

The Orphans  
Episode III: Mistakes

By

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THE ORPHANS  
EPISODE III: MISTAKES

Scene 1: Running

SOUND: RUNNING FEET, TWO

SOUND: STRAINED BREATHING

BAZ  
How much further!

NORA  
Two minutes. You're sure you saw smoke?

BAZ  
Yes...it was coming...right...for camp.

Scene 2: Mistakes

SOUND: CRACKLING FIRE

WILLIAM  
What are you doing? Put the fire out!

RICHARD  
It's fine, Nora's not around to have a go at you.

SOUND: DIRT BEING KICKED

WILLIAM  
Are you insane?

OLIVIA  
Hey!

WILLIAM  
The smoke, the dogs will see the smoke!

RICHARD  
But...it...

WILLIAM  
Do you know what you just did?

OLIVIA  
We were just...

WILLIAM  
You just killed us.

(CONTINUED)

RICHARD

How dare you! Olivia was cooking, hardly committing murder.

WILLIAM

Oh shut up. (to camp) Val, Geoffrey!

SOUND: FEET MOVING, TENTS OPENING

GEOFFREY

Yes?

VALERIE

What is it?

WILLIAM

Grab a weapon, we may have some company.

SOUND: BREAKING TWIGS, RUSTLING BRANCHES

SOUND: FEET RUNNING

RICHARD

What is that?

GEOFFREY

It sounds humanoid.

WILLIAM

Any readings Geoffrey?

GEOFFREY

Negative.

SOUND: RUNNING GETS CLOSER

SOUND: BREAKING THROUGH TREES

WILLIAM

Stop there!

SOUND: RUNNING STOPS

NORA

(FAR OFF)  
It's us!

WILLIAM

(SIGH OF RELIEF)  
Thank you. Come on through.

SOUND: WALKING CLOSER

NORA

What happened?

WILLIAM

Olivia and Richard decided it would be a good idea to start a fire.

NORA

Idiots.

RICHARD

Oi!

NORA

Back off. Remember those things that killed most of the people who actually managed to survive that crash? Those things that we were so incredibly lucky to get away from? You just led them straight to us.

VALERIE

No...

NORA

Yes.

VALERIE

How far out?

NORA

We have about 10 minutes. Let's get geared up.

WILLIAM

Everyone grab a weapon. Only take one if you know how to use it.

NORA

Will, Valerie, I want you two as first line of defense. Anything comes through, you two take it down. Geoffrey and I will flank up on you and provide support. Baz, Richard, I need you two pointing your weapons up. Anything tries coming down from up top, you let them have it and don't be quiet about it. Olivia, I need you on ammo, bring people reloads when they need it, okay? Keep armed while you do it, Got it? Good, let's survive people.

SOUND: PEOPLE START TO BREAK

OLIVIA

Nora, I'm so sorry. I didn't mean-

(CONTINUED)

NORA

I really don't care what you meant. You did it. So gear up and help us fix this.

OLIVIA

Okay...

NORA

(NARRATION)

People got into position quickly, I was very proud. Then we waited.

WILLIAM

(NARRATION)

I stared into the trees until my eyes started to water. I couldn't see a thing.

BAZ

(NARRATION)

I saw trees above me, the leaves were twisting and taunting. The forest suddenly fell quiet, like every creature had been extinguished in the snap of a finger.

GEOFFREY

(NARRATION)

All lifeforms surrounding the forest ceased their calls. The readings suggest that within a period of 0.5 seconds all insect and animal life in the immediate vicinity became silent.

RICHARD

(NARRATION)

It was preparing, hiding from us. I saw Nora flanking behind William. Typical that she was afraid of the front line. Not brave enough I guess.

VALERIE

(NARRATION)

We weren't alone. Something was there. The wind blew, this smell of rotting flesh floated towards us.

OLIVIA

(NARRATION)

It was so strong, nothing else registers when that smell hits you. I looked and saw all these people, waiting. They were ready to die, for some stupid mistake I made.

NORA

(NARRATION)

And then, it came.

SOUND: AN ENORMOUS STEP

(CONTINUED)

SOUND: A GIANT ROAR

SOUND: GUN SHOTS

SOUND: WILLIAM YELLING

NORA

Go around it's flank!

SOUND: BITES

SOUND: SCREAMING

SOUND: SWIPES, HITS

VALERIE

(NARRATION)

It got a good chunk out of William, but none of us had been killed, yet. It stormed full speed into the camp, knocking me aside.

BAZ

(NARRATION)

It ran straight at me and Richard. We both dove out of the way, just in time.

SOUND: ROARING

NORA

Aim for its head!

SOUND: SHOTS

NORA

(NARRATION)

It kept on taking round after round but, it wasn't going down.

SOUND: SNARLS, RIPS

BAZ

(NARRATION)

It knocked Richard into a tree and pounced on me. It's jaws opened, and I saw why it could take such a hit. It plunged down on me.

OLIVIA

No!

SOUND: GUN SHOT

OLIVIA

(NARRATION)

The shot removed its jaw before it could take Baz. It turned on me.

VALERIE

Olivia, get down!

VALERIE

(NARRATION)

I jumped clear over Olivia's head, leaping onto its back. My blade in hand, I swung. The laser edge burned through the creature's neck, severing its head. I lept off as the head hit the ground.

SOUND: SERVO FAILING

SOUND: POUNDING GROUND

SOUND: THROWS

SOUND: COLLAPSE

MUSIC: MUSICAL INTRO

ANNOUNCER

The Orphans, Episode Three: Mistakes

Scene 3: Discoveries

NORA

Olivia, get William and take care of that bite!

OLIVIA

On it!

NORA

Baz, what are you doing? Get away from it! It could still be alive.

VALERIE

I cut its head off, it's not going anywhere.

BAZ

Grab the head, I need it!

NORA

Baz, what are you doing!

BAZ

Geoffrey, can I get you over here, I need your analysis.

SOUND: GEOFFREY WALKING OVER

(CONTINUED)

GEOFFREY

On my way.

NORA

Baz, what is it?

BAZ

It's a robot! They're all robots. Val, give me your blade!

VALERIE

No! You'll cut your hand off.

NORA

Give it to him, Val.

GEOFFREY

What are you hypothesizing?

SOUND: BLADE POWERING ON

BAZ

When it tried to take my head off, I got a look inside. I think, that these things are nothing but a metal skeleton, with some fancy vocal simulations.

GEOFFREY

That would explain the dog's ability to take such a large number of rounds.

SOUND: LASER BLADE SLICING

BAZ

(NARRATION)

I sliced the fur and flesh, it split to reveal a layer of muscle. That same smell of decay came pouring out of it.

RICHARD

It's got muscle, it can't be a robot.

BAZ

Hang on.

BAZ

(NARRATION)

I dug in deeper, and the muscle curdled like milk.

VALERIE

I think I'm gonna be sick.

(CONTINUED)

BAZ

(NARRATION)

Inside was a mass of wires, and electronic parts, vials of liquid attached to hypodermic needles. It was made up of some sort of metal skeleton, some serious hydraulics and surveillance tech.

RICHARD

What is it?

GEOFFREY

It appears that we are dealing with a robotic creation, fused with biological material to disguise its true nature.

RICHARD

That makes no sense. Why would someone go to that much trouble.

GEOFFREY

Its a simple enough process to create. If you look at the mechanics, it seem engineered to do damage. Very little machinery is in place to function in a utilitarian way. This robot was designed to kill, very efficiently as well.

BAZ

But why not just send a cloaked bot, what's the point in sending some animal hybrid?

GEOFFREY

That is unclear.

RICHARD

Hang on, what's a robot doing here in the first place? Isn't this place meant to be uninhabited?!

VALERIE

Clearly not.

BAZ

Nora, we have to tell them.

VALERIE

Tell us what?

NORA

(SIGHS)

When we scavenged the ship, Baz and I saw some sort of structure out of the bridge. We looked today, and that's where these creatures are coming from.

(CONTINUED)

RICHARD

What are you saying?

NORA

What I'm saying is that, Baz and I think that there may be intelligent life on this planet, and if today is any indication, they're hostile.

MUSIC: MUSICAL CRESCENDO AND TRANSITION

Scene 4: Leaving

NORA

Geoffrey, can I speak with you for a moment?

GEOFFREY

Yes.

NORA

Are there any scans you can do to detect these creatures, even in close quarters?

GEOFFREY

The most affective test I can think of is your heart beat. If it stops, there is most likely one rather close.

NORA

Come on Geoffrey, give me something. Do they emit a signal? Anything?

GEOFFREY

Nora, I have the same approximate knowledge of these creatures as you. I cannot simply conjure information simply because I have a mechanical rather than biological brain..

NORA

Fine. Then can you help Baz dissect the one we have, see if anything works. We need to move everyone to a safer location, and I'd rather we have some warning before we have to go back to battle.

GEOFFREY

Very well then.

NORA

Thank you.

SOUND: NORA WALKING AWAY

NORA

Richard, can I speak to you please.

RICHARD

What is it?

NORA

I spoke to Olivia, it looks like it's going to take longer than we first thought for Will's arm to heal. He could be out of action for a while

RICHARD

That's a shame.

NORA

He's lucky, he could have died.

RICHARD

Why are you telling me this?

NORA

Listen, I need your help. With Will out I need someone to help me get everyone moving to safer shelter.

RICHARD

Who elected you leader, Nora?

NORA

Excuse me?

RICHARD

I'm just saying, maybe someone else should try leading us. All you've done for us is lie, and get us hurt.

NORA

You do realize that the reason Will is hurt is because you and Olivia decided that the smart thing to do was start a fire, and lead the dogs straight to our door. The reason we are moving in the first place is because you revealed our location. What happens when the natives realize their killing machine hasn't returned? They're gonna come back for us. Richard, you have caused more problems than you are worth. So don't throw this who elected me shit. You are the one with penance to pay to this group. Now are you gonna help us, or not?

RICHARD

Fine.

SOUND: RICHARD WALKING AWAY

(CONTINUED)

NORA

(TO HERSELF)  
Prick.

Scene 5: Awake

WILLIAM

(NARRATION)

Nora made the right call. About 20 minutes after the group had left the camp sight we heard massive roars coming from right where we had been. I was banged up pretty badly. Val and Geoffrey carried me on a stretcher. I wouldn't be going anywhere anytime soon.

WILLIAM

You alright Geoffrey?

GEOFFREY

Well, I am in the middle of an alien forest, with no foreseeable way out, with a group of humans whom I dislike.

WILLIAM

You love us really.

GEOFFREY

I see no point in deluding you.

WILLIAM

How can you resist our charm?

GEOFFREY

How exactly are you charming?

WILLIAM

Ah you know, we're a motley crew of chipper young people, what's not to love?

GEOFFREY

All of it?

WILLIAM

Ah, you're missing the point.

GEOFFREY

I highly doubt that.

VALERIE

Geoffrey, how could you not see the charm of Will? Like the way he just lays there while we do the work.

(CONTINUED)

GEOFFREY

Ha. Ha. Humorous.

VALERIE

You're so fucking heavy as well.

SOUND: WILL FEIGNS PAIN

VALERIE

Shit, are you alright?

WILLIAM

Yeah, it's just my fucking feelings are hurt.

VALERIE

Awe, do you want me to kiss it better?

GEOFFREY

I would have expected such a large human to have thicker skin.

WILLIAM

I've had enough of you two. Just get me there in one piece.

Scene 6: The Stream

SOUND: WALKING

SOUND: SLIGHT WATER SOUNDS

GEOFFREY

Nora. My sensors have detecting a sonic frequency identical with that of a non viscous liquid.

NORA

What, so you hear water?

GEOFFREY

...Yes.

NORA

Where?

GEOFFREY

I am unsure, the trees are reverberating the sound.

NORA

Can you find it?

GEOFFREY

I cannot, I am supporting William.

(CONTINUED)

NORA

Just put him down?

GEOFFREY

Ah...That is rather logical.

SOUND: GEOFFREY PUTS DOWN WILL

NORA

Everyone, Baz is in charge until I get back. Geoffrey,  
let's go.

GEOFFREY

Very well, follow me.

SOUND: GEOFFREY AND NORA WALK AWAY

SOUND: THEY CONTINUE WALKING, WATER GROWING CLOSER

GEOFFREY

The signature is growing closer.

NORA

I think I can hear it too.

GEOFFREY

The signal is reverberating too harshly off the tight  
tree I believe-

NORA

There it is.

SOUND: NORA WALKS AWAY

GEOFFREY

What? Oh...

SOUND: WATER GROWING CLOSER

NORA

(NARRATION)

It was a four foot wide stream, it looked deep enough  
to go up to my knees. Finally, we had found something  
good.

SOUND: TRANSITION

NORA

Olivia, how are we looking for food rations?

OLIVIA

We have enough for about another week. There wasn't  
much that was salvageable.

(CONTINUED)

NORA

Really?

OLIVIA

Yeah, the seeds you got were great, but won't be ready to eat until twice that time, at the minimum. Most of the stuff on the ship was perishable according to Will.

NORA

Yeah, he's right. Okay, what do we do?

OLIVIA

Well, we could try and find stuff that is growing around here, try and harvest. Maybe hunt a few animals. It wouldn't be impossible. But, by the looks of the forest most things don't grow fruit and if they do, we have no way of knowing if it's edible. This is an ecosystem we know nothing about. I don't know how safe it would be to try and harvest these things.

NORA

Okay, what about the dog? Any of that meat edible.

OLIVIA

No, it was all putrid.

NORA

What are we gonna do.

OLIVIA

I really don't know.

NORA

Leave it with me.

OLIVIA

Nora, I'm so sorry about the fire. I wasn't thinking.

NORA

It's okay, Liv. I'm sorry I was so hard on you.

OLIVIA

No, it's okay, I could have gotten people killed. We're lucky no one did. I promise from now on, you can count on me. I don't want to let the group down again.

NORA

Thanks, Liv. I appreciate that.

SOUND: TRANSITION

SOUND: TINKERING WITH METAL, SCREWS, BREAKING

(CONTINUED)

GEOFFREY

Baz, look at this, the creature's head.

BAZ

What?

GEOFFREY

It contains what seems like a device that emits low level radiation. Nothing harmful, but it is tuned to a very specific wave length, something unused by any other device I have cataloged.

BAZ

That's strange, what does it do?

GEOFFREY

That's just it; it appears to serve no function other than to emit this form of radiation.

BAZ

But why?

GEOFFREY

As much as my ego hates to admit it, I do not know.

BAZ

(LAUGHS)

That is strange. But look at this, the creatures have the same interface as you do. The exact same connection port.

GEOFFREY

That's not that unusual, it is a practically universal connection.

BAZ

But wouldn't that suggest that they would have some way of connecting you to a secondary processing unit. If we got one of those, I could access your controls directly, maybe get your homing signal working!

GEOFFREY

Or the dogs could tear off your tiny little human head.

BAZ

Oh.

GEOFFREY

(SIGHS)

Apologies Baz, I am merely expressing the opposing view of this argument. It is quite likely that if we attempt to retrieve technology from whatever intelligent life is on this planet, you or someone else, will be killed.

(CONTINUED)

BAZ

You're right, but we could get off this planet.

GEOFFREY

How do we know that what is off this planet is any better than what is on it? Perhaps you would be better served to stay on this planet and try to survive.

BAZ

We can't just give up.

GEOFFREY

Why? Why would you sacrifice your life for a world you don't even know? You idealize a society that clearly does not care for you. Where is the rescue, where are the other humans to look after you? The logical answer is that these humans either do not exist or care so little about you that they will not send help. Your simple human brain sees these ideals and does not understand the logical facts of the situation.

SOUND: METAL SCREECHING

SOUND: SERVO FAILING

BAZ

Geoffrey, you're falling apart. Let me help.

SOUND: METAL CLICKING TOGETHER, SCREWING

BAZ

If there really is nothing out there, then what hope is there? I may as well kill myself and be done with it. I have to think that somewhere out there is a hope for me, for you, for all of us. Otherwise, nothing's worth it.

GEOFFREY

I suppose.

BAZ

We can make it off this place, I know it.

(END)