SPACE: 2099

"Pilot"

by

Kevin Story

Based on the series Space: 1999 by

Gerry Anderson and Sylvia Anderson

Copyright (c) 2015 This screenplay may not be used or reproduced without the express written permission of the author.

200 Oxbow Drive Sebring, FL 33876 863-464-0822 kevthedm@aol.com

FADE IN:

INT. BELOW THE MOON'S SURFACE

SUPER: "Half Mile below the Moon's Surface, August 2, 2099"

A large digger burrows its way inside a large tunnel.

Two men in spacesuits, SMITTY (48) and CHARLIE (46), stand behind it, monitoring its progress.

SMITTY

If we don't get those heads for the digger on the next shipment, we're all gonna be sittin' here with our thumbs up our asses.

CHARLIE

We'll have to break out the picks and shovels if we want to meet the deadline.

SMITTY

My guys aren't digging this tunnel manually. It's too dangerous in spacesuits. Those corporate boys can come up here and dig this tunnel themselves if they don't wanna send the proper...

A loud, horrendous sound of metal grinding against metal grabs their attention.

SMITTY (CONT'D) Whoa! Back off! Back off!

The digger backs up a few yards.

Smitty and Charlie make their way to the front of the digger.

SMITTY (CONT'D) Alright, back it up a little more.

CHARLIE What the hell was that, Smitty?

SMITTY

Dunno.

They grab their flashlights from their utility belts and move forward to investigate. Then, they see it.

CHARLIE

What the hell am I looking at?

Smitty shines his flashlight on a large cylindrical, dark blue object with swirls of violet partially embedded in the rock.

Charlie swings his flashlight at the drilling heads on the digger; the metal is twisted and gnarled.

CHARLIE (CONT'D) What do we do?

Smitty takes a step closer and sees small engraved markings on the object.

Charlie grabs Smitty by the arm.

CHARLIE

Smitty?

SMITTY

Call the commander. Tell him... we got a surprise for him.

EXT. LOADING PLATFORM - MORNING

Five Eagles sit on a loading platform. Two large warehouses are at the north end with the control tower in between.

SUPER: "Loading Platform Six, Norway, September 10, 2099"

JAMES TAGGERT (37) and his co-pilot, DANIEL CARREY (23), casually walk towards one of the Eagles.

DANIEL

C'mon, sir, I'm ready. Just give me the stick and I'll prove it.

JAMES

(scoffs) You rookies are all the same: fresh out of flight school and cockier than a teenager driving his first car

They stop in front of the Eagle's entrance.

JAMES (CONT'D)

Look, you wanna impress me? Exercise some patience and learn how to fly a real Eagle.

DANIEL

And how do I do that if you don't let me fly?

James opens Eagle Nine's door.

JAMES

Rookies first.

INT. EAGLE NINE COCKPIT - CONTINUOUS

Both men take their places in the cockpit. They immediately begin pressing buttons and flipping switches.

The cockpit comes to life as monitors flicker on and multicolored buttons light up.

The sound of the Eagle's engines warming up can be heard.

DANIEL She's waking up. Engines will be online in forty seconds.

JAMES

The boards show green. (pause) I'll be one happy pilot when we finish transporting all this nuclear material to the Moon.

DANIEL

It's for a good cause. We're using it for space exploration instead of war.

JAMES

Yep. The human race is finally pulling its head out of its ass. Control, this is Eagle Nine. We are locked and cocked, over.

CONTROL TOWER (O.S.) We copy, Eagle Nine. Be advised that radiological protocols are in effect. Up is go at your discretion. Over and out. JAMES (to Daniel) She's all yours.

DANIEL

Seriously?

JAMES Just don't make me regret it.

DANIEL

Thank you, sir!

Daniel glances at a monitor.

DANIEL (CONT'D) Engines are ready.

With a huge smile, Daniel grabs the stick and slowly raises it.

EXT. LOADING PLATFORM - EAGLE NINE - NIGHT

The Eagle begins to slowly ascend from the platform.

BOOM! Eagle Nine explodes in a nuclear fireball taking out the entire loading platform.

EXT. WORLD SPACE COMMISSION HEADQUARTERS - MORNING

A small flying craft soars out of the morning horizon and into the heart of a major city. It makes its way to one of the taller buildings and lands on its roof.

SUPER: "World Space Commission H.Q., Houston, Texas, September 10, 2099"

INT. WORLD SPACE COMMISSION HEADQUARTERS - HALLWAY - SAME

COMMANDER JOHN KOENIG (44) steps out of an elevator and walks down a long hallway. He is in good physical shape and has a stern look on his face.

With him is DR. VICTOR BERGMAN (57). Unlike his friend, John, Victor always has a more contemplative expression and speaks with an English accent.

VICTOR

So, after writing the equation on the board, the professor turns to face his students and says, "And that's why sexual intercourse is impossible in a reality with twenty-nine dimensions."

JOHN

Victor, why can't you tell normal jokes like everyone else?

VICTOR

If you had studied back at M.I.T., you'd be laughing right now.

JOHN

I did study; I have two degrees to prove it. Look, can we focus on the meeting we're about to go into?

VICTOR

John, it's an emergency meeting. We have no bloody clue what it's about, unless you have some inside information.

JOHN

I'm in the dark, same as you.

VICTOR

Well, since there's nothing to focus on, a string theorist, a particle physicist, and a prostitute are sitting in a bar.

They stop at a set of glass double doors.

JOHN

Victor!

VICTOR

What?

JOHN

Sometimes, I think you tell me these jokes because you get some sadistic pleasure from my annoyance.

VICTOR (feigning insult) John! I would never do that to you.

John opens the door and goes through, not buying Victor's sincerity. Victor follows with a grin on his face.

INT. CONFERENCE ROOM

A video screen displays a MYSTERIOUS FIGURE whose face has been blackened out. The figure's voice has also been altered.

MYSTERIOUS FIGURE The Global Liberation Army is responsible for the attack on Loading Platform Six in Norway. We will continue our attacks until the world government begins to feed its own people. You have been warned.

The video screen goes dark.

Sitting at the head of a long conference table is COMMISSIONER GERALD SIMMONDS (61). He is sharply dressed and carries a few extra pounds. He is a shallow man who is familiar with the game of politics all too well.

Sitting to his right is CAMERON ROBERTS (29), engrossed with his spreadsheets and calculator.

John and Victor sit across from Cameron.

GERALD The attack happened at around four thirty this morning. We received this video nearly half an hour later.

JOHN What about the media?

GERALD They also received a copy, but they promised not to run it until the afternoon.

VICTOR Hmm... This is the third attack in as many months.

CAMERON

It was also the most destructive. They destroyed five Eagles, each worth two point eight billion. The platform, cargo, and control tower was worth eight point five billion.

Pause.

JOHN

Is that it?

Cameron shuffles through his spreadsheets.

CAMERON

I believe so.

JOHN

You forgot the twenty-eight people that were murdered. Most of them had families. James Taggert, who was a friend of mine, had a wife and three daughters and you want to talk about assets, Mr. Roberts?

Victor subtly places a hand on John's arm to rein him in.

GERALD (CONT'D) You can go, Mr. Roberts. Send me those figures as soon as you can, please.

Cameron quickly gathers his things and leaves.

JOHN Eventually, these terrorists will step up their attacks. I can think of a few targets they'd love to get their hands on.

GERALD That's why I'm placing a moratorium on all cargo runs.

VICTOR

For how long? We need that uranium so we can convert it to fuel for the Meta probe mission. The launch window is very small. Any delays...

Gerald stands.

GERALD (CONT'D) Koenig, I want to see you in my office, if you please.

Gerald walks towards the exit.

Victor leans close to John.

VICTOR

(low voice)
It's like being called to the
principal's office.

INT. GERALD SIMMONDS' OFFICE

John walks into a nicely furnished office with plenty of space, while Gerald pours himself a cup of coffee.

GERALD Would you like some coffee?

JOHN I already had two cups this morning.

John sits down on one of the sofas.

GERALD

You were a little hard on Roberts. You could have gotten your point across without being so… boorish.

Gerald sits on another sofa across from John.

JOHN I thought you had something important to discuss with me.

I do. With the untimely death of James Taggert at the loading platform this morning, the position of chief pilot will need to be filled. I've comprised a short list of candidates that I think you might...

JOHN

(interrupts) I already have someone in mind.

GERALD

Oh? Who?

JOHN

You know who.

Gerald thinks for a moment, then realizes ...

GERALD

Absolutely not!

JOHN

Alan Carter is the best Eagle pilot the W.S.C. has ever had. That's why you chose him over me to pilot the Ultra probe. Remember?

GERALD

I am not reinstating that man! His actions, or inactions, caused the death of his shipmates and the failure of the Ultra probe mission.

JOHN

You don't know that.

GERALD

I know this much: the explanation he gave at his inquiry was pure fantasy. No evidence was found that corroborated his story.

JOHN

You needed a scapegoat to cover your ass, Simmonds. It's been four years. The man has suffered enough.

We've been down this road before, Koenig, and it nearly cost you your career. I would advise...

John stands up.

GERALD (CONT'D) Where are you going?

JOHN I'm going to the press to tell them that I'm resigning from the W.S.C.

Gerald stands up.

GERALD Don't be foolish, Koenig.

JOHN

I haven't asked you for a single favor up to this point. I want Alan Carter reinstated.

John takes a step closer to Gerald.

JOHN (CONT'D)

Without Victor and me, you have no hope of getting the Meta probe launched on time. You need us a hell of a lot more than we need you.

Pause.

GERALD

Alright, Koenig, you win this round. You can have Carter.

John starts walking out of the office.

GERALD (CONT'D) Oh! By the way, the selection committee has chosen your ex-wife, Dr. Russell, to join the Meta probe crew.

John stops in his tracks, but doesn't turn around.

GERALD (CONT'D) I had the opportunity to speak to her last night to congratulate her. She said that her sole motive for going was to get as far away from you as possible. (chuckles) She's a charming woman.

John turns around with a smirk on his face.

JOHN Maybe you should marry her... and go through the same hell I went through.

John turns and leaves the office.

INT. UNDEGROUND TERRORIST HIDEOUT - MEETING ROOM

Seven TERRORIST LEADERS sit at a small table. One of them, CARLOS SUAREZ (52), has muscular arms and has a rugged, South American look.

> TERRORIST LEADER #1 Carlos, you don't seem to understand. All operations must be approved by this committee before they are implemented.

CARLOS

I'm quite aware of this committee's function. I decided to go forward with this plan because I knew you would vote it down.

TERRORIST LEADER #2 Yes, we would have. You don't have the authority to act on your own. Besides, it's too risky.

CARLOS

I have been planning this for months. The plan is foolproof. We must strike hard while they're reeling from this morning's attack. This is the only way the government will take the Global Liberation Army's demands seriously.

TERRORIST LEADER #1

There will be no attack. No one on this committee acts alone and we are ordering you to stand down. You <u>will</u> abort your plan at once.

A guard enters and whispers in Carlos' ear.

CARLOS

Excuse me for a moment.

Carlos follows the guard out of the meeting room as the terrorist leaders talk among themselves.

INT. OPERATIONS - CONTINUOUS

With a big smile, Carlos walks towards TANYA ALEXANDER (32). She is an attractive woman with a dark personality that stems from a much darker past.

Both embrace like father and daughter.

CARLOS It's been too long.

Carlos holds Tanya at arm's length

CARLOS (CONT'D)

Are we ready?

TANYA

We're ready. Everyone and everything is in place. I leave tomorrow for Alpha at twenty-one hundred hours.

Raised voices are heard from the meeting room.

TANYA (CONT'D) What's all the commotion about?

CARLOS

Hmm? Oh, that. Just politics.

Carlos distracts Tanya's attention by walking her back to the elevator.

CARLOS (CONT'D) Listen, Tanya, things will begin to move very fast. I need to know that I can count on you.

TANYA

Absolutely.

CARLOS This is our chance to end world famine. We're doing God's work.

They stop in front of an elevator.

CARLOS (CONT'D) I'll see you on Alpha.

Tanya gets back on the elevator.

Carlos pushes a button and the elevator ascends.

He walks back to the meeting room, but stops just a few yards from the entrance. He takes out a cigar and gives a simple nod to the guard.

The guard walks into the meeting room. RATATATATATAT! The sound of gunfire and screams of horror make a grotesque cacophony.

Carlos simply lights his cigar.

INT. RUN DOWN BAR - NIGHT

SUPER: "Anderson, Alabama, September 10, 2099"

ALAN CARTER (38), a disheveled looking man with dirty blonde hair and a short beard, sits at the bar. His accent gives him away as Australian.

He picks up a full shot glass and downs it quickly.

The BARTENDER changes the channel on the television behind the bar.

ALAN Hey! I was watching that!

BARTENDER

Rugby's not an American sport. No one watches it here.

ALAN

We live in a world without borders, mate, so get used to it. Now, turn the bloody thing back. The bartender reluctantly turns the channel back to rugby.

JOHN (O.S.) So, how are the Wallabies doing this year?

Alan turns around and sees John walking up to the bar taking a seat next to him.

ALAN

Well, spank my ass and call me Betty! John Koenig.

JOHN How've you been, Alan?

ALAN

(to bartender)
Hey, a drink for my friend here!
And set me up another round!

JOHN

(to bartender) Make it a light beer, please.

ALAN Light beer? Please? You looking to get beaten up?

John chuckles.

Alan takes a moment to stare at John.

ALAN (CONT'D) As I live and breathe. So, what brings John Koenig to the bowels of what use to be the United States?

JOHN I heard that the best Eagle pilot lives around here.

ALAN If I see him, I'll tell him you're looking for him. JOHN If you do, tell him I have a job for him.

ALAN

(scoffs)

A job? Why would I want that?

JOHN Why wouldn't you?

ALAN

The government pays for everything I need. All I do is sit on my ass, drink, and watch T.V. `til I pass out.

JOHN That's no way to live, Alan, you're better than that.

Alan picks up a full shot glass and downs it. He holds up the empty shot glass, staring at it.

ALAN (CONT'D) I still see their faces, John. King, Mackie, Bouchere, Cellini... They were damn good people.

JOHN They were. They'll always be remembered as heroes.

ALAN And I'll be remembered as the crazy bastard who murdered them.

JOHN Alan, I've known you since flight school. You're no murderer.

Alan empties another shot glass.

JOHN (CONT'D) Not a day goes by I don't feel guilty for sending you on that mission.

ALAN You didn't send me, Simmonds did.

JOHN I could have overridden Simmonds. ALAN I would have protested and gone anyway. I was the better pilot.

JOHN That's why I need you to be my chief pilot on Alpha.

John lays a sealed manila envelope in front of Alan.

ALAN

What's this?

JOHN You've been reinstated. You leave for Alpha tomorrow night, so pull yourself together.

John lays some money on the bar to cover his beer. He stands and walks to the exit.

ALAN

I didn't say yes.

JOHN (continues walking) I'll see you tomorrow.

Alan's eyes follow John as he walks out of the bar.

EXT. RUN DOWN BAR - NIGHT

Alan walks out of the bar with the manila envelope in hand. He looks at a garbage bin and then looks at the envelope. Then, he gazes into the night sky and sees the Moon.

INT. AIRPORT TERMINAL - NIGHT

SUPER: "Washington Dulles International Airport, Dulles, Virginia, September 11, 2099"

The long terminal is nearly empty of people. John and Victor walk side-by-side, each carrying a small suitcase.

VICTOR Wasn't Simmonds supposed to be travelling with us? JOHN He left yesterday with the reporters and their camera crews.

VICTOR He certainly loves the limelight.

They walk up to a gentleman standing at a gate and hand over their itinerary.

John turns around and looks back at the way they came.

JOHN I was hoping he'd take the job.

VICTOR Alan just wasn't ready. He still has some inner-demons to fight.

The gentleman at the gate returns their itinerary.

John and Victor walk through the gate and enter Eagle Three.

INT. EAGLE THREE - CONTINUOUS

John and Victor see Alan, sober and clean-shaven, already seated, reading a magazine. He looks up and sees John and Victor, both with stunned looks on their faces.

> ALAN I was beginning to think I was on the wrong Eagle.

Victor gladly shakes Alan's hand.

VICTOR It's great to see you again, Alan!

ALAN

Likewise, doc.

More passengers enter.

JOHN (shakes Alan's hand) Glad you could make it.

ALAN So am I. I'll try not to let you down, John. John turns around and bumps into Tanya causing her to drop a small travel bag.

JOHN Here, let me get that.

John picks up the bag and hands it to Tanya.

TANYA

Oh, thank you.

JOHN What's your name?

TANYA Tanya. I'm the new C.S.A. - Computer Systems Analyst.

JOHN First time on Alpha?

TANYA

Yes, sir.

JOHN Well, I'm sure I'll see you around.

TANYA I'm sure you will.

EXT. AIRPORT - EAGLE THREE - NIGHT

Eagle Three lifts off vertically. The nose begins to point upward and then FOOOSH! The main engines kick on and Eagle Three accelerates.

It leaves Earth's atmosphere and heads straight for the Moon.

INT. EAGLE THREE - LATER

SUPER: "Twenty-Two Minutes Out from Moonbase Alpha, September 12, 2099"

John is reading a Moonbase Alpha tech manual while Victor, sitting next to him, is sleeping.

A video screen attached to the back of the passenger seat in front of John comes to life displaying the World Space Commission logo. AUTOMATED VOICE (O.S.) Commander John Koenig, you have a communiqué from Chris Koenig. Will you accept the call?

JOHN

Yes.

CHRIS KOENIG (20) appears on the video screen.

CHRIS

Hi, dad!

JOHN Chris! It's good to see you.

CHRIS

You, too.

JOHN

I'm sorry I couldn't visit you before I left, but some things came up that were beyond my control.

CHRIS

It's okay. Maybe I can visit you on Alpha.

JOHN

Well, give me a few weeks to settle in first. But, yeah, that sounds great. How are you doing?

CHRIS

(shrugs) Okay, I guess.

JOHN

Your body language says otherwise. What's up?

CHRIS

It's mom. She's still mad at me for switching majors.

JOHN

She was hoping you'd be a medical doctor, like her.

CHRIS

Yeah, I know. That's why I'm thinking about switching back.

JOHN

If that's what you want to do, but, Chris, this is about your happiness, not your mom's. I'll be proud of you no matter what you decide.

CHRIS I wish mom felt that way.

JOHN She's stubborn, like most doctors.

VICTOR

I heard that.

JOHN (to Victor) Present company excepted.

CHRIS Is that Uncle Vic?

Victor leans over in front of Koenig.

VICTOR It's good to see you, Chris.

CHRIS You, too, Uncle Vic. (pause) Well, I better take off. I have class in an hour. Thanks, dad.

JOHN No sweat. I'll contact you next week and we'll see about you staying on Alpha for a few days.

CHRIS Sounds great. I love you, dad.

JOHN

I love you, too, son.

The video monitor goes blank. John leans back in his chair, still focused on the video monitor.

VICTOR It seems like yesterday he was crawling around in diapers. They grow up fast.

JOHN

Too fast. (pause) Helena's been chosen for the Meta probe mission.

VICTOR

Well, she certainly is qualified.

Victor looks at John and can see that he is bothered by the news.

VICTOR (CONT'D) You still care for her, don't you?

John looks a little uncomfortable.

JOHN I'm just… worried how this will affect Chris.

Victor continues to stare at John.

JOHN

(defensive)

What?

EAGLE PILOT (0.S.) This is your pilot speaking. We're making our final approach to Moonbase Alpha. Please remain seated until we give the green light.

VICTOR (looking out the window) John, take a look.

A large, partially built city sits in the middle of a massive crater.

VICTOR (CONT'D)

New Town.

JOHN I wonder why they suddenly stopped construction. Every time I've asked I never got a straight answer.

VICTOR Well, whenever they finish it, I hope they give it a better name than New Town.

Victor points to an all too familiar place on the Moon.

VICTOR (CONT'D) There's Alpha.

EXT. EAGLE THREE - MOONBASE ALPHA

Eagle Three performs a fly by over Moonbase Alpha. It's massive: over four kilometers in diameter!

The main mission control tower is at the center with concentrically arranged curved structures extending outward. Buildings and landing pads are connected through a series of clear travel tubes.

Eagle Three leisurely turns toward main mission control. A landing pad lights up as Eagle Three descends.

Touchdown! A boarding terminal extends from main mission control and latches onto Eagle Three.

INT. MOONBASE ALPHA - MAIN MISSION CONTROL

Six passengers, including Tanya, enter main mission control and quickly disperse.

John, Victor, and Alan, are the last to enter and are greeted by the current commander of Moonbase Alpha, TONY VERDESCHI (37). He's good looking with a kind demeanor. Tony always goes by the book.

Gerald stands next to Tony.

TONY Gentlemen, welcome to Moonbase Alpha.

VICTOR

Thank you.

I'm sorry, I nearly forgot my manners. Tony, this is John Koenig. I believe you already know Dr. Victor Bergman. (less enthusiasm) And this is Alan Carter.

Tony shakes hands with everyone.

TONY

Are you the same Alan Carter who piloted the Ultra probe?

ALAN

That's right.

TONY

I've been chosen to command the upcoming Meta probe mission. I'd be interested in discussing your experience.

ALAN

I'm sure we can work something out.

GERALD

Yes, well, Alan, if you will excuse us, we have a high level meeting to attend.

ALAN Sure. I need to get some breakfast anyway.

Alan walks to the nearest exit.

TONY

Alan, wait. Mahima, could you show Mr. Carter where the chow line starts?

MAHIMA GUPTA (30) is a small, petite woman with a light brown complexion and raven black hair.

MAHIMA

Of course. (walks by Alan) Right this way.

With a huge grin, Alan follows Mahima.

TONY We'll need to take a travel tube to research station two.

VICTOR That's very remote. Why all the way out there?

GERALD When we get there, you'll understand.

INT. UNDERGROUND HANGAR TWO

The underground hanger is alive with mechanics working on Eagles in various states of repair. The KLINKING and KLANKING of metal can be heard.

DAVID KANO (33), a tall, dark-skinned man, wears a small headset and watches a monitor displaying a downward view of a landing pad.

DAVID

Eagle Three, you are authorized to land on pad two. I say again, you are authorized to land on pad two. Do you copy, over?

EAGLE PILOT (O.S.) Roger, chief, we're starting our approach, over.

Standing behind David is ARTIE (22). He has a kind face with a below average I.Q.

He taps David on the shoulder.

DAVID

What?

ARTIE You said you wanted to see the count sheet from yesterday's shipment.

Artie hands the clipboard to David.

EAGLE PILOT (O.S.) This is Eagle Three. We're on final approach, over. DAVID Copy, Eagle Three. (to Artie) What the hell is this?

(points to clipboard) We ordered six engine coils instead of five. Who placed the order?

ARTIE

Grace.

EAGLE PILOT (O.S.) This is Eagle Three. We have touchdown, over.

DAVID I'll take care of this. (to Eagle Pilot) Copy, Eagle Three, we're reeling you in. Welcome home.

EXT. LANDING PAD TWO - EAGLE THREE

The landing pad descends thirty feet with Eagle Three on it. A force field activates above Eagle Three.

INT. MOONBASE ALPHA - UNDERGROUND HANGER TWO

David climbs into a small two-seater cart with a loading bed and drives off.

Eagle Three, still on the landing pad, lowers from the ceiling to the middle of the hanger floor.

David stops at an Eagle currently under repair and walks over to a mechanic working on the Eagle's landing gear. Her name is GRACE SMITH (28). She's a beautiful woman with dark skin and short hair.

DAVID

Grace.

Grace continues working on the landing gear.

GRACE

Yeah?

DAVID We need to talk about an order you placed last week.

GRACE

What about it?

DAVID

How many engine coils did you order?

Grace stops working to turn around and face David.

GRACE

Six. Why?

DAVID

No reason.

David leans in close to steal a kiss from Grace, but she backs away from him at the last second.

GRACE What are you doing?

DAVID I just wanna give my baby a kiss.

GRACE This baby is busy.

Grace goes back to work on the landing gear.

DAVID

You're not still mad about last night, are you?

GRACE You didn't like my chicken tikka masala.

DAVID Baby, I'm not a big fan of Indian food.

Grace stops working again and faces David.

GRACE Well, maybe somebody should've told me before I made it.

DAVID

You're right, I should have said something. Look, let me make it up to you.

Grace folds her arms.

GRACE

I'm listening.

DAVID

Tonight, I light some candles, play some soft, romantic music...

GRACE

Go on.

DAVID

I'll make dinner, while you relax in a nice, hot bubble bath. And for dessert, New York strawberry cheesecake.

Grace unfolds her arms.

GRACE Where'd you get cheesecake?

David moves in close and holds Grace in his arms.

DAVID

I had it special delivered for my wife-to-be `cause she deserves the best.

David and Grace gently kiss, but it's quickly interrupted by two MECHANICS working on the Eagle next to them.

> MECHANIC #1 Excuse me, but ain't that a safety violation!?

MECHANIC #2 Yeah, man! The hanger's no place for love!

DAVID You Morlocks get back to work!

MECHANIC #1 But, love is in the air!

Both mechanics start dancing a waltz together.

Grace laughs at them while David shakes his head.

John and Victor sit next to each other, away from Tony and Gerald.

VICTOR I hate top secret meetings.

JOHN Maybe they finally found cheese on the Moon.

VICTOR Maybe we should have brought a bottle of chardonnay to go with it.

AUTOMATED VOICE (O.S.) Attention: you are now approaching research station two. This facility has been deemed off-limits by the World Space Commission. Authorized personnel only.

The travel car slows as they approach their destination.

INT. RESEARCH STATION TWO

The travel car comes to a complete stop. The door slides open revealing DR. SANDRA BENES (32), a short woman with short black hair.

GERALD

Dr. Sandra Benes, allow me to introduce Commander John Koenig and Dr. Victor Bergman.

John, Victor, and Sandra shake hands.

SANDRA Dr. Bergman, your reputation precedes you.

VICTOR Thank you. What's your field of study?

SANDRA Ancient languages and cultures.

VICTOR I'm sorry, my dear, ancient...

SANDRA Languages and cultures.

GERALD

Dr. Benes, why don't you show these gentlemen what you've been working on for the past month.

SANDRA

If you'll follow me, please.

The four men follow Sandra to a closed door. She places her right hand on a security panel.

AUTOMATED VOICE (O.S.) Please identify.

SANDRA

Dr. Sandra Benes-lambda-alphafourteen-delta-alpha-twenty-one.

The door slides open.

INT. RESEARCH STATION TWO - LAB

In the center of the room is an eight foot tall cylindrical object. It's dark blue with swirls of violet.

VICTOR What in God's name is that?

SANDRA That's what we're trying to determine.

VICTOR It's not man made?

GERALD It's totally alien.

JOHN Where did you find it?

GERALD

About six weeks ago, a work crew digging in the service tunnel stumbled upon it.

JOHN So, that's why the construction of New Town came to a halt.

VICTOR What are these markings?

SANDRA

They seem to be a derivative of Akkadian. It's a dead language that was spoken in ancient Mesopotamia.

VICTOR

Carbon dating?

SANDRA

Inconclusive.

John's communication device around his wrist BEEPS.

JOHN This is Koenig.

SECURITY (O.S.) Security, sir. We just broke up a fight in cafeteria one. We detained a man by the name of Alan Carter. He's asking for you.

GERALD

(to John) Well, that didn't take long.

John ignores Gerald's self-righteous remarks.

JOHN

I'm on my way.

INT. CORRIDOR

John walks down a corridor.

He turns a corner and stops upon seeing his ex-wife, DR. HELENA RUSSELL (41). She's a stunningly beautiful woman with short blonde hair and blue eyes.

JOHN

Helena.

HELENA

John.

JOHN (indifferent) It's good to see you.

HELENA (indifferent) Good to see you, too.

Pause.

JOHN

How's Alan?

HELENA Bloodied nose, bloodied lip, nothing broken, nothing major. He fared better than the other two.

JOHN Are they in detention?

HELENA They're in sickbay.

John tries to suppress a smile.

JOHN Alan's as tough as they come.

HELENA Yeah, I remember.

Pause.

JOHN Well, I'll let you go.

John tries to walk around Helena, but she stops him.

HELENA John, we need to talk.

INT. RESEARCH STATION TWO - LAB

Victor places a hand on the alien object.

VICTOR

It's warm. There's also a slight vibration. It's definitely a device.

SANDRA

It may interest you to know that this isn't the only one.

VICTOR

There's another?

SANDRA

When I was first assigned to the project, we did a metallurgical analysis. It's an alloy comprised of several unknown elements, except one: platinum. So, we had several Eagles perform deep scans as they flew low over the Moon's surface searching for platinum.

Using a portable computer pad, Sandra punches up an image of the Moon filled with red dots and hands it to Victor.

SANDRA (CONT'D) This is what we found.

VICTOR

My God!

SANDRA

So far, we've located over six hundred and there may be more, deeper underground.

VICTOR

You said these markings that are on the object are similar to an ancient language, is that right?

SANDRA Akkadian, that's right.

VICTOR Were you able to decipher them?

SANDRA

Unfortunately, I've only been able to translate a few of the markings.

Sandra points to one of the markings.

SANDRA (CONT'D) This one translates as connect or connection. (points to another marking) And this one means bend or to bend.

VICTOR

Or fold.

Victor looks at the red dots on the computer pad.

VICTOR (CONT'D)

Oh, God.

INT. CORRIDOR

John and Helena are not getting along.

HELENA

I don't care what you think! I'm going on the mission and I don't need your approval!

JOHN You're leaving your son behind!

HELENA

Christopher is a grown man and doesn't need his mommy babying him!

JOHN

What he needs...

John is interrupted by two base personnel walking by. As they turn a corner, John continues.

JOHN (CONT'D) (softer tone) What he needs is a mother that talks to him. Why haven't you spoke to him in the last three months?

HELENA

(softer tone) He switched majors.

JOHN That's no excuse.

HELENA

How I decide to handle my son is my business. And by the way, what the hell is Alan Carter doing on Alpha?

JOHN

Simmonds reinstated him.

HELENA

Simmonds... Anyone dismissed from the Space Agency for psychological reasons cannot be reinstated without first passing a psychological review by a panel consisting of no less than three psychologists. It's regulations, John.

JOHN He doesn't need one.

HELENA

We'll see about that.

Helena tries to walk past John, but he stops her.

JOHN

Ever since Alan came back from Ultra, he's been kicked out of the Space Agency, publically humiliated, and his wife divorced him. He hasn't seen his son in over two years because a judge ruled that he was emotionally unfit to be a parent, citing your psychological report.

HELENA

I can't believe you still blame me for...

JOHN

(interrupts) He doesn't need another psych evaluation; what he needs is friendship and a purpose, and I plan to make sure he has both.

John walks away from Helena and continues his way to the detention center.

INT. DETENTION CENTER

John follows a security guard to a cell. The guard opens the door and allows John to enter. The door closes behind him.

Inside, Alan is sitting on a bed leaning against the wall.

JOHN If this is your way of getting my attention, you're doing it wrong. (sits down) What happened?

ALAN

A couple of guys recognized me from the Ultra mission.

JOHN Who threw the first punch?

Alan raises his hand.

JOHN (CONT'D) Alan, you can't do that when you're the chief pilot. You have to show more restraint.

ALAN I'm turning down the position, John.

JOHN What? Did Helena…

ALAN

(interrupts) She didn't do anything. It's strictly my decision.

JOHN Why? Because of a minor scuffle?

ALAN

I appreciate what you're trying to do for me, but my past just won't let me be. It's like having a... bloody albatross around my neck. These pilots need someone they can respect and look up to and that just isn't me.
JOHN C'mon, Alan, there has to be a way that we can work around this. The Alan Carter I knew would never give up. He faced challenges head on.

ALAN That man died at Ultra, John.

JOHN I don't believe that. (sighs) But, I won't push you into something you don't feel ready for. (pause) Are you sure this is what you want to do?

Alan nods his head.

Both men are visibly disappointed.

JOHN (CONT'D) Okay. I'll have security arrange your release.

ALAN

Actually, I think it's best if I stay in here. I don't want to cause you anymore embarrassment.

JOHN

I'm not embarrassed, Alan.

John walks to the door and knocks.

JOHN (CONT'D) When you're ready, look me up?

ALAN

Count on it.

INT. RECREATIONAL HALL

The hall is filled with well-dressed people, most in dress uniform, drinking champagne and eating h'ordeuvres. Soft jazz is playing.

SUPER: "Moonbase Alpha, 2047 Hours, September 12, 2099"

Gerald is near the stage with members of the media swarming around him.

John and Tony are drinking champagne together, watching the media frenzy.

TONY Simmonds must be in heaven; he has the entire press corp. wrapped around his finger.

JOHN

If he's not careful, they'll turn on him like a pack of wolves.

David approaches wearing his dress uniform.

TONY

(to David) Well, you clean up nicely.

DAVID You have keen observational skills.

TONY John, allow me to introduce you to the man that keeps our Eagles flying. David Kano.

John and David shake hands.

TONY (CONT'D) (to David) Where's Grace?

DAVID

Working. She's been trying to fix this one landing gear all day. She said she wasn't going to quite until it's fixed.

TONY You're her boss. Why didn't you just

order her to finish it tomorrow?

DAVID

Have you met my fiancé? I don't know of another woman that's as stubborn as she is.

Gerald approaches John.

GERALD Koenig, can we have a word in private?

JOHN

(to Tony and David) I'll be right back.

TONY You better hurry, we're about to start.

John and Gerald walk away.

David points to the reporters.

Sure.

DAVID They're coming this way.

David pats Tony on the back.

DAVID (CONT'D) I'll see you after the ceremony.

David leaves Tony as the media crowd around him.

John and Gerald are conversing away from the other guests.

GERALD I spoke with Lunar Operations earlier and informed them that Alan turned down the position as chief pilot.

JOHN I'm sure they were ecstatic.

GERALD More than you know.

JOHN Well, I haven't given up on him, yet.

GERALD

Koenig, you are jeopardizing your future with the Space Agency over a man that quite possibly murdered four people. He's not worth it.

JOHN I'll be the judge of that.

VICTOR (O.S.)

John!

Victor hurriedly weaves his way through the crowd.

VICTOR (CONT'D) John, I need to talk to you. Simmonds, too.

JOHN We're here. What's going on?

VICTOR

The alien object. There are hundreds of those things buried beneath the surface of the Moon. Based on the translations made by Dr. Benes, I have a theory as to their purpose.

GERALD Not here. Come with me.

Gerald leads John and Victor into a small supply room.

INT. SUPPLY ROOM - CONTINUOUS

Gerald closes the door behind them.

GERALD

Now, you were saying.

VICTOR

I believe these devices work in tandem to form some sort of... quantum network that folds space-time. Clearly, the Moon originated from outside our solar system.

JOHN

Now, hold on a minute. The most widely accepted theory on the origin of the Moon is the giant impact hypothesis, right?

VICTOR

Yes.

JOHN

The basis of that hypothesis is the isotopic signatures between lunar rocks and Earth rocks being identical.

VICTOR

Yes, but it's my belief that the isotopic signatures found on the Moon are identical to another Earth-type planet from another solar system. (pause) Gentlemen, we are standing on an alien moon.

John and Gerald are stupefied.

INT. RECREATIONAL HALL

John, Victor, and Gerald walk back in as Tony begins his speech.

TONY

As most of you know, I've been chosen to command the Meta probe mission, which is set to launch in ten months... four days, eight hours, twenty-two minutes, and ten seconds.

Mild laughter from the audience.

TONY (CONT'D)

Unfortunately, this forces me to step down as the commander of Moonbase Alpha. I've learned so much in the last two years and I've had the opportunity to work with the finest people: all of you. Thank you.

INT. MAIN MISSION CONTROL

Mahima, along with four COMMAND OFFICERS, watch the ceremony on the central view screen.

COMMAND OFFICER #1

(to Mahima) Why couldn't they just promote you to base commander?

MAHIMA

I haven't spent enough time at my present rank. Besides, I like being second-in-command just fine.

Tanya and four maintenance workers, enter main mission control.

MAHIMA (CONT'D) Can I help you?

Tanya hands Mahima a clipboard.

TANYA

We have a work order to do a structural integrity test.

MAHIMA

During the command transfer?

TANYA

We would have been here sooner, but we got behind schedule.

Mahima signs the work order and gives it back to Tanya.

INT. RECREATIONAL HALL

Tony continues his speech.

TONY

Before I give the floor to the new commander, there's a tradition that must be performed. The CommLock was used by all base personnel for communications and to open and lock doors. Although the CommLock has been obsolete for over seven years now, there's still one that is fully functional: this one.

Tony holds it up for everyone to see.

TONY (CONT'D)

This CommLock belonged to the first base commander and has been handed down ever since. I received it two years ago from Commander Barajas. And now, I pass it on to Commander John Koenig.

The audience applauds as Tony hands the CommLock to John.

The applause cease as John takes the podium.

JOHN

(clears throat) I'm not good at giving speeches, but here goes. First, I'd like to thank Commissioner Simmonds and the Lunar Operations Committee for choosing me for the job. Secondly, I'd like to thank all of you for making me feel welcome. Lastly, twenty-eight people were murdered two days ago when terrorists destroyed Loading Platform Six. They will not be forgotten. Thank you.

The audience's reaction is mixed as John steps away from the podium, but finally everyone applauds.

Tony steps up to the podium.

TONY And now, the transfer of command.

Tony activates his communication device around his wrist.

TONY (CONT'D) Mahima, do you read?

Mahima's voice is heard by everyone in the recreational hall.

MAHIMA (O.S.) I read you, commander.

TONY

I need you to switch command profiles from Verdeschi to Koenig. Authorization four-four-six dash charlie-tango dash one-seven-one-onetransfer. Long pause.

MAHIMA (O.S.) Authorization accepted. John Koenig is now the new commander of Moonbase Alpha.

The audience applauds with fervor as big band music plays.

INT. UNDERGROUND HANGER TWO

Grace works on an Eagle's landing gear.

She drops the wrench and nurses her right hand.

GRACE

Dammit!

Artie is behind her.

ARTIE

Are you okay?

Startled, Grace quickly turns around.

GRACE

Artie! I thought I was the only one down here. Yeah, I'm okay.

ARTIE

I didn't mean to scare you.

GRACE It's okay. What are you doing here so late?

ARTIE I was just prepping Eagle Three for tomorrow.

GRACE Artie, go home, okay? It's late.

ARTIE

What about you?

Grace thinks for a moment.

(sighs)
Yeah, screw it. I'm going home, too.
 (pause)
Help me pick up?

ARTIE

Sure.

They begin picking up loose tools.

ARTIE (CONT'D)

Grace?

GRACE

Yeah?

ARTIE

Are you and David still getting married?

GRACE

Yep.

ARTIE

Where?

GRACE

Well, David wants to get married here, on Alpha. I want to go back home to Florida.

ARTIE

David doesn't have any family. Kind of like me.

GRACE

That's not true. You and everyone on Alpha is his family; the same way that we're your family.

ARTIE

(smiles) Grace?

GRACE

Yeah?

ARTIE

If you go to Florida, do you think I could go with you?

GRACE

(shrugs shoulders)

I don't see why ...

BOOM! Eagle Three explodes into a huge fireball sending metallic debris in all directions. Grace and Artie are caught in the explosion.

INT. RECREATIONAL HALL

An alarm goes off.

Victor and David join John, Tony, and Gerald by the podium.

VICTOR

What's going on?

Mahima's voice comes over the intercom.

MAHIMA (O.S.) All base personnel to duty stations. All non-base personnel please report to your quarters until further notice.

The audience tries to disperse.

Tony activates his wrist communicator.

TONY Mahima, report status.

MAHIMA (O.S.)

There's been an explosion in hanger two. A medical and fire team are en route to assess the damage.

DAVID

Grace!

David runs toward the exit.

TONY David, wait! JOHN

I'll go after David. Victor, stay here with Tony. Simmonds, stay out of the way.

John runs after David.

Tony talks into his wrist communicator.

TONY Mahima, you read?

INT. MAIN MISSION CONTROL

The command personnel are busy coping with the current crisis.

MAHIMA I read you, commander, go ahead.

TONY (O.S.)

This may be a terrorist attack. I want main mission control on lock down immediately. I'm on my way to auxiliary; we'll coordinate our efforts from there. Out.

MAHIMA

(to command personnel)
Listen up! I want main mission
locked down, now!

Every entrance into main mission control closes and locks.

COMMAND PERSONNEL #2 Lock down confirmed.

With weapons drawn, the terrorists disguised as maintenance workers surround the command personnel.

TANYA

We'll take it from here.

INT. UNDERGROUND HANGER TWO

Fire and destruction is everywhere. A fire crew is already battling the fires.

David enters the hanger.

DAVID

(frantic)

Grace!

David continues to call out for his fiancé as he walks through hell.

DAVID (CONT'D)

Grace!

David sees Helena and four medical personnel tending to two bodies lying on the floor.

DAVID (CONT'D)

Grace!?

Helena sees David approaching and heads him off.

HELENA

David, wait!

DAVID

Is that Grace!?

HELENA

Yes!

Horrified, David looks down at Grace's body covered with burns.

DAVID

Oh, God! Baby, no!

David tries to go around Helena, but she refuses to let him pass.

HELENA

David, don't!

DAVID

Get out of my way!

HELENA

(forceful) No! We need to stabilize her before we can move her to medical! I can't do that with you in the way!

David doesn't answer; he can't stop staring at Grace.

HELENA (CONT'D) David, do you understand!? David focuses on Helena.

DAVID

(calmer) What can I do!?

HELENA

Just stay back and let us do our job!

Helena goes back tending to Grace.

David looks over at the other body. It's Artie. He's in bad shape, but not nearly as bad as Grace.

John enters the nightmarish scene and stands next to David.

JOHN

Dear God.

John's wrist communicator BEEPS.

JOHN (CONT'D)

Koenig.

TONY (O.S.) John, it's Tony. Can you meet us in auxiliary command?

JOHN

On my way.

The medical personnel carefully place Grace and Artie onto medical gurneys and move them away from the chaos.

JOHN (CONT'D) (to David) Stay with them.

INT. MAIN MISSION CONTROL

Mahima and the rest of the command personnel sit on the floor with their hands tied. Two of the terrorists guard them.

Two TERRORISTS sit in front of workstations while Tanya supervises them.

TANYA

C'mon, C'mon!

TERRORIST #1

That's it! Program is uploaded and ... initiated.

TERRORIST #2

Switching command profiles... Restricting computer access... That's it. We have complete control of Moonbase Alpha.

TANYA

I want all landing pads shutdown, except for main mission control's.

TERRORIST #2

I'm on it.

TANYA

(to Terrorist #1) Tell Carlos he's clear to land.

INT. AUXILIARY COMMAND

Tony, Victor, and Gerald enter.

Tony makes his way to a workstation and presses a button.

TONY Mahima, this is Tony. We're in auxiliary, over.

No response from Mahima.

TONY (CONT'D) Mahima, respond, please.

Tony presses a few more buttons then stops.

TONY (CONT'D) I'm completely locked out of the computer system.

Tony uses his wrist communicator.

TONY (CONT'D) Anyone in main mission, please respond.

John enters auxiliary command.

VICTOR

(to John)

How bad?

JOHN

Two people were caught in the blast. They've been taken to medical.

The main view screen comes to life displaying Tanya's visage.

TANYA

Attention Moonbase Alpha: the Global Liberation Army is now in complete control of the base. Any attempt to gain access into main mission control will result in the death of a hostage. Commander John Koenig is to contact me in the next five minutes on "C" channel. Non-compliance will result in the death of a hostage.

The main view screen goes dark.

GERALD Why do they want you?

JOHN

Let's find out.

John uses his wrist communicator.

JOHN (CONT'D) This is Commander John Koenig on channel "C."

TANYA (O.S.)

Meet us outside of main mission control's main entrance immediately. Come alone and unarmed. Out.

GERALD You're not actually going up there, are you?

JOHN Right now, they're holding all the cards; it's their game.

GERALD So, what do we do?

JOHN We find ways to cheat.

VICTOR

(snaps fingers) Give me that CommLock Tony gave you.

John gives the CommLock to Victor. He takes part of the casing off and manipulates the wiring.

JOHN Do we have time for this?

VICTOR This will only... take... a moment. Tony?

TONY

Yeah?

VICTOR

On your wrist comm, I need you to tune into frequency three-sevenseven-four point two-five.

Tony sets his wrist communicator.

VICTOR (CONT'D) There, that should do it. Tony, am I coming through?

TONY

Loud and clear.

Victor reassembles the CommLock and gives it back to John.

VICTOR

We should be able to hear everything that comes through. The best part is they won't even know it's transmitting.

JOHN Nice work, Victor. Should I bother asking how you knew to do that?

VICTOR

No.

John smiles at Victor as he places the CommLock on his belt.

JOHN

Tony, use an alternate frequency and scramble when using the wrist comms. Have runners get the word out. We don't need the terrorists listening to our communications.

TONY

Right.

He turns to leave then stops.

JOHN One more thing: I want Alan Carter released from detention. If there's any way he can help, let him.

TONY

Will do.

VICTOR

Be careful.

John leaves auxiliary command.

INT. MEDICAL - OPERATING ROOM

Helena, along with two nurses, is fighting to keep Grace alive.

NURSE #1 B.P. is ninety over fifty-six and falling. HELENA

I need more suction here. She's hemorrhaging badly.

NURSE #1 B.P. is eighty-five over fifty-two and still falling.

HELENA

Clamp.

INT. MAIN MISSION CONTROL

The door slides open.

John slowly walks in with both hands open and apart showing that he's unarmed.

One of the terrorists removes his wrist communicator and CommLock and hands them over to Tanya. The other ties John's hands behind his back with a plastic tie.

TANYA

Thanks for coming.

JOHN I was in the neighborhood.

Tanya holds up the CommLock.

TANYA

What's this?

JOHN It's just a memento.

Tanya places the CommLock on her belt.

TANYA I'll get right to the point.

JOHN First, I want to see my people.

TANYA

Fair enough.

INT. MAIN MISSION CONTROL - COMMANDER'S OFFICE

Tanya opens a door revealing a spacious office. Inside, two terrorists aim their guns at Mahima and the other four hostages at the far side with their hands tied behind their backs.

MAHIMA

Commander?

JOHN Are you alright?

MAHIMA

They haven't harmed us. What do they want?

JOHN I'm sure I'm about to find out.

TANYA

Satisfied?

JOHN

I'll be satisfied when you're off my base.

TANYA

If you cooperate with us, we'll be on our way.

JOHN What is it you want?

TANYA The command code to access the nuclear refinery.

JOHN

(short laugh) Lady, there's no way in hell I'm going to allow terrorists access to a nuclear refinery.

TERRORIST #2 Excuse me, ma'am? Carlos is ready to dock.

JOHN

Who's Carlos?

TANYA

The one who's going to get the code from you.

INT. MEDICAL - WAITING ROOM

David waits alone for any word about Grace.

A door slides open revealing Helena still in surgical scrubs, stained with Grace's blood.

HELENA

There was... too much internal bleeding. The blast shattered her spinal column. David, I'm so sorry.

David walks past Helena and enters the operating room.

INT. MEDICAL - OPERATING ROOM - CONTINUOUS

A blood-stained sheet covers Grace's body.

David pulls back the sheet just enough to see her face.

Helena walks back into the operating room, but keeps her distance from David.

David carefully removes the engagement ring from Grace's left hand.

DAVID

What about Artie?

HELENA

He's in a coma. There's damage to his spinal cord. There may be some paralysis, but we won't know for sure until he's conscious.

DAVID

(quietly) Thanks, doc.

Helena leaves David and enters a small supply closet. She breaks down in tears, crying in silence.

INT. AUXILIARY COMMAND

Alan enters and looks around.

ALAN

Where's John?

VICTOR

He made himself a hostage.

TONY

Alan, can you launch an Eagle without the terrorists knowing about it? It could give us an advantage.

ALAN

Yeah, possibly. Where's the hanger chief? I'll need his help.

TONY

He's in medical. I'll take you to him.

Alan exits.

Tony follows, but Gerald stops him.

GERALD

Tony, I'm not so sure having Alan involved in all this is a good idea.

TONY

Commissioner, I'm just following orders. If you don't like those orders, you can take it up with the new commander of this base. Excuse me.

Tony walks past Gerald and leaves.

INT. MAIN MISSION CONTROL

The airlock door opens. Two terrorists enter, then Carlos.

CARLOS

Report.

TANYA We have complete control of the base, including its defenses.

CARLOS

I've sent my two escorts to the refinery. My contacts on Earth tell me that we have complete control of the orbital defense platforms. You've done well.

Carlos turns his attention to John.

CARLOS (CONT'D) This must be John Koenig.

John and Carlos stand face to face, each staring intently into the eyes of the other.

> CARLOS (CONT'D) Our paths have crossed before.

JOHN Yes, they have.

CARLOS

Good. A man should know his past.

INT. MEDICAL - DR. HELENA RUSSELL'S OFFICE

Helena, seated behind her desk, stares out a window looking at Earth.

Tony and Alan enter her office.

TONY

Helena?

She turns her chair slightly, acknowledging Tony with a look.

TONY (CONT'D) Where's David?

HELENA (clears throat) He's in the operating room.

TONY

(to Alan) Go on ahead.

HELENA

Alan. David just lost his fiancé. Go easy.

Nodding, Alan exits.

TONY

No, not Grace.

Tony sits in a chair in front of Helena's desk.

HELENA She was bleeding from every organ in her body. I couldn't stop the bleeding fast enough. (pause) Grace was my friend.

Tony reaches for Helena's hand to comfort her.

Her eyes begin to tear up.

INT. MEDICAL - OPERATING ROOM

David continues to grieve over Grace's body.

Alan walks in, but keeps his distance.

Excuse me, are you David?

David doesn't answer.

ALAN (CONT'D) My name is Alan. I need help launching an Eagle quietly.

David gives no acknowledgement of Alan's presence.

Alan walks to the other side of Grace's body, facing David.

ALAN

I had a daughter once. She was four. One day, a car full of teenagers was speeding through the neighborhood. Somehow, the driver lost control and plowed into my front yard where my daughter was playing. We rushed her to the hospital, but she died six hours later.

David slowly looks up at Alan.

ALAN (CONT'D) I know how you feel. You wanna get these bastards? Then, help me.

David activates his wrist communicator. WES (52), David's assistant, answers his hail.

WES (O.S.) Go ahead, boss.

DAVID I need you and the other Morlocks to meet me in hanger four.

WES (O.S.) You got it.

DAVID

(to Alan) What do you need?

INT. MAIN MISSION CONTROL - COMMANDER'S OFFICE

John and the hostages are under close guard by two terrorists.

COMMAND PERSONNEL #1 Commander, do you think they'll kill us?

JOHN

I don't know.

CARLOS Hopefully it won't come to that.

Surprised, John turns to see Carlos, Tanya, and Terrorist #1 standing just inside the office.

JOHN I'm not giving you the code.

Carlos walks towards John.

CARLOS

Commander, as soon as we complete our mission, we'll leave Alpha. No one need be harmed.

JOHN Why do you want access to the refinery?

CARLOS We want to destroy it.

JOHN

Why?

CARLOS

To be heard. Your government has been ignoring us, but after tonight, we will have their attention.

JOHN

You still haven't answered my question. Why?

CARLOS

Your government spends trillions of dollars a year on space exploration, while nearly forty percent of the Earth's population is dying of starvation.

MAHIMA

That's why we're trying to find another world to colonize.

TANYA

That'll take decades. In the meantime, millions will die of hunger.

John begins to laugh.

CARLOS

You find something amusing?

JOHN

C'mon, Carlos. You don't give a damn about the starving masses. The real reason you want access to that refinery is so you can get your hands on the nuclear warheads we have stored there.

CARLOS

I'm a revolutionary, Koenig, not a mass murderer.

John and Carlos stare at each other with a hard look in their eyes.

CARLOS (CONT'D) Now... will you cooperate?

John defiantly shakes his head.

CARLOS (CONT'D) (to Terrorist #1) Have my ship take off. I need to use the airlock for a while.

TERRORIST #1

Yes, sir.

Terrorist #1 leaves.

Carlos leans in close to John.

CARLOS What happens next will be entirely on you, Koenig.

TANYA

If you value the lives of your people, I suggest you cooperate.

John moves a little closer to her, speaking in a quiet voice.

JOHN

You make it a habit of following mass-murdering sociopaths?

TANYA

What are you talking about?

JOHN Your boss was in Brazil during the War of 2087.

TANYA

He was a freedom fighter.

JOHN

If that's what he told you, he lied. He was the Brazilian dictator's right hand man. He was known as the Butcher of Brazil because he murdered thousands of innocent people.

TANYA

How do you know all this?

JOHN

During the war, I was part of an elite team that hunted down war criminals. Vidal was at the top of the list and the only one that got away.

TANYA

I don't believe you.

JOHN

No? Maybe you'll believe the computer.

INT. UNDERGROUND HANGER FOUR

David drives a small two-seater supply cart with Alan riding shotgun. They stop in front of an Eagle already being prepped by Wes and other hanger personnel.

> DAVID Wes! Where the hell is everyone?

> > WES

(pointing) They're coming!

David sees seven workers walking towards them.

DAVID

Hey! Let's get those asses in gear! Pronto! Chop, chop! Let's go!

The seven workers start running at a medium pace.

ALAN

(to David) What's the plan?

DAVID

You're going through the service tunnel.

ALAN

Service tunnel?

David points at a huge blast door at the other end.

DAVID

About four clicks in, there's another tunnel that goes straight up. That's how you're getting out.

ALAN

Are you sure an Eagle can fit through there?

DAVID

No, so you'll need to take it slow. And try not to hit the support beams.

ALAN

Crikey.

INT. MAIN MISSION CONTROL

John and the hostages watch as Mahima is escorted inside the airlock.

The airlock door closes.

CARLOS As the commander of Moonbase Alpha, your first priority is to safeguard the people under your command.

Carlos pushes a button on a control panel.

The main view screen shows Mahima in the airlock.

CARLOS (CONT'D) Let's put that to the test, shall we?

INT. MEDICAL - RECOVERY

Tony is by Artie's bed. Artie is still unconscious.

The door slides open and Helena enters.

HELENA

(anxious) Tony, you need to see this.

INT. MEDICAL - DR. HELENA RUSSELL'S OFFICE

Helena turns the video monitor so Tony can see.

It's Mahima in the airlock. Her breathing is labored.

TONY

Oh, my God.

HELENA It's being transmitted throughout the base. (points) Look at these readings.

TONY She's down to sixty percent oxygen.

HELENA That's not all. They've started decompression. INT. MAIN MISSION CONTROL

John and the other hostages watch helplessly as Mahima struggles to draw breath.

CARLOS

Well, Koenig?

John shakes his head.

Carlos manipulates the controls on the panel.

On the main view screen, John can see Mahima gasping for air as she puts her hands on the sides of her head wincing in pain.

> CARLOS (CONT'D) You can save her, Koenig. Just give me the code.

> > JOHN

Go to Hell.

Carlos operates the controls again.

This time, Mahima screams in pain and falls to her knees.

CARLOS She won't last much longer.

JOHN

(to Tanya) Take a good, hard look at your leader. Is this why you joined the Global Liberation Army; to satisfy the whims of a tyrant?

Again, Carlos operates the controls.

Mahima cries out in pain. Her nose and ears begin to bleed as she lays on the floor in a fetal position wheezing for air.

> CARLOS If she dies, I'll just put another hostage in there and start again.

JOHN You son of a bitch! Stop!

CARLOS You can stop it. Give me the code. John is silent.

CARLOS (CONT'D) Such a waste of life.

As Carlos begins operating the controls again...

JOHN

Wait! (pause) I'll give you the code.

CARLOS

Go on.

JOHN Nine-one-nine-zulu-tango.

CARLOS (to Terrorist #2) Confirm that.

Carlos operates the controls to the airlock.

INT. MEDICAL - DR. HELENA RUSSELL'S OFFICE

Helena points at the screen.

HELENA Pressure and oxygen are returning to normal levels.

TONY She's not moving. How do we even know...

HELENA

(interrupts) Wait! She's moving. She's alive.

TONY

Thank God!

INT. MAIN MISSION CONTROL

John can see Mahima's body begin to stir on the view screen.

TERRORIST #2 The code checks out, but we still need his retina scan. JOHN

C'mon, Carlos, let her out!

Carlos looks through the window on the airlock door and sees Mahima sitting up, wiping the blood from her nose.

Carlos pushes a button on the control panel.

COMPUTER VOICE (O.S.) Warning: outer airlock door will open in five seconds.

JOHN Carlos, what the hell are you doing!?

CARLOS Goodbye, my dear.

The outer airlock door opens quickly. Mahima is blown out of the airlock and into the cold vacuum of space.

Tanya sees a sadistic grin forming on Carlos' lips.

John flies into a rage as he tries to break free from the two terrorists holding him in place, but fails.

Carlos walks up to John and stares at him.

JOHN

You bastard!

Without warning, Carlos punches John in the gut.

John doubles over, desperately gasping for air.

CARLOS (to Terrorist #2) Bring back my ship.

INT. MEDICAL - DR. HELENA RUSSELL'S OFFICE

Tony and Helena look at the view screen, horrified.

Helena reaches over and places her hand on top of his. Tony pulls his hand away.

Tony walks towards the exit.

HELENA

Tony?

Tony ignores Helena and walks out.

INT. UNDERGROUND HANGER FOUR

Alan makes his way to Eagle One wearing a flight suit.

INT. UNDERGROUND HANGER FOUR - EAGLE ONE - CONTINUOUS

Alan enters Eagle One and closes the door behind him. He puts his headset on and hears David talking with the control tower.

> DAVID (O.S.) I copy, tower. Let's get this party started.

TOWER (O.S.) Copy, Eagle One. Depressurizing hanger.

Curious, Alan makes his way to the cockpit and sees David in a flight suit sitting in the right-hand seat.

DAVID Before you say anything, I'm going and the only way I'm getting off this boat is if you throw me off.

ALAN Good. I can use a co-pilot.

Alan sits in the left-hand seat.

TOWER (O.S.) Hanger depressurized. Opening blast doors.

Alan pushes a button causing an alarm to sound. He pushes the button again turning it off.

ALAN

Sorry. It's been a while.

David looks worried.

DAVID How long has it been?

ALAN About four years.

DAVID

Say what?

ALAN It'll come back to me. (smiles) Just like riding a bike, right? (pause) Engaging maneuvering thrusters.

DAVID This ain't no bike, you kangaroo lovin' mother...

Eagle One slowly thrusts forward into the dark service tunnel.

INT. MAIN MISSION CONTROL

Tanya sits alone at a computer workstation.

On the view screen, is a biographic report on the Butcher of Brazil. She enlarges a picture of Carlos in a military uniform.

CARLOS (O.S.) What are you doing?

Startled, Tanya quickly turns off her view screen.

TANYA I was making sure the final program works.

CARLOS

Does it?

TANYA

Seems to. It'll blow every computer terminal throughout the base, except for medical and life support.

Terrorist #2 appears behind Carlos.

TERRORIST #2 The escort fighters report no activity at the refinery. It's all quiet.

CARLOS Tell everyone to pack up. We're leaving.

TANYA

What about the rest of the hostages?

Carlos thinks for a moment.

CARLOS Leave them here. We only need Koenig.

INT. MAIN MISSION CONTROL - COMMANDER'S OFFICE

John sits with the other hostages waiting for whatever fate Carlos has in store for them.

Tanya enters and approaches John, helping him to his feet.

TANYA

(quietly) Take this.

Tanya places a small object in John's bound hands.

TANYA (CONT'D) It's sharp enough to cut your bindings, but don't do anything until we get to the refinery.

JOHN

(quietly) Decided to take my advice?

TANYA This isn't the time for "I told you so." C'mon.

John and Tanya walk by Carlos.

JOHN What about the rest of my people?

TANYA They're staying here.

CARLOS (to Terrorist #1) Load the final program. (announces to everyone) We're evacuating main mission control! Move out! All six of the terrorists follow Carlos, Tanya, and John into the airlock and board the ship.

Every computer console and workstation in main mission control BLOWS from an electrical discharge.

EXT. NUCLEAR REFINERY - ESCORT SHIPS #1 & #2

SUPER: "Nuclear Refinery, 2337 Hours, September 12, 2099"

Three massive white towers, nearly a mile tall, are in perfect triangular position, three quarters of a mile apart.

In the middle is a large building surrounded by a number of smaller buildings.

Two small ships hover over the nuclear refinery.

INT. ESCORT SHIP #1

The sound of PILOT #2's SNORING comes through PILOT #1's headset.

PILOT #1 Hey! Stay alert!

PILOT #2 (0.S.) I can't help it. I've been cooped up in this damn cockpit for over fourteen hours.

INT. ESCORT SHIP #2

PILOT #2 rubs his eyes to help stay awake.

PILOT #1 (0.S.) Have another energy bar.

He reaches for an energy bar and unwraps it when, suddenly ...

PILOT #2

Whoa!

PILOT #1 (O.S.) What is it?

PILOT #2 I, I'm reading multiple bogies closing in fast from... above. PILOT #1 (0.S.)
They're missiles! Get out of there!
Move!

EXT. ESCORT SHIP #2

Four missiles rain down on Escort Ship #2 as it explodes in a fiery ball.

INT. ESCORT SHIP #1

A large blip appears on PILOT #1's sensor screen. He looks up and sees Eagle One coming straight down on his position.

EXT. EAGLE ONE & ESCORT SHIP #1

The escort ship rapidly accelerates. A chase ensues.

The smaller ship bobs and weaves, dodging the incoming cannon fire from Eagle One as it flies downward heading for the main refinery building.

The smaller ship makes several sharp turns, but Eagle One manages to stay on its tail.

INT. ESCORT SHIP #1

Pilot #1 sweats under the pressure.

PILOT #1 (into his headset) This is Tweedledum to Carlos, over!

INT. CARLOS' SHIP

One of the terrorists hands Carlos a headset.

CARLOS Go ahead, Tweedledum.

PILOT #1 (O.S.)

Sir, we're being attacked by an Eagle! Tweedledee is down! Advise that you halt your approach to the refinery, over!

CARLOS

Negative. You will engage the Eagle and we will continue our approach. Out.
INT. ESCORT SHIP #1

Pilot #1 wipes some sweat from his eyes.

PILOT #1 (frantic) Dammit! (pause) Okay, let's see if you can outmaneuver this.

EXT. EAGLE ONE & ESCORT SHIP #1

The small ship flies upward and performs a loopty-loop over Eagle One. At the same time, Eagle One uses its maneuvering thrusters to turn 180 degrees while continuing its forward momentum.

At the end of the maneuver, the escort ship is facing the front of Eagle One, not the stern.

Eagle One's cannons fire.

INT. CARLOS' SHIP

Tanya removes her headset.

TANYA Tweedledum is down.

CARLOS

Patch me in to the pilot of that Eagle. And put it on speaker.

TANYA We wish to speak to the captain of

the Eagle spacecraft. Come in, please.

Distortion comes over the speakers, but is quickly replaced with Alan's voice.

ALAN (O.S.) This is Eagle One answering your hail. Respond.

CARLOS

This is Carlos. To whom am I addressing?

ALAN (O.S.) This is Alan Carter, chief pilot of Moonbase Alpha.

John gives a discreet smile.

TERRORIST #1 Sir, that Eagle is headed straight for us.

CARLOS Mr. Carter, what are your intentions?

INT. EAGLE ONE

Alan looks smug.

ALAN

I'm gonna do to you what I did to your other two mates: blow you all to Hell.

CARLOS (O.S.) Come now, Mr. Carter. You don't think I would be on this ship without at least one hostage, do you?

Alan and David exchange looks.

ALAN

I think you're bluffing.

INT. CARLOS' SHIP

Carlos holds the headset microphone in front of John.

CARLOS Tell your chief pilot to stand down.

John leans into the microphone.

JOHN Alan, it's John.

ALAN (O.S.)

Commander?

JOHN Alan, I need you to stand down. INT. EAGLE ONE

Alan looks over at David and sees him shake his head.

ALAN What about the refinery?

JOHN (O.S.) I need you to trust me, Alan.

Alan thinks for a moment.

ALAN Eagle One standing down.

DAVID What the hell you think you're doing?

ALAN

Look, I've known the commander for a long time. If he didn't have any other option, he wouldn't have ordered me to stand down.

INT. CARLOS' SHIP - CARGO HOLD

Carlos takes a seat across from John and lights a cigar.

They are alone.

CARLOS

I think it's time you and I have a chat. It's good to know that you still know who I am.

JOHN

Yeah, I know. Just like I know you intend to take the nuclear warheads from the refinery.

CARLOS

One man with a gun can control one hundred without one. Imagine how many I can control with over a hundred nuclear warheads.

JOHN

You used the Global Liberation Army's cause of feeding the hungry to gain power for yourself. Carlos smiles as he smokes his cigar.

CARLOS I remember how you and your team of assassins chased my family and me all over Brazil. We evaded you for weeks. (pause) Are you a religious man, Koenig?

JOHN

What?

CARLOS Do you believe in God?

JOHN Never met him.

CARLOS I absolutely believe in God.

JOHN So does the Devil.

CARLOS

(short laugh) You're quick with a comeback. I like that.

(pause) You had us pinned down in Sao Paulo. I had my wife and daughter hide in a basement under a small church. They were killed in an explosion by a missile launched from an Eagle... flown by you.

JOHN

I remember. It was bad intel. We thought you were in that church.

CARLOS

As I said: a man should know his past.

Carlos stands and unsheathes his knife.

CARLOS (CONT'D) Every day since then, I prayed to God to grant me revenge. JOHN

How many families did you butcher, Carlos? How many men, women and children did you massacre in front of their families? You reap what you sow.

Carlos grabs John's hair and pulls his head back. He presses the blade of his knife against John's throat just enough for a trickle of blood to ooze down his neck.

CARLOS

I should kill you now and get it over with.

JOHN

You won't. I'm the only leverage you have in making it back to Earth. Besides, killing me now, like this, would be bittersweet.

Carlos leans closer to John's face.

CARLOS

I know you have a son, *puta*. I'll find him and make you watch as I slit his throat from ear to ear. (in Portuguese) You reap what you sow.

EXT. NUCLEAR REFINERY - CARLOS' SHIP

The landing gears of Carlos' ship come down as it approaches a landing pad next to the large central building.

Flying high above the refinery is Eagle One.

ALAN (O.S.) They just landed. Are you getting anything useful from the CommLock?

INT. MOONBASE ALPHA - AUXILIARY CONTROL

Victor talks into his wrist communicator.

VICTOR

They're having John stay with the ship, while the others search for the nuclear warheads. Carlos is heading for the control room.

GERALD

Alan could take out Carlos while he's in the control room. One missile is all it would take.

TONY

Out of the question. The control room regulates the coolant system to the reactor core. Without it, the core will go critical.

VICTOR We need to give John every opportunity.

TONY

Agreed, but if that ship takes off with those warheads, we have to take it out. No choice. Alan, you copy that?

ALAN (O.S.) (less enthused) Yeah, I copy.

TONY

Victor?

Victor reluctantly nods his head.

INT. NUCLEAR REFINERY - WAREHOUSE

Tanya and three other terrorists are forced to use flashlights as they inspect every crate.

INT. CARLOS' SHIP - CARGO HOLD

Two terrorists watch over Koenig as he secretly uses the sharp object to cut the plastic ties binding his hands.

INT. NUCLEAR REFINERY - CONTROL ROOM

An elevator door opens. Carlos and Terrorist #1 step out with guns ready.

Two TECHNICIANS immediately stand with their arms raised.

TECHNICIAN #1 We don't want any trouble. CARLOS

Which one of you knows how to unlock the computer system?

TECHNICIAN #2

I do.

Carlos points his gun at Technician #1 and fires. His body disintegrates.

He points the gun at Technician #2.

CARLOS Unlock the computer system.

INT. WAREHOUSE

Tanya and the others continue to inspect the crates.

TERRORIST #3

Tanya?

Tanya walks over and sees a radiological symbol on one of the crates. She inspects the other surrounding crates, finding the same symbol.

TANYA

These are it, but there should be more. (to Terrorist #3) You stay here with these crates. (to Terrorist #4) There's a loader by the airlock entrance. Go get it. (to Terrorist #5) You and I will keep looking.

INT. CARLOS' SHIP - CARGO HOLD

Terrorist #6 sits next to John.

TERRORIST #6 You don't mind if I sit here, do you?

John ignores him.

TERRORIST #6 (CONT'D) Thanks for helping us out, by the way.

Terrorist #2 laughs, while John continues to cut his bonds.

INT. CONTROL ROOM

Technician #2 is on his knees with his hands over his head. Carlos comes up behind him with his gun and shoots him.

CARLOS

Let's get to work.

With haste, Terrorist #1 begins his task at one of the computer stations.

INT. WAREHOUSE

Tanya closely follows Terrorist #5 as they turn a corner.

TERRORIST #5

I think I found another crate.

TANYA

Let me see.

Tanya unsheathes her knife. With her free hand, she covers Terrorist #5's mouth and stabs him just under the base of the skull. His body falls to the floor, lifeless.

Meanwhile, Terrorist #3 leans against a stack of crates eating a candy bar. He sees Tanya walking towards him.

TERRORIST #3

The first thing I'm gonna do when I get back is order the thickest, juiciest steak I can find with a huge baked potato on the side.

TANYA

Sounds great.

Without warning and with little effort, Tanya slices open his neck.

A light WHIRRING sound catches Tanya's attention. She sees the headlights of the loader coming her way.

Terrorist #4 stops the loader. In the loader's headlights, he sees the body of Terrorist #3 lying in a pool of blood.

He climbs down the loader and draws his gun. Cautiously, he approaches the body.

A kick from the darkness spins him ninety degrees. Another kick from behind and he falls to his knees. With lightning reflexes, Tanya plunges two knives into both sides of his neck.

INT. CARLOS' SHIP - CARGO HOLD

Both terrorists are laughing.

TERRORIST #6 Hey, go back to my bunk and look in my locker. I brought a small bottle of vodka.

TERRORIST #2 Seriously?

TERRORIST #6 Yeah, go get it.

Terrorist #2 walks out of the cargo bay.

INT. CORRIDOR - CONTINUOUS

He enters a long, narrow corridor. He opens the second door to the right and enters.

INT. SMALL CABIN - CONTINUOUS

The cabin has two small beds and two foot lockers. He opens one of the footlockers and finds a small bottle of vodka.

TERRORIST #2 I'll be damned.

He grabs the bottle and walks out of the room.

INT. CARGO BAY - CONTINUOUS

Terrorist #2 walks back into the cargo bay.

TERRORIST #2 (closes the hatch) If Carlos finds out we've been drinking, he'll...

He sees Terrorist #6 lying on the floor.

He drops the bottle of vodka and goes for his gun.

John stands behind him with his gun pressed against his head.

JOHN Don't, or you'll end up like your friend. Drop the gun.

He does what he's told.

JOHN

Now, put your hands behind your back.

With blinding speed, the terrorist turns and knocks the gun out of John's hand. He rams John up against the bulkhead.

The terrorist unsheathes his knife. He tries to bring the blade down on John, but he blocks the knife. A battle of strength ensues.

The blade is only an inch from John's neck. John musters all of his strength as the blade begins to move farther away.

With the advantage, John head-butts the terrorist and follows with a kick to the midsection sending him backwards and onto the floor.

The terrorist goes for the gun that he dropped on the floor. Seeing this, John picks up his gun. Both men point their guns at each other, but John is faster with the trigger.

INT. NUCLEAR REFINERY - CONTROL ROOM

Carlos is working at one of the computer consoles.

TANYA (O.S.) You lied to us.

He turns and sees Tanya pointing a gun at him.

TANYA (CONT'D) You used our organization as a means to gain power. The other leaders would never allow...

CARLOS (interrupts) I had the other leaders executed.

TANYA

(scoffs) Just another day for the Butcher of Brazil.

CARLOS

Come now, Tanya. We're the same, you and I.

TANYA

I'm not a monster like you, Carlos.

CARLOS

Let he without sin cast the first stone. We've both killed in the name of political expediency. Tell me, how many people did you assassinate when you were a ghost for the government? Thirty? Forty?

TANYA

Forty-three. And I have no problems making you number forty-four.

CARLOS

(laughing) You see? We're both monsters. The only difference is that I've learned to accept it.

TANYA

No. The difference is that I never took pleasure in what I did.

Tanya takes aim at Carlos.

TANYA (CONT'D)

But, I will take pleasure in killing you.

From behind, Terrorist #1 fires his gun at Tanya.

She falls to the floor unconscious.

TERRORIST #1 She's just stunned.

CARLOS

Good. Go down to the warehouse and check on their progress. Then, check on Koenig. I have a feeling our little girl here has been problematic. Go! INT. MOONBASE ALPHA - AUXILIARY CONTROL

Tony's wrist communicator BEEPS.

TONY

Tony, here.

SECURITY (O.S.) Security, sir. We're in main mission control.

TONY

Status?

SECURITY (O.S.) We have four hostages; they seem to be unharmed. No sign of any terrorists. Every computer console has been blown.

TONY Understood. Take the hostages to medical. I'm on my way.

INT. NUCLEAR REFINERY - CONTROL ROOM

Carlos works on a computer console. The lights go out.

Carlos presses a button on the console.

COMPUTER (O.S.) Warning: coolant system has been deactivated.

CARLOS I know it's you, Koenig.

Carlos unholsters his gun and cautiously wanders through the dark.

CARLOS (CONT'D) You heard the computer; I turned off the coolant to the reactor core.

The elevator door opens. Light pours from the elevator, cutting through the darkness.

Carlos warily makes his way to the elevator to peek inside and sees the dead body of Terrorist #1.

COMPUTER (O.S.) Warning: reactor core integrity at ninety percent.

CARLOS I'm impressed you made it this far, Koenig, but your efforts are wasted.

A small noise from the darkness catches his attention. He moves towards it.

CARLOS (CONT'D) I password protected the computer system. So, if you kill me, you lose your precious refinery.

COMPUTER (O.S.) Warning: reactor core integrity at eighty percent.

John strikes from the dark with a metal pipe, knocking Carlos' gun from his hand. He takes a swing at Carlos' head, but misses. Carlos slams John against the wall, forcing him to drop the metal pipe.

John offers a head-butt causing little effect. Carlos counters with his own head-butt causing John to fall to the floor, stunned.

Carlos picks John up from the floor, slams him up against the wall, and chokes him with one hand.

CARLOS You're no match for me, Koenig.

John kicks Carlos and frees himself of the choke hold.

He follows up with multiple punches to the abdomen. Carlos answers back with a hard-hitting punch to the jaw, knocking John back a few feet.

John tries to connect with a back-kick, but Carlos grabs his leg in mid-kick and twists. This causes John's entire body to twist and fall to the floor.

COMPUTER (O.S.) Warning: reactor core integrity at seventy percent.

Carlos mercilessly kicks John in the face.

CARLOS Trying to be a hero, Koenig? This is the real world, *puta*. And in the real world...

Carlos kicks John in the stomach.

CARLOS (CONT'D) ...heroes die needlessly.

ALAN (O.S.)

Hey!

Carlos turns around and receives a hard punch from Alan, causing Carlos to stammer away.

ALAN (CONT'D)

My turn!

David also enters and immediately goes to one of the computer workstations.

John notices his CommLock on Tanya's belt.

COMPUTER (O.S.) Warning: reactor core integrity at sixty percent.

Carlos strikes first with a left punch, but Alan blocks it and counters with a left punch hitting Carlos on the jaw. Alan ducks as Carlos offers a right swing.

Alan delivers two hard punches to the right kidney followed by a stinging back hand. Carlos stumbles with his back only a few yards from the airlock door.

John crawls to Tanya's unconscious body and takes the CommLock.

Alan goes in for another fury of blows, but Carlos grabs Alan's right arm and dislocates his shoulder. He follows up with two head punches sending Alan to the floor, dazed.

Carlos still stands in front of the airlock.

COMPUTER (O.S.) Warning: reactor core integrity at fifty percent.

With the CommLock in his hand, John sprints towards Carlos.

Unaware of John's approach, Carlos unsheathes his knife, focused on Alan.

John opens the airlock door with the CommLock. John executes a full body kick sending Carlos into the airlock. Once John hits the floor, he points the Commlock at the airlock and closes it.

John gets to his feet and makes his way to Alan.

JOHN

You alright?

ALAN

(sarcastic)

Never better.

John helps Alan to his feet. Alan spits blood.

ALAN (CONT'D) That guy really packs a wallop.

John steps in front of the airlock. He sees Carlos trying to open the inner airlock door.

JOHN Give me the code to reactivate the coolant system.

Carlos shakes his head with an arrogant grin on his face.

CARLOS My family will be avenged by your death, Koenig.

John goes over to David.

COMPUTER (O.S.) Warning: reactor core integrity at forty percent.

DAVID

If the reactor reaches ten percent integrity, it won't matter if we turn the coolant system back on.

JOHN

What about finding a backdoor into the system to get around the password protection?

DAVID It'll take more time than we have.

JOHN Can we activate the system manually?

DAVID

That would mean getting close to the core. The radiation will kill you before you even reach the system.

David's wrist communicator BEEPS.

DAVID

Go ahead.

VICTOR (O.S.) This is Dr. Bergman.

INT. MOONBASE ALPHA - MAIN MISSION CONTROL

VICTOR

David, you're going to need to restart the system and enter Koenig's command profile. That should eliminate the password protection.

INTERCUT VICTOR/DAVID/JOHN

DAVID You mean a hard boot?

VICTOR

Precisely.

David takes his wrist communicator off and gives it to John.

DAVID I'm going for the breakers!

David leaves John behind.

COMPUTER (O.S.) Warning: reactor core integrity at thirty percent.

JOHN Listen, Victor… Yes, John?

JOHN

If I...

John is lost for words.

VICTOR I understand, old friend.

END INTERCUT

INT. NUCLEAR REFINERY - UTILITY ROOM

David kicks in the door and enters. He identifies the correct breakers and flips the switches.

He begins counting to himself.

DAVID One Mississippi, two Mississippi…

COMPUTER (O.S.) Warning: reactor core integrity at twenty percent.

DAVID

Ten Mississippi.

He flips the switches again.

INT. CONTROL ROOM

The computer consoles come to life as the computer system reboots.

John types on a keyboard.

JOHN I'm inputting my command profile. (pause) Integrity is at twelve percent. Activating coolant system.

David joins John in the control room.

COMPUTER (O.S.) Coolant system has been reactivated. David breathes a sigh of relief.

John gives the wrist communicator back to David.

ALAN (O.S.)

Commander.

Alan kneels next to Tanya's unconscious body.

ALAN (CONT'D) She's still alive.

John and David walk over to the airlock door. Carlos maintains his arrogant demeanor.

JOHN (CONT'D) I guess God didn't answer your prayers after all, Carlos.

CARLOS God works in mysterious ways, Koeniq.

JOHN

Maybe I should blow you out of that airlock. Do to you what you did to Mahima. An eye for an eye.

With a self-assured look, Carlos shakes his head.

CARLOS

You won't kill me. You would be killing an unarmed prisoner. It would be against the law. Even with all that aside, Koenig, you simply don't have it in you. You're too noble and pure.

JOHN

You're right, Carlos. I don't have it in me. But, I know someone who does.

John glances at David and walks away.

David now stands in front of the airlock.

Carlos' smugness is replaced with the look of fear.

CARLOS

Koenig!?

Without hesitation, David presses the "Open Outer Door" button.

COMPUTER VOICE (O.S.) Warning: outer airlock door will open in five seconds.

DAVID

For Grace.

CARLOS

(screams) Koeniq!

The outer airlock door opens quickly and Carlos is quickly blown out into the icy cold of space.

As David watches Carlos' body drift further and further away, John stands behind him with his hand on his shoulder.

JOHN

Let's go home.

EXT. MOONBASE ALPHA - EAGLE ONE

Eagle One lands at the main mission control landing pad.

INT. MOONBASE ALPHA - MAIN MISSION CONTROL

John exits the airlock carrying Tanya's unconscious body. Alan and David follow behind.

Tony, Victor, and Gerald are there to greet them.

INT. COMMANDER'S OFFICE - CONTINUOUS

John, still carrying Tanya, walks into the office and lays her down on a couch. He gently pats her face trying to wake her up.

> JOHN Tanya, wake up.

VICTOR I thought she died. JOHN No, just stunned. C'mon, Tanya, wake up.

Tanya opens her eyes.

TANYA

(groggy) Where am I?

JOHN You're back on Alpha.

TANYA

Carlos?

JOHN

Dead.

Tanya slowly sits up, rubbing the back of her neck.

TANYA

Did it go off?

John and Victor give each other a bewildering look.

JOHN The reactor core?

Tanya does not answer.

JOHN (CONT'D) What did you do?

Tanya remains silent. John grabs her by the shoulders.

JOHN (CONT'D) Tanya! What did you do?

TANYA I armed one of the warheads.

VICTOR Oh, dear God.

JOHN What was the timer set for?

TANYA Um... forty-five minutes. Forty... Alan!

John lets go of Tanya.

JOHN (CONT'D) We're going back.

Victor stops John.

VICTOR John, there's no time. There's nothing you can do.

INT. NUCLEAR REFINERY - WAREHOUSE

A crate with a radiological symbol is open, the top removed.

Inside, an active nuclear warhead displays the following digital readout: "00:00:03... 00:00:02... 00:00:01..."

EXT. NUCLEAR REFINERY

A massive nuclear explosion from within the warehouse engulfs the entire refinery, the blast radius expanding in all directions.

INT. MOONBASE ALPHA - RESEARCH STATION TWO - LAB

A loud HUM fills the lab. The violet swirls in the metal of the alien object begin to move as it emits a bright blue light.

INT. MAIN MISSION CONTROL

A blue aura is everywhere. A slight tremor begins.

EXT. THE MOON

A blue aura envelopes and obscures the Moon. Sparks of lightning appear. A bright flash appears lasting only a split second. The lightning stops and the blue light disappear.

The Moon has vanished!

EXT. UNKNOWN LOCATION - SPACE

A vast array of stars is pressed against a black canvas. In the distance is a large red nebula with golden streaks. A blue aura forms. Sparks of lighting fill the aura, growing in intensity. With a sudden bright flash, the Moon appears.

SUPER: "Unknown Location, 0048 Hours, September 13, 2099"

INT. MOONBASE ALPHA - MAIN MISSION CONTROL

The blue aura and tremors have subsided.

ALAN

What the bloody hell just happened?

Victor's wrist communicator BEEPS.

VICTOR

Yes?

SANDRA (O.S.) This is Dr. Benes. The alien object... I think it's been activated.

ALAN

Alien object?

SANDRA (O.S.) The swirls in the metal are moving and there's a definite hum. And there was this blue light...

VICTOR Are you reading any radiation from it?

SANDRA (O.S.) The readings are negligible.

JOHN

Dr. Benes, this is Koenig. I'm going to have an Eagle take you and your team to medical just to be on the safe side.

SANDRA (O.S.) Understood.

JOHN Victor, any idea what just happened?

VICTOR The nuclear explosion must have somehow energized the alien objects.

ALAN

Excuse me, what alien objects?

GERALD I'm afraid that's classified.

John looks at Gerald with a bemused look.

JOHN

I think the cat is out of the bag, Simmonds. Alan, go and pick up Dr. Benes and her team at research station two; take them to medical and have that shoulder looked at.

DAVID I'll go with him.

Both men leave.

With a stern look, John turns his attention to Tanya.

JOHN

Why?

TANYA

You know why.

 JOHN

(shakes his head) You should have trusted us.

TANYA

I couldn't take that chance.

JOHN

Security.

Two security guards come forward.

JOHN (CONT'D) Escort this young lady to medical. Once they release her, take her into custody.

Tanya leaves with the security guards.

Tony's wrist communicator BEEPS.

TONY

This is Tony.

INT. MEDICAL - DR. HELENA RUSSELL'S OFFICE

Helena sits behind her desk.

HELENA

Can somebody up there tell me why I can't see Earth from my office window anymore? All I see is a red nebula.

INT. MAIN MISSION CONTROL

John, Victor, Tony and Gerald go to the nearest window.

TONY

Stand by.

HELENA (O.S.) While I'm standing by, perhaps you can explain the blue light and the tremors, too.

They gaze out the window and see a large red nebula.

JOHN Where are we, Victor?

VICTOR John, I'm afraid the only thing I'm prepared to tell you... is where we're not.

INT. MEDICAL

Helena examines Sandra with a hand-held medical scanner.

SANDRA

Will I live?

Helena looks at the readout on her scanner.

HELENA No trace of radiation. You're clear.

John enters.

JOHN (to Helena)

Got a minute?

SANDRA

Thanks, doc.

Sandra leaves.

HELENA

Take your shirt off.

JOHN

What? Why?

HELENA

Because Alan was in here a few minutes ago and said you got your ass kicked.

John takes his shirt off.

JOHN

(defensive) I didn't get my ass kicked.

Helena uses the hand-held medical scanner ...

HELENA

A black eye… minor skull fracture… some bruised ribs… and some torn ligaments in your left leg. What do you call that?

JOHN

Injuries. Look, I came to apologize. I didn't mean to blow up at you earlier.

HELENA

It's okay. I shouldn't have pressed the matter the way I did. You've always been very protective of Alan.

JOHN It's an old argument.

HELENA One that cost us our marriage. JOHN Life is full of regrets. If I could go back in time...

John and Helena stare at each other for a moment.

Helena breaks eye contact.

HELENA Um... I'll have a nurse come in and patch you up.

Helena turns to leave.

JOHN

Helena...

She stops without turning around to face John.

JOHN (CONT'D)

I know we've said some mean and hurtful things to each other in the past. I just want you to know that... I've always cared about you and... I always will.

After a moment, Helena walks out.

INT. COMMANDER'S OFFICE

The lighting in the office is subdued. John sits behind his desk while Tony sits in a chair facing him.

TONY

Main mission control should be operational within thirty-six hours. I recommend that the media crews be assigned to various departments, depending on their skill set. If they don't possess a skill that we can readily use, they should be assigned to the greenhouse.

JOHN

Very well. What's the status of our Eagles?

TONY Twenty-four are operative. Seven are down for routine maintenance. There were nine Eagles in hanger two at the time of the explosion, but it'll take some time to assess their status.

Long pause. John looks lost in thought.

TONY (CONT'D) Uh, one last thing: a memorial service is being held tomorrow at fifteen hundred hours in the rec. room for Gloria, Mahima, and the two refinery techs.

John continues to stare off into nothingness.

TONY (CONT'D)

John?

JOHN Hmm? Oh. I'm sorry. I was thinking about my son.

TONY I have a sister in Toronto. (pause) Do you think there's any way of getting back home?

JOHN

I hope so.
 (pause)
Well, it's getting late. Let's call
it a night.

Tony stands and begins walking to the door.

JOHN (CONT'D) (stands) Tony, before you go…

TONY

Yes?

JOHN I need a first officer. I know it's beneath your current rank, but I would be honored if... TONY

I accept.

JOHN Thank you, Tony. (pause) Well, goodnight.

TONY Goodnight, commander.

Tony leaves.

John sits on a sofa, visibly tired.

The door chimes.

JOHN

Come in.

Victor walks in carrying a wooden case.

JOHN (CONT'D) Victor, I'm really not in the mood for jokes. I'm tired.

VICTOR

I beg your pardon?

JOHN

You know, the one with Schrödinger's cat in a box? Instead of a cat it's a midget stripper?

VICTOR

Ah, yes. Uh, no. This isn't a joke. It's much better.

Victor opens the case and takes out a bottle of ...

VICTOR (CONT'D) Scotch.

He grabs two glasses out of the case and begins to pour.

VICTOR (CONT'D) After what you went through in the last twenty-four hours, I figured you could use a drink. I think we all could use one.

Victor hands him a glass.

VICTOR Indeed. Next time I'll bring two bottles.

Victor walks over to John's workstation.

VICTOR (CONT'D) I see they fixed your computer.

He presses a few keys on the keyboard. A familiar piece of music begins to play: BEETHOVEN'S MOONLIGHT SONATA.

VICTOR (CONT'D) That's more like it.

Victor sits on the same sofa as John, both drinking their scotch.

JOHN

Three thousand and eleven people stranded in the middle of God knows where. Four people dead. I didn't sign up for this.

VICTOR Are you complaining to me or God?

JOHN If I complained to God, do you think He'd listen?

VICTOR I honestly don't know. (pause) You know, most of my colleagues don't believe in the existence of God. They believe it's outdated, closed-minded dogma.

JOHN What do you believe?

VICTOR

Well, I don't believe in God in the biblical sense, but I do believe that there is... a cosmic intelligence.

JOHN

What do you base that on?

VICTOR

God, if you will, is supposed to be a logical being. Now, math is logic. Everything in the universe can be broken down into mathematical equations. Therefore, God does exist.

JOHN

And He controls our destinies, right?

VICTOR

God gave us freewill so we can make our own choices.

MONTAGE - FREEWILL

-- On a notepad, Sandra scribbles "A-K-K-A-D-I-A." She turns the first "K" into an "R" and now it reads as "A-R-K-A-D-I-A."

VICTOR (V.O.) We have freewill to explore and discover the wonders and the secrets of the universe.

-- Alan stands in front of a mirror admiring his new uniform, particularly the golden eagle pin signifying his position as chief pilot.

VICTOR (V.O.) We are the masters of our own destiny as we struggle to find our purpose in life.

-- Tony and Helena hold each other in a vacant corridor. John exits an elevator and sees them. He watches them for a few seconds then leaves.

VICTOR (V.O.) We have the freedom to love and be loved; to share our lives with someone that we cherish above all others.

-- David sits by Artie's bed in medical holding his hand in silence.

VICTOR (V.O.) Although we may never understand death, we have the freewill to decide how to accept it and how to move on with our lives.

END OF MONTAGE

INT. COMMANDER'S OFFICE

John falls asleep still holding his glass of scotch.

Victor gently takes John's glass and pours the content into his own glass.

Victor walks to a window and stares at the red nebula.

VICTOR (to himself) And down the rabbit hole we go.

FADE OUT.

THE END