

ASCENSION

Pilot

By

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BLUMHOUSE PRODUCTIONS

Network Draft
November 13, 2013

LIONSGATE
2700 Colorado Ave. Ste. 200
Santa Monica, CA 90404

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TEASER

FADE IN:

INT. LORELEI'S ROOM - DAY

CLOSE ON A PAIR OF EYES --

Green, gleaming, staring at something. A whisper of WHITE, SILKY material floats down between us and the eyes --

-- and we're looking in a FULL-LENGTH MIRROR as a 12-year-old girl lowers her arms, inspecting herself in her party dress. The girl in the mirror is

CHRISTA VALIS

precocious and wise beyond her years, caught in that twilight between childhood and the world of adults.

CHRISTA

It's not magic, you know.

LORELEI WRIGHT, 20, beautiful and magnetic, is also dressed up. She settles Christa's dress and pins up her hair.

LORELEI

Sure it is.

CHRISTA

A new dress isn't going to make the other kids suddenly like me. I'm still going to be Christa the weirdo.

LORELEI

You're not a weirdo.

CHRISTA

("right")

The girl who locked herself in the supply closet when the fire drill went off... not a weirdo.

She stares at Lorelei challengingly. Go on, refute that.

LORELEI

Fine. Then you're my weirdo friend, and I want you to put the other girls to shame.

(back to fixing her hair)

Also, I prefer "sensitive."

Christa laughs. Lorelei reaches into a cloisonne jewelry box for a hairpin. Christa picks up the box.

CHRISTA

Pretty.
 (looks inside)
 What's this?

She holds up an ANTIQUE BRASS DIAL.

LORELEI

Let's call it a souvenir someone
 gave me.

CHRISTA

(teasing)
 Is it from your boyfriend?

LORELEI

He's no boy.

Lorelei's mother, MARILYN WRIGHT (50s, uptight and status
 conscious), peeks her head in through the door.

MARILYN

My, don't you ladies look
 wonderful.
 (re: her dress, open in
 the back)
 Lorelei, can you help me with these
 buttons? And I can't decide which
 shoes...

Lorelei sighs.

LORELEI

Back in a few. Practice those Lindy
 Hop steps I showed you.

Lorelei follows her mother out. Alone, Christa's gaze drifts to
 the jewelry box. She picks up the odd brass dial, admiring it.

INT. JOGGING TRACK - DAY

CAPTAIN WILLIAM DENNINGER (50, a born leader, think Sean
 Bean), jogs on an oval track, working up a sweat. Alongside
 the track we see PEOPLE working out with kettleballs, rings,
 etc. There's an old school YMCA-vibe.

DENNINGER

So, the new maintenance tunnel?
 That's up and running?

Jogging alongside is EXECUTIVE OFFICER OREN GAULT (30s,
 confident and capable).

GAULT

I thought we weren't going to talk about work on these runs.

DENNINGER

I'm the captain. I get to change the rules.

GAULT

(shrugs)
New tunnel's complete.

DENNINGER

And you'd call it a success?

GAULT

The air quality in Section Five's passing inspection again.

DENNINGER

And yet, nowhere in your report was there a mention of Councilman Rose.

A deep sigh from Gault. Is that what this is about?

GAULT

We needed him to vacate his quarters for two days. He was recalcitrant. I thought turning his thermostat to 90 would be a good way to encourage him.

DENNINGER

I want you to apologize to him.

Gault stops running. Denninger walks back to him.

DENNINGER (CONT'D)

Think of it as a necessary, unpleasant task. Like cleaning out the toilet recyclers.

GAULT

Why should I apologize? I was doing my job.

DENNINGER

And now I'm doing mine. At least half my job is political, Oren.

GAULT

I couldn't stand that.

DENNINGER

Learn to. You'll find the higher
you rise, the more compromises you
have to make.

Denninger starts to run again, and Gault falls in beside him.

DENNINGER (CONT'D)

And find someone else to take the
midwatch. I want you visible tonight
-- the crew should see the XO on an
important occasion like this.

Off Gault, not pleased...

INT. GRAND HALL - DAY

SEVERAL STEWARDESSES stand on chairs hanging a BANNER across
the hall that reads "LAUNCH DAY 49". The Ships Steward,
VIONDRA DENNINGER (30s), beautiful and manipulative (think
Trisha Helfer), keeps a watchful eye on them.

VIONDRA

Keep it in line with the others.

Viondra's at eye-line with their legs.

VIONDRA (CONT'D)

Jackie, the seams of your stockings
are a disgrace.

JACKIE, a stunning blonde with long legs, quickly bends to
line up the seams of her hose; as she does an OFFICER walking
by succumbs to temptation and gives her a playful SLAP ON THE
REAR. Startled, Jackie jumps. Then she gives a practiced
smile. She's not offended, it doesn't even occur to her --
this is a different world.

PRESLEY

(17, cute and curvaceous) watches from across the room. She
turns to her friend NORA BRYCE (17, smart and prettier than
she realizes) as they assemble table centerpieces.

PRESLEY

Don't you love their uniforms,
Nora? They always looks so perfect.
I'm thinking about apprenticing.

NORA

If spending six weeks learning to
put on lipstick and talk in a
breathy whisper is your dream.

Nora places the decorations on a table when she hears --

JAMES
You seen Lorelei?

She looks up to see JAMES TOBACK (18, rebellious and moody, covering up a vulnerable romantic side - think Robert Pattinson). Nora shakes her head, tongue-tied and flustered.

JAMES (CONT'D)
She said she'd be here.

As James turns to go, Nora finds her voice.

NORA
Are you coming to the celebration
tonight?

He turns back.

JAMES
Why? To toast the glorious tin-can?
I don't think so.

Nora watches after him longingly when --

PRESLEY
Try not to drool on the
decorations, Nora.

Nora quickly averts her eyes, caught.

INT. THE HOLD, STOCKYARDS - DAY

An underground speakeasy serving illegally brewed pure grain alcohol ("PGA"), hidden in a loft above the animal pens.

STOCKYARD MASTER STOKES (40s, imposing) sits at a table, several hangers-on around him. Lorelei walks up. Stokes gestures, and the other men leave. Lorelei sits down.

Stokes's eyes light up when he looks at her. She's more class than he could ever hope to have, and if all goes well, she'll be spreading her legs for him tonight.

STOKES
(to Nixon the barkeep)
The bordeaux!

LORELEI
What's 'bordeaux'?

STOKES
 Wine. From Earth. Twenty-five
 bottles on this ship; after
 tonight, there'll be twenty-four.

As Nixon hurries over and pours --

LORELEI
 (examines glass)
 They talk about wine a lot.

STOKES
 Who does?

LORELEI
 Books.

STOKES
 Ah.
 (no idea what to say to
 that)
 Bottoms up.

LORELEI
 (drinks; moves on)
 You have what I came for?

He slides an object wrapped in butcher paper to Lorelei. She
 takes it and stands.

STOKES
 I'll be in my cabin at eighteen
 hundred.

LORELEI
 Your cabin off the slaughter-
 stalls. Enticing.

She starts to leave; Stokes grabs her arm.

STOKES
 That's funny to you? We had an
 understanding!

Lorelei leans in close, whispers in his ear --

LORELEI
 It's not funny Stokes. It's sad.

She plants a condescending kiss on his cheek and heads off.
 He watches her go, his hands fists.

Nixon clears the glasses.

NIXON

I've seen you knock men out for
looking at you. What makes her
special?

Stokes locks eyes with him. He takes the glasses off the
tray. Drops them and they shatter on the floor.

STOKES

Clean that up.

Off Nixon bending to pick-up the shards of glass.

INT. PARTY, GRAND HALL - NIGHT

A formal-dress party in full-swing, complete with band and
open bar. The tone of the soiree is akin to New Year's.

Attractive MEN and WOMEN, decked out in fitted suits and
shift dresses, sip cocktails. CHILDREN weave in and out,
playing as their parents socialize.

Lorelei is talking with her older sister EMILY VANDERHAUS
(28, warm and intuitive with an effortless beauty, think
Jessica Chastain).

Emily notices Gault crossing to the bar. Lorelei notices her
noticing.

EMILY

Excuse me. I could use a refill.

Emily heads for the bar. Gault hands her a glass. Their eyes
meet, a silent exchange. Kiddingly:

GAULT

Mrs. Vanderhaus, are you alone this
evening?

Lorelei steps up behind her -- she followed her sister.

LORELEI

(meaningful)

It seems her husband was assigned
the midwatch. Suddenly.

EMILY

(responding to her tone)

Lorelei --

GAULT

Captain's order -- not my idea.
In fact, I'd say it's a shame your
sister's unaccompanied when she
looks so stunning tonight.

He glances toward Emily, speaks with a light gallantry -- a
small, harmless flirtation between friends, it seems.

GAULT (CONT'D)

(teasing, to Lorelei)
You're stunning too, of course.

Lorelei rolls her eyes. She's unamused.

EMILY

Lorelei's not happy with me.
(sips her drink)
We both have issues with the
other's taste in men.

The secrets of sisters. There's a story here, but Gault
senses he's missing at least part of it.

Suddenly Lorelei leans over a corner of the bar and kisses
Gault. He's taken by surprise. Lorelei turns to Emily.

LORELEI

I'm not feeling it.

She walks off. Gault stares after her, then turns back to
Emily, wondering how to take this...

ACROSS THE ROOM

Viondra and Denninger enter, arm in arm, looking like the
power couple they are.

DENNINGER

Looks like your latest recruit has
an admirer.

Denninger points out the stewardess, Jackie, flirting with
COUNCILMAN ROSE (50s). (As we will learn, Viondra runs the
stewardesses like a stable of geishas. Nothing as crude as
outright prostitution -- a much more socially palatable
arrangement, more like Playboy Bunnies. Many people aren't
even aware of it.)

VIONDRA

Maybe he likes her personality.
(she waves)
Councilman Rose. You're looking
dapper.

COUNCILMAN ROSE
 (turns on the charm)
 And you are an absolute vision.
 (turns to Denninger)
 Captain, a word with you if I may.

Rose and Denninger move aside.

COUNCILMAN ROSE (CONT'D)
 It saddens me when I see a man
 unsuited for his position
 exercising power over his betters.

Denninger is smooth, putting on a light tone.

DENNINGER
 I find myself hoping that it's my
 XO you're talking about.

Rose refuses to be jollied out of his mood.

COUNCILMAN ROSE
 He's from the lower decks, I'm
 told. Perhaps his family never
 taught him manners. He bullies his
 way into my quarters, announces
 that I'll need to vacate --

DENNINGER
 He didn't give you advance notice?

COUNCILMAN ROSE
 That's not the point. Have you seen
 the temporary quarters? Ghastly.
 How could I be expected to stay
 there? And for two days!

DENNINGER
 Well, it's funny you should bring
 up my first officer; he has
 something to say to you.

Denninger waves Gault over.

GAULT
 Councilman Rose. I'm glad you're
 here.

COUNCILMAN ROSE
 ...Oh?

Now Gault is smooth, playing the role his duty calls for,
 without meaning a word of it.

GAULT

Yes, I've been wanting to apologize. It was clearly inappropriate to expect a man of your importance to give way to petty maintenance issues.

A beat. Rose isn't sure how to take this...

COUNCILMAN ROSE

(suspicious)

The heat in my quarters...

GAULT

A faulty feedback line. Regrettable. Thank you for the opportunity to make things right.

(nods politely)

Councilman. Captain.

As Gault walks away, Rose can't quite shake the idea he's been played. Still, Gault did apologize...

COUNCILMAN ROSE

Perhaps he's not a complete loss, Captain.

Denninger smiles, takes a drink. But Rose can't leave it alone. As he eyes Viondra appreciatively across the room...

COUNCILMAN ROSE (CONT'D)

Until now, I'd thought your wife was the only good choice you ever made.

Denninger's marriage is his weak spot. His relationship with Viondra is... complicated.

DENNINGER

Councilman Rose, you got your apology, now I suggest you shut your mouth and get another drink.

A beat. Rose stares -- yes, the captain is serious. Rose prudently leaves. Denninger takes another drink, watching him go.

A MUSIC CUE signals the beginning of the evening's program as the lights dim.

CHRISTA

weaves through the party-goers, searching for Lorelei. She pulls on a WOMAN'S elbow.

CHRISTA
Have you seen Lorelei?

The woman shakes her head. Faces are illuminated by flickering images.

ARCHIVAL FILM FOOTAGE of renowned rocket scientist DR. ABRAHAM ENZMANN (40s) is projected on a screen. He's addressing a joint session of Congress.

ABRAHAM ENZMANN
(film footage)
The time has come for mankind to take longer strides. We must see further down the line. We must aim for the stars.

Christa searches the well-groomed crowd as Dr. Enzmann unveils a model of a spacecraft that dwarfs a Saturn V rocket -- it's easily ten times the length and circumference.

ABRAHAM ENZMANN (CONT'D)
(film footage)
I give you... Sojourn.

Several VOICES from the crowd chime in, speaking along with the footage -- they've seen it many times.

ABRAHAM ENZMANN (O.C.) (CONT'D)
(film footage)
Imagine the greatest journey ever undertaken, completed by the grandchildren of the brave souls who embarked on this adventure.

Christa spots Nora huddled in a group of teenagers.

CHRISTA
Nora, where's Lorelei? She promised to teach me the Lindy Hop.

NORA
How do I know? Lorelei's always taking off somewhere.

Presley spikes their drinks from a concealed flask.

CHRISTA
You shouldn't be doing that.

Nora pulls Christa aside --

NORA

It's none of your business,
Christa. Lorelei will probably be
back by the time the band starts.

Nora goes back to her friends, ignoring her. Christa heads
off, passing in front of the screen.

ABRAHAM ENZMANN

(film footage)

It's time to embrace mankind's
destiny. To cross interstellar
space on a century long voyage and
colonize a new world. That mission
begins today.

APPLAUSE breaks out in the congressional chamber. Amongst the
faces, we recognize one man -- the hair, the wry smile. It's
PRESIDENT JOHN F. KENNEDY. This film is decades old.

EXT. BOTANICAL GARDEN - NIGHT

A RUSTLING in the trees draws Christa's attention.

CHRISTA

Lorelei?

Christa follows a dirt path through the dense foliage toward
the sound of RUSHING WATER. Coming to a clearing, she freezes.

There's a GIRL face down at the foot of a cascading waterfall.

CHRISTA (CONT'D)

Lorelei!

Christa runs to her, turns her over and sees Lorelei's
lifeless eyes. Off Christa's BONE-CHILLING SCREAM...

CAMERA PULLS BACK through the glass ceiling of the terrarium
to the exterior of Sojourn -- a fifteen-hundred foot, hundred-
thousand ton spacecraft, carrying 350 souls on a century long
voyage to Proxima Centauri.

This is the ship Abraham Enzmann designed and President
Kennedy launched in secret nearly 50 years ago.

**CHYRON: UNITED STATES ORION CLASS SPACESHIP: SOJOURN
49 years into their 98 year journey.
Today.**

END TEASER

ACT ONE

FADE IN:

INT. JOGGING TRACK - DAY

Gault runs with the focus and attention he brings to everything. This is a man with goals and ambition.

Below the elevated track we see the cantina, recreational facilities, café, lounge and botanical gardens. The ship was designed to offer all the comforts of home. Think cruise ship amenities with the ruggedness and redundancy of a warship.

Two FEMALE OFFICERS jogging in the opposite direction smile. Gault follows their lithe figures as they pass.

RAWLES (O.S.)

XO, sir --

Gault turns to see ENSIGN BOBBY RAWLES (20, handsome and confident). Rawles' expression tells Gault something is wrong. He slows to a stop.

RAWLES (CONT'D)

I've been looking for you. You weren't in your quarters last night.

GAULT

I didn't sleep there. Obviously.
(suddenly concerned)
What's going on?

INT. BOTANICAL GARDEN - DAY

Gault follows the path through the verdant garden to find DOCTOR JULIET BRYCE (mid 30s, smart and sexy if a little reserved, think Naomi Watts) kneeling over the dead girl. SAFETY OFFICERS photograph the scene.

Gault stops cold. Whatever he was expecting, it wasn't this.

DENNINGER (O.S.)

Must have been one hell of a hangover, Gault.

Denninger looks pissed.

DENNINGER (CONT'D)

The XO is supposed to be reachable at all times.

GAULT
 Yes, sir. It won't happen again.
 (realizing)
 That's Lorelei Wright.

JULIET
 She must have slipped on the rocks
 and hit her head. Poor thing.

Gault takes in the dried blood in the girl's hair, her lifeless expression, the crumpled dress.

GAULT
 (tragic)
 She's still dressed for the party.

Gault turns to Chief Safety Officer DUKE VANDERHAUS (late 30s, confident. Think Jaime Lannister).

GAULT (CONT'D)
 I'm sorry, Duke.

Vanderhaus acknowledges the sympathy, it's obvious this has hit him hard.

VANDERHAUS
 How am I going to tell my wife her
 sister's dead?

Gault kneels at the body, brushes hair from Lorelei's eyes, obviously moved by her death.

GAULT
 I don't understand. Every kid on
 this ship knows these rocks like
 the back of their hand.

Gault notices her wrists, looks more closely.

GAULT (CONT'D)
 What are these marks on her wrists?

JULIET
 I don't know.

He narrows his eyes, growing suspicious.

GAULT
 Looks like rope burns.

Gault is an unusual man. He's making an inference that goes against all the reflexes of the ship's culture. He looks up at Denninger, locks eyes with him, weighing the implications.

Vanderhaus, on the other hand, reacts normally. He looks incredulous.

VANDERHAUS

Agatha Christie would approve. Or have you been reading Dashiell Hammett?

To the crew of the ship, "murder" is a word for something that happened back on Earth. In books. An abstraction. It could not possibly happen to someone they know.

GAULT

(challenging)

All right; you're the Chief Safety Officer. What's your theory?

VANDERHAUS

She had too much to drink at Launch Day. Came out here to look at the stars. Like we all did when we were kids. Only she fell. Like Dr. Bryce said.

But there is more here -- an undercurrent. A faint whiff of hostility. There's something between Gault and Vanderhaus -- something we'll learn more about as we go on.

Denninger defuses the moment.

DENNINGER

Take her to the Medical Center. Poor girl's been out here long enough.

He puts a sympathetic hand on Vanderhaus's shoulder.

DENNINGER (CONT'D)

And Duke? Let's keep this under the radar for the time being.

Vanderhaus nods sadly. The Safety Officers load his sister-in-law's body on a gurney. Denninger pulls Gault aside.

DENNINGER (CONT'D)

You're serious about this not being an accident?

GAULT

I know, it seems crazy, but --

DENNINGER

I want you to look into it. If there's the slightest chance... we need to be sure.

Gault looks at the Captain, surprised.

GAULT
 Captain, I don't have experience
 with anything like this.

DENNINGER
 Nobody does.

GAULT
 Vanderhaus is the Chief Safety
 Officer --

DENNINGER
 He's never dealt with anything
 worse than petty theft or a drunken
 brawl. Besides, she's family -- he
 can't even entertain the idea.

GAULT
 He won't be happy.

DENNINGER
 (beat; then, intense)
 I'm responsible for 350 souls,
 Gault. It's like a small town.
 (pointedly)
 A small town you can never leave.

GAULT
 (gets it)
 You don't want a panic.

DENNINGER
 Imagine what it would do if they
 thought one of their neighbors was
 a killer. Trust me, you don't want
 to trigger them to fight-or-flight,
 because flight isn't an option.

INT. COMMONS, UPPER DECK - DAY

CLEAN CUT CREWMEMBERS socialize at cafe tables, drinking
 coffee, reading books, playing chess, etc.

There appears to be a healthy, positive vibe onboard. A stark
 contrast to the tattooed and pierced cynicism we're used to.
 The original crew of Sojourn left earth in 1963. They and
 their descendants never experienced the sexual revolution,
 Vietnam, 9/11, The War On Terror, or modern levels of crime
 or drug abuse.

DR. LAWRENCE CHOI (30s, passionate and enthusiastic about his
 work) addresses a DOZEN TEENS at a career seminar.

CHOI

Apprenticing is the life-blood of Sojourn. We may be fifty-years away from Proxima but the choice you make now will shape your entire shipboard experience and it will be the foundation for the future.

(beat; grins)

And you'll be that future, 'cause I'll be a 90-year-old geezer.

The kids LAUGH. Nora isn't paying attention. She's busy picking the lock on a supply closet. IKE (18, a redheaded troublemaker) and Presley shield her from view. Nora pops the lock.

PRESLEY

Let us know if someone's coming.

The amorous couple slip into the closet. Nora barely gets the door closed before Choi approaches.

CHOI

Nora? I saw your aptitude test. Impressive. Have you decided what you're going to apprentice?

Nora raises her voice, to warn the kids inside.

NORA

Actually Doctor Choi, my mother is Chief Medical Officer, so it's pretty much already decided for me.

CHOI

What about what you want?

NORA

Does it matter?

CHOI

My parents expected me to follow them into chemistry but the idea of building a new world got ahold of me and wouldn't let go.

(beat)

Truth is, I'll probably never see it. I was born too early -- this ship is all I'll ever know.

Nora can't help but react to his sincerity.

CHOI (CONT'D)

But you'll see it. You'll make it to the end of the book, what we've all been waiting for. But... it's really the beginning of a new book.

Nora's tough exterior cracks, interest sparking in her eyes.

CHOI (CONT'D)

You could decide what's written on those pages. It's your choice.

Choi's words resonate with Nora as he walks off. Ike and Presley emerge from the supply closet, fixing their clothes.

PRESLEY

What did Choi want? To get into your pants?

NORA

Don't be gross, Presley.

Just then the Ship's PA CRACKLES TO LIFE.

DENNINGER (V.O.)

(over the PA)

Attention, this is Captain Denninger.

(beat)

It pains me to report this. But last night we lost one of our own in a tragic accident. Lorelei Wright.

As he speaks we move through the ship, registering the crew's reaction to Lorelei's death: shock, confusion, sadness.

The vast ship is a self-contained world complete with a unique upstairs/downstairs culture that has evolved over the decades long voyage.

DENNINGER (V.O.)

(over the PA)

Lorelei Wright was a beacon of light and vitality.

The crew is ethnically diverse, carefully selected for genetic variance and the long term viability of the human race. Among those we see are:

-- NUCLEAR FAMILIES, straight out of "Father Knows Best."

DENNINGER (V.O.)
 (over the PA)
 A light that has been extinguished
 all too soon.

-- MACHINE SHOP WORKERS, deep in the bowels of the ship, peer up from grinders, sparks dance around their safety goggles...

DENNINGER (V.O.)
 (over the PA)
 Our hearts go out to those she
 leaves behind...

-- James Toback stops scrubbing mold off a stainless steel algae tank, obviously devastated.

DENNINGER (V.O.)
 (over the PA)
 Her passing serves to remind us all
 of the fragility of life...

-- In the Medical Center, Juliet, deeply troubled, wipes the blood from Lorelei's hair and face.

DENNINGER (V.O.)
 (over the PA)
 ...and the importance of our
 shipboard community.

-- Off STOKES, hosing down the stalls in the animal pens.

INT. MEDICAL CENTER - DAY

Marilyn Wright slumps over her daughter's body, wracked with grief.

Emily comforts her mother. Her husband, Duke Vanderhaus, stands beside her.

MARILYN
 (distraught)
 What was she doing there all by
 herself?

Gault enters. Vanderhaus shoots him a look.

GAULT
 Excuse me. I was looking for Dr.
 Bryce.

Vanderhaus places a comforting hand on his wife's shoulder but Emily stiffens at his touch.

Gault notices the awkwardness between them as Juliet waves him into her adjacent office.

GAULT (CONT'D)
(to Marilyn and Emily)
I'm sorry for your loss, truly.

INT. JULIET'S OFFICE - MOMENTS LATER

Juliet pulls down books from the shelves.

JULIET
Is a full autopsy really necessary?
It's a little out of my wheelhouse.

GAULT
I understand Juliet. But I need it,
along with blood analysis for
alcohol, drugs and any other test
you can find in those books. And
I'd like to see her last psych-
evaluation.

VANDERHAUS (O.C.)
What do you think you're doing?

They turn as Vanderhaus enters.

VANDERHAUS (CONT'D)
Hasn't my family been through
enough?

GAULT
If you have a problem I suggest you
take it up with the Captain. He
asked me to conduct an inquiry.

MARILYN WRIGHT
Duke? What's going on? What inquiry?

Marilyn stands in the doorway with Emily.

VANDERHAUS
It's nothing. The XO just has a few
questions.

Marilyn dries her eyes.

MARILYN WRIGHT
If it's important.

GAULT
Thank you, Mrs. Wright.

JULIET
 (heading out)
 If you'll excuse me, I need to
 check on Christa.

Gault looks at Marilyn, unsure how to proceed.

GAULT
 Had Lorelei been upset about
 anything recently?

Marilyn shakes her head. Gault takes a beat, he's never
 conducted an investigation before.

GAULT (CONT'D)
 Did...she have a boyfriend?

MARILYN WRIGHT
 All the boys were interested in
 her. That's no secret. But she
 didn't run around like some lower
 deck trash.

Gault nods sympathetically, but inside he's wincing. He's
 from the lower decks and she knows it.

GAULT
 (gently)
 Can you think of any reason someone
 might want to harm her?

MARILYN WRIGHT
 Of course not. What are you
 implying? What is this about?

Gault's not sure; this isn't going the way he imagined.

VANDERHAUS
 That's enough.
 (shoots Gault a look)
 I'll take you back to your cabin,
 Marilyn.

GAULT
 Thank you for your time. And again,
 my deepest condolences.

Gault watches as Vanderhaus escorts them out.

INT. INFIRMARY, MEDICAL CENTER - DAY

Juliet helps Christa sit up in the hospital bed. She's
 groggy, just coming to. Nora, Juliet's daughter, adjusts
 Christa's pillow.

JULIET
Here, let me help you.

CHRISTA
(hollowly)
Lorelei. She's dead.

JULIET
You had a shock. We gave you a
sedative.

As her head clears, Christa feels the weight of what has happened...

CHRISTA
She was my only friend...

Christa suddenly stops short. Stares into the middle distance, entranced.

JULIET
Christa?

No answer. Nora, also puzzled, exchanges a glance with her mother.

Suddenly Christa comes to life. A look of horror on her face.

CHRISTA
THEY'RE WATCHING US. IN THE GLAU
ROOM. THEY'RE WATCHING.

Juliet and Nora are taken aback. As Christa begins to thrash, Juliet recovers first, holding her still.

JULIET
Nora! Chloral Hydrate, 500
milligrams.

Nora snaps out of it, prepares the injection.

CHRISTA
THE GLOBUS SEES ALL.

GAULT (O.C.)
Is she okay?

Juliet turns to see Gault in the doorway.

JULIET
She's in shock. Nora, the sedative!

Nora quickly hands her mother the hypodermic needle.

Juliet injects Christa. Gault watches as she slumps into the half sleep of sedation.

GAULT

I see I didn't pick the best time to question her about Lorelei.

Gault casts a cautious glance at Nora.

JULIET

Nora, could you give us a minute?

They wait until Nora slips out the door.

JULIET (CONT'D)

I watched Lorelei's Psych-Eval like you asked. I found some troubling things.

GAULT

Like?

JULIET

Frustration, depression, rage. She felt like her life wasn't her own.

GAULT

(knowing all too well)
"The Crisis."

JULIET

(nods)

Usually the Crisis is a normal part of coming of age. We all have to deal with the fact we have no control over our destiny. That this was chosen for us before we were born.

GAULT

It hit me when I was 14.

(wry grin)

The unfairness that I couldn't be an Olympic skier and secret agent. I was mad about it for days.

JULIET

On Earth, you could dream as big as you wanted -- your parents could allow any illusions to die naturally. They were an infinity of possibilities for you to try.

Gault carries the bitter knowledge that comes out of the Crisis, the knowledge that makes him a stable adult:

GAULT

We don't have infinity. We have only the ship. We're born in it. We die in it.

JULIET

But with Lorelei the Crisis seemed more intense -- Unnerving in a way I'd never seen before.

Off Gault, wondering...

INT. SAFETY OFFICE, PANOPTICON - DAY

The walls of the circular room are covered with CCTV screens with video feeds of the ship's main corridors and public spaces. Ensign Rawles plugs in a video cartridge (a recording media unique to the ship), and turns to Gault.

RAWLES

The Botanical is a blind spot. But we do have cameras in the corridor.

Rawles scrubs through the FOOTAGE: we see time running backward - Lorelei's body being removed from the Botanical, Gault, Juliet, Vanderhaus, Captain Denninger - all the activity after the discovery of the body.

Finally, we see Christa wandering in, looking for Lorelei.

RAWLES (CONT'D)

This is the time stamp you asked for but as you can see nobody enters or exits.

Gault leans in, considering.

GAULT

How could Lorelei have gotten in without being seen?

(a beat)

Pull the video from the common areas. Track her movements. I want to know where we lose her.

Gault turns to see Emily enter, looking distraught.

EMILY

Mr. Gault. May I have a word?

GAULT

Give us a minute, Ensign.

Rawles leaves. The second the door closes, Emily and Gault are in each other's arms. They fit together... but there's no happiness here -- only love and a sort of tragic desperation.

Gault speaks into her hair, unable to let her go.

GAULT (CONT'D)

Emily. They already know I wasn't in my cabin last night. Coming to me here -- it's too risky.

EMILY

I had to see you.

He assumes she needs his comfort.

GAULT

Of course. Your sister. I'm so sorry.

EMILY

There's something I have to tell you.

She pushes back, looks him in the eye.

EMILY (CONT'D)

What my mother didn't tell you. Lorelei was seeing someone. James Toback.

GAULT

Why didn't she tell me?

EMILY

He's from the lower decks. He works in Water Reclamation.

GAULT

She was embarrassed.

Emily nods, ashamed.

EMILY

She wants to maintain this image of Lorelei as a perfect lady. But it wasn't the truth.

(beat)

Last month she came home with bruises on her arm and neck. She made up some lie but I'm sure she'd been with James. When I told her she had to stop seeing him...

(beat)

...she threatened to expose us.

He cradles her protectively. There's a deep tenderness here.

GAULT

You should have told me.

EMILY

She wouldn't have done it.
Lorelei could be selfish at times
but not cruel. Not like that.

Off Gault's eyes, wondering if any of them knew Lorelei as well as they thought.

INT. STOCKYARD - DAY

The sodium vapor lamps bathe everything in a malarial light. The filtration system BUZZES incessantly, futilely trying to stem the stench of animal waste and blood.

Stokes swings a gleaming cleaver with practiced ease, slaughtering a hog.

SILO FOREMAN (O.C.)

Mr. Stokes? I transferred the grain
you wanted.

Stokes turns to the nervous-looking grain silo foreman, NIELS.

STOKES

That's a boy.

Stokes hands the bloody cleaver to Nixon, wipes his hands.

STOKES (CONT'D)

What's the matter? You look
nervous.

SILO FOREMAN

I can't keep doing this, Mr.
Stokes.

STOKES

Course you can, Niels. We have a
deal. I take such matters seriously.

SILO FOREMAN

B-But if the grain levels are off by
more than three percent they'll know.

STOKES

Rotate from the stores evenly. Skim
a little at a time and no one will
notice. Least not for a decade.

Just then an agitated James Toback barges in.

JAMES
Safety Officers came by Water
Reclamation, Stokes. They were
looking for me!

Stokes shoots James a hard look.

STOKES
Calm down, James. I'm in the middle
of a transaction.

James runs his hands through his hair.

JAMES
Don't tell me to calm down!
Lorelei's dead and they're looking
for me. What'd you tell them?!

Stokes suddenly grabs James by the throat and slams him to
the ground, gripping his neck.

STOKES
You need to learn some manners, Pup.

He stands, rears back and kicks him, hard. Stokes pulls out a
GLISTENING BLADE.

For a moment we fear the worst, then Stokes turns to the hog
carcass, chops off a hunk of meat, tosses it to Niels.

STOKES (CONT'D)
For your trouble.

As the terrified Niels leaves, Stokes turns back to James,
pins him to the deck with his boot.

STOKES (CONT'D)
You think you can take a swing at
me? Run your mouth off?

Stokes stares at him a beat, furious. Turns to Nixon.

STOKES (CONT'D)
Take him to The Hold. Get him drunk.

Off Nixon helping James up the stairs to the speakeasy.

INT. CAPTAIN'S QUARTERS - NIGHT

Juliet reviews her notes on Lorelei Wright's autopsy --

JULIET

-- Blood alcohol was elevated, but not enough to incapacitate her. She did have sexual intercourse in the hours before her death.

Denninger takes this in --

DENNINGER

What about the marks on her wrists?

JULIET

Possibly rope burns. Not much to go on. But the autopsy did show something surprising. The true cause of death.

Denninger raises an eyebrow.

DENNINGER

So it wasn't a fall?

JULIET

No. The skull fracture was posthumous, but significant enough to mask a small puncture wound in the roof of her mouth.

Denninger looks puzzled.

DENNINGER

What caused it?

Juliet takes out a GLASS CONTAINER and hands it to him. Denninger studies the object inside for a long beat.

DENNINGER (CONT'D)

Let me know if any new information comes to light.

Denninger stares at the glass jar as Juliet exits.

VIONDRA (O.C.)

What's the good doctor doing calling so late? Should I be jealous?

Viondra enters in her negligee. Denninger doesn't answer. She can tell something is troubling her husband.

VIONDRA (CONT'D)

What's that?

DENNINGER

Our undoing.

Denninger hands the glass jar to her. She rattles a tiny piece of misshapen lead in the jar.

DENNINGER (CONT'D)

It's a bullet.

(then)

Which begs the question. How the hell did a gun get on this ship?

TO BLACK.

END ACT ONE

ACT TWO

FADE IN:

INT. CAPTAIN'S QUARTERS - DAY

Gault holds the bullet up to the light.

DENNINGER

It's a twenty-two short. I had to look it up. An uncommon caliber back on Earth.

GAULT

How did it get on the ship? There were no firearms on the manifest.

Denninger takes the jar from Gault, locks it into the display case of antiquities in his quarters.

DENNINGER

It must have been smuggled aboard.

GAULT

And kept hidden fifty years?

DENNINGER

Maybe someone else found the gun. Or it might have been passed down.

GAULT

Which implies a conspiracy.

DENNINGER

All I know is whoever brought that gun on board knew what they were doing. It isn't powerful enough to puncture the hull or damage the hydraulic systems. Just enough to kill.

Gault furrows his brow.

GAULT

Why now?

DENNINGER

The Rubicon, maybe. Once we pass the midpoint we won't be able to return to Earth; we'll have to continue.

Gault nods, understanding.

GAULT

People are getting anxious.

Denninger locks his jaw. Makes his decision.

DENNINGER

I'm ordering a complete search of the ship.

GAULT

If Vanderhaus and his Jackboots start flipping over beds and rooting through underwear drawers it could cause a panic.

DENNINGER

What do you think will happen when the crew finds out there's a murderer on the loose? It'll be chaos.

GAULT

Right now there's a possibility the killer still has the gun. But if you tip our hand on a scavenger hunt he'll dump it.

(looks him in the eye)

At least give me a chance to find the bastard.

DENNINGER

Alright, but if anyone else gets hurt it's on you.

INT. ABRAHAM ENZMANN'S QUARTERS - DAY

Plain white walls. A hospital bed. The same archival Launch Day FOOTAGE we saw earlier plays on a small video screen.

ABRAHAM ENZMANN (now in his late 80s) watches the footage, his hands trembling.

ENZMANN (O.S.)

Did you have doubts? About what it would become, generations later? Would you even recognize it today?

Half-hidden in shadows, HARRIS ENZMANN (early 50s) sits at his father's bedside -- he's deep in thought, wrestling with some profound question.

He watches as Abraham attempts to spoon soup into his mouth, his hand shaking. The decades since Sojourn launched have not been kind to Abraham.

ENZMANN (CONT'D)

Let me help you, dad.

Enzmann tries to help but Abraham pushes his hand away, he wants to feed himself, to prove he's not helpless.

ENZMANN (CONT'D)

When you started Sojourn everyone was so excited about the stars. Now we're fragmented, full of dissention.

Enzmann fidgets with a SMALL BRASS DIAL as he talks.

ENZMANN (CONT'D)

The ship has lost its way. It needs a strong hand to right its course.

Abraham seems to understand the words, the intent, of what his son wants to do. Anger flashes in Abraham's eyes and he tries to speak --

ABRAHAM ENZMANN

Y-y-ou... y-y-ou... n-n-n...

Frustration builds as the words won't come. Yet Enzmann seems to grasp his father's meaning.

ENZMANN

I know our methodology conflicts. But perhaps evolution applies to more than just life, but ideals as well.

It's a rhetorical exercise, yes, but we get the feeling that he's the only one Harris can speak to about these things -- and the fact that he can't respond might be the reason why.

Abraham gives Enzmann a hard look.

ABRAHAM ENZMANN

n-n-n...G-g-g.

Abraham points to the sky... or is it to God?

ENZMANN

God?... God, if he exists, is an...
(beat)
"imperfect" creator. This is in my hands now.

Enzmann puts the brass dial on Abraham's tray, as if the final word in their "discussion". He leaves.

Alone, Abraham angrily knocks the brass dial to the floor -- his only means to express his disapproval.

INT. BRYCE QUARTERS - DAY

Juliet sets the table.

JULIET
Nora -- Breakfast!

Nora emerges from the door connecting to the medical center.

NORA
Christa's still asleep in the infirmary. I have to go.

JULIET
Where? I need you today.

NORA
Dr. Choi's having a workshop in the Terra Lab. I want to check it out.

JULIET
Nora, you've committed to a medical apprenticeship.

NORA
Well maybe I'm un-committing.

Juliet can't believe what she's hearing.

JULIET
I know this is a hard time for you. But don't take this lightly. This is about your future.

NORA
I know. That's why I want to explore my options.

Juliet's husband, EDWIN BRYCE (40s, cerebral, a bit distant) enters from the other room.

EDWIN
Everything okay?

NORA
I'll come by the clinic after.
(off Juliet's look)
Don't look at me that way. There's still plenty of time for you to find another apprentice.

Nora heads out the door. Juliet turns to Edwin, incredulous.

EDWIN

She lost a friend. She'll come around.

INT. SHIP'S LIBRARY - DAY

Not a big room, but that's deceiving. Six storeys of books rise vertically, a deep well of every scrap of knowledge the launchers thought might be useful, and as many books of great art and literature as they could cram in.

The lights are low. The place is as empty as a bar after closing... except for A FIGURE who sits easily in a yoga pose on the central table. A woman. She's playing a flute: an old Shaker folk song, "Simple Gifts."

The door opens. She reacts, reflexively turning away and lifting her hood to cover her head. When the lights come on, all we see is the central slice of her face: eyes, nose, mouth. The rest is shadow.

Gault walks in.

GAULT

(like Ricky Ricardo)
Lucy, I'm home.

OPHELIA

I place the treasure of cinema and literature before you, and this is all you remember.

This is OPHELIA DEVAN, 60, ship's archivist and Gault's surrogate mother. An eccentric on a ship of people trying firmly to be normal. Six years old when they left Earth; one of the few who remember what home was. Alien, in a way -- born on another world.

GAULT

I'm looking for books about how police solve crimes.

She remains sitting.

OPHELIA

"The voice of thy brother's blood crieth unto me from the ground."
Or, I suppose, "sister," in this case.

Gault looks at her. So she knows it was murder.

OPHELIA (CONT'D)

There are no absolute secrets on board this ship. Someone always knows and someone always talks, in the end.

(beat)

I heard a rumor about you.

GAULT

(nods)

The Captain asked me to investigate-

OPHELIA

A rumor about you and a woman. Tristan and Isolde, Lancelot and Guinevere -- a woman not lawful for you to love.

GAULT

Who'd said that?

She doesn't answer. Regards him seriously.

OPHELIA

You know how these stories end? Camelot's gone, the heroes are dead, and the woman enters a nunnery.

GAULT

With you it's always stories. I came to talk about non-fiction.

She lets it go. For the moment.

OPHELIA

So, you think a police manual will help you? Those things were written for people on Earth, where cops walk the beat and there's an infrastructure in place to deal with criminals.

GAULT

Your suggestion?

OPHELIA

Try Philip Marlowe. He walked the mean streets alone.

GAULT

Read detective stories. Seriously, that's your idea?

OPHELIA

They made a number of movies if you're too lazy to turn a page. You kids and your digitabs, your fingers probably aren't up to the challenge --

Gault laughs, and there's affection in it. He touches her hood.

GAULT

Do you need to wear that? It's just me.

She pulls back the hood. A long, hideous BURN SCAR runs across her left cheek.

OPHELIA

There's also Hitchcock, Fritz Lang--

GAULT

Okay, movies. Got it.
(thought strikes)
What did Lorelei watch? What are the last things she checked out?

OPHELIA

She liked beach movies. Gidget, Beach Party...
(watches him carefully)
And one other thing, that I wouldn't forget.

Ophelia goes to a drawer, takes something out, and hands it to him. It's a "cart box" -- similar to a videotape -- labeled: Launch Day Celebration Year 30. Gault reacts; the date freezes him in place a moment.

GAULT

The night of the fire.

She gives him a weighted look.

OPHELIA

Are you ready to open old wounds?

He looks down at the scar tissue in his palm, a permanent reminder of the carnage of that night. Then he looks up, into her face. At her greater wound.

GAULT

I can take it. I learned from the best.

She nods, proud of him. Gault looks at the cart box, starts to open it.

GAULT (CONT'D)
Lorelei and Emily lost their father
the same night I lost my parents.
Maybe she just wanted to...

His voice trails off... *the box is empty.*

GAULT (CONT'D)
She kept it. Why?

Off Gault, perplexed.

INT. COUNCILMAN ROSE'S QUARTERS - DAY

Viondra straddles a man in bed. She arches her back, grinding in orgasmic climax, then she suddenly hops off, leaving the man she was having sex with perplexed and unsatisfied.

COUNCILMAN ROSE
Where are you going?

VIONDRA
I'm finished.

Councilman Rose sits up, exasperated.

COUNCILMAN ROSE
I'm not. Get back here.

Viondra saunters over to the wet bar, naked.

VIONDRA
I'm going to give back those silk
dresses you gave me.

COUNCILMAN ROSE
It's rude to return a gift.

VIONDRA
I can't let William see them, can
I? As the Captain's wife it
wouldn't be proper to dress
extravagantly.

COUNCILMAN ROSE
When I'm running this ship, you'll
dress as flamboyantly as you like.
Now come back to bed.

He grabs for her, but she pulls away.

VIONDRA

And when is that going to happen?
The council has moved to unseat my
husband three times already.
Unsuccessfully.

Rose sighs in frustration.

COUNCILMAN ROSE

That was before this girl died.

VIONDRA

An accident in the garden isn't
going to change anything except to
put up guard rails.

COUNCILMAN ROSE

It wasn't an accident.

VIONDRA

(seemingly bored)

You mean that "investigation" into
her death? Strictly cover-your-ass.

COUNCILMAN ROSE

My sources think it may be more
than that.

Viondra feigns disinterest to draw him out.

VIONDRA

Oh, please. Your sources are
paranoid. There's never been a
murder on this ship! When did Jack
the Ripper suddenly join the crew?

COUNCILMAN ROSE

That was my first response as well.
But they've convinced me to look
deeper. They think your husband is
purposefully downplaying this --
making it seem pro forma, when in
fact it's very serious.

Viondra seems thoughtful. She shoots Rose a look --

VIONDRA

To prevent a panic.

COUNCILMAN ROSE

Exactly. Hysteria, fear, neighbor
against neighbor...

(MORE)

COUNCILMAN ROSE (CONT'D)
 Any man who can't keep control of
 his ship is unfit to be captain.
 Now come back here and finish what
 you started.

She throws him a maddening, playful smile.

VIONDRA
 It is fun to keep a man waiting.

Just as he's about to lose his temper, she opens the door to
 another room.

VIONDRA (CONT'D)
 Know what else is fun? Surprises.

Jackie -- young, beautiful and naked -- walks out.

VIONDRA (CONT'D)
 Because "finishing what you've
 started" is never as good as
 starting something better.

Jackie walks into Viondra's arms. As they kiss, she gives a
 sultry stare into the transfixed eyes of a very happy man.

INT. LORELEI'S BEACH, WATER RECLAMATION CENTER - DAY

A quaint, sandy beach right out of a Gidget movie.

CLOSER EXAMINATION reveals industrial sand surrounding a
 water reclamation pond in a vast factory-like space. The
 backdrop of seagulls and blue skies are painted on giant
 stainless steel water purification tanks. Towels are spread
 out for sunbathing. Nora sits, lost in thought.

JAMES (O.C.)
 Nora?

Nora looks up to see James Toback. She starts to leave.

JAMES (CONT'D)
 Wait. Don't leave... What are you
 doing here?

NORA
 Lorelei brought me here sometimes.
 (re: bruise on his neck)
 What happened to you?

JAMES
 Nothing.

James walks to the reclamation pond, locates a string tied to the edge. He reels up a bottle of Stokes' moonshine chilled by the deep water. Takes a drink --

JAMES (CONT'D)

If Lorelei showed you the beach,
she must have liked you.

NORA

Or maybe she just wanted help
painting the seagulls.

James looks at the painted backdrop.

JAMES

You did those? She told me she did.

They share a laugh. He offers Nora a drink.

JAMES (CONT'D)

Lorelei said that if she'd been
born on Earth she would have lived
at the beach.

Nora takes a swig, winces at the taste.

NORA

Maybe one day we'll see a real one.

JAMES

We'll never touch land, much less
see a beach.

NORA

That's not true. We're almost half
way there. I'll be in my sixties,
but I'll see it.

JAMES

Then what? Build houses with white
picket fences? Face it, our
grandparents screwed us. They sent
us on a one-way ticket to nowhere.

NORA

How can you say that?

James laughs.

JAMES

This ship was a trillion dollar
payday. Fifty years ago a bunch of
people lined their pockets and sent
us out here to die.

NORA

-- they sent us to find a new home.
To ensure life would go on no
matter what.

JAMES

(scoffs)

Read the history books. People on
Earth weren't saints.

Nora sizes him up with a look.

NORA

Lorelei told me some of the crew on
the lower decks didn't believe in
the mission. Guess she meant you.

JAMES

You upperdeckers wonder why we go to
the Hold and drink. It doesn't
matter if we're studying star-charts
or the bottom of a glass, we're all
headed to the same place -- nowhere.
And none of us have a choice.

NORA

I think you're a little crazy.

She says it without judgment. A little intrigued.

JAMES

Probably.

He looks off, takes another drink. A thoughtful beat...

JAMES (CONT'D)

I used to get jealous of all the
guys staring at Lorelei. I'd accuse
her of encouraging them. We'd
argue. Break up. It seemed like the
end of the world...

James finishes the bottle, embarrassed by opening up.

JAMES (CONT'D)

How deep do you think this tank goes?

NORA

Forty meters, maybe.

JAMES

Wrong.

James archs the bottle high overhead. It hits with a splash.

JAMES (CONT'D)

It goes all the way down to hell.

As he heads off Nora watches the bottle sink into the dark water.

INT. CORRIDOR - DAY

James exits the water reclamation plant and comes face to face with two Safety Officers looking for him.

SAFETY OFFICER

James Toback?

Off this...

INT. ASTRONOMY DECK, THE CROW'S NEST - DAY

Suspended over the central atrium, the Crow's Nest offers unimpeded views of the stars. A RAIL CAR gliding along the steel support beam provides the only access.

Juliet steps off the Rail Car. Emily indicates Christa lying on the floor, staring up at the cosmos.

EMILY

I found her lying there like that.

JULIET

Thanks for calling me.

Juliet goes over and sits beside Christa.

JULIET (CONT'D)

You know, when I was pregnant with Nora I'd come up here and daydream about what Proxima would be like.

Christa turns to her.

JULIET (CONT'D)

I'd imagine plants and animals no one had ever seen before. It's still my favorite place in the ship.

Christa reaches out, touches Juliet's SEA-HORSE necklace.

CHRISTA

I like your necklace.

Juliet takes off the necklace and shows her.

JULIET

It's a sea-horse.

CHRISTA
There aren't any in the aquariums.

JULIET
We didn't bring any. They're only
in the oceans back on Earth.

CHRISTA
It's beautiful.

Emily highlights a star with a laser pointer --

EMILY
Christa, see that star cluster?
Alpha Centauri is binary -- two
suns orbiting each other. But when
we zoom in a little closer...

She uses her digitab to ZOOM IN on the quadrant. It's binary
nature is now clear. And next to it, another star.

EMILY (CONT'D)
We can see a third. That's Proxima.
That's where we are going to live.

Christa shakes her head.

CHRISTA
You're wrong. There's no life there.

Christa takes the pointer, indicates another star system.

CHRISTA (CONT'D)
There. That's life. That's where we
have to go.
(then)
Everything else is death.

Something about the way she says it rings true. Emily and
Juliet share an unnerved look.

TO BLACK.

END ACT TWO

ACT THREE

FADE IN:

INT. SAFETY OFFICE, INTERROGATION ROOM - DAY

James sits at a metal table. Gault sits across from him, flipping through James' file on his digitab.

GAULT

You didn't show up for work last night. Why?

JAMES

Didn't feel like it.

GAULT

According to your supervisor you don't feel like it a lot.

James scoffs, rubs his temples.

GAULT (CONT'D)

Your aptitude scores are good enough to get an apprenticeship anywhere. Why choose water reclamation?

JAMES

"Choosing" an apprenticeship is just a con. It's supposed to make us feel like we have control over our lives.

GAULT

I understand your resentment. I was from the lower decks too. Just because you can't change the course of this ship, doesn't mean you can't change the course of your life -- I did.

JAMES

Really? Because I always thought you were a political appointment to give the lower decks hope. Keep us in line.

Gault pounds on the table with his fist.

GAULT

This isn't a joke, James. Your girlfriend was murdered.

James is taken aback, suddenly sober.

JAMES

W-What are you talking about? I thought it was an accident.

GAULT

Where were you the night of the Launch celebration?

JAMES

The Hold.

GAULT

Drinking?

JAMES

Actually I go there for the intellectual conversation.

Gault grabs him by the collar, ripping his shirt as he pulls him close.

GAULT

Lorelei was an attractive girl. A lot of guys would've loved a chance with her. You ever get jealous?

JAMES

Yeah. Doesn't mean I killed her.

GAULT

Did you see her that night?

JAMES

No... Yes, but early. We got in an argument. She didn't want to go to the celebration with me.

GAULT

She say why?

JAMES

That's just who Lorelei was. She could make you feel like you were living on the edge, that things could fly apart at any second, but it was worth it because you were totally alive.

Gault eyes James.

GAULT

The medical report says Lorelei had sex in the hours before her death.

James covers his hurt.

JAMES

Guess I wasn't the only one on the edge there with her.

Gault studies him a moment. Senses real pain behind James' facade. Off Gault, pensive, as we:

CUT TO:

INT. SATELLITE OBSERVATION DECK - CONTINUOUS

Enzmann watches a monitor, the only light in the room. Gault's interrogation of James plays from an unobtrusive angle -- A HIDDEN CAMERA.

GAULT (ON MONITOR)

Did Lorelei ever mention taking a video cart from the archives, something about the fire?

Enzmann rolls the BRASS DIAL over in his hand, pensive.

JAMES (ON MONITOR)

Not to me.

MARTIN CARRILLO (30s) enters, leans over Enzmann's shoulder --

CARRILLO

Gault doesn't believe the kid did it, does he?

OFF Enzmann staring at the monitor, at Gault.

INT. ASTRONOMY DECK - DAY

Emily looks up from her work as Nora steps off the Rail Car.

EMILY

Nora, shouldn't you be at the clinic?

NORA

I was kinda hoping I could hide out for awhile. My mom and I aren't really talking right now.

(then)

I'm sorry about your sister. It's hard to believe I'll never see her again.

Emily gives her a nod of gratitude. Nora takes a seat.

NORA (CONT'D)

Can I ask you a question? How did you know what to apprentice?

EMILY

Are you having second thoughts about going into medicine?

NORA

Once you choose an apprenticeship you're locked into it.

EMILY

When I was a little girl I'd sit on my dad's knee and look out these telescopes at supernovas, nebulas, asteroids; the universe was right there in front of us, beckoning to me. Those are my favorite memories.

NORA

So you always knew.

Emily puts a reassuring hand on Nora's shoulder.

EMILY

Your parents will support whatever you decide.

Nora gives her a grateful, if not doubtful, smile.

NORA

(then)

What are you working on?

Emily uses a touch-screen to ZOOM IN on a star quadrant.

EMILY

Last night, Christa pointed out this star cluster. She said there was life there.

NORA

Is she right? Sometimes Christa says things that are...

(trying to say it nicely)

peculiar.

Emily nods. Agrees. Still... She turns back to her screen.

EMILY

My father charted that area years ago. But I thought I'd go over the survey data just in case.

(MORE)

EMILY (CONT'D)

(then)

It's hard to believe my father did all this with a slide rule.

NORA

Do you ever think our grandparents screwed up by volunteering?

EMILY

What? No.

NORA

But none of us had a choice. It was decided for us before we were even born. We don't even know what's waiting for us.

EMILY

The link between metal-heavy stars and planets is well established. Proxima has a metallicity 150 percent of Earth's sun.

NORA

That's a good thing?

EMILY

Very. We should find dozens of planetary bodies with water and breathable atmospheres.

NORA

But what if there aren't? What if some politicians cashed in on a big military contract and didn't care where they sent us?

Emily looks disappointed.

EMILY

You've been spending too much time in the lower decks listening to conspiracy theories.

(then)

Remember learning about the Cuban Missile Crisis? The Cold War? The arms race? That's why Sojourn was launched. To ensure the survival of the human race. We haven't received a communication from Earth in decades.

NORA

Maybe we're out of range, or there's interstellar interference.

EMILY

Or maybe there was a war and the earth is completely uninhabitable. President Kennedy and Dr. Enzmann were visionaries. They recognized the necessity for this ship even if it had to be launched in secret.

INT. CAPTAIN'S QUARTERS - NIGHT

Viondra stands in the mirror, takes off her earrings as Denninger steps out of the shower.

VIONDRA

The Council is terrified of insurrection. This is the opportunity Rose has been waiting for. You need to move decisively, reassert your position.

Denninger puts on a robe, reaches for a glass of scotch.

VIONDRA (CONT'D)

You won't find your courage in the bottom of a glass.

DENNINGER

Are you calling me a coward, Love?

VIONDRA

I would never call "the hero of the inferno" a coward.

DENNINGER

I should hope not. We owe these quarters to my courage. Unless the thought of going back to the lower decks appeals to you.

Viondra takes the glass from her husband, sets it aside.

VIONDRA

(almost sweetly)

Darling, I'm trying to help. Use this distraction to ensure your place, our place, going forward.

DENNINGER

Distraction? A girl is dead.

VIONDRA

It's an opportunity, William. You'd be a fool not to take it.

Denninger looks into his wife's eyes.

DENNINGER
Callousness is your least
attractive quality, my dear.

Viondra pulls away impatiently.

VIONDRA
Yes. Terrible, terrible me. Who
took my joke of a job and built it
into something that serves us both.

DENNINGER
I doubt your girls are as pleased --

VIONDRA
My girls have made alliances with
nearly every powerful man on this
ship. They enjoy their privileges.
And we enjoy the favors they trade
and the information they bring.
(beat)
But keep your head in the sand, if
it makes you feel better. I'll go
on being the politician, so you can
pretend to be the statesman.

Denninger's face shows that she's hit a nerve.

We're starting to see they're like the couple in "Who's
Afraid of Virginia Woolf," tormenting and supporting each
other by turns, loving and hating, feeling respect and
contempt. It's a fucked-up marriage -- but it's functional.

INT. TRACK - DAY

Gault finds Captain Denninger jogging on the track, working
up a sweat -- he pushes himself just as hard as Gault.

GAULT
You wanted to see me?

DENNINGER
I'm six laps up.

Denninger waves him alongside. Reluctantly Gault runs with
him even though he's not dressed for it.

DENNINGER (CONT'D)
We go back you and I. You're smart
and ambitious. But so are a dozen
other men on this ship.
(MORE)

DENNINGER (CONT'D)

You know why I picked you to be my XO over them? Because you're decisive. I read your report. You don't think the boyfriend killed Lorelei.

GAULT

No sir. He had no reason, and the gun wasn't found in his quarters.

DENNINGER

This Toback kid is trouble. Vanderhaus tells me he's been detained for drinking and destruction of ship's property.

Denninger stops running, looks Gault in the eye.

DENNINGER (CONT'D)

Find proof Toback *didn't* kill her. Otherwise he's our man.

Denninger starts off again. Gault doesn't budge --

GAULT

Bullshit.

Denninger stops, turns to face him --

GAULT (CONT'D)

You promoted me because I won't be bullied. Not even by you.

(then)

I'm doing this my way. Sir.

DENNINGER

Handle it. But if the Council loses confidence they'll push me out of the Captain's chair and you won't be far behind.

The sound of "In the Hall of the Mountain King" from *Peer Gynt* being WHISTLED is heard --

SOUND BRIDGE:

INT. LIBRARY - DAY

-- Fritz Lang's classic film *M* plays. PETER LORRE uses a switchblade to cut fruit for a LITTLE GIRL.

Gault watches the monitor as a SUSPICIOUS TOWNSMAN draws a CHALK M on the palm of his hand and deliberately bumps into Lorre, transferring the M to the shoulder of his dark coat.

Gault leans in, intrigued --

-- the townspeople follow close behind Lorre and the girl as they walk the streets of Dusseldorf, never losing track of him thanks to the CHALK M branding his coat.

Gault pauses the tape, considering. He looks down at his scarred left hand, makes a fist, dulling some phantom pain.

INT. SAFETY OFFICE, HOLDING CELL - DAY

James's cell door swings open revealing Gault. He tosses a clean WHITE SHIRT to James.

GAULT
Sorry about your shirt.

James looks at it.

GAULT (CONT'D)
Your alibi checked out.

James stands to go, Gault stops him with a look --

GAULT (CONT'D)
I felt the same way as you when I was your age. That I had no choice. It was all meaningless. Then I realized this is what we've got to work with. We find meaning where we can.

Off James, considering.

INT. CORRIDOR - DAY

James turns down the corridor wearing the CRISP WHITE SHIRT.

INT. SAFETY OFFICE, PANOPTICON - DAY

GAULT
White shirt. Track him.

Gault and Rawles watch James on the monitor.

RAWLES
He's heading down the central corridor.

Switching from camera to camera, they follow James -- the white shirt standing out like a beacon -- an updated version of the telltale "M" in the film.

James disappears in a crowd coming out of the commons.

RAWLES (CONT'D)

Where'd he go? I'm not seeing him.

Gault studies the crowd carefully, eyes locked on the monitor for a long beat.

RAWLES (CONT'D)

We lost him.

Gault flips through the various angles of low-res video, not giving up. Then, finally -- a white patch in another corridor.

GAULT

There. A-deck.

Gault switches to a another angle.

GAULT (CONT'D)

The Botanical.

INT. BOTANICAL GARDEN - DAY

James is at the waterfall where Lorelei was found. With the water drained it takes on a lifeless, artificial atmosphere.

He picks up a rock from the plastic creek bed. Anger and sadness well up inside him.

JAMES

Goddamn it, Lorelei.

He throws the rock, it hits the waterfall with a metallic CLANG. Just then the lights SNAP ON.

James turns to see Gault.

JAMES (CONT'D)

You followed me?

GAULT

Why did she die, James?

James doesn't answer. Gault decides to lead him.

GAULT (CONT'D)

You know, I saw some of the movies she checked out. Surf, sand, sun. She loved nature. That's why she was drawn to places like this.

James reacts, taking the bait.

JAMES

You call this nature? Did you actually watch those movies? All the space they had! They took it for granted! They could run in a straight line without crashing into some bulkhead.

GAULT

I guess I didn't know her very well. Why don't you tell me?

JAMES

Lorelei hated this place! She said it represented everything that was fake about this ship and our lives.
(beat; miserable)
For her to die here of all places...

GAULT

She might not have died here.

James meets his gaze.

GAULT (CONT'D)

There wasn't any sign of a struggle. Nothing to explain the marks on her wrists.

JAMES

But there's only one way in or out.

Gault takes in the waterfall. Something catches his eye, something he couldn't have seen with the water running.

GAULT

Maybe not.

HARD CUT TO:

Vanderhaus UNBOLTS a panel from the waterfall. He pulls it off revealing a MAINTENANCE TUNNEL.

INT. MAINTENANCE TUNNEL - DAY

FLASHLIGHT BEAMS crisscross the dust-mottled tunnel as Gault and Vanderhaus crawl into the guts of the ship.

The tunnel widens into a large area filled with pipes and conduits. Vanderhaus shines his light on piles of stolen supplies.

VANDERHAUS

Look at all this.

Gault's flashlight illuminates an UNUSUAL SYMBOL painted on the wall.

GAULT
(re: symbol)
What do you think it means?

VANDERHAUS
I'm more interested how all this
stuff got here.

Gault studies it as Vanderhaus picks up a BOOK with a blue cover.

VANDERHAUS (CONT'D)
Rilke: Love Poems to God.

Gault watches with trepidation as Vanderhaus opens the cover -
- we'll find out why later.

VANDERHAUS (CONT'D)
Take a guess what it says?

GAULT
It's an inscription.

Vanderhaus shows him the book --

VANDERHAUS
Wrong. Title page is torn out and
the remaining pages are blank
except for a few diagrams.

An imperceptible look of relief passes across Gault's face.

Gault spots a drop of DRIED BLOOD on the floor. Then another.
He follows the blood trail to the foot of a support beam.

GAULT
Here.

A length of rope is tied to the column.

GAULT (CONT'D)
This is where Lorelei died.

TO BLACK.

END ACT THREE

ACT FOUR

FADE IN:

INT. BRIDGE - DAY

Denninger examines the book Vanderhaus found in the tunnel.

DENNINGER
Why would they bleach the pages?

GAULT
Everything onboard is electronic.
Writing on a digitab is a risk.

Denninger spots diagrams drawn in back of the book.

DENNINGER
This is the water filtration
system.
(flips the page)
...Nav computer blueprints.

Denninger and Vanderhaus share a look. Gault picks up on it.

GAULT
A month ago the nav computer
crashed. Just last week the
filtration system went off-line.
It's not a coincidence, is it?

Vanderhaus looks to Denninger. Denninger nods.

VANDERHAUS
It was sabotage. That's their
symbol we found in the tunnel.

GAULT
Who are they?

Denninger lowers his gaze.

DENNINGER
They call themselves "Earthers."
They want to force the ship to
return to Earth.

GAULT
(taken aback)
My god.

DENNINGER
The Rubicon looms in people's
minds. Makes them question.
(MORE)

DENNINGER (CONT'D)

(then)

Once we pass the midpoint and there's no choice, the Earther movement will go away.

GAULT

So we out-wait them.

DENNINGER

If we make it that far. The closer Sojourn gets to the Rubicon, the more brazen the Earthers become.

GAULT

(realizing)

But to turn the ship around they'd have to --

DENNINGER

(cutting him off)

The nukes are secure. I've placed them under 24 hour security. The reactor too.

GAULT

I'm XO. I should have been told.

VANDERHAUS

We believe the Earthers have their roots below decks.

GAULT

So now I'm a security risk because I wasn't born on the upper decks?

Gault and Vanderhaus lock eyes, that's exactly what Vanderhaus thinks.

DENNINGER

The fact remains we're losing control. If the council had any idea how close we are to insurrection it would be Rose sitting in this chair instead of me.

Gault gives him a defiant look that says maybe that isn't such a bad idea. Denninger sets his jaw.

DENNINGER (CONT'D)

If enough people persuade him to return to Earth...

GAULT

He wouldn't.

DENNINGER

Rose is a politician. He wants power. He doesn't care what happens after he's gone.

(then)

Search the ship. Turn it upside down. Find the person who tore out this page and get some answers.

INT. VARIOUS - MONTAGE - DAY

- SAFETY OFFICERS search the ship. Crewmembers complain, upset and confused by the invasion of privacy. Others whisper rumors about Lorelei being murdered and that there's a killer on the loose.

- James scrapes out an algae tank, watching as Safety Officers stomp across Lorelei's beach, ransacking it.

INT. ASTRONOMY DECK, CROW'S NEST - DAY

Emily is alone in the Crow's Nest when she hears the Rail Car approaching. As Gault exits she embraces him.

GAULT

We don't have much time. Your husband is tearing the ship apart looking for information. Everyone is under scrutiny.

EMILY

(sharp; a little panicked)
Does he know about us?

GAULT

Not yet. But he found a book of love poems. I gave it to your sister to pass on to you.

EMILY

(alarmed)
-- if Duke finds out Lorelei was a go-between for us...

GAULT

The inscription I wrote to you was torn out. He couldn't know. Not yet. But we have to be careful. Destroy every note, every gift, I've ever given you.

Emily opens a file cabinet, pushing aside the files she pulls out a box of letters and keepsakes. She hesitates --

GAULT (CONT'D)

Take them to the incinerator.

EMILY

Still, it won't change the fact that someone knows. Someone has that page.

(meets his gaze)

Part of me is relieved. It's like we have some kind of fatal illness, Oren, you and me. Maybe now someone will put us out of our misery.

GAULT

I'm never miserable when I'm with you.

He takes her hand. Her fingers twine with his -- she feels the same way.

EMILY

I'm tired of the furtive, pathetic meetings. Passing you in the corridor and knowing it's the only time I'll see you all day. I want to share your life instead of begging for scraps.

She turns away.

EMILY (CONT'D)

If we were on Earth I could just divorce him --

GAULT

But we're not on Earth, Em.

(then)

Right now I'm at the center of the storm. Something bad is coming. You can't be anywhere near me when it hits.

INT. TRASH FILTRATION SYSTEM - DAY

INDUSTRIAL FANS THUMP OVERHEAD -- at full speed this room functions as separator of a giant vacuum. Paper and scraps of cloth are caught against the walls, heavier materials settle at the bottom.

A hatch CLANGS OPEN.

Enzmann climbs down into the dim chamber, wearing a RESPIRATOR and RUBBER GLOVES.

The spinning fans above break the light with strange, shifting shadows.

Enzmann slides down the massive mounds of junk and garbage. He sifts through the refuse at the bottom exposing a MAGNETIC PLATE. Stuck to it are pieces of scrap metal, filings -- anything that could damage delicate machinery.

Amongst the metal scraps, Enzmann finds what he was searching for -- THE GUN.

INT. TERRAFORMING LAB - DAY

Nora enters the lab tentatively. She takes in the large hanger-like space, an enclosed terrarium-like chamber in the center recreates an alien landscape. It's a impressive sight.

Choi and several other TERRAFORMING TECHS working on a LANDING CRAFT nearby look up --

CHOI

Welcome! I'm glad you came.
Everyone, this is Nora.

NORA

Wow. What is this thing?

Choi proudly shows her the vehicle.

CHOI

Couple more tweaks and she'll be ready to road test on Proxima Centauri. Full life support system, completely radiation sealed.

Nora can't help but smile.

NORA

Dr. Choi, I was wondering if you'd selected all your apprentices.

Choi tosses her a pair of work gloves.

CHOI

I have now.

INT. INFIRMARY, MEDICAL CENTER - DAY

Juliet sits on the edge of Christa's bed. Gault, nearby.

JULIET

Christa, do you remember the launch day celebration? Mr. Gault would like to ask you some questions.

CHRISTA

Lorelei was going to teach me how to dance but I couldn't find her.

GAULT

Do you know why she was in the garden?

CHRISTA

No, but...

She hesitates a moment -- it seems wrong to break a confidence. Then --

CHRISTA (CONT'D)

She was afraid of someone, I know that. She told me once. I didn't forget because Lorelei was never afraid of anybody.

GAULT

Who was it? James Toback?

CHRISTA

Not James, he was nice to her.

GAULT

Then who?

CHRISTA

She wouldn't tell me -- but she said he knew the truth.

GAULT

Truth about what?

Christa shrugs helplessly. She doesn't know.

GAULT (CONT'D)

When you were brought in here, you said something about "Globus." What does that mean? Was it something to do with Lorelei?

Now Christa looks shifty. Uncomfortable. Clearly avoiding.

CHRISTA

No. I mean... Dr. Bryce had me on some kind of medicine. I didn't know what I was saying.

She's a terrible liar.

GAULT
Christa, you can tell me.

CHRISTA
I'm a weirdo already. Do we have to
talk about this?
(off Gault)
Sometimes I... I think I know
things.

GAULT
What kind of things?

Christa looks away. Her voice drops to a whisper.

CHRISTA
It's hard to explain. I can still
feel it. Underneath everything,
behind everything, like a skull
under the skin. Eyes watching...

Off Gault and Juliet, unnerved, sharing a look.

INT. STOCKYARDS - DAY

Vanderhaus and his men burst into the stockyards --

VANDERHAUS
Attention! Place all contraband on
the tables in front of you and
prepare to be searched.

Stokes approaches flanked by TWO BURLY BUTCHERS and Nixon.

STOKES
What's the matter Duke? Didn't get
this month's payoff?

VANDERHAUS
Stand aside Stokes.

STOKES
Why don't you tell the truth, Duke?

Stokes turns to address everyone in the Stockyards --

STOKES (CONT'D)
This isn't about some dead girl.
This is about the Captain denying
the Earthers our voice!

VANDERHAUS
You admitting you're an Earther?

Vanderhaus and his men power up their TASER BATONS. Stokes locks eyes with Vanderhaus --

STOKES

Proudly.
 (then)
 And so are they.

Stokes' Butcher Boys SLAM the doors behind the Safety Officers. Men hiding in the pens emerge from the shadows -- there are twice as many as there are Safety Officers.

STOKES (CONT'D)

You better get your own house in order before you come into mine.

Turns to his Butcher Boys.

STOKES (CONT'D)

I have it on good authority that our Chief Safety Officer's wife has taken another man into her bed.

Stokes gets in Vanderhaus's face.

STOKES (CONT'D)

Which leaves only one question...
 (then)
 What's he got that you don't?

The implication is clear. Vanderhaus clocks Stokes in the face. Stokes sprawls onto the floor, as the stockyard erupts in violence.

INT. ASTRONOMY DECK - DAY

Emily, alone on the astronomy deck, sits with the box of keepsakes, re-reading one of Gault notes, savoring it before she destroys it. Suddenly a FLASHING LIGHT on her console draws her attention.

Curious she goes to the console, eyes widening at what she sees.

EMILY

Oh my god.

INT. STOCKYARD - DAY

Vanderhaus throws off two of Stokes' men, tasers another. Spins to see Stokes plowing through the crowd when a KLAXON BLARES. The BRAWLERS exchange alarmed looks. Vanderhaus instantly recognizes the signal.

VANDERHAUS
Radiation Alert!

The fighting dies down as fear sets in.

VANDERHAUS (CONT'D)
Return to quarters! We're heading
into a radiation storm!

TO BLACK.

END ACT FOUR

ACT FIVE

FADE IN:

INT. BRIDGE - DAY

The ship is on high alert. There is an industrial but distinctly 60s aesthetic to the design of the bridge. But make no mistake, this isn't Star Trek; the foot thick bulkheads are more reminiscent of a battleship.

Denninger and the Officers are assembled as Emily briefs them on the situation.

EMILY

According to the ship's forward radar we'll pass through a massive, heavily charged ion cloud, unlike anything we've seen.

DENNINGER

Sojourn has been hit with cosmic rays before. How is this different?

EMILY

That was years ago. Before we reached maximum speed. The radiation hazard caused by our fractional speed-of-light velocity will cause real fireworks.

GAULT

How long do we have?

EMILY

Half-hour, maybe forty minutes.

DENNINGER

Vanderhaus, have your men clear the decks. Make sure everyone is in their quarters.

Rawles approaches them with a digitab.

RAWLES

Captain, we just got a report the starboard blast shields aren't closing.

Gault says what they're all thinking --

GAULT

Without the shields the radiation will burn the ship clean through.

DENNINGER

Pump the grey water to the forward holding tanks. It'll act as a buffer.

(to Gault)

Mr. Gault, assemble a zero-gravity team and get those shields closed.

(then)

We have approximately thirty minutes to save the ship.

INT. CORRIDOR - DAY

As Gault rushes down the corridor, we see the crew preparing for the radiation alert -- sealing bulkheads, securing heavy equipment, etc.

INT. STOCKYARDS, HOG PENS - DAY

Stokes and Nixon cover the hogs with lead-lined blankets as Gault enters.

STOKES

Well, well. What brings our esteemed XO to the lower decks? Run out of people to kiss your ass up top?

GAULT

I'm not here for you, Stokes. Your problems with me are going to have to wait.

(to Nixon)

Nixon, you're zero-g rated. I need you on a repair team.

Stokes gets in Gault's face.

STOKES

Whoa, you can't just come down here and order us around. We've got work to do.

Gault doesn't back down. There's a history of animosity here.

GAULT

That's where you're wrong, Stokes. I out rank you. That's what that means.

(then)

Nixon, let's go.

Gault leaves and Nixon follows. Stokes brusquely turns, accidentally knocking over a sack of feed, spilling it. He curses under his breath and leaves the feed to clean up later.

INT. THE COMMONS - DAY

James finds Nora helping Presley secure the bird cages.

JAMES

Nora, I'm going down to the beach.
I need your help.

NORA

Didn't you hear the order? We have
to go to our cabins.

James pulls her aside.

JAMES

That's why now is the perfect time.
No one will be watching.
(lowers his voice)
Lorelei hid something there.

NORA

You should tell the Safety
Officers.

JAMES

I don't trust them. This could be
the reason she was killed.

Nora hesitates a beat then follows him out --

INT. AIRLOCK BAY - DAY

Gault and Nixon seal their PRESSURE SUITS and power up their
magnetic boots.

NIXON (OVER RADIO)

The access panel is on the back of
the servo motor.

GAULT (OVER RADIO)

Copy that.

Nixon uses the AIRLOCK ACCESS KEY to open the bay doors into
the inner hull (NOTE: Sojourn has a double hull for safety.
Think a modern oil tanker.)

INT. CORRIDOR - DAY

Nora and James run down the corridor moving against the
STREAM OF PEOPLE returning to their quarters.

JAMES

(spots something)
Safety Officers!

-- James pulls Nora into a small alcove. They press close together, hiding as the Safety Officers pass.

INT. INNER HULL - DAY

Air rushes out as Gault and Nixon cautiously enter the inner hull. As they take magnetic steps toward the open shield doors, Nixon looks up to see the vastness of space.

For a moment he is mesmerized. Gault nudges him forward.

GAULT (OVER RADIO)
No time for sightseeing.

INT. WATER RECLAMATION CENTER - DAY

The charming beach scene has been trashed -- sand kicked about, chairs and towels thrown aside.

JAMES
They ruined it.

James and Nora search the mess, rooting through picnic baskets and supply boxes.

NORA
Whatever she hid they must have found. We have to get back.

JAMES
No. If they'd found it Gault wouldn't have asked about it.

Nora turns to see James taking off his shirt.

NORA
What are you doing?

JAMES
There's one place they didn't look.

He points to the deep pond. Nora averts her eyes, her heart racing, as James strips down to his underwear.

INT. BRYCE QUARTERS - DAY

Edwin lowers the protective RADIATION CLAMSHELLS over the beds. Juliet enters with Christa.

JULIET
I'll share a pod with her to keep her calm.

EDWIN
Where's Nora?

JULIET
She's not here?

Juliet glances around, unsure whether to panic or be furious.

EDWIN
Stay with Christa. I'll find her.

INT. WATER RECLAMATION TANK - DAY

James swims along the bottom of the tank with a flashlight between his teeth, his sinewy muscles glistening. He's about to return to the surface when something glints in the beam --

-- A GLASS MASON JAR pinned beneath a pump.

INT. WATER RECLAMATION CENTER

Nora peers into the water. James surfaces, gasping for air.

NORA
Did you find anything?

JAMES
It's stuck.

Nora starts undressing. James stares unabashedly.

JAMES (CONT'D)
What are you doing?

NORA
Helping.

INT. CORRIDOR - DAY

Edwin hurries down the corridor when he's intercepted by several Safety Officers.

SAFETY OFFICER
Sir, this area is closed.

Edwin tries to push past the Safety Officers.

EDWIN
I'm looking for my daughter!

The Safety Officers grab him by the arms.

SAFETY OFFICER

There are radiation pods all over
the ship.

(to the other S.O.)

Take him back to his quarters.

Off Edwin, as they usher him away...

INT. SHIP'S INNER HULL - DAY

Nixon crouches within the machinery, working on the shield
motor. Gault tests the circuit with a diagnostic unit.

NIXON (OVER RADIO)

It's a worm drive. The auger has to
lock before it'll engage.

GAULT (OVER RADIO)

Hold on. Okay. Try it.

Nixon powers it up. The motor HUMS to life.

GAULT (OVER RADIO) (CONT'D)

The shaft is turning. Let's get
back inside.

As they turn to leave, Nixon's magnetic boot catches in the
gears --

NIXON (OVER RADIO)

My leg!

Thinking fast, Gault jams a wrench between the gears, tries
to free Nixon's leg.

NIXON (OVER RADIO) (CONT'D)

I can't shut it down!

We HEAR the wrench buckling as the massive gears strain.
Gault yanks Nixon's leg free just before the wrench snaps in
half --

-- the enormous shield doors shut with a THUNDEROUS CLANG.

INT. WATER RECLAMATION FACILITY - DAY

Watery light illuminates James and Nora's lithe figures as
they swim to the bottom of the tank.

James strains to lift the heavy pump. Nora fishes into the
crevasse, reaching for the jar. Her fingers finally touch
glass and she slides it out.

James and Nora swim toward the light. As they surface, the water level in the tank begins to rapidly diminish - it's being pumped to the bow tanks per Denninger's orders.

JAMES

The water's draining!

NORA

We'll be trapped!

James swims hard to the rim and grabs it. Nora just manages to grasp his other hand as the water is sucked out beneath them in a deafening vacuum WHOOSH.

They hang there a moment, suspended above the bottom. Nora looks down, gaping at the massive machinery far below.

JAMES

Toss it over the edge.

Nora hooks the glass jar out onto the beach. Using all his strength James swings Nora up. She grasps the edge.

They climb out, collapse onto the sand, panting for breath. James opens the jar, dumping out the nuts and bolts that weighed it down, and removes the MISSING VIDEO CARTRIDGE.

INT. AIRLOCK BAY - DAY

Nixon opens the door. Gault rips his helmet off, hits the intercom --

GAULT

Captain, shield doors are closed.

DENNINGER (V.O.)

(over intercom)

Good work. Get to your quarters.

Gault and Nixon strip off their pressure suits.

NIXON

Thanks for what you did.

GAULT

You fixed it. Everyone on this ship owes you their lives.

As Gault goes to leave, Nixon stops him --

NIXON

Listen. The night Lorelei died, Stokes was with her. He gave her something.

GAULT

What?

Nixon locks eyes with Gault --

NIXON

A gun.

INT. BRYCE QUARTERS - DAY

Christa eyes the radiation clamshell suspiciously.

JULIET

It comes down over the bed. There's nothing to be scared of.

CHRISTA

I won't be able to breathe.

JULIET

Of course you will.

(re: masks)

There's a mild sedative. It'll put you right to sleep.

Christa looks unconvinced. Juliet takes off her SEA-HORSE NECKLACE.

JULIET (CONT'D)

The sea-horse will guard us.

Juliet sets the necklace on the dresser. Christa reluctantly crawls in; fixes the mask on her face.

JULIET (CONT'D)

When we wake up, it'll seem like it was just a dream.

Just then the doors open and Edwin enters, frustrated.

JULIET (CONT'D)

Where's Nora?

EDWIN

They sealed the deck.

JULIET

Edwin --

EDWIN

Nora's a smart girl. There are radiation pods all over the ship.

The ship is suddenly ROCKED at the periphery of the storm. Juliet looks worried.

EDWIN (CONT'D)
 (reassuring)
 It's just debris. It collects in the ion clouds. We're getting close.

Juliet steadies herself as she fixes the mask over her face.

INT. CORRIDOR - DAY

James and Nora, dripping wet, run down the corridor as ALARMS SOUND and THE FLASHING YELLOW LIGHTS TURN RED.

NORA
 We've got two minutes. Hurry!

They struggle to keep their balance as THE SHIP ROCKS. A heavy blast door starts to shut --

JAMES
 WAIT!

But it's too late, they're cut off from the cabins. James pounds on the blast door with his fists.

NORA
 This way!

INT. CORRIDOR - DAY

Gault joins Vanderhaus in the empty corridor as they head to their cabins --

VANDERHAUS
 Gotta love the timing, there's a killer on the loose and we're all laying down for a nap.

The SHIP ROCKS VIOLENTLY as Vanderhaus opens his cabin door.

GAULT
 If he leaves his pod during the storm, we'll know who he is by how fast he dies of radiation poisoning.

VANDERHAUS
 Comforting, but I'm gonna lock my door anyhow.

Gault glimpses Emily inside before the door closes.

INT. TERRAFORMING LAB - DAY

Nora and James enter the dark, cavernous lab. Crackling ion radiation FLASHES outside the portholes. An otherworldly and unnerving light display unlike anything ever seen on earth.

Nora pulls the tarp off the landing craft.

JAMES

What the hell is that?

NORA

A landing craft. It's radiation shielded.

They climb inside. Nora turns to the windshield; the flashing light outside.

NORA (CONT'D)

I've never seen anything like it.

The closeness of their bodies is electric.

JAMES

My grandfather once told me that back on Earth you couldn't look at the sun without hurting your eyes.

NORA

We'll have a sun someday. Three of them. And when we get close enough to Proxima Centauri we'll rotate the ship, make our own sunrise.

JAMES

If we make it through this.

James turns to her. Their eyes meet. She's suddenly aware of her barely clothed body; pulls her bunched up clothes close to her. Shy. James leans in. Kisses her.

NORA

What about Lorelei...?

James reluctantly pulls back.

JAMES

You're right...

Nora looks into his soulful eyes; they can't deny the attraction. A flash of energy crackles across the windshield, underscoring their dire situation.

They reach for each other, giving in to the moment, instantly locked in a kiss.

INT. CAPTAIN'S QUARTERS - DAY

Denninger addresses the crew over the PA system.

DENNINGER

This is Captain Denninger. We're entering the ion cloud. Be sure your mask is secure. There's nothing to worry about, it's just a little bit of stormy weather..

Denninger smiles to himself as he puts on a vinyl record. *Stormy Weather* by Ella Fitzgerald plays throughout the ship.

MONTAGE - THROUGHOUT THE SHIP

-- Nora and James claw at each other, kissing, hungry -- needing to fill a void inside that is unfamiliar, unspeakable. Their breath fogging the view ports of the landing craft.

-- Vanderhaus joins Emily in the pod and lowers the clamshell. As they lay there the ship ROCKS suddenly. The lights flicker. Vanderhaus reaches out his hand to comfort her. There's a beat before Emily takes it and squeezes it tight.

-- Gault stares off, alone, as his clamshell closes.

-- Juliet pulls Christa tight, stroking her hair to keep her calm as they breathe deeply. As Juliet's eyes close, we follow the tube of Christa's mask down... to where it's pinched between the clamshell and the bed.

An eerie stillness falls over the ship as it moves silently through the eye of the storm. Eerie flashes play across the portholes. We've never seen Sojourn this quiet.

INT. BRYCE QUARTERS - DAY

Christa's eyes suddenly open. She gasps for air, there's nothing coming through her mask! She tugs on it, panicking, finds the tube pinched.

Christa pulls off the mask, sucks in deep gulps when she sees something through the radiation-proof lead crystal window. She tries to wake Juliet, but cannot.

OMINOUS SHADOWS move past, fluttering in the malarial emergency lights. Christa's eyes dart to the sea-horse necklace on the night stand.

A DARK FIGURE looms in the doorway -- the figure wears a heavy plastic suit similar to the pressure suits we saw earlier, and yet different somehow, more like a Hazmat suit.

Christa lies stock-still, deathly afraid to move or even breathe.

Through THE MASK OF THE SUIT, we can just barely make out Harris Enzmann. He gently plucks the sea-horse necklace off the dresser and takes it.

INT. STOCKYARDS - LATER

A rubber boot steps into the feed Stokes spilled, leaving a footprint as Enzmann makes his way toward the RENDERING VAT. He kneels, opens the lid and dumps in the gun we saw him retrieve earlier. OFF this...

TO BLACK.

END ACT FIVE

ACT SIX

FADE IN:

VARIOUS SHOTS - NIGHT

Sojourn glides silently through space. A message on a computer screen blinks: "CLEAR. CLEAR. CLEAR." The shield doors over the atrium automatically open. Clamshells throughout the ship retract. The crew stirs awake.

INT. BRIDGE - NIGHT

Denninger and the Officers return to their stations.

DENNINGER

I want status reports from every department. And a structural integrity analysis on the reactor's shielding.

Gault pulls Denninger aside.

GAULT

Captain, after we repaired the shield doors Nixon had a crisis of conscience. About Stokes.

Denninger raises an eyebrow.

INT. LANDING VEHICLE - NIGHT

James watches Nora get dressed, silent. Nora feels awkward.

NORA

My mom's probably going out of her mind.

Nora opens the hatch. James stops her with a kiss.

JAMES

I want to see you again.

Nora nods, full of emotion. She slips out. Off James picking up the video cartridge, his smile fading.

INT. STOCKYARD - NIGHT

Stokes unbolts the stockyard door, swigging from a bottle of PGA. He answers the braying of the restless livestock --

STOKES

I'm coming. I'm coming.

Stokes notices something in the feed he spilled earlier --
the slightest imprint of a boot. He studies it, curious --

STOKES (CONT'D)

Nixon?

Stokes looks around but Nixon isn't there. Just then the doors swing open. Gault, Vanderhaus and Safety Officers enter.

STOKES (CONT'D)

Look who's back and this time you brought friends. Big man.

GAULT

(to Vanderhaus)

Search the place.

Vanderhaus' men fan out and rip apart the stockyards.

STOKES

If you find any nude photos of Duke's wife, they're not mine.

Vanderhaus gets in Stokes's face.

VANDERHAUS

Where is it?

STOKES

Where's what?

Vanderhaus zaps Stokes with his taser baton.

Gault stands over him.

GAULT

We know you gave Lorelei the gun.

STOKES

Screw you.

Stokes MOANS on the ground.

SAFETY OFFICER (O.S.)

Sir, there's something in here.

They turn to see a Safety Officer over by the rendering vats, trying to fish something out. Gault joins them, reaches into the tank and pulls out --

-- the gun, dripping with fat.

STOKES

You son of a bitch! You set me up!

Safety Officers restrain Stokes as he lunges for Gault.

INT. BRYCE QUARTERS - NIGHT

Juliet packs Christa's clothes. Nora enters. Juliet glares at her daughter, turns to Christa.

JULIET

Don't forget your sweater, Christa.
It's in the infirmary.

Christa exits. Juliet stops Nora as she heads for her room --

JULIET (CONT'D)

Where were you? Your father and I
were worried sick.

NORA

I waited out the storm in the
Terraforming Lab.

JULIET

Alone?
(Off Nora's hesitation)
Who were you with?

NORA

I'm almost eighteen. You can't
control me anymore.

Nora storms off. Frustrated, Juliet turns to see Christa clutching her sweater.

CHRISTA

Is Nora alright?

Juliet forces a smile, goes to the dresser --

JULIET

She's fine. Christa, have you seen
my necklace? I'm sure I left it
here.

CHRISTA

You did.

JULIET

Did you take it? You can tell me. I
won't be mad.

CHRISTA

Not me.

Juliet raises an eyebrow.

CHRISTA (CONT'D)

He took it. While we were sleeping.

JULIET

Christa, no one was in here.
Everyone was asleep.

CHRISTA

The Globus never sleeps.

Her conviction unnerves Juliet.

INT. INTERROGATION ROOM - NIGHT

Stokes is brought in by two Safety Officers. They handcuff him to a table. He's seated across from Gault.

GAULT

Tell me about the gun.

Stokes looks at him, a hint of a defiant smile. He feels superior knowing something Gault doesn't.

GAULT (CONT'D)

All right, I'll talk. Since this is going to be the first murder trial on *Sojourn*, we'll be playing it by ear. Susan Weir might be your attorney, if you ask her, but of course she's never done much beyond draw up wills --

STOKES

You're joking right? Why would I give Lorelei the gun, then take it back and kill her? This is a set-up.

GAULT

Why would anyone go through all that trouble to frame a man who shovels pig shit? You're just not that important.

Stokes loses his temper.

STOKES

You chose me because you don't think I'm important! You need a scapegoat. To calm people down.

GAULT

What about after you're gone? If there was another killing we'd look like fools.

STOKES

Wait, wait, what do you mean -- "after I'm gone"?

GAULT

You think we can afford to lock up an able-bodied worker for the rest of his life? Assign guards to watch him? Come on, Stokes. You know we can't even afford to add a baby without someone dying. You'd be a luxury, beyond our means.

Stokes begins to look desperate. He searches frantically for an argument to prove it isn't so --

STOKES

What about Nicholson? When he got paralyzed, everybody pulled together to --

GAULT

Stokes. Nobody's going to spend precious resources on the killer of a young woman. No, we'd have to do what every small, isolated society does: exile you.

STOKES

To where?

Gault quietly looks up and lets his gaze travel idly across the ceiling as though across a big, empty sky.

STOKES (CONT'D)

That's not exile, it's death! You're talking about spacing me!

Gault meets his gaze calmly. A beat.

STOKES (CONT'D)

I don't know who killed her. I gave her the gun because she asked for it.

GAULT

Who was she afraid of?

STOKES

From what she said... I think it was more a question of who was afraid of her.

Off Gault, considering this...

INT. MAINTENANCE TUNNEL - NIGHT

Dark. Empty. Deep in the guts of the ship. A moment passes, then A PANEL IN THE FLOOR is gently pushed open. A figure crawls out. He stands and peers into the darkness, waiting as a SAFETY OFFICER moves past.

A second figure looks up through the opening, tentative.

ENZMANN

Hand me the light.

He turns on an amber lamp. We can now see it's Enzmann and Carrillo.

Enzmann holds the light ahead of him. It casts an eerie, otherworldly glow. We recognize this as the spot where Lorelei was killed.

Carrillo quietly follows, carrying some kind of tool case.

Enzmann takes in the scene. The pillar, the Earther symbol, the blood drops on the floor, the pipes and conduits along the walls. He points, decisively, to several spots.

ENZMANN (CONT'D)

Here, here, and there.

Carrillo looks nervous, fumbles with his tool case.

CARILLO

What if someone sees us? If they had any idea --

ENZMANN

(interrupting)

They won't. Now let's get this done.

As they start their mysterious task, we...

END ACT SIX

ACT SEVEN

FADE IN:

INT. CORRIDOR - DAY

A flow of mourners heading inside the crematorium. Emily joins Gault, aside from the others, for a moment.

EMILY

Duke's joining me here. He's coming from work.

Gault can see she has something to say.

GAULT

Okay.

EMILY

I'm not a liar, Oren.

GAULT

Of course you're not a --

EMILY

I can't make things up. I can't pretend things are one way when there's another story deeper down.

(looks at him)

You're the most important person in my life. How do I hide that?

GAULT

It's hard for me too.

EMILY

You only have to put on a false face for the world. I have to do it for the man I'm married to.

That makes him wince. And he knows where this is going.

GAULT

Don't say goodbye.

EMILY

(bitterly wry)

On this ship? How can I? We'll see each other a thousand times. But goodbye to...

(forces this)

...to holding you. Turning to you. I'm going to try to turn to my husband.

She leaves him, walks inside. Off Gault, aching.

INT. HOLDING CELL - DAY

Stokes is jarred awake by a CLANG. He's surprised to see the cell door open.

INT. SAFETY OFFICE - DAY

Stokes enters cautiously, it's quiet, empty. Stokes takes in the panopticon monitors. The ship is running on a skeleton crew. Where is everyone? Eyeing the monitors he sees the memorial service, the majority of the crew is in attendance.

Stokes unlocks the steel cabinet where the Taser Batons are kept. He opens it and grabs a Taser baton, when he sees something with a little more kick -- the gun.

INT. MEMORIAL SERVICE - DAY

Lorelei's funeral. Denninger stands beside the tightly wrapped body. Gault watches from the back.

DENNINGER

Lorelei Wright's passing reminds us
of our place. Our limitations.

As Denninger's words wash over the crowd, Lorelei's family and friends file past the body, faces we've come to know, and others who are as yet unfamiliar --

DENNINGER (CONT'D)

Individually we are but a small
part of something far greater...

-- each person places a slip of paper on Lorelei's shrouded body; good-byes, final thoughts, remembrances. Nora looks over at James, catches his eye. Her gaze drifts back to the body, and overcome with conflicted emotions, she slips out.

DENNINGER (CONT'D)

Greater, yet essential to the
survival of the whole...

As the body glides slowly into the incinerator we glimpse the handwritten notes: "I never told you but...", "I remember when...", "I miss you..." As the flames engulf the body, gusts of heat lift the scraps of paper turning them into wisps of ash and glowing embers...

INT. CORRIDOR - DAY

Stokes moves down the empty corridor. Hearing someone approach he ducks into an alcove.

A PAIR of Safety Officers pass by without seeing him. He tracks them silently as they head off. When the Safety Officers get a call on their RADIOS, Stokes watches as they turn and start to head back. Gritting his teeth Stokes takes off running. Rounding a corner he collides with

NORA

still upset from the memorial service. He knocks her to the ground, then lunges for her. She attempts to scramble away. Stokes drags her to her feet, when a Safety Officer rushes toward him, Stokes ZAPS him with the Taser Baton, knocking him off his feet. Stokes pulls the gun from his waistband.

STOKES

Back up the way you came or you'll
have a hell of a mess to clean.

The Safety Officers don't back away. Stokes glances down the opposite corridor, sees more Safety Officers approaching.

SAFETY OFFICER

Stokes, there's nowhere to go.

Stokes brandishes the gun as he hits the button for the airlock bay. Nora looks terrified.

STOKES

Shhh, girl. You and me, we're just
gonna have a little fun.

INT. CORRIDOR - DAY

As the mourners file out, Christa approaches Gault.

CHRISTA

Mr. Gault, I found this in my
cabin. It was Lorelei's.
(she hands him something)
She told me someone gave it to her.

Gault looks at the ANTIQUE BRASS DIAL, his expression darkens with recognition when the KLAXON SOUNDS.

INT. AIRLOCK BAY - DAY

The ALARM CONTINUES BLARING as Stokes brandishes the gun, holding Nora hostage inside the airlock.

STOKES

Anyone tries to open the hatch and
I blow the airlock!

Denninger and Gault enter; the SAFETY OFFICERS are locked in a standoff with Stokes, who has sealed himself and Nora in the airlock.

DENNINGER

You're making things worse for yourself, Stokes.

STOKES

Let's be honest, Captain. Things couldn't possibly get any worse for me. Do you think my cell door just happened to be open? It's a lot easier to kill someone in a manhunt.

GAULT

Let the girl go and I'll get to the bottom of it. I give you my word.

STOKES

Oh yeah? Give it to me in here and we'll see if I take it.

Gault takes a step forward, when Denninger stops him.

DENNINGER

Oren, don't.

GAULT

You told me if any more blood was shed it would be on me.

INT. AIRLOCK - DAY

Gault steps through the hatch.

GAULT

Okay, you have me. Let the girl go.

STOKES

I don't think so. I like my odds better with two hostages.

Stokes shoves Gault forward, locks the hatch.

STOKES (CONT'D)

On the floor!

Gault is on the floor next to Nora; she's terrified.

GAULT

It's okay. I'm gonna get you out of here.

STOKES

And how are you going to do that, Gault? How are you gonna resolve this situation? I know what my dad would've done when he was XO. And I know what I would do if I had the job. But you made sure that didn't happen, didn't you?

GAULT

I can't change the way things played out, Stokes. I got the job. What do you want? An apology?

STOKES

Yeah, that'd be nice.

GAULT

Well, you're not getting one. So tell me what I'm doing wrong.

STOKES

I was set up. Someone came in the stockyards during the radiation storm and planted the gun.

GAULT

That's impossible. No one could survive that kind of radiation.

STOKES

Say what you want, but I saw a boot print after the storm where there wasn't one before.

Gault weighs the implications of what he's saying -- when the AIRLOCK WARNING starts blaring.

INT. AIRLOCK BAY - DAY

RAWLES

Captain, the exterior air lock is opening! Some kind of a malfunction.

DENNINGER

(to Vanderhaus)
Get the torches and cut them out of there.

INT. AIRLOCK - DAY

Stokes turns to see the air lock begin to open, a grim awareness spreads over his face.

STOKES

Looks like we're both expendable.

Nora scrambles to the hatch, bangs on it --

NORA

OPEN THE HATCH!

Gault seizes the distraction and SLAMS Stokes into the bulkhead. They struggle for the gun. Stokes aims at Gault, pulls the trigger. Nothing happens -- the safety is on.

They tumble across the deck as everything starts getting sucked out of the airlock --

Nora hangs onto the hatch door. The gun flies into space as Gault activates the magnetic boots of a pressure suit and struggles to hang on. Stokes grabs Gault's leg. The RUSH OF AIR is deafening.

GAULT

Take my hand!

Stokes reaches for Gault's hand, but just manages to touch his fingertips when he's whipped across the floor, pinballing against the steel bulkhead, then RIPPED out the airlock into oblivion.

INT. AIRLOCK BAY - DAY

Rawles touches several wires together and the airlock doors close. Pressure returns as the team of Safety Officers cut the inner airlock hatch.

INT. AIRLOCK - DAY

SPARKS FLY as the torch finishes its cut and the hatch falls inward with a CLANG. Gault hugs Nora, comforting her as he gasps for breath, his mind racing --

END ACT SEVEN

ACT EIGHT

FADE IN:

INT. CAPTAIN'S QUARTERS - NIGHT

Viondra gets undressed. Denninger looks out at the stars.

VIONDRA

So the nice girl is saved, the bad man is punished and the community comes together. I almost feel as if we're all one people, striving for the stars. And not just a nest of vipers hurtling forward blindly.

DENNINGER

Do you have something you want to tell me?

She tosses her slip away, goes on as if speaking idly.

VIONDRA

Do you remember when we were paired? That romantic day when they told us we were number one on each other's genetic hit parade? My mother was disappointed; you didn't seem destined for great things.

DENNINGER

(impatient)

Yes, she made that clear at the wedding.

VIONDRA

I'm glad you remember the wedding. I often think of it. And how I told you that night that I loved you.

(beat)

Scared the hell out of you, didn't I? Poor man. You were perfectly ready for a businesslike arrangement, and I went and spoiled it.

Denninger is silent. She's right. He knows he hurt her and helped get this marriage off to its fucked-up start. Seeing she's hit home, Viondra, pleased, slides up to Denninger, presses her barely clothed figure against him.

VIONDRA (CONT'D)

Rose has lost sway in the council. It seems your decisive action has won you new allies.

DENNINGER

And what about Rose's informant?
Who told him Lorelei was murdered?

VIONDRA

That will require further digging.

DENNINGER

We are talking about your girls,
aren't we?

Finally Denninger's expressed his fear. He can trust his wife politically, but can he trust her physically? She pulls away.

VIONDRA

Do you really want to know, William?

Denninger meets her eyes. Seething. Conflicted.

DENNINGER

Perhaps you're right, my love.
There are vipers amongst us.

VIONDRA

You say the sweetest things to me.

Denninger kisses her aggressively, pushes her onto the bed...

INT. ASTRONOMY DECK - NIGHT

Emily looks out at the stars as Vanderhaus enters. He's holding the book from the tunnel.

VANDERHAUS

You planning on coming back to the
cabin any time soon?

EMILY

Sorry, I've been studying the light
signatures in that quadrant Christa
pointed out. I think there might
actually be a viable planet there.

(re: the book)

What's that?

VANDERHAUS

Just something I'm looking into.
Rilke. Ever heard of him?

EMILY

Can't say that I have.

VANDERHAUS

It's a book of love poems.

Something catches inside of Emily, but she betrays nothing. Smiles slightly. There's a pained look in Vanderhaus's eyes.

VANDERHAUS (CONT'D)
Don't work too hard.

Off Emily watching Vanderhaus board the Rail Car --

INT. BOTANICAL GARDEN - NIGHT

Juliet sits on a bench. Nearby, Nora and Christa plant some flowers at Lorelei's memorial. Edwin sits down beside Juliet.

EDWIN
How's Nora?

JULIET
Shaken. But doing okay, considering.

A beat. She's almost embarrassed to bring this up, but...

JULIET (CONT'D)
There's no way anything could board the ship, is there?

EDWIN
What? Aliens?
(laughs)
We're travelling millions of miles per hour. If it were even possible they would be so far beyond us technologically, we'd be nothing but little ants to them.

Juliet's lost in thought.

JULIET
What could ants ever have to say to humans?

EDWIN BRYCE
Complaints about insufficient picnic crumbs?

Juliet laughs, grateful for his normalcy.

INT. CAPTAIN'S QUARTERS - NIGHT

Denninger pours a couple drinks.

DENNINGER
I think we could both use one of these.

As Gault takes his drink he places a tiny antique ASTROLABE on the table -- the object Christa gave him. Denninger looks at it a long moment.

GAULT

It's an astrolabe, isn't it?

Denninger picks up the brass instrument.

DENNINGER

Abraham Enzmann gave this to the first Captain before launch. People have no idea how incredibly difficult a journey like Columbus's was.

(indicates astrolabe)

This told him latitude but not longitude. Reaching the New World was like finding a needle in a haystack. Pure blind luck.

He puts the astrolabe back in the glass display case with the other nautical antiquities.

GAULT

In the airlock... Stokes tried to shoot me.

DENNINGER

Are you surprised? The man was a killer.

GAULT

He didn't know how to use the gun, Will.

This sinks in for a moment.

DENNINGER

He panicked.

GAULT

Or maybe he wasn't the killer.

Denninger regards Gault a little sadly.

DENNINGER

I threw you out of Eden, didn't I?

(off Gault's look)

I set you on this course, Oren. Made you the investigator. Now you're ready to distrust anyone.

(sighs)

I didn't kill Lorelei.

(MORE)

DENNINGER (CONT'D)

She was just playing me for the old fool I am. She made me feel... vital.

(then)

I couldn't help myself.

GAULT

You should have told me.

Denninger finishes his drink.

DENNINGER

You know Oren, if you and I hadn't been born on this ship we might have accomplished great things.

GAULT

We are doing something great, sir.

Denninger smiles ruefully.

DENNINGER

The Captain who launched and the Captain who lands, that's who history will remember. The guy in the middle... Who gives a shit?

(then)

I expect you on the track tomorrow, bright and early.

INT. RAIL CAR - NIGHT

Christa rides the Rail Car to the Crow's Nest. The hum of the motor fills the silence.

INT. ASTRONOMY DECK, CROW'S NEST - NIGHT

Christa steps into the empty astronomy lab. Emily's charts and calculations are still laid out on the table.

Christa passes them by, lies down where Juliet found her earlier. Looks up at the stars, searching -- it seems, as innocently as a girl on a hillside back on Earth.

Then finding something out there in the blackness of space... her expression changes. Becomes intense.

CHRISTA

Stop it.

A pause, almost as though she waits for an answer. None comes.

CHRISTA (CONT'D)

I know you're there.

(sits up; defiant)

Stop watching us! Leave us alone!

I'M NOT AFRAID OF YOU!

But she is. We PULL BACK on the small figure, her face twisted, trying not to cry with the profound terror of SOMETHING OUT THERE, IN THE DARK, WATCHING...

END OF PILOT