

PLANET ZAPFFE

Two quotes is written on a black screen with typewriter sounds.

"Two possibilities exist: Either we are alone in the Universe or we are not. Both are equally terrifying." ~ Arthur Clarke

"The one day if we encounter intelligent life from other places of the universe, then and only then we will understand ourselves and our own place in this universe."
- Stephen Hawking

Black screen.

"This is a hypothetical scenario."

"Some time not too far into the future on an exoplanet...."

We see a planet. Planet Zapffe. Title screen.

SCENE 1: INTRODUCTION SCENE: THE DROID

The film opens with 3-4 shots of a pretty dry landscape of a rocky deserted plains area. The planet is deserted for the most part, but with pockets of grassy landscapes.

We see a field just outside one the grassy and fruitful areas now. One of the shots also shows a little tiny station in the distance.

We see an astronaut leaning over a robot. We hear her voice before in the distant before.

The astronaut is looking down at a broken rover robot. It has seemingly malfunctioned. Its solar panel is a bit crushed.

She is talking into a transmitter that is connected to her arm, and we hear her having a dialogue with a male correspondence. Her voice is blurred because of her helmet, his voice is a bit static and fuzzy.

SARAH

Yes, I've finally found one of the two rover robots. I was heading towards the big grassy area, and its lying here right outside. Its it out of function and seems to have stranded out here.

MAN IN OTHER END

What has happened to it?

SARAH

Not sure. It seems to have run out of juice, but it also seems to have broken its solar panels. Perhaps it stumbled and fell from some height. Difficult to say.

MAN IN OTHER END:

Have you found the other robot too?

SARAH

No, I haven't seen it yet.

The character stands up. She is looking down at a device that is on her arm. She reads up from it. It shows an a screen that indicates temperature, wind, oxygen and other things.

SARAH

OK. Hm. The climate is moister here around the grassy fields, as we are reaching the grassy area the robots were researching now...

Also I haven't noticed before now. There is a good source of oxygen here. I haven't noticed. In fact, I wonder if..

Putting her hands on her helmet. She takes it off. Showing her face for the first time. It's now clear it's a female astronaut. She breathes in, and out a couple of times.

SARAH:

... I can actually breathe here.
(Breathes in)

MAN (MUMBLES):

"_____-- What do you see ahead?"

SARAH:

"I see a chain of mountains far away in the distance. They're quite sharp, and they dominate the landscape into the horizon."

MAN:

"Hello? _-_-_-_-_"

She walks while talking.

SARAH:

"Yes. I just said that the mountains around here..."

(disrupted)

MAN:

"Hello, Sarah? Are you there?
Hello?"

"KSSSSH" (Contact is seemingly
broken.)

She looks at the radar, its down. She pushes some
buttons. We hear a sound. She starts recording to her
arm.

SARAH:

"I just lost contact with the
base. I'm swapping to recording
now."

SCENE 2: THE INTRODUCTION OF THE PLANT

We see her walking into the field. She walks for a little
while, she sees a weird big plant all alone in the field.

It looks a bit like a sack pipe with its belly, and some
kind of flower shaped like a horn.

With a concentrated look, she sits down on her knee and
takes a needle out her armband and pins it. It has a
reactionary effect and it shoots lots of sparks in the
air towards her. She holds her hand over her mouth, but
still manages to breathe some of it in. Things starts to
get blurry with different psychedelic colors. The plant
seems to be dancing back and forth.

SARAH

This plant seem to have a kind of
defense mechanism, its shooting
out gas and is making me see
things. There must be some kind
of weird substances in play here
here.

A child appears. It looks a bit like her, and has a dress
and a face.

"Mommy" it says. It disappears.

She puts the needle inside her armband again, and starts
walking.

SCENE 3: THE FIELD, TWO ROCKS AND THE STETIND MOUNTAIN

She looks at the swamp from the .

She starts walking. Its a long walk, so she walks all

day.

There's a transition from evening to late evening/night gradually. The sky is quite beautiful red and green while she wanders down a huge grassy field, as the two suns are setting and making some interesting colors in the sky.

Two close moons provides light. The terrain is full of grass, that is in a reddish color. She sees some weird pointy rocks, which she documents.

SARAH

The rocks around here look awkward. I wonder what made them look that way. Very strange.

She then notices a huge shadow, and she looks up. Its a very dominating mountain over her. Its a heavy mountain that looks exactly like Stetinden.

SARAH

This mountain is one of the most extreme I've seen. It looks like an anvil.

She continues to walk.

She looks at the swamps. Its quite dark and dense because of the trees, and the fog and vines.

SARAH

I'm here. This is were the rover robots couldn't enter.

She turns on the flashlight.

SCENE 4: SWAMP - LIFE

She moves in. There's strange trees there with some kind of egg-looking form, almost looking pregnant, and there's small plants and small types of mushrooms. There's also dripping from the branches, making the whole place look quite like the insides of a stomach in a sense. Very closed and intimate, yet foggy.

She holds her breath, walking through the swamp.

There's a very small lake in front of her. Very foggy. She can make out some of it, but its too foggy and too dark to see anything clearly. Suddenly she hears something. Something is moving. She freezes up. She sees something red coming up from the water and disappearing behind into the fog up against some rocks. She can hear it. It sounds strange. Splashing while coming up to land, also making some kind of grunting sound.

Her mouth is wide open. Whatever it was, it was definitely *something* out of the ordinary. It just left the water, but is still closely nearby. She whispers.

SARAH

"There's something here. I just saw something crawl up from the little lake.."

She pauses. Holds her breath. Straightening herself up, swallows and goes in.

She moves very slowly. Shivering slightly, not knowing at all what's going to happen, but determined to find whatever it was she saw. Its dark however and difficult to see. Its also very silent. She puts up the flashlight. Slowly searching whats ahead of her.

There's a stone wall stopping the trail, but it's very dark in here. She aims her flashlight across the wall slowly, like she's holding a magnifying glass. Its dark and rocky for the most part. She continues to scan the wall, until it suddenly lands on some huge eyes.

She shakes back. Something is looking at her. It indeed is a creature. It looks up at her. Its red, and seems like a mix between a spider and a squid, with huge black haunting eyes.

We see a picture of them both. Standing in front of each other. The distance between them isn't very far at all. Just a few feet. They're both quite paralyzed by eachother. Its safe to say the creature hasn't really seen anything like the woman either, so their experience is kind of mutual.

The creature doesn't seem threatening, or notably threatened even. Just a bit cautious and seemingly quite curious. Its making some weird silent grunting noises. It sounds like a lizard-ish sheep sound.

The creature suddenly reacts to the situation and flies off quickly. Making a weird sound. It enters a little hole in the rocks behind it. A little cave.. in a cave opening the woman didn't notice before now.

She moves back a few steps while the light of her flashlight is following the surroundings of the cave. The fog evades a bit more too. She notices there's something else there. It looks like an old rock. The flashlight ends on the gateport.

She pushes away some vines, and an old road shows up ahead of her.

SCENE 5: THE VERY UNEXPECTED

A city built into the sharp strange mountains, almost camouflaged. Or the buildings are made as mountains to blend into the environments. That why it hasn't been seen before now.

She is standing in front of a city. We see her eyes. It seems strangely empty and abandoned, and looks like its been empty for decades and decades.

There's moss and vegetation's on the buildings.

She walks further in and looks at the structures. There's mostly roads and more of the same buildings, with hints of what used to be here. The roads all seem to be built in circles, and kind of lead to the center of the city.

She starts to talk into her recorder, but stops. We can hear her breathing while she walks through.

She walks to a huge statue. She looks up on it. Its what looks like a DNA-structure with a snake head going in a circle. The mouth of the snake looking head is biting its tale, devouring itself. Its partly covered in moss.

She continues to the center of the city, the roads seems to lead to a huge structure towards the center. There's a roof over some other kind of artifact. It has a weirdly shaped monolith in it.

A big monolith at the center of the city, shaped like a small cinema screen. She moves close to it. Touches it. It activates. The monolith starts to go faster and the DNA cords dissolves and attacks her head, wiring with her brain neurologically turning into a mental cinema. Her body collapses onto her knees. We as audience see what she sees.

SCENE 6: THE REVEAL OF WHAT HAPPENED/ DOCUMENTARY

We see a short stargaze-ish sequence, transitioning to a old city slowly.

We see what must be people there down there. Walking on two feet. The city looks like what it must have looked like a few generations before. We see small people walking, but its difficult to see what is going on.

Then she hears a calm voice. A voice in a language one can recognize, although it has a very weird accent.

VOICE

You are listening to an old recording. This is not how we speak normally, but you'll be able to understand this message. Please stay calm.

As you probably have noticed there is nobody around here in this city anymore. There *used to* be though. Look around. It was a functional society with a lot of activity, lots of feelings and thoughts. In fact the whole planet was widely populated at a time. But now there's finally silence.

VOICE

As time went we as creatures evolved to a stage where we evolved to a very high level of conscientiousness, we rocketed from a primitive primal spicity to something far beyond our initial primitive stages. We became some kind of super animal. It seemed like a great thing for a long time, as it gave us all these wonderful abilities to analyze and make us of the world around us in new ways other animals couldn't imagine. Other animals lost the competition, and turned out as our pets and our domesticated food eventually.

The backside of the medal was obviously seemed to be to see what reality really was, and what existence built on.. and it horrified us. We understood our self-deception. There's a lot of sacrifice for something that has no-end goal.

While this is speech is given, she is shown illustrations matching what she sees. We see her eyes sometimes, reacting to it.

She is shown the creatures living in the city again. They seem intelligent, friendly, but a bit weird and somewhat melancholic. Also, physically somewhat tarish. We see some kind of slide show of how things were before the civilization died out.

VOICE

We had what seemed to be glorious ages of inventing and modern societies, and constantly trying to find the politics for our society and a perfect way to select harmony and minimize

suffering. The twist to our tale was a surprise though.

The ultimate and simple answer to the equation seemed to be to die out. To cease existing. That's what we did.

SARAH

I don't understand. (whispers)

VOICE

Eventually, you see. We saw what we should have seen ages before. Life really is, and especially sentient life stripped of all the illusion is an endless struggle with the aim of a blank meaning and never to be found goal.

What were we for? We were nothing more than parasites on the planet all along, and our problems were never put a hold on. Also, we seemed to be just some kind of disease destroying everything beautiful.

That's was the paradox, our conscientiousness.

We just continued the circle for ever. It seemed more and more unethical. We saw a graceful way for ending it all. Exiting life.

We realized the only thing that kept us going was our programmed evolution. Our DNA. Our addiction.
We chose to see it as our enemy.

The solution was to fight our own DNA. Break the evil circle of life.

We see a picture of the statue. Its seemingly symbolizes this.

We've been programmed by nature to procreate, and to just never stop. Like a bad circle. By a blind force. Its the only reason we went on and on for millions of years.

She is shown a city with creatures, as it gradually lowers in population. Until the city has died out. We can

see the woman's eyes over the sky, looking at it.

VOICE

Our turning point after the realization came slowly but surely, and we started to think about how we could stop the insanity in the best way possible.

How? We started to build down population and our civilization, and it all went down peacefully without no force. We just dumped everything in the ocean. It turned more and more black and thick. We didn't want any more life coming after us, going through the same thing.

We managed to get rid of a lot, but it was a battle with the evolution and there was a paradox within. Since there was an agreement of no coercion of any kind there was often those who either by all kinds delusions or different sorts of 'mishaps' that kept on populating.

So just because all the wiser people with the answers wouldn't just die out, like they otherwise did, we had to breed separate people to keep the philosophy and thing going. They were called "tower guard"-people. Wise guards that could explain everything to every kind of resistance and help work for better conditions to later generations. We managed to make the tower guards live longer, and some of them got really old.

In the end we were only a last couple of generations living in this town, which we kind of went back to living in caves. We found it suiting and poetic to go back in history and evolution too in a sense. And more environmental to our planet.

Although we are not here to tell anymore. We know all future suffering of our spicy is finally gone. We are much better off this

way. The bottom line. Its better
not coming into existence at all.
Lets make a graceful exit for
life.

The signs at the gate is shown and we see it translated
for us, from their language. It says. "Better not coming
into existence at all." "Better to never have been."
"Lets make a graceful exit for life."

VOICE

It seemed to be the final step of
evolution. And the goal of all
puzzling philosophy.

We see the eyes of the woman in disbelief.
It concludes a life philosophy that underlines that after
millions of years of going through evolution and seeing
through the religious dogmas and false creation stories,
they conclude that life itself is a false religion, a
superstition built into nature by DNA itself. Their
nature was failed experiment without a goal, but with a
lot of costs. They've developed to a level where this
seems totally clear and obvious to them.

She is shown a city with the now dead creatures, as it
gradually lowers in population. They fade out. Until the
city has died out.

VOICE

After a series of disillusions.
The babies was the last false
prophet, but we are now free from
the cirle.

We see a statue of a baby, being destroyed. Just the bust
left.

SCENE 7: PHYSICAL MANIFESTATIONS OF THE SHOCK

The cables are disconnecting from her head, and she
regains consciousness. She sinks to her knees on the
ground. She hits away the cables. She looks up, the city
is there.

She wanders the streets. Looking at the remains
remembering how they were. In a new light this time.
There's music. She sits by the dock at the ocean looking
at the tarish ocean.. She jumps down from the dock, and
by accident steps on one of the plants.

She sees the girl again. It screams for help.

The plant pushes out spores and makes a cloud of fog
around her. She coughs.

The buildings starts to pulsate and the sound of the city shaking. Then it gets silent. Very silent. Everything starts to get more colorful and intense.

She sees someone walking in the distance. Just behind a building. It looks like one of the intelligent creatures that used to live there, as she saw them from the documentary. Its one of the older master tower guards-types.

He is kind of glowing a bit like a hint of a ghost of its original form.

She runs after it, not wanting to lose it. She shouts "Wait..!", although aware it probably wouldn't hear her. At the same time, one of the swamp-creatures crawls out and follows her. She loses the trace of the intelligent creature, looks around and thought she lost him, but then she suddenly sees it with its back turned against her.

It suddenly starts to grow. It grows as huge as something akin to a Godzilla over the buildings. It turns around, like he knows she is there. Leaning elegantly and almost humanly towards one of the buildings. We see the face clearly for the first tome. Its looking directly at the woman. It looks at her with looking wise but in grave seriousness.

The other non-intelligent from the swamp grows together to a huge version as well. It climbs up like a spider on the building beside the other creature.

BIOSOPHIC CREATURE

Hello Sarah.

SARAH

Um. What is happening here?

BIOSOPHIC CREATURE

Just having a small conversation here. How's your trip been? You've been quite lonely here so far, Sarah? How's that been for you?

SARAH

Are you really here?

BIOSOPHIC CREATURE

Maybe we are, but perhaps we're not. Does it matter though?

Silence. We see the face of the woman, quite confused.

BIOSOPHIC CREATURE

The most important thing for you is to stop deluding yourslef. What did you expect to find here?

What makes you think there's anything better on the other side of the universe?

SARAH

We wanted to colonize space and make spread out.

BIOSOPHIC CREATURE

Perhaps it's really just a distraction.

What kind of ethic is there to continue to breed life, when you strip away all self-delusions?

What is your justification?

SARAH

Hm hm. Most people want children and to our race to live on. Life can be *good* too. Depends on how you look at it, and where you look. And sometimes you have to suffer to get somewhere that makes it all worth it. Do not tell me all I have worked to get here today has no value.

BIOSOPHIC CREATURE

Let me ask you some questions. What do you think is the REAL reason you want babies?

SARAH

Hmm. To continue the human species, I suppose.

BIOSOPHIC CREATURE

No. Well, kind of. But why, Sarah? *Why* do you want that?

SARAH

Because, erm, for one thing we want our genes to continue on, I think what science makes it all come down with.

BIOSOPHIC CREATURE

Ding ding ding! Correct. Your genes. Those precious genes. They want you to. Oh the needs... the good old selfish needs of the genes. But don't you feel you're just a marionette for your genes sometimes.

The swamp creature put up a doll on strings.

The glorification of the gene and
to the sign to never disturb the
perfect will.

The swamp creature put up a sign saying "not to disturb".

Until we understood the
frameworks it was all built on..
then everything just all fell
apart. Well, gradually.
Life seemed so holy though.

SARAH

Why would we want to die out
though? Lets turn the question
around. Since you have all the
answers seemingly.

BIOSOPHIC CREATURE

Conscienceness reveals it. It
reveals the horrors. Without it
we would be like those creatures
in the swamp, blissfully
ignorant, but with it we're
really looking for something more
for a reason. Fake comforts, but
with dangerous bi-effects that
just leads to more problems.

You can't avoid that principle
life is built on. You can only
minimize suffering at best, a
little at best, and maybe even
that is quite a futile project.

SARAH

But I think life can be a
beautiful thing too. I mean, it
IS a beautiful thing. Just to
find life here, the creatures in
the swamp. Discovering that was
amazing. To see more and more
about the natural world. Until
these latest hours, I've had
sucha wonderful and fascinating
time here. Its insane you took
such a route for your spicies,
but that does not mean you are
right.. its all a value judgement
in the end.

SWAMP CREATURE

Um. As a swamp creature myself..
I don't think we're *that*
fantastic. You really think so?
It would be even worse if we

gained your level of
conscioussness. I hope we never
gain it though.. we might get
some dumb ideas. Gosh, you guys
messed up. Hope we never leave
the swamp.

Sarah takes over the situation. Starts shouting.

SARAH

Well. A universe without life is
an emptier universe though. Thats
sad.

BIOSOPHIC CREATURE

Yet not more tragic than an empty
desert, surely?

SARAH

In my opinion it is. Just to see
complex lifeforms evolve is
perhaps *does* serve some value.
Just to understand how things
work has value. Being in the
swamp finding life was very
beautiful and meaningful to *me*.

That's what I've been gathering
all my life, as my father, and my
brother that never got here to
experience this because of his
injury. I became an astronaut for
their dream as well as mine.
Thats meaningful.

Just to be on this planet. To
find life on another planet.
Parts of it is new and beautiful,
and many back home is captivated
by this trip. That has to *mean*
something. Its been in the dreams
of so many minds for so mänge
generations to come here.

Besides. Why should I listen to
you. I don't *know* why I do. You
are most probably not even here..
Its just those plants, they're
make me see things.. but why
this?

The creatures look mysteriously at eachother, nodding
confirmingly like she just said something concentering. They
shrug their shoulders.

BIOSOPHIC CREATURE

No. No. Ok. Maybe not, maybe
we're not here really. Perhaps

not. But we'd like to say that might not matter even if we weren't. And besides, are you certain you are here any more than us?

SARAH

What? Haha. Of course *I* am here. And besides, this is just the idea of one habitable planet. Why should it matter for anybody elses? Back home we're not that crazy.

BIOSOPHIC CREATURE

Actually, we *did* have contact with other planets with intelligent life. We we were quite advanced and we knew of several.. To your surprise perhaps all the others did the same as us.

So you might be alone in the universe after all, ironically. Although perhaps in another way than you expected. Might be others we don't know about, but a pattern is showing.

She is taken a back.

BIOSOPHIC CREATURE

A coin is turned twice before given to a beggar. But a child is thrown into the cold naked cosmos with no consideration. Why is this?

A coin is thrown by one of the creatures, flipped and landing on the ground in front of her. She looks down at it. We never see what it is. She looks up.

SARAH

Well. A life can end up more than two ways, while a coin can not. This is simplistic.

SARAH

What did you mean if I am really here? Did that have a point?

BIOSOPHIC CREATURE

Oh yeah, that. Well, if you really are here on a extrasolar planet long away from your home planet *all* alone on a mission... well, a simple easy question for

you then: How did you get here on this planet then? Thats all.

Sarah seems taken a back.

SARAH

Huh. I-- I... I don't remember right now. Why don't I remember? Why do you ask anyway...?

BIOSOPHIC CREATURE

Perhaps spacetravel, and the idea of finding life on other planets and all all along was just a distraction from looking at the reality as well. Even if there is stuff out there, why does it have to be better? Why is it significant? Its impossible to get there anyway.

SCENE 8: REVENGE OF THE BABIES

Gradually while they've been talking there's been eyes appearing back in some reeds in the background. Eyes looking at them. Sarah notices them.

SARAH

What is the eyes?

BIOSOPHIC CREATURE

Yes. Those eyes. They're finally here. They've noticed you are here.

SARAH

Whose eyes are those?

BIOSOPHIC CREATURE

Those eyes belong to the babies that has not been born yet Sarah, and babies of the bad turn of the coin. Its your babies, or anyones babies really, but they blame you. They blame you in for perhaps putting them out there into it all as a vessel for their existence.

The babies steps out from the darkness. They look like infants. Some of them look disgusting, others look a bit more normal. They look tragic. Their breath doesn't sound too healthy, it sounds ill.

SARAH

What do they want from me now?
Why are they here?

BIOSOPHIC CREATURE
They want to get into you, Sarah.

SARAH
Get back at me? What do they want
to do with me?

BIOSOPHIC CREATURE
Not back at you. Back INTO you.
They want to crawl back out of
existence.

SARAH
Wait. They want to go back INTO
me? Oh my... No. Oh. Just NO!

BIOSOPHIC CREATURE
Its been a nice discussion.
Thanks.

She runs. We see the babies starts running too, walking,
then running. She runs. Runs through the city. Out of the
port.

They are chasing her, grunting "mommy" with pigsounding
shrieks. She is running as fast as she can, but they keep
clising in on her. She suddenly trips and falls. She
looks up, expecting them to attack her. The babies are
vanishing.

Its darker now, and the plants are shining in the
meadows. She sees stuff thats not there. One of the rocks
she saw earlier are now moving...

SCENE 9: THE CLIMB TO STETIND, MEETING THE CHILD

She stands below the mountain.
The rocks sits down like dogs obedient in front of her.
She shakes her head.

We see her POV, looking up at the mountain.

SARAH
"The only meaning you can
possibly get out of life is
really the one you make
yourself."

She sees the girl on top of the mountain.

Clips of her moving up. Hands. Feets. Almost falling a
couple of times. Reaching over the mounatin. She stands
there.

The child is standing there.

Mother.

Am I your mother? How can I help you?

By not putting me into existence.

Noo.

You shouldn't. As nobody should. That's the kindest thing you can do to your child.

The child loses grip of her. And disappears. It smiles.

Sarah is left alone on the mountain. A tear falls down her cheek.

She sees the city from above. She looks.

She takes up her binoculars.

SCENE 10: CONTACT

She suddenly hears someone trying to talk to her on the radio. It takes a little while before she answers it. She is surprised to see it work.

MAN:

____ -- - - - (We only hear
the static of someone talking)
Hello? Hello?

SARAH:

Hey!

MAN:

You are alive!? We thought we'd
lost you. We've been worried. Are
you okay??

SARAH:

Yes. I'm fine. I'm up on a
mountain right now, I forgot that
was probably a good idea to get
contact again.

MAN:

That's good to hear. What have
you seen? Anything interesting
yet?

She is silent. She looks up, down at the city.

SARAH:

I'll tell you all about it
later..

Pregnant pause.

She laughs embarrassed.

Its funny. I actually don't
remember... I don't remember how

I got here... How DID I get here?
I don't remember any spaceship or
anything.

MAN:

Actually. We don't know, to be
honest. We don't know how you got
there.

Sarah puts down the radiosender. She looks up in the air.
Up at the sky. The camera cuts gradually away from air.
Zooming out from her. At the ending seeing the whole
planet.

We see pictures of the city.

CREDIT ROLLS.

The title comes up, and the credits.

Planet Zapffe.

"Thanks for visiting."