. Cabin crew back to the position.

OSCAR

What's going on?

Everybody gets up. Subtle vibration.

JANIS

God damn it. Where's the crew?

Sounds of small objects hitting the spaceship.

LETICIA

What is it? This sound?

BRIDGIT

It seems like meteorites. They could make holes in the ship.

ANNOUNCEMENT (V.O.)

Possibility to collide with micro meteorites. Shift to automatic defense mode.

EXT. SPACESHIP

Small particles sporadically pass around the spaceship like a shower. In a distance, clouds of twinkling micro meteorites head to the ship. A back-up rocket ignited. The ship changes direction.

INT. HALLWAY

The ship tilts to a side. People collapse. Scream. Loud noises of tiny meteorites smashing into the ship.

ANNOUNCEMENT (V.O.)

Damage occurred. Repair requested.

OSCAR  
Bridgit!

His voice buried under the noises.

ANNOUNCEMENT (V.O.)  
A2 oxygen system damaged. Oxygen leaking.

INGRID  
What should we do?

JANIS  
There must be emergency oxygen tanks.

LETICIA  
Who can find and operate them?

OSCAR  
Bridgit!  
(holding her shoulder)  
Listen up. I think you are a crew member, too.

Her eyes wide open.

OSCAR (continuing)  
Only you don't remember meeting us before.  
Everybody else recalls seeing at least  
one other person among us.  
You are the exception.

Pain flickers in her eyes. She remembers something.

OSCAR (continuing)  
On the accident report, two acronyms T.L. and B.M. appear a lot.  
T.L. is Timothy Levine and B.M. is you, Bridgit Mantchev.  
You seem very used to space travel.  
You are a crew member.

Her knees feel weak.

FLASHBACK: Inside another spacecraft. Emergency warning. Passengers in chaos. Crew in uniform busily move. Explosions. Firecrackers. Screams. We see a female crew member---it's Bridgit. (BACK TO SCENE)

ANNOUNCEMENT (V.O.)  
A2 system stopped.

Oxygen supply 90%.

OSCAR

(shaking Bridgit)

You can do something.  
You can save us. Try to focus.

FLASHBACK: Bridgit shows passengers where to evacuate.

BRIDGIT IN UNIFORM

This way! Get on the lifeboat.

A female passenger trips. Bridgit runs to her. An explosion. Bridgit stumbles. Another trips over her.

CREW MAN (O.S.)

Bridgit! Unlock the lifeboat releaser. Hurry up!

Bridgit crawls on all fours. Gets up and runs. Trips at the bridge door. Tries to put in password. Another explosion.

(BACK TO SCENE)

Bridgit screams.

OSCAR

You remembered something. What is it?

BRIDGIT

An accident. Passengers got killed.

OSCAR

The same accident has happened here.  
Now, what are you supposed to do?  
Take your time.

CUTAWAY: a tiny hole on a finger-sized pipe. Liquid oxygen leaks. Forms microscopic ice droplets.

The hole in the body of the ship. Through it, the microscopic ice droplets spreads to the space. (END)

Bridgit gradually calms down.

BRIDGIT

We must find the damaged area first.  
Let's go to the navigation deck.

She leads everybody to the deck.

INT. HALLWAY/NAVIGATION DECK

Everybody in front of the deck entrance. Bridgit puts in a password. The door wouldn't move.

OSCAR

Just let your finger do the job without thinking.

Bridgit shushes, putting a finger on her lips. Closes eyes to focus. Looks at the door again. Sweats beading on her forehead. Everybody looks at her finger. Bridgit types in another password. The lock device lights up.

JANIS

It works!

Bridgit places a finger on the fingerprint reader. With a click, the door opens. Everybody enters.

Bridgit looks around the computer monitors and the main control system. Oscar looks impatient but leaves her alone.

ANNOUNCEMENT (V.O.)

Oxygen supply 85%.

Start back-up oxygen supply.

Bridgit no longer looks timid or taciturn. She is calm and determined.

Pushes emergency buttons. Follows commands on the screen. At last, the spaceship blueprint appears, showing the damaged area.

BRIDGIT

This is it!

OSCAR

What is the second uppers stage UL3?

BRIDGIT

Among three exterior walls, the first and second are penetrated, I think.

UL3 is... (typing more)

near the airlock. Yes, I am positive.

It's by the ladder near the lobby. Wait a second.

Another damage just occurred.

This one is near the first one.

JANIS  
What shall we do now?

BRIDGIT  
(standing)  
Let's find where the maintenance equipment is.

INT. HALLWAY

Amy is slow. Left behind with Janis.

AMY  
I can't breathe.  
OSCAR  
There're oxygen masks in the storage.

INT. CAFETERIA

Everyone enters.

ANNOUNCEMENT (V.O.)  
Oxygen supply 80%.  
Isolate the damaged areas.

The ship rattles. Amy and Janis fall. Janis hits the head against a table. Becomes unconscious. People look back at him. Hard to breathe.

OSCAR  
Walley, check Janis.

People disperse. Ingrid hesitates, then follows Walley. Oscar, Bridgit and Leticia disappear toward the rear.

WALLEY  
(checking Janis' pulse, to Ingrid)  
Take care of Amy, will you?

The ship rolls again. Moralez's blood-drenched body rolls in and stops right in front of Amy and Ingrid. They scream. Amy grabs her chest.

INGRID  
Walley!

Walley crosses to Amy.

## INT. EQUIPMENT STORAGE

Spacesuits and outer space equipment hung on the wall. Various tool boxes on the floor. More devices on the floor. They seem for aid and expedition.

Oscar, Bridgit and Leticia open up every box.

BRIDGIT

There should be a welding machine.

OSCAR

I don't see anything like that.

Three look at each other, bewildered.

BRIDGIT

Hold on. (trying to focus)  
Right. <Sparrow>!

LETICIA

Sparrow?

BRIDGIT

The lifeboat.

OSCAR

Lifeboat? That's right. It never occurred to me.

BRIDGIT

It's called <Sparrow>. A welding machine  
should be in there if it's not here.

## INT. LIFEBOAT

A narrow door opens. Three enter.

The interior of the lifeboat is similar to that of the navigation deck. In the back, several chairs and hibernation capsules lined up. A couple of suitcases at a corner.

LETICIA

Whose are these?

OSCAR

(opens and looks into a suitcase)  
They are Tim's. He planned to escape with Ingrid.  
Leaving us behind here.

LEITCIA

Asshole!

Bridgit keeps searching here and there. Finds a small metallic box from a closet.

BRIDGIT  
I found it!

Inside the box are glues, metal sheets and portable welding guns.

LETICIA  
How to use this?

BRIDGIT  
First, glue a metal sheet over a hole.  
Then, weld it around with the gun.

OSCAR  
Will it be enough to weld outside only?

BRIDGIT  
Once we stop the oxygen leak,  
it won't be a big problem.

LETICIA  
Are we able to do it in the space?

Once again, like a shower, micro meteorites hit the ship. Leticia covers her ears.

BRIDGIT  
We'll try. Let's go.

INT. CAFETERIA

Walley performs CPR(cardiopulmonary resuscitation) on Amy.

ANNOUNCEMENT (V.O.)  
Oxygen supply 77%. Designate the isolation areas.

WALLEY  
Ingrid, we need oxygen masks.  
Oscar said they are in the storage.

Ingrid hurries out.

INT. EQUIPMENT STORAGE

Bridgit in a spacesuit. Checks buttons and other devices on it.

OSCAR

Do you know how it works?

All panting.

BRIDGIT

Once I see it. I'll check outside and come back.  
Get in your suit quickly.  
The oxygen is supplied in the suit.

LETICIA

How do we move around in the space?

BRIDGIT

The boots have magnet on the bottom.  
I'll remember how to use them exactly once I try out there.  
Bridgit leads. Oscar and Leticia, holding spacesuits respectively, follow.

OSCAR

(to Leticia)

Why don't you stay here?

LETICIA

I can do it, too.

INT. CAFETERIA

Bridgit and others run like a fury.

Walley and Oscar collide. Walley trips over the face of Moralez. Screams. Hard to calm down.

ANNOUNCEMENT (V.O.)

Oxygen supply 75%. Designate the isolation areas.

INT. HALLWAY

Ingrid runs back with armful of oxygen mask. Trips. The masks scatter. She gets up but falls again. Dizzy.

INGRID'S POV: The hallway spins. Her vision blurs. (END)

INT. HALLWAY/AIRLOCK

Bridgit, Oscar and Leticia in front of the airlock.

Bridgit pushes a button. Airlock opens. She climbs the ladder, waving at others.

OSCAR



Bridgit, please!

Leticia holds Oscar's hand tight. Airlock door closes.

AIRLOCK

Bridgit finds a lifeline and connects it to her suit. Shakes and pulls the line a couple of times to make sure. Takes deep breaths standing in front of the hatch. Takes steps in the magnetic boots to feel them working properly. Checks the devices in front of her one after another. Her fingers shake a little.

CUTAWAY: Nervous-looking Oscar and Leticia. (END)

AIRLOCK

Bridgit's finger pushes a button. The hatch opens. The space above her head. She climbs the ladder.

EXT. SPACESHIP

Micro meteorites clouds have dissipated a little.

Bridgit shows up slowly out of the ship. Holding onto the ship, takes one foot outside. After stepping the same foot a couple of times to see if it feels alright, she comes out completely. Crouched, walks a little more. Stands up finally.

INT. HALLWAY IN FRONT OF AIRLOCK

Oscar and Leticia wait. Nerve-wrecking. With a whirring sound, the airlock door opens. Bridgit descends.

OSCAR  
How is it?

BRIDGIT  
Not difficult. I'll teach you.  
Let me check your suits first.  
There are three holes, by the way.

Examines their suits.

BRIDGIT  
One thing. Be careful not to trip over the lifelines.  
Since there is no wind, it won't be hard.

EXT. SPACESHIP

Oscar comes out of the ship, staggering. His movements are unstable. He looks as if he is going to be drifted away.

BRIDGIT (O.S.)  
Secure your boots down.

Oscar, through his helmet, looks scared. Bridgit and Leticia appear behind him. Leticia is holding Oscar's lifeline.

Oscar squats by the first hole. Bridgit hands him the emergency tool kit.

Oscar removes ice around the hole with fingers. Applies glue around the hole. Places a sheet metal. Finishes it with a welding gun. The second hole is a couple of steps away. He welds it, too. Gets up to move to the third hole.

BRIDGIT  
(quickly)  
Oscar, watch out!

Several micro meteorites particles fly by, punching a hole in Oscar's lifeline. Oxygen leaks from the lifeline, causing the line to swing uncontrollably. Startled, Oscar drops the tool kit.

BRIDGIT  
Oscar, come on in!

Oscar stumbles and then gets airborne. A short scream. Bridgit and Leticia pull his lifeline. Micro meteorites fly by like bullets.

The tool kit flies toward the airlock. Leticia catches it.

Oscar looks pale. flutters arms and legs. Bridgit pulls his lifeline. As she grabs his arm, Leticia crawls out of the ship.

BRIDGIT  
What're you doing? Leticia? No!

INT. CAFETERIA

Under the emergency light, everything is colored in red, ominous red.

ANNOUNCEMENT (V.O.)  
Oxygen supply 70%

Walley, Ingrid, Janis and Amy fainted on the floor.

EXT. SPACESHIP

Bridgit and Oscar enter inside the airlock. Leticia gets up slowly. Crosses to the last hole. Looks down at the hole. The high-pressured air almost knocks her down.

Leticia gets back on her feet. Applies glue around the hole. Picks up a sheet metal. Places it quickly over the hole. Presses it down a while. Welds the edge with the gun. Checks her work, by trying to move around the welded part. Fixed.

As soon as she stands up, micro meteorites drops like bullets. While trying to avoid them, she drops the tool kit and falls off the ship. Drifts away from the ship slowly. Tries to grab the lifeline behind her back. It's not easy. Nobody to help her. Fear sneaks into her eyes.

FLASHBACK: a battlefield. A shower of bullets. Behind a bullet-ravaged wall, Leticia in military uniform clutching a gun. Bullets flying all around her. She is ducking, mortified.

Another soldier is shooting beside her. He gets hit, screams and collapses. Nobody left around her. (BACK TO SCENE)

Leticia grabs something like a lifeline. Pulls it in.

FLASHBACK: Leticia pulls the soldier beside her to retreat. His face is soaked in blood. She screams. (BACK TO SCENE)

It is Timothy's body that she pulled. His bloody face is right in front of her. She screams. Panting. The body floats away. The space looks like a vast black graveyard.

A moment later, her body stops drifting. She is pulled toward the ship. Bridgit is pulling her lifeline.

INT. HALLWAY IN FRONT OF AIRLOCK

The door opens. Bridgit and Leticia fall below. Oscar, lying on the floor, gets up and crosses to them. Takes off their helmets. Leticia is conscious now. Oscar hugs them.

OSCAR

Thank you all. Now, we are alive.

ANNOUNCEMENT (V.O.)

Oxygen leak stopped. Oxygen supply level 80%.

EXT. SPACESHIP

The micro meteorites clouds are gone. The space looks peaceful.

A planet appears in the direction of the ship.

INT. NAVIGATION DECK

The distance and angles to nearby planets appear on the main computer monitor.

INT. CAFETERIA

It's chaotic. Moralez's body still lies on the floor. People sit on the floor or on chairs, exhausted.

Leticia looks shocked.

OSCAR

Leticia, did something happen outside?

LETICIA

I remembered something. It's horrible.

BRIDGIT

What is it?

LETICIA

A war zone.

WALLEY

War?

LETICIA

We were surrounded by enemies.

I was the only survivor. Became a POW.

WALLEY

You were a soldier?

Leticia nods.

LETICIA

I am sorry. I can remember things now.

WALLEY

When was it?

LETICIA

I can't tell. I don't think it was that long ago, though.

INGRID

(holding herself)

Aren't you cold?

Others realize that it is cold.

JANIS

It is freezing.

BRIDGIT

There is a hole in the oxygen pipe.  
The liquid oxygen takes heat away when it evaporates.

WALLEY

Wouldn't it be a problem?

BRIDGIT

Not a big deal. Except it's a little cold for a while.  
Once ice forms around the hole, it will grow big enough to block the hole.  
Then, the leak will stop and we will be alright.

CUTWAY: Ice formed around the hole in the oxygen pipe. The ice cube is almost as big as to cover the hole. (END)

OSCAR

Listen to me. Not only Leticia but all of us, most of us...  
(beat) were wounded in the past.  
There were things we don't want to remember.  
Don't you agree with me?

Everybody seems to understand.

OSCAR

Leticia lost all of her fellow soldiers and  
became a prisoner of war.  
Bridgit, did you say you were involved  
in a spaceship accident?

BRIDGIT

We were hit by a meteorite piece. (sobbing)  
I couldn't launch the lifeboat on time.

OSCAR

I was blackmailed by someone. Don't know why.  
Probably it had to do with my job. I was a detective.

The mood shifts. Gloomy. Everybody remembers something about their past. Now, all about to be revealed.

JANIS

I tried to kill myself. I forgot why.  
I just couldn't take it any more.

OSCAR

Walley, what about you? A medical accident?

WALLEY

(drops his head)

It was a child. It was my shift when he was brought in.  
A car accident. I knew him. Maybe he was my nephew or...

OSCAR

Ingrid, do you remember anything else?

INGRID

Me? Well, I...

About to say something just occurred to her, but stops.

FLASHBACK: A mosaic of men's faces.

Timothy's laughing. He looks somewhat cruel. Michael sitting next to him. Another man, unfamiliar. He undoes his necktie. Ingrid's hand receives the tie. (BACK TO SCENE)

Ingrid nervously fidgets her fingers. All look at her.

FLASHBACK: A man strokes her. Another man hits her. Money strewn on the bed. She takes money. A man's hand sticks bills in her underwear. (BACK TO SCENE)

INGRID

That thing... I don't want to remember.  
(sobbing)  
I can't tell.

OSCAR

I am sorry. Shouldn't have asked you.  
By the way, do you remember  
that I had a memo from Ingrid?

Curiosity revived.

OSCAR

Ingrid is my wife's name.  
Don't misunderstand me.  
My wife's name is Ingrid Chavez.

WALLEY

Ingrid Chavez?

OSCAR

Yes. Perhaps that's way I kept Ingrid's memo.

It reminded me of my wife.

JANIS

So, Oscar. You and Bridgit are not  
on honeymoon together for sure?

Oscar nods.

Janis's voice mixes with crying.

JANIS

And neither are we.

WALLEY

What are you talking about?

JANIS

I know. Amy and I are not a couple.

Amy bursts into cry. As if revealing a long-buried secret through crying instead of words. Walley and Leticia don't know what to do.

JANIS (continuing)

A picture. That's all we have. We don't share a memory.

Both of us knew. We just didn't talk about it.

(beat)

Walley, do you remember having a soldier wife?

Walley can't answer.

Janis takes out a small celebration card.

JANIS (continuing)

This card was attached behind the wreath

I found the wreath on the floor a moment ago. I tried to hang it back.

Then, I saw this card. Look.

Puts the card on the table. <Dear Michael and Ingrid/Congratulations on your engagement./Walley> written on the card. Everybody reads it.

JANIS (continuing)

This certainly is not for our honeymoon.

It was for Michael and Ingrid.

Walley, this is your handwriting, isn't it?

WALLEY

Oh, my god. Oh, my god.

JANIS

The honeymoon was Timothy's idea.  
Oscar, you knew it, too? Right?

Oscar nods.

Leticia gets dizzy and falls. Walley supports her.

WALLEY

Why don't we talk about this later?

OSCAR

We have to deal with this sooner or later.  
It will be better to face it now, in my opinion.

JANIS

The question is that why we are here? For what?

OSCAR

Maybe we were supposed to lose our memory.  
The storm report mentioned insufficient output data,  
if you remember.

That may mean our memory data, I think.  
What if the storm may have not caused our memory loss?  
On the contrary, because of the storm,  
we may not have lost our memory completely.

WALLEY

It doesn't make sense to me.  
Why would anyone try to erase our memory?

A sudden announcement. Reverberates rather heavily.

ANNOUNCEMENT (V.O.)

24 hours left to the destination.  
Crew, prepare for approach.

INT. NAVIGATION DECK

A planet through the window. Cold and melancholic.

OSCAR

That seems like the planet.

AMY

Is that ORION?



Not all convinced. Bridgit types on the keyboard eagerly.

OSCAR  
Can you verify the destination?

BRIDGIT  
I am looking. Wait. I think I got it.

She hits the enter key. The name of the destination <@XT230, ZEPHYROS> appears on the monitor screen.

JANIS  
What is ZEPHYROS?  
Is it same with ORION?  
WALLEY  
Aren't we going to ORION?

OSCAR  
It doesn't seem so.

Bridgit looks up ZEPHYROS in electronic dictionary. The answer appears on the monitor.

ON MONITOR  
Summary of ZEPHYROS... B Type space colony. Colonization started in 2012.  
Natrium and fuel mines. One year is 530 days. Current population 7,000.

WALLEY  
What is this?

BRIDGIT  
My god, it's a space colony.  
Everybody becomes speechless.

ON MONITOR  
Annual average temperature 22 degree Fahrenheit. Approximately 360 days of sand storm. 60 days of rain...

JANIS  
We were not going to ORION. We weren't.

LETICIA  
What happened?

Bridgit searches ORION. The computer responds with <file deleted >.

OSCAR

That asshole deleted the data.

He exits.

JANIS

Where are you going?

OSCAR

The original file should be in his luggage.

Everybody follows Oscar.

INT. LIFEBOAT

Oscar turns Tim's suitcase upside down. Rummages his stuff on the floor. A couple of diskettes found. Picks them up and looks.

BRIDGIT

(points at the diskette already open)

That may be it.

The same kind is used a lot in spacecrafts.

INT. NAVIGATION DECK

Bridgit plays the diskette.

INTERCUT MONITOR/NAVIGATION DECK

ON MONITOR

Subtitle...ORION (**ORIENTATION FOR OCCUPANTS IN NETWORK**)

SCENE

JANIS

It wasn't the name of a planet!

ON MONITOR

A middle-aged man in suit appears in the screen. Starts a presentation.

MAN

Ladies and gentlemen, how was everything  
during the long journey?  
Was there any discomfort or inconvenience?  
Please, have a seat and pay attention to  
what I am about to explain.  
(pointing forward)

Oh, don't just stand like that.

SCENE

OSCAR  
What the heck is that?

ON MONITOR

MAN  
I am a regional executive manager at LIDEN.  
LIDEN stands for Life Development Network.  
You are participants in our life renewal program,  
which we developed for the first time in the world.

(MORE)

MAN (continuing)  
This presentation is made to help you understand why all of you are here.  
Why? Because your past memory is all erased.

SCENE

Everybody looks at the screen, completely taken.

ON MONITOR

MAN  
You are here because you wanted to start a new life  
in a new world without the burden of the past.  
Here is you two months ago.

A very extravagant lobby of a building. Except Timothy and Bridgit, all nine passengers sit in two rows, waving at the camera. Everybody looks a little excited as well as hopeful. One introduces oneself after another.

JANIS (on Monitor)  
Hi, I am Janis.  
(pointing forward)  
Hey, Janis! Are you surprised? Calm down, man.  
You are about to start a whole new life.  
There will be no more pain, no lie.

SCENE

JANIS  
What the fuck is going...

ON MONITOR

AMY (on Monitor)

My husband died. During the honeymoon.  
I want to forget everything.

Others all introduce themselves one after another. Throughout the introductions, the man's voice continues to explain.

MAN (V.O.)

You hibernated more than a month during the space travel.  
Over the period, your memory was completely erased.  
All the pain, all the bad memories that had haunted you are gone.  
Now it's time to start all over.

SCENE

WALLEY

No! No, this is not what I wanted!  
He and Leticia hold each other tight.

ON MONITOR

An outdoor party on a beach. A band playing jazz. Waitresses serve cocktails and beer. About 10 men and women drink or dance.

MAN (V.O.)

Let's take a look at the joyful moments you'd shared  
before the journey began. Look around other passengers.  
They will be your precious friends in your new life.

Walley and Leticia dance together. After a while, Leticia dances with Moralez.

Ingrid, Oscar, Michael, Janis and Amy sit around a long table. They sign their names on separate memo papers and exchange them. Ingrid puts a kiss mark by her signature. Everybody cheers.

Moralez sits down. Offers a cocktail to Jennifer, who's been alone. Music gets more exciting.

Someone calls Michael's name out. He stands up. Applause. Ingrid stands beside Michael. Bigger applause. Walley brings a gigantic wreath and puts it around Ingrid's and Michael's necks together. Champagne pops. Michael kisses Ingrid.

Walley offers drink to Leticia. They interlock their arms to drink—a so-called "Love Shot." It is the scene they remember.

PARTY ANNOUNCER

Here is your captain  
who will take you to the new world.

Timothy in suit walks to the front and takes a bow. Applause. Michael leads Ingrid to dance with Timothy. While two dancing, Timothy's eyes twinkle looking at Ingrid. Her light pink dress stands out. – the scene that Ingrid remembers.

SCENE

Walley and Leticia cry out holding each other. Ingrid staggers but sustains herself holding against a chair.

Janis smashes the monitor with a chair. The liquid crystal screen breaks apart but the film goes on.

ON MONITOR

On the beach. Amy and Janis walk alongside. Oscar, Jennifer and Walley follow. Moralez appears with a camera.

Amy and Janis strike a pose. – the same image in the picture that Amy and Janis have. Pop! A shutter sound. People all take pictures changing partners. Pop, pop, more shutter sounds.

SCENE

Oscar weeps and hugs Ingrid. Amy keeps crying out until finally faints. Bridgit sheds tears in silence.

ON MONITOR

LIDEN storage. All participants bring their memorabilia such as photo albums, books, diplomas, all kinds of documents. Puts them in double-lock safety cabinets with each name on. The cabinet is locked.

MAN (V.O.)

Your memory will be legally managed by us according to the contract.

Your assets left here will be taken care of by us as well.

Your investment interests and dividends will be deposited  
into your account on a regular basis.

After the deposit, each participant is given a personal file from a Liden employee. He explains the details.

MAN (continuing)

Everything you need for the new life. The crew will provide them.

They include a copy of the written contract, an I.D. card,  
a new bank account and the reservation number for an interview  
with a social security officer. Our employee will visit you  
every six month for further assistance.

SCENE

Everybody cries out.

JANIS  
No way! This is nonsense!

OSCAR  
I have to go back. I do! My dear, Ingrid!

ON MONITOR

A spaceship launch site. Their spaceship is set on the launch pad. Its name <LETHE> is quite visible. Passengers climb the trap, waving.

MAN (V.O.)  
You can't regain your memory for three years.  
(MORE)  
MAN (V.O.) (continuing)  
For those three years, our company do not  
sponsor a return trip to EARTH.

Passengers disappear into the spaceship one by one. The door closes.

FADE TO BLACK.

MAN (V.O.)  
Anyone who wants to regain their memory  
must contact one of our counselors in three years.  
Good luck.

FADE OUT.

----- END -----  
APRIL 09, 2004

\*SYNOPSIS: Passengers of a spaceship realize they lost their memories. They try to find out why they are in that ship and who are related to each other as couples among themselves.

(역자 주 : 저자가 추가로 요청한 부분 .  
시놉시스로 판단되어 제목을 일단 그렇게  
달았습니다 .)