

HOMELESS
1x01 THE BEGINNING
An Original Teleplay by: Andrew Geczy

PROLOGUE

EXT. WASTELAND-DAY (PLANET: ROMMERIA)

We are shown a dead wasteland, where sand is whipped through the air, and little is visible in the horizon.

DAVID (V.O.)

Death. What more would you expect to find on such a dying world. Only Death. It wasn't always dead, or so I'm told. It's been this way as far as I can remember. That's at least 21 years. We've survived mostly on preserved meat and recycled water. But now, we have a new solution.

A small shuttlecraft flies past us, and soars into the distance. We follow along behind it. It soars into a city of sorts, skimming low to the ground as it passes huts that looked to be made out of junk. This city seems to have better weather conditions than outside, mostly thanks to a tower in the center of the town that is glowing blue. In essence, it's using magnetic pulses to repel the sand and keep them somewhat safer. The Narration continues:

DAVID (V.O. CONT'D)

All our world's small nations pooled their resources to build a huge ship. And I mean huge. It can hold 200,000 people with room to spare. Yeah, that kind of huge. This ship is said to be our last hope.

The ship clears the city, and we see a dune. DAVID is sitting on the dune, writing in a notebook. Beyond him, we see another wasteland, only this one is full of skeletons. SUPERIMPOSE: HOMELESS. The ship stops, hovering above for a second before dropping to the ground. The landing gear sinks lower than perhaps the pilot would have liked, due to the unstable sand. The landing ramp in the front extends down, and JOHN walks out. JOHN ARROW is a man in his early 30's. He's well built, very muscular, and has a sort of wary grin that would drive any adversary crazy.

JOHN

Dr. Stanfield I presume. My name is John Arrow, I've been ordered to escort you up to The Rebirth.

DAVID

Come to point the way, have you?

JOHN

Oh, that's funny.

JOHN turns around and starts back towards his shuttle. He stops at the ramp, and turns back around to see that DAVID hasn't moved anywhere.

JOHN
Are you coming?

DAVID
If I wasn't?

JOHN
I'd knock you out and bring you anyway.

DAVID
Right. I'm coming then.
(Starts toward the shuttle)
I hate flying.

They get on board.

INT.SHUTTLE – DAY

The inside is relatively small, with only 2 seats in the cockpit, and 2 benches on either side behind them. Both of them sit in the cockpit, which is full of blinking lights, and switches.

JOHN
Prepare for lift off.

DAVID looks around in bewilderment. He reaches out at one of the blinking lights. John looks at him coldly.

JOHN
Don't – Touch – Anything.

DAVID
(Retracts his arm)
Sorry.

JOHN rolls his eyes, and then flips some switches. There is a hum in the back. JOHN Pushes a throttle forward and the ship begins to lift into the air.

EXT.SHUTTLE – DAY

The ship is hovering in the air, with the atmosphere being pumped through jets to keep it level. Sand is being blown in all directions.

INT.SHUTTLE – DAY

JOHN turns a knob slowly to the right. As he does this, he pushes the throttle forward considerably more.

EXT.SHUTTLE – DAY

The jets rotate until they are pointing straight back, instead of down. The ship blasts off up into the sky.

INT.SHUTTLE – DAY

The atmosphere is swishing past the wind shield. John flips some switches and starts to turn the same knob as before to the left.

DAVID

Uh, What are you doing?

JOHN

Preparing to make the switch from atmospheric jets to fueled engines. I need to get the timing perfect. Too early, and we'll fall back to Rommeria. Too late and the jets will take in vacuum and implode. Neither of these two are very desirable, so I advice you give me some peace and quiet.
Thanks in Advance.

There is a slight pause and suddenly, JOHN pulls back the throttle, flips to switches down. The atmosphere outside the window clears up to show stars. JOHN flips a new switch up, turns the familiar dial right again, and then pulls the throttle forward.

EXT.SHUTTLE – SPACE

The shuttle's jets rotate into neutral position, and twin engines come out the back. They flare up and the ship speeds away from us, towards a distant object. The object seems like a semi circle, with a frame coming out from both sides.

JOHN

There she is; The Rebirth.

We are treated to the OPENING CREDITS as we are shown impressive views of The Rebirth, and its dock. Close ups and distance shots, impressive music plays in the background. Everything is awe inspiring. Scattered around this ship are yellow robot type things, gliding across its bow, soldering metal slabs on, or melting steel, or sparking wires.

JOHN

She can hold 200,000 people, with room to spare. 562 decks, 20 of which are allotted purely to agriculture. The engineering takes up two of those decks, the bridge another. We've got shopping malls, restaurants, casinos, whatever you'd need.

DAVID

This is sounding more and more like a pleasure yacht.

JOHN

Wanna know the best part? It's free.

DAVID

What are those yellow things everywhere?

JOHN

They're remote controlled Construction bots. We've yet to come up with an efficient space suit, so till we do, we got engineers inside the ship, controlling these babies to do all the work.

DAVID

Forgo the pleasure yacht. No work? I must be in heaven.

JOHN

And here comes yer guardian angel now.

INT.SHUTTLE – SPACE

A radio buzzes into life. The voice on the radio is a young female.

CONTROLLER (VO)

Unidentified vessel, state your name and function.

JOHN

Big momma, this is Blue Boy, requesting to dock.

(To DAVID)

Code names.

CONTROLLER (VO)

This is Big Momma, you are all clear. Oh and John, I had a great time last night.

JOHN'S eyes widen, and he quickly shuts off the radio. He notices that DAVID is giving him a quizzical look.

JOHN

Well, it was pretty fun. Okay, we're going in. Keep your arms and legs inside the vehicle at all times.

EXT.REBIRTH – SPACE

The shuttle soars down, and into what could only be a hangar.

ACT 1

INT.HANGAR – SPACE

The shuttle lands and the large hangar doors close behind it. As soon as the doors are closed, there is a rush of air, and people run in. The boarding ramp drops. DAVID and JOHN walk out, to be met by EMMA. Some technicians run past her to give the shuttle some standard maintenance.

EMMA

David?

EMMA smiles warmly, and they embrace. It is obvious that they know each other quite well.

DAVID

I take it this is all you're doing.

EMMA

They needed a doctor; I knew you were the best.
(She breaks the embrace, and steps back)
It's been a long time. How long a year?

DAVID

And a bit. You gotta tell me everything.

EMMA

There's not much to tell really. I've spent most of the time right here, working on this baby.

DAVID

You designed her?

EMMA

No, I wish. Still, her know all her workings as much as anyone. I've been made the head engineer, did you hear? I get to come to all the briefings and everything.

DAVID

What about benefits? Does it have good health care?

EMMA

No, but my best friends a doctor, so I think I'll manage.

JOHN

I see you two know each other. Either that or you're both very friendly people.

DAVID

We're best friends since birth.

EMMA

Well, there was a stint when we were 8.

DAVID

Oh don't tell me you're still on about that. We were playing doctor. And I told her, her hair is cancerous. So I cut it.

EMMA

I looked like a mushroom for 4 months until it grew back.

DAVID

Suddenly this whole goose chase doesn't seem so bad. I get more time with you, and for once no Alex.

EMMA

Umm, well actually...

ALEX (OS)

Davie!

DAVID

Oh god no.

ALEX, an energetic 17 year old, runs up to David, with delight in his eyes.

ALEX

What's up? Isn't this place great? Have you already been given a tour?

EMMA

Oh, yeah. I'm gonna be your tour guide.

ALEX

Hey sis.

EMMA

Hey. We're just waiting for the captain.

GILBER

Already here.

GILBER is standing behind EMMA; seemingly he's been there the whole time. Or has he?

EMMA
Sorry, I didn't notice you there...

GILBER
Shall we begin?

He waves his arm, gesturing to the door into the hall. DAVID, EMMA, ALEX, and GILBER head in that direction. DAVID stops and turns back.

DAVID
You coming?

JOHN
Well, I was gonna, um, watch paint dry...but, sure I'll come along. I guess. Thanks.

INT.ELEVATOR – SPACE

They all pile into an elevator. There is a panel on the wall that has a huge mock up of the ship, with buttons for each deck beside it. EMMA pushes number 6, and they begin moving up.

ALEX
So, where we headed?

EMMA
I wanted to show DAVID something that would knock his socks off.

DAVID
Oh?

GILBER
We're headed to floor number 6. This is near the top of the ship. It spans multiple floors, from 6 down to 14.

DAVID
Oh?

ALEX
The recreation complex. The biggest freaking shopping mall you have ever seen.

DAVID
Oh?

EMMA

I thought I was tour guide here.

ALEX

Well you suck at it, go home.

EMMA

Ah, we're here. Without Further Ado, I give you, The Recreational Plaza.

The doors open up, and we are shown quite a spectacle. There are perhaps hundreds of shops surrounding a large open area. Looking down the open area, you can see the other decks beneath, all in the same formation. The decks are overflowing with thousands of people. There are elevators traveling between the decks. The elevator DAVID and co. just came from was a crew elevator, and can go to every deck. Normal citizens don't use this elevator, which is why it's empty. As John leaves the elevator, the door closes, and the elevator is barely noticeable. DAVID is clearly impressed. In fact they all are, even though most of them has already seen this place many times.

DAVID

Oh.

ALEX

Think of it as taking a little bit of home with us. The best bit. Shopping. Biggest superstore ever.

JOHN

Among other things. There restaurants, bars, observation lounges, casino's, pretty much anything you can think of is here. People won't even know they'd ever left home.

EMMA

Feel free to look around at some point, but we've got a lot of things to see, so let's get moving.

ALEX

I'll stick behind. Got some stuff to take care of, seeya all in Lankey's Lounge in say an hour.

JOHN

I've met this Lankey guy. He seemed nice enough. He owns a lounge on the third level, has all sorts of drinks, alcoholic or otherwise, as well as an amazing view of outside. I'll head that way myself, see you guys later.

They squeezed themselves back into the elevator. We pan backwards passing by people headed in different directions, and out the side of the ship. We pan down the side of the ship, as construction bots fix an observational tower to the hull. We then re-enter the ship, to find a lush green area, full of grass, trees, and people. A couple kids kick a ball across our path. We continue moving forward, focusing slowly on the elevator on the other side which opens to reveal the DAVID and the rest, who step off the elevator.

DAVID

Wow...this is incredible.

GILBER

This is one of 7 bio decks we have on the rebirth.

EMMA

2 of them are recreation decks, like this one. The other 5 are food reproduction decks. Pretty much like farmland.

DAVID

How did you manage something like this...?

EMMA

I didn't. Botany isn't really my thing. Plants just aren't the sorta thing I can make grow.

GILBER

Moving on.

EMMA

Well, I could show you the crew quarters, but I think we can skip that and move on to the engineering deck.

DAVID

Bet you're desperate to show me that place, huh.

EMMA

Bet you're desperate to see it too. See what I've been cooking all these years.

DAVID

With such a sexy exterior, I can only imagine the interior to be just as beautiful.

EMMA

You talking about the ship, or me?

DAVID

You'll never know.

They get back onto the elevator and they close the door. The door opens again, and we pan backwards, only instead of the green bio deck, we find a dull grey room, full of machinery, flashing lights, and people covered in dirt and grease.

DAVID

I can see why you like this place...

They step out, and DAVID runs his finger against the frame of the elevator.

DAVID

Dirty, just like your room back home.

EMMA

You haven't even seen my room here; make this place look like a dining hall. Of course, I do eat in here, from time to time.

DAVID

How very sanitary of you.

EMMA steps forward and waives towards a large hunk of metal, with wires and tubes coming off from all sides. It has what seems like a sort of window on one side, which glows green. Beside the window, there is a glowing screen, underneath which there is a protruding keyboard.

EMMA

(Laughs)

This is the main capacitor. It can hold up to three days worth of power with normal power requirements. We recharge it through solar power. As long as we are within a solar system, which I assume will be always, then we will always have power, as much as we need.

She then diverts their attention to another piece of machinery. This machine is letting off steam from a smoke shaft rising from above. There is a screen on it that hosts a spiral shape like our galaxy, only it is made of little lights, with only a few near the center being lit. They are green.

EMMA

This is the power transfer module for the engines. It takes power from the capacitor and transfers it into the plasma out take valve of the engines. Allows for increased

momentum, which doesn't mean much on a ship this big.
Of course speed, no matter what, is gonna be slow.

DAVID

Of course.

GILBER

I personally have no idea what your talking about.

EMMA

(Frowns)

That's Life Support. Weapons. Hull integrity survey board,
there's another one on the bridge.

DAVID

The bridge? Do I get to see that.

GILBER

That's next. You're likely to spend a lot of time there,
giving advice and stuff, if you are to be my first officer.

DAVID

Excuse me? First officer? I'm a doctor, not a military man.

GILBER

Exactly. You're a pacifist. Perfect opposite of me. You in a
position of power should keep us from doing anything too
rash.

DAVID

I don't think so. I don't work well under pressure.

GILBER

All the better. To the bridge?

DAVID

Err, no. I think I wanna check out the med lab, thanks.

GILBER

As you wish. I'm heading to the bridge. See you around.
(leaves)

EMMA

Here, I'll show you the way.

INT.MED LAB – SPACE

The room is mostly white, as many med labs are. There are two ways out of the lab, both have a set of double doors that slide open and closed when someone is in proximity. Unlike the doors in star trek, these more closely resemble ones found in a grocery store. In fact, much of the technology and artistic design resembles our own level of advancement. This ship was most likely jury-rigged out of desperation. DAVID takes a look around, clearly awestruck. Quickly his wonder changes to anger and he turns on EMMA.

DAVID

I came here because I was told they needed a doctor. I came here to help people, do what I was supposed to do. I didn't come here to be a pawn for the military.

EMMA

(Calm)

I know.

DAVID

I'm no leader, you know that.

EMMA

He's not asking you to lead. Or to do anything that you're against. He merely wants your council. As he should. You are a very opinionated person.

She can't hold it in anymore. First her face breaks into a grin, then she starts giggling. She tries to stop, and then after failing that, just tries to hide it with her hand. DAVID looks slightly hurt and crosses his arms. This makes EMMA laugh even harder.

EMMA

(In between bursts of giggles)

I'm serious, I'm serious, you got it good.

DAVID shifts his weight.

EMMA

(Still laughing)

I've got faith in you, seriously.

She attempts to make a serious face, but breaks into even more laughter. DAVID suddenly breaks into a smile. Laughter is contagious, and soon he is laughing too. They laugh together for a short while. Once the calm down a bit...

DAVID

Come here. Sit down.

EMMA

Excuse me???

DAVID

I'm gonna give you a check up.

EMMA

I don't think so. I remember last time you tried that, I lost all feeling in my arm for a week.

DAVID

I was 6 years old!!!

EMMA

And I still haven't forgiven you.

DAVID

Oh, come here.

He sweeps her off her feet. She shrieks with laughter and struggles lightly. He places her on the hospital bench, and put his hand on her cheek.

DAVID

(Quietly)

You are filthy.

EMMA

(Laughs)

Why thank you good sir. I think your repulsive too.

DAVID

(Grins)

As doctor, I'm going to prescribe a good bath.

DAVID grabs a towel and starts wiping the grime off her face and arms.

DAVID

So there is a girl under all this grease.

EMMA

(Whispering)

You know what I think.

DAVID

(Whispering)
What?

EMMA

(Whispering)
I think it'll be fun, traveling the galaxy. Together again. So exciting.

DAVID

(Whispering)
Well, do you know what I think?

We are given a shot of both of them. The camera very slowly pans back.

EMMA

(Whispering)
What?

DAVID

(Whispering)
I think I'll need some more towels.

EMMA laughs.

FADE TO:

INT.LANKEY'S LOUNGE – SPACE

We focus on JOHN, who's sitting at a table drinking a tall glass of beer. Behind him, we can see ALEX talking to LANKEY. Finally, he leaves with a glass of orange juice, and sits down.

ALEX

You know, he refused to give me any alcohol. Said I was underage.

JOHN

Did you show him any ID?

ALEX

Yeah. He said it must be fake. Just cause I look younger than I am. I'm almost 18. That's 2 years over the age restriction.

JOHN

Is your ID fake.

ALEX

Well yeah, I made it when I was 14...But that's not the point.

JOHN

Of course not. But hey, Orange juice is good for you. Drink up.

ALEX

Says the guy whose drunk two things of beer.

Both DAVID and EMMA enter the bar, and sit down at their table. EMMA looks a little cleaner than usual.

ALEX

Hey you two. What's up?

EMMA

Not much.

DAVID

Orange Juice? That's a good choice. I didn't know you had it in you.

ALEX

Funny.

GILBER comes in and also sits beside them.

GILBER

I was just talking to the president. We're almost ready to set off. Probably tomorrow. We're just making some final touches. Everything seems to be working, though we still need to test the port drive. As long as the lights stay on, I feel confident that she'll do good.

Suddenly there is a loud bang, and all the lights in the ship go off.

DAVID

So, how's your confidence now?

GILBER

It's waning...a bit.

Um, sis? ALEX

Yeah? EMMA

I'm scared. ALEX

FADE OUT:

ACT 2

INT.SHUTTLE – SPACE

It's cramped. There are 7 people in the shuttle. One is a religious cult leader named ????. Another is a mercenary named DENNIS. The rest are mercenaries under DENNIS'S command. They look nervous and quiet. DENNIS however, is beaming.

DENNIS

We there yet?

????

Almost. Is your team ready?

DENNIS

Or they're ready and primed. I mean, if ya wanna do a prayer thing first...

(Laughs cruelly)

Joking man, I'm joking.

(Pats ??? on the back)

Come on, what's with the long face. Did I just piss off your deity? Whoa, you gonna smite me.

Still laughing to himself, he turns away from the cockpit to address his men.

DENNIS

Okay, you guys know what you're doing. First objective is to secure the hanger bay. Than you two will go down to the engine place, take out the power. Once it's out, the rest of us shall travel in groups of two, planting the explosives, kill anyone we meet. We get back to the ship, blast off, they can't stop us cause they're dead in the water, and boom, we get an early new years fireworks display. Any questions? I don't give a shit.

????

And remember what's at stake.

DENNIS

Yeah, you know what, no one cares.

????

(Shouting)

These guys are defying god and need to be stopped.

DENNIS
Stop feeding my boys this religious crap.

????
Men were made to suffer. The sky shall rain fire from the heavens, the unclean shall be purified, our lord shall take mortal form and reward his most faithful. We shall all bask...

DENNIS
(Screams)
SHUT THE HELL UP!!!
(Calms down)
That's some deep stuff. Now go into that corner, chant to yourself, sacrifice a goat, I don't give a shit, just lets us big boys do the job you're too Wussy to do.

The cockpit shutters. DENNIS puts his arms out to steady himself.

DENNIS
Showtime.

INT.HANGER – SPACE

The Shuttle is parked in the bay. There are a 3 workers around, and 2 security officers. One of the officers moves to talk to one of the workers, who's back is to the shuttle as he is using a console on the wall.

OFFICER
So? Anything in the log?

WORKER
No. I don't think they're scheduled to be here.

OFFICER
Are you sure you've checked?

WORKER
Yes. Also, the ship isn't in the database, I think this could be of third party design.

Suddenly, the shuttle ramp lowers. The OFFICER signals to his mate, and they both pull out pistols, aimed at the ramp. They slowly strafe the ship, hoping to get a better view. The OFFICER inches forward slowly, his eyes trained on the ramp.

OFFICER 2

Is anyone there?

OFFICER

You are not cleared to land, pick up your things and leave...or we will be forced to take action.

Suddenly two machine guns go off in the darkness of the shuttle. They take out both officers simultaneously. One of the workers signals another to pull the alarm. Before the officer's bodies even hit the ground, two mercenaries jump out of the shuttle shooting two of the workers. The third is the one closest to the alarm. He runs for it, outreaching his hand. One of the mercenaries swings around the shuttle, takes aim at the worker, and shoots him in the back. He crumples to the ground, and slides into the wall, dead. The remaining mercenaries jump out of the shuttle, and do a sweep of the bay, taking covering positions at all the exits. DENNIS steps calmly off the shuttle, and shoulders his bulky machine gun/rifle. We zoom in on his face as he grins.

DENNIS

Clear.

He signals to two of his men.

DENNIS

You two. Get going to the watchamacallit place and turn off these damned lights. Jeez, a man can go blind in a place like this.

We follow the two as they exit the bay, and run down the hall. Instead of continuing on with them, we focus on a very black wall which turns into...

INT.LANKEY'S LOUNGE – SPACE

A beam of light erupts, at first whitening the screen. Then the dark scene comes into focus. The light is coming out of Alex's wrist. He waves it around, looking at everyone in the lounge. They are all turning their heads in curiosity and suspense.

ALEX

MP.W.D. Short for Multi-purpose Wrist Device. This baby's got more features than your kitchen fridge. So, what do you think is going on?

GILBER

I don't know. Can you contact the bridge on that thing.

Alex pushes a button on his wrist, which opens up a miniature screen and keyboard. He types a command, and the device makes a ringing noise. Then it changes to static. Alex starts rapidly typing into it.

ALEX

I'm getting interference. The comm. Channels might be jammed by something.

GILBER

(Nods)

Damn...not that it matters. I haven't put together my bridge crew yet. It's likely empty. Still, if signals are being jammed, that means...we might be under attack. I'm gonna go to the bridge. See what I can do from up there. Which wont be much without power.

EMMA

I'll go to engineering, get the power back online.

DAVID

And I'll go with her.

GILBER

I was under the impression you don't like to get your hands wet.

DAVID

If it's an invasion, I gotta do something.

JOHN

I'll go to the hanger bay. That is likely where they got in. Maybe I can cut some of them off.

ALEX

I am so there.

JOHN

No!

ALEX

You'll need all the help you can get guy. Besides, I've had some practice with a pistol, I can help you.

GILBER

Talking about guns, there's an armory close by. Here's my security pass. If that's everything...lets get going.

They all head off in separate directions.

INT.HALLWAY – SPACE

DAVID and EMMA are both creeping down a dark hallway, Barely anything is visible, except some minor blue lights on the ceiling that actually add to the creepy atmosphere instead of detract.

DAVID

If there's no power, how do these lights stay on?

EMMA

Emergency lighting, feeds out of the life support system, which uses a separate power source. Good thing too, or else we'd be dead.

DAVID

Good thing.

(Pause)

Doesn't really help much, does it?

EMMA

I can see your outline. Boo.

DAVID

Funny. You're an engineer, don't you have a flashlight on your utility belt?

EMMA

Does it look like I'm wearing a belt? No. It just so happens I keep most my tools in my pocket.

She pulls out a flashlight and flicks it on, bathing the hallway with light.

DAVID

Thanks. So, which way to engineering.

EMMA stops and looks around. She thinks for a moment, then moves toward the wall, and taps it. Listening for a second, she moves on, and taps another part of the wall. She then slides her hand across the wall, until she finds a crack. Feeling along the crack, she digs her other hand in her pocket, and brings out a long metal tool. She wedges it into the crack, twists, and pulls it apart. She uses the now two tools to rip the elevator door open. Inside, one can see an empty chasm.

EMMA

Down.

DAVID

(He looks down the shaft, and then straight at her)
You first.

FADE TO:

INT.ARMORY – SPACE

The walls are covered in racks, all stocked full of weapons. Pistols, automatic rifles, grenades, and of course ammo for the guns. JOHN stuffs two pistols in his pants, another two under his jacket, and grabs a rifle from the wall. He then grabs 2 rifle ammo cartridges, and stuffs them in his pockets. ALEX picks up a pistol, tucks it in the back of his belt, and reaches for a couple grenades. JOHN reaches out and restrains his hand.

JOHN

I don't think your sister would approve of us blowing holes
in her ship.

ALEX

Then lets hope we don't need to use these.

He lets go, but gives ALEX a stern look.

JOHN

Only if necessary.

ALEX nods, and they finish stocking up. Once they're done, they exit the storage room, and JOHN locks the door.

ALEX

So, where we going?

JOHN

Hanger bay.
(Points right)
This way...I think.

ALEX

You think?

They sneak off down the hall. They turn a corner, and walk down a long corridor when suddenly they hear a voice around another corner. ALEX quickly switches off his wrist light, and pulls out his gun. JOHN raises his rifle, which is strung around his neck. They both jump to either side of the corridor, pressing their backs against the walls, and they wait silently. A MERCENARY turns the corner, clearly talking to himself.

MERCENARY

I told him I did, don't get too far ahead. Did 'e listen to me?
No. Look where that got him. Look where that got me.
Where the 'ell is that bridge.

ALEX switches on his wrist light, and trains it on the mercenary. The MERCENARY looks up in surprise. He attempts to raise his gun, but JOHN kicks it out of his hands and down the hall. JOHN then grabs him by the throat and throws him into a wall. Alex keeps both his wrist and his gun trained on the MERCENARY'S head.

JOHN

Who are you and what are you doing here?

MERCENARY

I was hired to infiltrate this ship.

JOHN

By who?

MERCENARY

Some religious cult. I dunno em.

ALEX

What do they want this ship for?

MERCENARY

They want it destroyed.

ALEX

That's a little harsh.

JOHN

How many of you are there?

MERCENARY

6 I think.

ALEX

Okay this question's for the win. Why are you telling us all this?

JOHN

He's a mercenary. He's paid to do a job, but unless you pay them to keep their mouth shut, they have nothing to gain by doing so.

The MERCENARY shrugs, and grins. JOHN rolls his eyes, and then punches the MERCENARY in the face. The MERCENARY crumples to the floor unconscious. They step over him, and continue down the corridor.

JOHN

The Bay should be a little further this way.

They're still holding their guns at the ready.

CUT TO:

INT.BRIDGE – SPACE

We are shown a view of the bridge. There are console stations all over. At the front is a huge screen, currently with code scrolling across the screen. The bridge fans out and up from it, much like a movie theatre. On the front section, is the Navigation and Ship Control station. Behind it is the Weapons and Defense station. Behind that is the Science station. Behind that is the Communications station. To the side is the Engineering secondary control console. At the top, is a long platform, with a railing, for the captain to lean forward and see all the different stations as well as the screen. Behind the railing on the platform is a Table that is glowing, with what looks like a huge screen on the surface. It also has scrolling code on it. There are also other consoles which have varying uses. At the communications console, a MERCENARY is fiddling with the controls. We go past him however, and tilt towards the ceiling. In a hanging air-duct, we can see GILBER'S face staring down through a grate.

GILBER

These guys are interfering with my mission...they'll ruin everything...unless I kill them first.

(Pause)

Okay bub, prepare to...whoops.

The part of the duct he's in collapses and falls to the ground. The MERCENARY swings around, bringing his gun with him. GILBER crawls out of the duct, and straightens up, brushing dirt off his clothing. He looks to the MERCENARY and sighs.

GILBER

Bad construction. I'll have to talk to Emma about that.

(Pause)

Safety risk, you know. What, you're going to shoot me?

Suddenly, GILBER punches him in the gut. He is thrown across the bridge, and comes to slump against the screen behind him. GILBER jumps the entire distance, landing beside him. GILBER picks up the MERCENARY'S gun, and points it at the guys head. Without even hesitating, he pulls the trigger.

CUT TO:

INT.HANGER – SPACE

ALEX and JOHN are hiding behind a crate, with their guns at the ready.

ALEX

I count two of these mercenary guys, but there's also that guy there. The one in the dress.

JOHN

I think those are robes.

ALEX

Yeah, whatever, he doesn't seem armed.

JOHN

So we'll take out the other two. Go over there and get a better shot on him, when I say, take him out, I'll take out my guy, then the last person should be a synch.

ALEX inches out of the cover, and creeps slowly across the edge of the hanger towards another crate, when suddenly his wrist device chimes. He freezes, his eyes wide open in surprise. Both the mercenaries turn around to see where the sound came from. Pointing their guns at ALEX, ALEX spontaneously opens fire and runs for cover. The Mercenaries spray bullets at him, but luckily they all miss. JOHN opens fire on the mercenaries, who dive behind cover of their own.

ALEX

That was way to close.

ALEX ducks down as bullets whiz over his head. JOHN begins trading shots, Rising, shooting a couple rounds, then dropping down as they shoot back. ALEX'S wrist device chimes again. This time ALEX answers it.

ALEX

What!

GILBER (V.O.)

It's mercenaries, they're trying to take over the ship.

ALEX

Yeah we know that already. And if I ever forget that, all I have to do is look across the room to see the people who just happen to be shooting at us.

GILBER

So you've engaged them.

ALEX

Maybe.

GILBER

Well I've retaken the bridge.

ALEX

Good for you.

Suddenly something catches his eye. It's a motorcycle like vehicle. There are 12 of them, all grey, each with it's own built in console and all sorts of other interesting features. ALEX dives for the nearest bike, taking shelter behind it. Bullets ricochet off the bike, doing no damage. Not even a scratch. ALEX reaches out, and turns on the vehicle. In what seems like a clumsy motion, he mounts the bike, and revs it into gear. Speeding forward, both the mercenaries turn their guns in his direction. JOHN uses the moment to charge forward and kick the gun from the first guy. The second guy turns to shoot JOHN, but JOHN shoots him first. The first guy grabs at JOHN'S arm, so he elbows the guy in the head. With them both down, he turns to ALEX.

JOHN

I see you've found our Ground Assault Vehicle.

ALEX

Oh yeah. Sweet ride.

ALEX spots the dead mercenary on the floor, and for a second you can see sympathy on his face, but it is immediately replaced with his usual smugness.

ALEX

Where's pajama boy?

Suddenly there is a rush of air from the shuttle, and ALEX is blown across the hanger into the grouping of bikes.

JOHN

Found him.

BLACK OUT:

ACT 3

INT.ENGINEERING – SPACE

Two mercenaries are fiddling around with the equipment. One looks intrigued, but the other looks bored.

MERCENARY 1

Are you quite done yet?

MERCENARY 2

Just a moment... I gotta see more of this stuff, it's amazing.

MERCENARY 1

Yeah...

The first MERCENARY turns his back on the second.

MERCENARY 2

This is truly the work of an amazing engineer...

EMMA

Thanks.

EMMA uses a tazer on him, knocking him out. The first guy is about to turn, when DAVID swings around and punches him in the face. The MERCENARY barely feels anything, and grabs DAVID by the throat. He squeezes, strangling DAVID. DAVID struggles as best he can, but is unable to escape from his grip. A loud zap is heard off screen, and the mercenary shrieks with pain, dropping to the floor. EMMA steps forward as DAVID takes a deep breath rubbing his neck.

EMMA

Good thing I brought my manly man to save me.

DAVID

Let me strangle you. See how you like it.

EMMA

You wouldn't. You're a pacifist...and I see why.

DAVID

I let him choke me...

EMMA

Uh-huh

She turns and starts examining a console.

DAVID

So power, you think you can turn on the...

The lights turn on, and all the other consoles in the room brighten. Also a gentle hum is heard. EMMA looks over at DAVID questioningly.

DAVID

Never mind.

CUT TO:

INT.HANGAR – SPACE

All the lights turn on. JOHN looks around, bemused. In front of him, the shuttle hovers.

JOHN

Finally, we can shed some light on this situation.

Suddenly alarms start blaring. JOHN swears, and runs over to where ALEX is just getting up.

JOHN

The bay doors are opening! Can you close them?

ALEX grabs at a nearby console, and tries to shut the doors. However, an alarm goes off, and the console flashes red.

ALEX

I've been locked out by an external system...I'll need some time to gain access.

JOHN

No. Get out. Get to safety.

ALEX

What about you?

JOHN

I'm going for a ride.

JOHN breaks into a run, charging straight at the shuttle's, still open, entry ramp. He jumps as high as he can, just landing on the ramp. He closes the ramp, just as the bay doors part.

INT.SHUTTLE – SPACE

???? is sitting in the pilot seat. Hearing JOHN enter, he jumps out of his seat and turns around. JOHN grabs his shoulders and shoves him into a wall. ???? bows his head.

????

John...

JOHN freezes in confusion and surprise. ???? raises his head, his worn blue eyes bore into JOHN, like a knife through butter. JOHN feels a sense of déjà vu. Downright scared, he drops his guard and stumbles back. Unable to speak at first, finally...

JOHN

Who...who are you.

????

If this mission is allowed to continue, it will start a chain of events that shall lead to the downfall of humanity. The fate of all living things in the universe shall be dictated through the course of your journey.

JOHN

So you want us to just give up?

????

No, my friend. I want you to do what you think is right, no matter what. And remember this meeting. There will come a time when everything will make sense. Until that moment, you must trust that what I tell you is the truth.

EXT.SHUTTLE – SPACE

The shuttle is steadily getting further away from the Rebirth. We circle around the shuttle once, before going back inside.

INT.SHUTTLE – SPACE

JOHN looks out the window, his brain overloaded with information.

????

You mustn't tell anyone of our meeting, until the time is right.

JOHN

I suppose I should ask, how will I know...

JOHN turns around, but ???? is gone.

JOHN
I've got to stop drinking so much.

INT.HANGAR – SPACE

The shuttle lands again, and the ramp lowers. JOHN walks down the ramp, and is greeted by ALEX.

ALEX
Where's the pajama guy?

JOHN
I...don't know.

ALEX
What?

Suddenly ALEX'S wrist chimes...again. Behind him, you can see workers beginning to filter back into the bay, and getting back to work. ALEX opens the comm.

GILBER (OS)
John, get to the bridge, immediately.

ALEX
What about me?

GILBER
Err, well, okay I guess you can come too.

CUT TO:

INT.BRIDGE – SPACE

EMMA is lying on her back, underneath the navigational console, fiddling with a black box full over wires and circuits. Meanwhile, DAVID and GILBER are talking to each other on the top level.

DAVID
Looks like everyone is leaving their quarters, and returning to their normal routines. Everything is returning to normal.

GILBER
That's to be expected. Good. They handled the situation well. I'm proud.

ALEX and JOHN enter the bridge, and take a second to look around and take it all in. EMMA pulls herself out from underneath the console, and nods in grim acceptance.

EMMA

Yup, it's just as I thought. No doubt about it, it's a bomb.

We jump from one face to the next, each with a look of surprise. We stop at Gilber, who merely sighs, and massages his neck, exhaustion in his eyes.

FADE OUT:

ACT 4

INT.BRIDGE – SPACE

Everyone is still standing, shocked.

ALEX

So, when you say a bomb, you mean Da bomb right? Like it's da bomb. It's cool...I'm gonna shut up now.

GILBER

Can you disarm it?

EMMA

I don't think so. If I tamper with the circuitry, it's rigged to explode. What we need is a hacker to hack it's programming and try to shut it off there.

GILBER

I'll do a ship wide search.

ALEX

No need. You've got a professional hacker right here.

DAVID

Really? Where?

ALEX

Funny.

EMMA

Alex, this isn't a contest, or a fun little game for you to play. Peoples lives are at stake.

ALEX

You don't think I know that? I'm the best hacker there ever was, if you don't let me do this, then you are only damning yourselves.

GILBER

Very well, good luck.

ALEX sits down, connects his wrist device to the bomb, and begins working away.

EMMA

There's something that bothers me. This bomb would do damage...but it wouldn't destroy the ship all on it's on. Assuming that's what they wanted...

GILBER

There's more than one bomb.

EMMA

Possibly hundreds, and likely scattered all over the ship.

ALEX

I'm in.

Everyone unconsciously takes a step back.

ALEX

Hmm...the activation doesn't seem to be localized.

DAVID

Huh?

JOHN

Of course, if there's more than one bomb, there must be a sort of big bomb, a centralized point, that is sending a signal to the other bombs, rigging them to go off.

GILBER

Can we track the signal.

EMMA

Possibly.

EMMA strides quickly over to the communications station.

DAVID

Here's a question. What do we do once we find the central bomb?

JOHN

Well, can't we synthesize the signal, and play it ourselves.

ALEX

(Getting up)

If you play to of the same signals simultaneously. They will negate, and the bombs will explode. We could try and play ours right after it turns off, but it would have to be perfect timing down to the millisecond, which is a virtual impossibility. Now, if I can get to the central bomb, I might be able to program it to play the signal indefinitely, until we've collected all the other bombs, and disarmed them.

EMMA

Got it.

She presses a few buttons, then leads everyone to the table with the huge console in it. A 3d transparent model of The Rebirth appears, a bunch of flashing lights scattered about it.

EMMA

These are all the bombs scattered throughout the ship. Following the signal they are receiving, the central bomb is...here.

Lines erupt from all the dots, all leading to the same place.

JOHN

Lankey's Lounge.

ALEX

Let's go. Time is a factor, we gotta be quick.

ALEX heads for the door, with JOHN right behind him. They both turn to look at EMMA, who is still starring at the screen.

JOHN

Coming?

EMMA

The places...the formation that the bombs were placed...it wouldn't just cripple us indefinitely...it would blast us out of orbit...

She pushes a button, and the screen zooms back to show the ship orbiting around their planet. Suddenly there's an explosion, and the ship is propelled into the planet.

EMMA (Cont'd)

It wouldn't just kill everyone on the ship, but everyone on the planet as well...

GILBER
My go.

JOHN
Maybe that's what he meant...

DAVID
Who?

JOHN
No one.

ALEX
Are we going?

EMMA, turns around, nods, and the three of them rush out the door.

CUT TO:

INT. PLAZA 3RD FLOOR – SPACE

The floor is crowded with people pushing shoving, buying, hassling, etc. Within the crowd, ALEX, JOHN, and EMMA are pushing their way through. Suddenly, there are shots fired on the second floor. The crowd parts to show DENNIS brandishing his rifle threateningly.

DENNIS
Okay, ye bastards. Take me ter yer leader.
(Laughs and fires off more shots)

JOHN
Dennis...

EMMA
You know this guy?

JOHN
He's my nemesis from back in high school. You guys keep going, I'll deal with him.

EMMA and ALEX continue off. JOHN pulls two pistols out from a concealed place in his clothing. Holding them tightly he yells.

JOHN
DENNIS!!!!

DENNIS

John? Is that you? Well, well. Never thought I'd see you here. Why don't you come out and play, John.

JOHN steps back, and then charges forward, placing a foot on the railing, and launching himself into the air, and across the chasm towards DENNIS on the level below. He fires both pistols at DENNIS, but DENNIS ducks down and avoids every shot. DENNIS opens fire as JOHN hits the ground hard, and rolls behind cover. His pistols out of bullets, JOHN throws them aside, and pulls out another pair. He charges at DENNIS, shooting, while DENNIS does the same. These new pistols run out, and JOHN throws them aside as well, but by that time he's close enough to slap DENNIS'S gun aside, and punch him in the face. DENNIS punches back, then spins his gun around and shoots JOHN in the shoulder. John falls onto his back.

CUT TO:

INT.LANKEY'S LOUNGE – SPACE

ALEX and EMMA storm into the lounge.

ALEX

Okay, where is it?

EMMA

Check under the...

ALEX

...tables? Yeah, found it.

(Bends down and gets to work)

EMMA

Hurry...

ALEX

We have three hours left on the timer, you know.

EMMA

Oh...you want something to drink?

CUT TO:

INT.PLAZA 2ND FLOOR – SPACE

JOHN is on the floor with DENNIS pointing a gun at his head.

DENNIS

You know, I offered. I asked you to join us. In fact I begged. I thought you'd understand. Instead you turn your back on us? And look where that got you. It got you staring into the unfriendly side of my gun. What do you have to say for yourself, huh, Johnny?

JOHN

You shouldn't have come here, Denny.

With that said, JOHN kicks DENNIS'S gun out of his hand, and then kicks him in the gut. JOHN struggles to his feet. DENNIS grunts, and stampedes forward, definitely angry. JOHN kicks DENNIS in the face, still favoring his hurt arm. DENNIS grabs at JOHN, he grabs back with his good arm, and they stumble into the railing, struggling frantically. Grunting and sneering, they push back and forth for their life. Finally they slip over the railing and start to fall. JOHN manages to grab at with his good arm, and grab the railing. But DENNIS wasn't so lucky. Hanging from the handrail, JOHN watches DENNIS plummet to the ground. Hitting the ground hard enough to kill him, he is swarmed by security who lift him up, and carry him away. A hand reaches down and lifts JOHN up back over the railing. It's EMMA.

EMMA

You're bleeding.

JOHN

Yeah. I got shot. Alex?

EMMA

He did it, he programmed the thing to play the signal indefinitely. We are now free to remove the bombs at our leisure. But first, I'm taking you to the Med Bay.

JOHN

No, no, I'm fine. I'm okay.

(Tries to get up)

Okay, okay. I'm just going to rest for a second.

(Faints)

BLACK OUT:

EPILOGUE

INT.MED BAY – SPACE

DAVID is standing outside the doors to the med bay, talking to GILBER.

GILBER

Well I don't think we've missed any. EMMA says she's got them all. That's good enough for me. Besides, there's nothing on the scanners.

DAVID

Then it's finally over.

GILBER

Yeah. I chose out my bridge crew by the way. They're manning their posts now. You'll have to meet them.

DAVID

Of course.

GILBER

Also repairs are done, and everyone's aboard. I have clearance to depart in an hour. I hope to see you on the bridge at that time.

DAVID

Wouldn't miss it for anything.

GILBER

(Pause)

My wife is down there.

DAVID

Why isn't she coming with us?

GILBER

Collateral.

GILBER turns, and heads towards the bridge, while DAVID enters the lab. Inside JOHN is sitting on a hospital bed, with his arm in a sling. A short, fat, black haired man with a grizzly beard named ZACHARY SMITH is cleaning up. ZACH is DAVID'S Assistant. DAVID passes ZACH, heading towards JOHN.

DAVID

Morning Dr. Smith.

ZACH

Morning Dr. Stanfield.

DAVID

So John, how's the arm?

(Picks up a clipboard)

JOHN

It's fine. I barely feel anything. Thanks David, I think it's fixed.

DAVID nods distractedly, and stares out a nearby window. JOHN stands beside him, and they both stare at their planet in silence.

DAVID

I was just talking Captain Gilber, he said we'll be launching within the hour.

JOHN

Finally...I've been waiting to get this show on the road.

DAVID

Look down there. Look at that spinning rock. Look at that place. That place is my home...and the home to 6 million other people. How many people are gonna die for us?

JOHN

No one is going to die. We'll find a new home, and then come back for the people we leave behind.

DAVID

I don't think so. I have this terrible feeling in my heart. As if this is the last time I'll ever see this place.

JOHN

Then perhaps, the best thing to do...the only thing, is to say goodbye.

DAVID

(Pause)

Goodbye...

As he says those words, a great sadness washes over him. He reaches out with his hand, placing it on the glass. Without warning, The planet cracks apart, with fire bellowing from it's fissures, and then it explodes in every direction. DAVID stumbles back in

surprise and shock. Following the image, a loud boom is heard, and the entire ship rocks violently from the shockwave.

JOHN

Oh...my...god...

DAVID tries in vain to steady himself.

GILBER (OS)

(Over the Intercom)

Will Dr. Stanfield please come to the bridge, NOW!!!

CUT TO:

EXT.ROMMERIA – SPACE

Debris and fire soar past us, as we slowly move through the chaotic forces. As the fire, and ash clear, we can clearly see a fleet of ships on the other side.

TO BE CONTINUED...