



“Occupation”

Full Collated

May 11, 2006

Written by
Ronald D. Moore

Season 3 / Episode #1
301-03001

BATTLESTAR GALACTICA

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BATTLESTAR GALACTICA

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BATTLESTAR GALACTICA

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CAST

Commander William Adama
President Laura Roslin
Capt Lee Adama
Lt Kara Thrace
Col Saul Tigh
Gaius Baltar
Lt Sharon Valerii
Number Six
Chief Galen Tyrol

Lt Karl 'Helo' Agathon
Felix Gaeta
Dualla
Cally
Ellen Tigh
Dr. Cottle
Lt. Margaret 'Racetrack' Edmonds
Samuel T Anders
Brother Cavil
D'Anna
Doral
Leoben
Tucker "Duck" Clellan
Louanne 'Kat' Katraine
Hoshi
Hamish 'Skulls' McCall
Maya
Selloi Dedona
Tory Foster

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SETS

NEW CAPRICA

Exteriors

Back Alleys
Laura's School
Road
Garbage Dump
Hospital Tent
Residential Tents
Pyramid Court
Storage Area

Interiors

Duck's Tent
Laura's School
Tyrol's Tent
Detention Cell
Detention Hallway
Oracle's Tent
Police Academy - Assembly Hall
Cylon Planning Ministry
Tent
Tunnel Hub
Colonial One
 Main Cabin
 Living Area
Leoben's Apartment
 Living Room
 Bathroom
 Hallway Outside Apt.

SPACE

Exteriors

Galactica
Pegasus
Nebula
Vipers & Raptors

Interiors

Raptor

BATTLESTAR GALACTICA

CIC

Corridor
Sharon's Cell
Adama's Quarters

PEGASUS

CIC

Lee's Quarters

BATTLESTAR GALACTICA

'Occupation'

TEASER

FADE IN:

1	A MAN'S EYE	1
	Squints against a harsh light...	
2	A WOMAN'S HAND	2
	Twisting a lock of BLONDE HAIR around its fingers...	
3	A PAIR OF LIPS	3
	Hungrily seeks another pair of LIPS in a dark room...	
4	A MAN'S FINGERS	4
	Attaching wires to a lead...	
5	A PENCIL	5
	Moves across a sheet of paper...	
6	A PLATE	6
	Is laid on a TABLE...	
7	THE EYE	7
	Closes. The Man's head TURNS and reveals a BANDAGE where the other eye should be...	
8	THE HAND	8
	Restless. Filled with tension. It tucks the hair behind an ear, rubs an aching neck...	
9	THE LIPS	9
	Kiss with a passion that seems more angry than erotic...	
10	THE FINGERS	10
	Quickly covering the wire with DIRT...	

- 11 THE PENCIL 11
Finishes writing a line of text. Pauses. SCRATCHES it out...
- 12 THE PLATE 12
Is joined by a FORK, a SPOON, and a NAPKIN...
- 13 THE ONE-EYED MAN 13
Is COLONEL TIGH. Sitting shoeless on the floor of a bare DETENTION CELL. No furniture. A bucket in the corner. The light in here is harsh and unforgiving. His clothes are FILTHY. The bandage over his left eye has been there a while, probably needs to be changed. He's SCRATCHING a small, almost imperceptible MARK on the bottom of the stone wall with one fingernail, where it joins DOZENS of hashmarks already there...
- 14 THE WOMAN 14
Is D'ANNA BIERS, standing discreetly between one of the ROWS of TENTS in the city and watching something o.c. She keeps glancing around -- edgy, nervous, can't believe she's actually doing this and certainly doesn't want to be seen here.
- 15 THE LIPS 15
Belong to ELLEN TIGH. She's having violent sex on a COUCH in a dimly lit office with SOMEONE. The aggression is palpable on either side -- two people attacking each other more than making love...
- 16 THE FINGERS 16
Belong to TYROL, who is hurriedly covering up an improvised explosive device in the ground amid large STACKS of CONTAINERS. Nearby is SAMUEL T. ANDERS, quickly doing similar work with another set of hidden explosives. Both men are nervous, constantly on the look out...
- 17 THE PENCIL 17
Is in the hand of LAURA ROSLIN, writing out something in long-hand on a PAD at her desk in the SCHOOL. The pad is FILLED with her handwriting and Laura glares down at the pad and writes with furious concentration. TORY FOSTER stands nearby, holding NOTES and SCRAPS of PAPER...

18 THE PLACE SETTING 18

Is being laid on a dining room table by KARA THRACE in a comfortable, domestic apartment. A living room connected with dining area, a hallway leading to a bathroom and bedroom. The furniture is understated and soft, the fabrics mellow and calming. Heavy drapes are pulled over the windows, letting in only thin shafts of light from the sun, giving the room a shuttered, funereal mood. Kara sets the table for two by rote, her eyes hollow and exhausted, every movement an effort...

19 INT. DETENTION CELL - DAY 19

Tigh jumps slightly as the door to the cell OPENS and BROTHER CAVIL ENTERS, carrying a small chair with him. He sets the chair down in the middle of the cell and regards Tigh evenly.

BROTHER CAVIL

You know... every time you leave
the cell... we change the hashmarks
on your little "calendar" over
there...

Tigh's one eye can't help glancing over at the hashmarks he's laboriously scratched on the wall.

BROTHER CAVIL (cont'd)

Guess how long you've really been
here.

Tigh doesn't respond. In fact, he's taken non-communication to a fine art throughout the course of his incarceration, and Cavil's used to it by now.

20 EXT. NEW CAPRICA - RESIDENTIAL TENTS - DAY 20

D'Anna is still out of sight from most PASSERSBY as she watches another TENT across the way. This tent has a distinctive ENTRANCE, with hand-lettered INSCRIPTIONS around the crude wooden DOOR set into a frame. Small OFFERINGS have been laid alongside the tent itself. D'Anna waits, watches...

Finally DUCK EXITS the tent, closes the door behind him. He seems troubled. He presses his fingers to his lips and then onto a SYMBOL written on the DOOR before walking away.

D'Anna looks around furtively for a beat, then hurries across the way, and quickly ENTERS the tent.

21 INT. ORACLE'S TENT - DAY - CONTINUOUS 21

D'Anna ENTERS the darkened space, lit by guttering CANDLES and filled with INCENSE. Lying on a cot at the end of the tent, raised slightly as if on an altar, is an old woman -- SELLOI DODONA. Her breathing is labored and shallow.

SELLOI

Don't be afraid. I know who you are. *What* you are. Poor thing... you must be terrified...

D'Anna hesitates, then moves toward the cot...

22 INT. CYLON PLANNING MINISTRY - DAY 22

The windows are shuttered, the sun STREAMING across the room through the slats, painting Ellen's naked back with slashes of light as she writhes on top of someone on the couch. Her voice is angry, charged:

ELLEN

Yes! C'mon! Don't stop! Frak me you sonovabitch! FRAK ME!

23 EXT. NEW CAPRICA - STORAGE AREA - DAY 23

Tyrol and Anders finish their work, just as they HEAR the sound of TURBINES.

ANDERS

They're inbound -- let's go!

The two men scurry away as we see a CYLON HEAVY RAIDER appear on the horizon.

24 INT. LAURA'S SCHOOL - DAY 24

Laura still scribbling away on her pad of paper. Tory has a small stack of CANDID SNAPSHOTS featuring a variety of humans, each of which seems to have been taken quickly, most blurry or poorly framed.

TORY

I think we can match names to about... fifty of these photos. But our best guess puts the total police force at around... 200.

LAURA

(distaste)
Two hundred.
(MORE)

(CONTINUED)

24

CONTINUED:

24

LAURA (cont'd)

(writes the number down)

I wouldn't have believed they'd have found twenty people to turn against their own kind. I want the rest of those names.

TORY

That's tough. Cylons are afraid the population will go after any human who joins the New Caprica Police.

LAURA

As well they should...

She writes furiously, with passion, flips over to the next page...

25

INT. LEOBEN'S APARTMENT - DAY

25

Kara sits at the dining table, a thick and juicy STEAK now on the plate before her, but she makes no move to eat it, her blood-shot eyes staring down at the food without seeing it. Her hair is still long, but unkempt. Dark circles emphasize puffy eyelids and a haggard countenance. Gods know when she slept last.

LEOBEN ENTERS from the (unseen) kitchen, carrying more bowls of food.

LEOBEN

Okay... mashed potatoes, gravy, and even some carrots.

Leoben fills her plate with food, then sits down. He reaches out to her and she puts her hand in his after beat.

LEOBEN (cont'd)

(bowed head)

Heavenly Father, we thank you for the bounty of this table...

26

INT. DETENTION CELL - DAY

26

Cavil and Tigh.

BROTHER CAVIL

We reviewed your case today.

(beat)

I can tell you, there was great disappointment on the review committee.

(CONTINUED)

Tigh says nothing. Won't even look at him. Cavil reaches into a pocket and takes out a TOOTHBRUSH, a WASHCLOTH, and a BAR of SOAP.

BROTHER CAVIL (cont'd)
Brought you some things. Might as well be comfortable as long as you're here, right?

Tigh closes his eye, trying not to slide into hopelessness as he realizes this means he's going to be here a long time.

D'Anna stands above the frail form of Selloi, not sure what she should be doing here or even why she's come exactly. Selloi isn't well.

SELLOI
Did you bring any candy?

D'ANNA
(surprised)
Candy...? No.

She grabs a VIAL, shakes out CHAMALLA LEAVES -- the raw form of the drug that Laura once took -- and begins chewing them.

SELLOI
Chamalla's so... bitter.
(beat)
Zeus sees all. He sees you, Number Three... sees your pain. Your destiny. The gods all weep for you.

D'ANNA
There is no Zeus. No other gods but God.

SELLOI
You don't believe that anymore. You don't know what to believe. That's why you're here.

D'ANNA
(quick)
That's not true. And I don't even know why I'm here. Stupidest thing I've ever done...

SELLOI

It was your dream which brings you here to me.

D'ANNA

(shocked)

How do you know about that?

SELLOI

I have a message for you... from the One you worship. He speaks to you through me... just as He speaks in your dreams...

28 INT. CYLON PLANNING MINISTRY - DAY

28

Ellen and the man both climax with shuddering YELLS... then she collapses on top of her lover.

29 EXT. NEW CAPRICA - HIDDEN VANTAGE (STORAGE AREA) - DAY

29

Anders and Tyrol are watching from a safe distance as the Heavy Raider goes into a HOVER, then begins to gently set down right where they planted their explosives. Tyrol has a crude REMOTE CONTROL.

ANDERS

(sotto)

Ready... now.

Tyrol presses the button -- nothing happens.

TYROL

Frak!

He frantically fiddles with the control...

30 INT. LAURA'S SCHOOL - DAY

30

Laura is still writing.

LAURA

Someday Adama's coming back. And when that happens, the story of what went on here has to be told. Our children need to know some people fought back. Some people did nothing. And some collaborated.

(beat)

We have to remember it, Tory. All of it.

31 INT. LEOBEN'S APARTMENT - DAY 31

Leoben is eating with a hearty appetite. Kara is not.

KARA
(small)
I need a knife.

Leoben reaches over and begins to cut her steak for her.

32 INT. CYLON PLANNING MINISTRY - DAY 32

Ellen is putting on her shirt. Her face a mask of self-loathing and tightly-controlled anger. The MAN on the couch is sitting up -- but we still can't see his face.

MAN (O.S.)
I quite enjoyed that.

ELLEN
I'm so glad. And when do I get
what I want?

The Man moves into the light to pick up his pants and we see for the first time that he's a Brother Cavil Cylon.

BROTHER CAVIL
I believe it's happening right now.

33 INT. DETENTION CELL - DAY 33

Cavil stands up, goes to the door and KNOCKS, signalling his imminent departure. Tigh sits hunched against the wall, struggling to fight off the hopelessness engulfing him. The door OPENS and Cavil looks down at Tigh with just the hint of a smile.

BROTHER CAVIL
Let's go. Processing will take a
few hours -- bureaucracy must be
served. But with a little luck you
should be home by dinnertime.

Tigh looks up in shock. Is this a trick?

BROTHER CAVIL (cont'd)
I won't hold the door open forever,
Colonel.

Tigh gets painfully to his feet, draws himself fully erect and heads for the door. He limps on his left side.

34 INT. ORACLE'S TENT - DAY

34

Selloi and D'Anna.

SELLOI

The message is... the fruit borne
of two peoples is alive... the
child named for the wife and sister
of the all-knowing Zeus.

(beat)

Hera lives.

D'Anna reacts in shock.

D'ANNA

That's not true. The child's dead.

Selloi stares at her for a beat, then closes her eyes again.

SELLOI

You will hold her in your arms... and
you will know at last what it is to
feel true love... but you will lose all
that you have done here... wish I
had... chocolate caramels...

But Selloi seems to have fallen asleep. D'Anna stands there,
uncertain what to do or think.

34A EXT. DETENTION CENTER - DAY

34A

Outside the heavy blast walls surrounding the detention
center, Ellen stands and waits along with a small crowd of
others hoping for the release of their loved ones. Suddenly
Tigh comes limping out of the gates and she runs to him,
throws her arms around him in tearful joy.

ELLEN

Saul!

(sees bandage)

My gods! What'd they do to you?

Tigh holds her tight, drinks in the smell of her hair.

TIGH

Shhh. It's okay. I'm out, that's
what matters.

(beat)

Can't figure it -- all those weeks
in detention, then suddenly they
let me go.

(CONTINUED)

34A

CONTINUED:

34A

Ellen keeps her face down, on Tigh's shoulder -- she doesn't want him to know what she did to get him out.

35

EXT. NEW CAPRICA - STORAGE AREA - DAY

35

Anders watches in frustration as the Heavy Raider sets down and begins to disgorge CENTURIONS, SHARONS, SIXES and DORALS.

ANDERS

That thing gonna work or --

Suddenly the EXPLOSIVES DETONATE -- the humanoid Cylons are blown AWAY and the Raider itself is heavily DAMAGED. Anders and Tyrol exchange an exultant grin, then RUN like hell outta here as the STORAGE CONTAINERS begin to BURN and EXPLODE.

36

INT. LAURA'S SCHOOL - DAY

36

Laura and Tory react to the BOOMS that rattle the furniture. They both rush to the windows. Laura smiles tightly.

36A

EXT. DETENTION CENTER - DAY

36A

Tigh and Ellen react to the explosion -- see a CLOUD of SMOKE rising over the city.

37

OMITTED

37

38 INT. NEW CAPRICA - ORACLE'S TENT - DAY 38

D'Anna hears the explosion too -- she moves to the window and looks out to see the SMOKE rising above the city.

39 INT. LEOBEN'S APARTMENT - DAY 39

Leoben and Kara hear the last of the distant BOOMS fade away.

LEOBEN
Frakking insurgents.
(finishes cutting steak)
There you go.

KARA
Thank you.

She looks up at him and her expression softens just a little. It catches Leoben short, he puts a hand to her face.

LEOBEN
You look... so lovely tonight.

She gives him a small smile -- and in an instant, Kara's hands fly up from her lap with a homemade SHIV from where she'd hidden it and PLUNGES IT INTO HIS NECK. Leoben gasps and gurgles, clutching at her with his hands, but she spins out of the chair and away from him as he crashes to the floor, blood pouring out of his wound. The look on Leoben's face is more disappointed than angry.

LEOBEN (cont'd)
I'll... see you... soon... Kara...

Kara grabs the steak knife from his plate and leans over him.

KARA
Take your time.

She stabs him viciously and repeatedly in the chest until his body stops convulsing and he lies there dead. Then she sits down at the table and begins to eat with relish...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

40 EXT. NEW CAPRICA - WIDE - NIGHT 40

Establishing.

41 EXT. NEW CAPRICA - ROAD - NIGHT 41

D'Anna walks along one of the deserted roads of the city, lost in thought. She turns a corner, glances up at the towering mass of COLONIAL ONE looming over this section of town, then keeps going. CAMERA MOVES to Colonial One...

42 INT. COLONIAL ONE - LIVING AREA - NIGHT 42

BALTAR and CAPRICA SIX lie in bed. They're both naked.

CAPRICA SIX

It's all right, Gaius. Don't worry about it.

Baltar shoots her a look, then grabs a cigarette.

CAPRICA SIX (cont'd)

It doesn't matter to me, really...

BALTAR

Stop. All right? My ego is not so fragile as all that. These things happen.

(beat)

Or they don't

(beat)

So what should we talk about? Your day? Anything interesting at the office -- my office?

Not really interested in another round of who's afraid of Virginia Woolf, Caprica Six gets up and starts getting dressed. Not that it deters Baltar in the slightest.

BALTAR (cont'd)

No? Well, let me tell you about my day, and it was a hoot, I'll tell you that right now. I had the most edifying and inspiring talk with one of the Dorals who has a theory of how improved sanitation is really the key to gaining the people's trust and confidence --

(MORE)

(CONTINUED)

CONTINUED:

BALTAR (cont'd)

-- something about the lack of toilet paper, and how if only people could properly wipe their asses there would be a measurable uptick in the polls--

CAPRICA SIX

(gets up, starts to dress)

Four months of this, Gaius. Four months of watching you slide further and further down into this well of self-hatred and loathing. Do you have any idea what I've gone through for you? Do you?

BALTAR

I don't suppose I've given it much thought, actually.

The viciousness and contempt in his eyes are all too plain to see. She gathers up her remaining clothes and heads for the door. At the last second --

BALTAR (cont'd)

Don't go.

She pauses in the doorway. He never looks at her directly.

BALTAR (cont'd)

Please.

She looks at him for a beat, then comes back and sits on the edge of the bed...

(CONTINUED)

42 CONTINUED: (2)

42

each of them alone, each of them trapped and each of them wishing the other could provide much-needed comfort...

43 EXT. NEW CAPRICA - HOSPITAL TENT - NIGHT

43

D'Anna stands outside the large HOSPITAL TENT, watching the shadows of the people within as they move about. There are MUFFLED SOUNDS OF VOICES, and the CLANG of MEDICAL INSTRUMENTS IN PANS. A WHINING SOUND from o.c. makes D'Anna turn to see --

AN OLD DOG

Tied up to a pole across the way from the Hospital Tent. The dog -- Jake -- is wagging his tail at her, but he's too old and scruffy to get up from where he's lying. His yellow DOG BOWL sits empty to one side. She smiles at him.

D'ANNA

Hey, Jake. What -- think I have a treat for you? Well... you're right.

She walks over, fishes something out of a pocket and gives it to the dog, who gobbles it quickly.

D'ANNA (cont'd)

Yeah... you like that don't you...? You don't care what or who I am, do you, boy? We're all God's creatures in your eyes.

COTTLE (O.S.)

Can't sleep?

She turns to see DOCTOR COTTLE now standing just outside the tent flap, smoking a cigarette.

D'ANNA

Bad dreams.

COTTLE

Didn't know you people had dreams.

D'ANNA

Everyone dreams.

(re: blood on his clothes)
That human or Cylon blood?

COTTLE

Cylon. One of the Fives caught a lotta shrapnel from today's bomb, but he'll make it.

(CONTINUED)

D'ANNA

You could've let him suffer.

COTTLE

Not what I do.

D'ANNA

(abrupt)

Sharon's baby -- Hera. After the child died on Galactica, why'd you cremate the body?

Cottle is taken off-guard. Tries to recover.

D'ANNA (cont'd)

The first human/Cylon hybrid and you throw it in the incinerator?

COTTLE

That uh, wasn't... my decision. It was the president's call. I was just following orders.

She doesn't believe him, lets the silence speak for itself. D'Anna moves close to him, looks down at the blood on Cottle's smock.

D'ANNA

Funny thing. All looks the same, doesn't it?

Cottle doesn't respond, goes back inside the tent, leaving D'Anna alone feeling the chill of the cold night air.

She heads off. Then, just after she's gone, an o.c. PERSON approaches. Jake rouses himself briefly, then wags his tail in recognition of whoever this is. A man's HAND reaches in and turns the yellow dog bowl UPSIDE DOWN, then gives Jake a treat before walking away.

45 INT. TYROL'S TENT - NIGHT 45

CALLY and Tyrol putting their sleeping BABY down in its crib.

CALLY

(soft)

There we go... mommy's gonna get
some sleep tonight after all...

They grin and look at their son for a moment.

CALLY (cont'd)

There are times I hate everything
about this place... other times
it's... magic.

Tyrol gives her a kiss, then grabs his jacket.

TYROL

Back in three hours.

CALLY

One of these days you're just not
going to come back are you? You'll
just vanish. And that'll be it.
We'll never see you again. Nick
will never know his father...

Tyrol stops. Cally is still looking down at Nick.

TYROL

I'll be back. Couple hours, tops.

Tyrol EXITS, and Cally watches her baby.

46 EXT. NEW CAPRICA - NIGHT 46

Jake the dog is popular tonight. This time it's Tyrol who
pauses to pet the dog. He notes the upside down food bowl,
glances around, then turns it rightside up and walks away.

47 EXT. NEW CAPRICA - GARBAGE DUMP - NIGHT 47

Filled with refuse from various tents and homes, it's a foul-smelling place. Tyrol ducks into the area, glances around furtively, then reaches under a particularly smelly pile of trash and retrieves a PLASTIC ENVELOPE. He glances inside the envelope and sees various OFFICIAL DOCUMENTS, then stuffs it into a pocket and walks out of the dump.

47A FLASHBACK -- DORAL'S HAND 47A

Coming right toward us, the harsh glare of the detention center light almost blinding --

48 OMITTED 48

49 INT. NEW CAPRICA - TENT - NIGHT 49

Tigh shakes off the memory as he sits at a small table and someone pours him a drink, which he takes gratefully. REVEAL Tyrol & Anders here with him.

TYROL

Good to see you, Colonel.

TIGH

Good to be seen.

(beat)

Know you're wondering, so I'll save you the trouble -- eye's gone.

They popped it right out onto the floor, picked it up and showed it to me. Looked like a hard-boiled egg.

Tyrol and Anders exchange a look -- what do you say to that? They start to mumble their Sorry, Colonels but Tigh takes another drink, changes the subject.

TIGH (cont'd)

Big boom today. Hope that was you two.

ANDERS

You know it. A heavy raider.

TIGH

Good man. What's our next target?

Tigh pulls out the documents he retrieved from the garbage dump and hands them over.

(CONTINUED)

CONTINUED:

TYROL

Just got these. Security plans for this week's graduation ceremony at the New Caprica Police Academy.

Tigh scans through the documents quickly.

TIGH

These are straight out of the ministry files -- where you getting this stuff? Who's your source?

TYROL

I don't know, our source won't tell us his name. Probably safer that way for all of us. We've been getting stuff like this for weeks now.

(CONTINUED)

ANDERS

Humans working for the Cylons --
makes you want to puke.

TYROL

All the top Occupation brass is
going to be at the graduation --
including President Baltar.

TIGH

(eager)
Gaius Baltar?

TYROL

Yes, sir. We might be able to get
a shot at him, but it'll be hard to
avoid human casualties at the
graduation --

Suddenly Tigh's on his feet -- he's using a shovel for a
cane.

TIGH

Then don't avoid them. Send a
message: you work with the Cylons,
you're a target. Nothing's out of
bounds for Cylons -- nothing's out
of bounds for us. And anything we
can do to nail that sonuvabitch
Baltar is worth doing.

Hard to argue with a one-eyed man leaning on a shovel.

TIGH (cont'd)

(to Tyrol)
Where are we on the wireless?

TYROL

Nowhere. Every day we try to
contact the Raptor, and every day
the Cylons jam the transmission.
I've asked for our source on the
inside to tell us which Cylon
jamming freqs are weakest.

ANDERS

You guys are dreaming. There's no
Raptor out there. Okay? Hasn't
been one for the last four months
either. Galactica's not coming
back. They're not. Just accept
it.

(CONTINUED)

TIGH

(harsh)

Watch your frakking mouth. There's a Raptor out there every day, listening for a wireless call. It's out there because that was the plan if something happened, and it's out there because the Old Man isn't gonna just leave us to the Cylons.

ANDERS

He left me to the Cylons. And if it weren't for my wife being a royal pain in the ass and refusing to let it go, I'd be dead a year now.

A silent beat.

TIGH

(quiet)

Any word on Kara?

ANDERS

Nothing in four months.

TYROL

She's a fighter. She's alive.

ANDERS

(trying to convince himself)

Yeah... right.

50 INT. HALLWAY OUTSIDE LEOBEN'S APARTMENT - NIGHT

50

Leoben arrives at the door to the apartment, pauses just before going inside. He looks exhausted. Presses his forehead to the door for a beat... then rallies himself, shakes off his fatigue and goes inside.

51 INT. LEOBEN'S APARTMENT - CONTINUOUS

51

Kara is sitting on the living room floor, nonchalantly braiding a lock of her long hair -- the corpse of Leoben lying where it fell, a short distance away. Kara ignores the Leoben who enters, continues to braid the lock of hair as he crosses the room and sits in one of the dining room chairs, his former body at his feet in a pool of dried blood.

(CONTINUED)

LEOBEN

Hi, honey. I'm home.

(beat)

You kill me, I download, I come back, we start over. Five times now.

(no response)

I'm trying to help you, Kara. I only want you to see the truth of your life -- the reasons you've suffered and struggled for so long. That's why God sent me to you. That's why He wants us to be together.

Kara suddenly looks to be on the verge of tears.

KARA

You're right. I hear you, I do. And thank you. Thank you for putting up with me...

She reaches out for him, begins to move toward him...

KARA (cont'd)

I'm so sorry...

LEOBEN

Put it down, Kara.

Kara stops before she reaches him, then allows herself a small smile before tossing the SHIV at his feet before moving away. He picks it up and examines it.

LEOBEN (cont'd)

I'm a patient man --

KARA

You're not a man.

LEOBEN

-- and I'm willing to wait for you, Kara. You just need more time.

Kara's too strung out to keep up the bantering tone and she lashes out with sudden fury.

KARA

I don't need more frakking time, you idiot! IT'S NOT GOING TO HAPPEN!

(CONTINUED)

LEOBEN

Of course it'll happen. You'll
hold me in your arms, embrace me,
and tell me you love me. I've
seen it.

Kara goes to a wall, presses her head against it --
inadvertently echoing the same gesture Leoben made outside --
she seems on the edge emotionally, physically, mentally.

KARA

You're insane...

LEOBEN

To know the face of God is to know
madness.

(beat)

I'm going to bed. Be nice if you
joined me.

He looks down at the corpse of himself on the floor.

LEOBEN (cont'd)

Either way, I'll be with you all
night.

(soft)

I do love you, Kara Thrace...

Leoben EXITS to the bedroom -- the instant he's gone, Kara
bolts for the door, yanks it open and is confronted with a
METAL CELL DOOR leading to a darkened hallway. She throws
herself against the bars in crazed fury -- and not for the
first time.

KARA

LET ME OUT OF HERE! LET ME OUT! I
DON'T BELONG HERE! LET ME OUT!
LET ME OUT!!

As she sags against the bars and sobs.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

52 EXT. SPACE - GALACTICA & RAPTORS & VIPERS 52

The battlestar is turning hard over to port as a squadron of Raptors, escorted by a few Vipers races towards us.

RACETRACK (WIRELESS)
Snowbird one to Snowbirds, drop
point in eight seconds.

Kat checks the formation, keys her mike.

KAT
Okay, Snowbirds, let's get *this*
deployment bang on. Remember, the
Admiral's watching every move.

An exhausted Racetrack fires herself up.

RACETRACK
Roger, Kat. We go on your command.
Bomb bay doors open.

Racetrack's bomb bay opens, revealing a self-powered DRONE.
Kat gauges the time, then...

KAT (WIRELESS)
Vipers -- break now-now-NOW!

On Kat's third "Now," the Vipers BREAK FORMATION and take up a covering position as the Raptors turn and BRAKE HARD with their reverse thrusters. Racetrack's sweating, trying to time this right.

RACETRACK (WIRELESS)
Deploy drones on my mark. Three-
two-one, mark!

The Raptors launch DRONES from their bomb bays, but the release is sloppy -- the drones KICK OUT and IGNITE as the Raptors brake, but the Raptor behind Racetrack LAUNCHES LATE. Its drone narrowly misses Racetrack...

RACETRACK (WIRELESS) (cont'd)
Ah -- Frak me!

Racetrack's evasive maneuver BARELY AVOIDS COLLISION with the late launching Raptor. The formation breaks up to avoid slamming into each other.

(CONTINUED)

RACETRACK (cont'd)
Godsdammit Snowbird Four, what the
hell happened?

SNOWBIRD THREE (WIRELESS)
Sorry, Racetrack. Late launch.

RACETRACK
Sorry? You 'bout vaporize us, the
drones are to hell and gone and
that's all you got to say?

Kat's as fried as the rest of her pilots.

KAT (WIRELESS)
Can the chatter, Snowbirds. This
is the CAG. Abort maneuver, I say
again, decoy squadron abort
maneuver.

52A INT. GALACTICA - CORRIDOR

52A

ADAMA is stalking the virtually empty halls with a clipboard
in his hand. He glares at the pages on the clipboard,
flipping them over angrily as he goes, as if every word on
every page has some new meaning of dissatisfaction for him.

53 INT. GALACTICA - CIC

53

HELO, the XO is watching the dradis display grimly in the
undermanned CIC.

KAT (WIRELESS)
Galactica/Kat. It's a real mess
out here. We've got decoy drones
heading every which way. Request
instructions.

HELO
(to handset)
Roger that, Kat. Abort
acknowledged. You're approaching
bingo fuel anyway. Bring your
birds back home --

Suddenly Adama's VOICE sounds from above:

ADAMA (O.S.)
Belay that.

Helo and the others look up to see Adama looking down at them
from the UPPER LEVEL.

HELO
(to handset)
Strike my last. Stand-by.

ADAMA
Launch the tanker bird. They can
practice in-flight refueling before
they recover the drones and run the
exercise again.

HELO
Yes, sir.
(beat)
Sixteen times now, sir.

ADAMA
Next one's seventeen.

There's more than an edge to Adama's response, and Helo
stiffens slightly as we get the feeling this isn't the first
time Adama's been on his ass lately.

HELO
Yes, sir.
(to Officer)
Launch the tanker.
(to handset)

LEE is standing shirtless before a MIRROR, watching the pudgy
reflection staring back at him. The wireless set is ON.

HELO (WIRELESS)

All units/Galactica. Recover
drones and prepare to run training
mission again. We're launching the
tanker bird.

The half of Lee's mind that's listening to the wireless is
suddenly annoyed.

LEE

The tanker?

HELO (WIRELESS)

Once you've tanked up, head back to
position alpha and prepare for
training run 17. Galactica out.

(CONTINUED)

54 CONTINUED: (2)

54

Lee yanks the handset from its cradle.

LEE

This is the commander. Get the
Admiral on the line.

He slams down the handset, glances at himself once more, then
grabs a uniform jacket.

55 INT. PEGASUS - CIC - MOMENTS LATER

55

Lee on the handset while DUALLA and HOSHI look on in the b.g.

LEE

(to handset)

Admiral, considering how long our
pilots have been in the air, I
suggest we recall the birds and
scrub the training exercise.

INTERCUT:

56 INT. GALACTICA - CIC

56

Adama's fuse is short -- much shorter than we're used to, but
this has become par for the course at this point.

ADAMA

(builds)

If we can't do this in a training
scenario, then how the hell are we
gonna pull this off with Cylon
raiders on our asses? Huh? Tell
me!

LEE

(right back at him)

What the frak do you want from me?
I don't know how the hell we're
supposed to do any of this crap at
half-strength!

KAT (WIRELESS)

Collision! We've had a collision
out here!

57 EXT. SPACE - VIPERS

57

Two Vipers are reeling away from each other -- their wings
both DAMAGED and one of them trailing smoke.

(CONTINUED)

57

CONTINUED:

57

PILOT #3 (WIRELESS)
I'm losing flight control!

PILOT #4 (WIRELESS)
I got red lights all across
the board!

KAT (WIRELESS)
Galactica/Kat, I'm declaring an
emergency and requesting priority
landing for two bent birds.

58 INT. GALACTICA - CIC /INT. PEGASUS - CIC - INTERCUT 58

On Galactica and Pegasus, Adama and Lee react with grim
frustration...

59 EXT. NEW CAPRICA - DAY 59

Establishing. The town is alive and busy.

60 EXT. NEW CAPRICA - PYRAMID COURT - DAY 60

Anders is playing a rough and tumble game of Pyramid against
a team including Duck on the outdoor dirt court, while a few
on-lookers watch, including Tyrol and Tigh, who has a wooden
cane by this point.

(CONTINUED)

Throughout, we INTERCUT between snatches of conversation between Anders and Duck on the court and the more casual conversation between Tyrol and Tigh on the sidelines:

ANDERS & DUCK

ANDERS
(jump, throw)
Gotta be square on this -- can't
back out once you start...

TYROL & TIGH

TYROL
Don't like this, Colonel. Think
we're the ones crossing a line
here.

ANDERS & DUCK

DUCK
(catch, throw, tackle)
I'm not backing out -- I went to
see the Oracle Dodona -- she said I
don't have a future --

TYROL & TIGH

TIGH
It's the only way it's gonna work.
Kid's got access and clearance.

ANDERS & DUCK

ANDERS
(block)
That's not a reason -- some fortune-
teller gives you bad news --

TYROL & TIGH

TYROL
It's wrong, Colonel. You know
that, don't you?

ANDERS & DUCK

DUCK
She's right -- I know it -- after
they killed Nora -- feels like I
got nothing to live for anyway --

(CONTINUED)

TYROL & TIGH

TIGH

He's a soldier. Not the first time
we've sent a soldier on a one way
mission, Chief. You know that,
don't you?

TYROL

This is different.

ANDERS & DUCK

Duck SCORES. Game over. The players shake hands -- Anders
shakes Duck's hand, gives him a direct look.

ANDERS

Look me in the eye and say you're
committed to doing this.

Duck looks him right in the eye, still holding Anders' hand.

DUCK

I'm committed.

Anders takes his measure for a beat, then puts his arms
around him in a strong hug.

ANDERS

May the gods welcome you.

TYROL & TIGH

Tigh never looks at Tyrol. There's something dark and
dangerous in Tigh's entire demeanor ever since he returned
from detention.

TIGH

(low)

This is our best chance to take out
Baltar -- it may not come again,
and we're sure as frak gonna take
it.

TYROL

Some things you just don't do,
Colonel. Even in war.

(CONTINUED)

TIGH

Maybe you'll feel different when
you're sitting in detention. Duck
volunteered. He's going.

Tigh limps away, leaving behind a deeply troubled Tyrol.

61

EXT. SPACE - GALACTICA

61

Establishing.

62

INT. GALACTICA - ADAMA'S QUARTERS

62

Lee angrily confronting Adama, who refuses to even look at
him.

LEE

This whole thing is insane! We've
got two ships at half-strength --
crews that haven't seen action in
almost a year and a half -- and
you're acting like the only problem
is they aren't working hard enough!

ADAMA

Have you looked at yourself in the
mirror lately?

LEE

Excuse me?

ADAMA

You heard me. You're soft. Weak.
Mentally. Physically.

LEE

(stung)

This isn't about me--

ADAMA

You've had four months to get your
act together and so far you haven't
done a frakking thing except whine
and complain about how hard it is.
Well, guess what? It's gonna get a
lot harder before it gets easier.
So turn around and march your fat
ass out that hatch, go back to your
ship and get your men ready or I'll
find someone who can.

(MORE)

(CONTINUED)

62

CONTINUED:

62

ADAMA (cont'd)
(beat)
Dismissed.

Adama turns away from him and starts going over some paperwork. Feeling like his father just slapped him across the face, Lee EXITS. Only after he's gone, do we see that it took something out of Adama as well...

62A

EXT. NEW CAPRICA - LAURA'S SCHOOL - DAY

62A

D'Anna is walking toward the school. She pauses at the sight of a human MOTHER carrying a BABY. She stares at the woman for a long beat... then ENTERS the School Tent.

63

OMITTED

63

ANDERS (PRELAP)
We keep her on the move...

63A INT. NEW CAPRICA - TUNNEL HUB - DAY - LATER

63A

Anders and Laura are watching MAYA sitting and rocking BABY
ISIS somewhere in the recesses of the hideout.

ANDERS
... along with other high-value
targets. She never stays in any
one location longer than two or
three days.

LAURA
Sam, I want you to really hear me
on this. There's no one -- no one
with a higher-value than Maya and
her baby. They cannot fall into
Cylon hands.

ANDERS
I get it. How far you want me to
go?
(off her look)
If it looks like the Cylons are
going to capture them...?

The implication is clear -- and Laura looks at Maya and her
child as a chill goes through her heart.

LAURA
No.
(beat)
But don't let it get to that point.

ANDERS
(nods)
Don't suppose you're gonna tell me
what this is all about? What's so
important about that kid?

Laura looks at Isis for a beat.

(CONTINUED)

63A

CONTINUED:

63A

LAURA

She could be the shape of things to
come. And that's either a
blessing... or a curse...

OFF the image of Isis in Maya's arms...

FADE OUT.

END OF ACT TWO

64	OMITTED	64
65	OMITTED	65
66	OMITTED	66
67	OMITTED	67
68	OMITTED	68
69	OMITTED	69

ACT THREE

FADE IN:

70 INT. COLONIAL ONE - MAIN CABIN - NIGHT 70

D'Anna, TWO Brother Cavils, and TWO DORALS, Caprica Six, and BOOMER are meeting with Baltar. D'Anna is distracted throughout, her thoughts still back on her meeting with Laura.

BROTHER CAVIL #1

Let's review why we're here, shall we? We're supposed to bring the word of "God" to these people, right?

BROTHER CAVIL #2

To save humanity from damnation by bringing "His" love to these poor benighted people?

CAPRICA SIX

We're here because a majority of the Cylon felt that the slaughter of mankind had been a mistake.

BOOMER

We're here to find a new way to live in peace. As God wants us to live.

(CONTINUED)

BROTHER CAVIL #2

And it's been a fun ride so far.
But I'm still trying to clarify our
objectives. Now, if we're here to
spread "God's word" then it follows
that we must employ any means
necessary to do so -- any means.

BROTHER CAVIL #1

Fear of the Lord is a key article
of faith as I understand it. So
perhaps it's time to instill more
fear in people's hearts and minds.

(beat)

Let's execute Baltar.

BALTAR

WHAT!

CAPRICA SIX

That's not going to happen.

BROTHER CAVIL #2

Just because he's your favorite toy,
that shouldn't be allowed to interfere
with the larger issues involved.

BALTAR

I've done nothing but try to help
you people and this is how I'm--

CAPRICA SIX

Gaius is with me.

(beat)

Anyone who wants to challenge that
will have to deal... with me.

She lets that hang in the air for a beat. No one -- not even
Cavil takes up that challenge.

DORAL #1

Doesn't matter. If we'd killed him
at the beginning, it might've
worked.

DORAL #2

By now, most humans think of him as
a traitor and would actually cheer
his death.

BALTAR

Hello? I'm sitting right here!

(CONTINUED)

BROTHER CAVIL #1

Fine. Don't kill Baltar. Round up the suspected leaders of the insurgency and execute them. Publicly. Then round up random groups off the streets. Execute them. Publicly.

BROTHER CAVIL #2

Send a message that the gloves are coming off, that the insurgency stops now or we start reducing the human population to a more manageable size -- say, less than a thousand.

BOOMER

We need to stop acting like butchers.

CAPRICA SIX

The entire point of coming here was to start a new way of life. To push past the conflict that's separated us from humans for so long.

BROTHER CAVIL #1

And what has it gotten us? They're not exactly welcoming us with -- oh, why bother?

(stands)

You're all living in a fantasy world -- consider the irony of that. Delusional machines. What will the universe think of next?

Cavil EXITS and the meeting breaks up with most of them heading for the door. D'Anna stays where she is.

(CONTINUED)

Caprica Six is one of the last to go.

D'ANNA

Is it worth it, Caprica? Is the
love of that man really worth
possibly losing all this?

Caprica Six looks at her for a long moment.

CAPRICA SIX

If you ever experienced love... you
wouldn't have to ask.

She EXITS.

71 EXT. NEW CAPRICA - GARBAGE DUMP - NIGHT 71

Tyrol pulls out a sheet of data labelled: CYLON JAMMING SPOT
FREQUENCIES. He grins, then pockets the sheet.

72 EXT. NEW CAPRICA - HOSPITAL TENT - NIGHT 72

Tyrol turns the dog bowl right side up once more and ruffles
Jake's ears before heading off.

73 INT. LEOBEN'S APARTMENT - BATHROOM 73

Kara ENTERS the bathroom, closes the door behind her. Turns
on the WATER in the SINK. Then quietly takes the TOP off the
toilet, reaches down inside the toilet TANK and quietly
disassembles part of the mechanism, removing TWO PIECES OF
METAL. She wedges one piece of metal into the door JAM,
effectively wedging it closed. She then goes to the sink,
which is filling with water... looks up at her reflection in
the mirror for a long beat... then takes the other piece of
metal and begins to DIG into her wrist with the sharp tip.
She draws BLOOD... pulls back... struggles for a beat...
grimaces, tries to force herself to do it... starts cutting
her wrist again... but can't do it.

Water begins to flow over the rim of the sink and onto the
floor.

74 INT. LEOBEN'S APARTMENT - OUTSIDE THE BATHROOM - INTERCUT 74

Leoben is standing there, sees the water coming under the door.

LEOBEN

Kara...

She starts inside the bathroom.

LEOBEN (cont'd)

I know what you're trying to do.

(beat)

And I know you won't do it.

Kara begins to crack. She steps back from the basin, slides down the wall and collapses on the watery floor.

LEOBEN (cont'd)

Kara...?

On the other side of the door, Leoben suddenly wonders if maybe he's wrong. He tries the door -- it doesn't budge, but then he uses his strength to PUSH THE DOOR forward anyway and the doorjamb itself SPLINTERS and BREAKS. He looks in and sees Kara in a heap on the floor -- her wrist bloodied, but clearly alive. Leoben kneels down next to her, takes her face in his hand -- but her eyes are far away, all the fight and all the life gone out of her.

LEOBEN (cont'd)

How can I make you see the life you can have...?

75 EXT. SPACE - PEGASUS 75

Establishing.

76 INT. PEGASUS - LEE'S QUARTERS 76

Lee is fuming as he unbuttons his jacket and tosses it on a chair. Dualla is on the couch, with a stack of paperwork spread out in front of her.

(CONTINUED)

LEE

Two pilots nearly get killed
because they've been in the cockpit
for eleven hours and he wants to
bust my balls.

(mocking Adama)

"You're soft." Can you believe
that?

Dualla pointedly says nothing and Lee picks up on it
immediately.

LEE (cont'd)

What -- oh, you agree? That it?

DUALLA

Forget it. Not looking for a
fight.

LEE

Don't do that. Okay? You got
something to say -- say it.

She takes a beat, then puts her pen down.

DUALLA

He's right. You are soft -- and
I'm not talking about the weight.
You've lost your edge. Your
confidence.

(beat)

You lost your war, Lee. The truth
is, you're a soldier who needs a
war. You don't want to hear that
because you've got it in your head
that your father's the soldier and
you sure don't want to be like him.

(beat)

But you are like him, Lee. You're
more like him than you know.

(beat)

That's one of the reasons I married
you.

Lee looks at her for a beat, stunned. She goes back to doing
paperwork and he stands there in the middle of his quarters,
wondering just how the hell he got to this place...

77 EXT. SPACE - GALACTICA 77

Establishing.

78 INT. GALACTICA - ON ADAMA 78

Sitting on a couch, in a setting we don't immediately recognize. The wall behind him has some DRAPES on it, and there's a LAMP and an end table next to the couch. Someone is handing him a cup of tea from o.c.

SHARON (O.S.)

Figured out how to get them off the surface yet?

ADAMA

I've got some ideas. But we don't have a chance of rescuing 39,000 people without some kind of coordinated effort with the people on the ground. Until we make contact with them, it's all just... theoretical.

(CONTINUED)

REVEAL that we're in SHARON'S CELL as she sits down across from Adama in a chair. The cell itself is far more comfortable and homey than the last time we saw it. Furniture, artwork, some books, drawings, photos of her and Helo together -- the feeling of a lifer's cell who's been given special privileges by the warden.

A quiet beat as they both sip their tea.

SHARON

Helo tells me you and Lee are...
having problems.

Adama takes a deep breath, thinks it over -- and we realize that their relationship has changed over the last year. There's an intimacy here, a trust that hasn't been there in a long time.

ADAMA

Seems like... don't know my own son
anymore. Same goes for my crew.
My ship. It's like I'm... totally
alone now.
(beat)
Except maybe for you.

SHARON

(grins)
Wish I could go back a year and
tell that Admiral Adama about this
conversation.

ADAMA

A year's a long time.

Beat.

SHARON

Can I ask you something very personal? Do you feel... guilty about leaving people behind on New Caprica?

ADAMA

I don't do guilt.

It's a transparent lie and they both know it.

SHARON

You know, when you put me in this cell a year ago, I was at a crossroads. I sat in here for weeks, just... consumed with rage at the things that had happened to me.

(beat)

But at some point, I realized it was all just... guilt. I was angry at myself for the choices I'd made. Betraying my people. Losing the baby.

(beat)

So I had a choice. I could move forward or stay in the past. But the only way to move forward was to forgive myself.

Adama isn't looking at her, but he's listening. Sharon reaches out, puts her hand on his -- a very intimate gesture.

SHARON (cont'd)

I don't think we can survive -- I don't think the fleet or Galactica or the people on New Caprica can survive -- unless the man at the top finds a way to forgive himself.

On Adama as he considers her words...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

79 EXT. NEW CAPRICA - DAWN 79

The SUN rising over the horizon.

80 EXT. NEW CAPRICA - ROAD - DAWN 80

D'Anna is walking down the road, lost in thought.

81 INT. DUCK'S TENT - DAWN 81

Duck is kneeling at a small ALTAR in his tent, praying to
ICONS of the gods.

DUCK

... I know I haven't lived the
model life. Made a lot of
mistakes. But I'm asking for your
protection today...

A PHOTO of Duck and a lovely girl (NORA) -- both in their
flightsuits aboard Galactica -- sits next to the altar.

82 INT. COLONIAL ONE - LIVING AREA - DAWN 82

Baltar and Caprica Six lying in bed. Baltar is staring at
the ceiling. Caprica Six wakes up.

CAPRICA SIX

You're up?

BALTAR

Couldn't sleep.

83 EXT. SPACE - NEBULA - NEW CAPRICA 83

Hanging in the distance, our view obscured by the dense
CLOUDS of the nebula. A RAPTOR moves into frame.

84 INT. RAPTOR 84

RACETRACK is at the controls, SKULLS working in the back.

SKULLS

Ten minutes left.

(scans monitors)

Lots of nothing on wireless -- as
usual.

(CONTINUED)

84

CONTINUED:

84

RACETRACK

Keep an eye out for Raiders, the
last listening bird almost got
popped by a pair yesterday.

85

INT. NEW CAPRICA - TUNNEL HUB - DAWN

85

Tyrol, Anders, and Tigh in the insurgent hideout once more.
Tyrol is fiddling with a portable WIRELESS SET.

TYROL

It's working... I think.

TIGH

Is it working or isn't it?

TYROL

They're still jamming us...

ANDERS

So much for our "source" on the
inside...

86

INT. DUCK'S TENT - DAY

86

Duck is buttoning up a civilian SHIRT, beneath which we catch
a glimpse of EXPLOSIVES. He puts a jacket on over it, then
checks his reflection in a small MIRROR. He stares at
himself for a long beat... then stuffs his NCP UNIFORM into a
backpack.

87

INT. COLONIAL ONE - LIVING AREA - DAY

87

Caprica Six is helping Baltar get dressed.

CAPRICA SIX

You're a good man, making the best
of a bad situation and you have
nothing to be ashamed of.

BALTAR

That's what I keep telling
myself...

88

INT. NEW CAPRICA - TUNNEL HUB - DAY

88

Tigh, Tyrol and Anders as before.

ANDERS

Okay -- sun's up. We gotta get
going.

(CONTINUED)

88

CONTINUED:

88

TYROL

One more minute -- I think I've got it...

89

INT. RAPTOR

89

Racetrack checks the time.

RACETRACK

Time's up. Spin up the FTL and get ready to--

SKULLS

I got something! Colonial transmission -- low-power signal, but... the recognition codes match.

(beat)

We've got a link to the ground!

RACETRACK

Frakking-A! Send them the coded response and then spin up the drive and let's get the hell back to Galactica.

90

INT. NEW CAPRICA - TUNNEL HUB - DAY

90

Suddenly the wireless begins BEEPING -- it's so loud and startling that they all jump back.

ANDERS

Frak! Turn that thing down!

Tyrol quickly works and the BEEPING gets much quieter.

TYROL

It's working! We got a signal! A Raptor's made contact with us!

The three men look at one another in astonishment.

TIGH

What's it say?

TYROL

(reads tiny screen)

"Will make contact this freq every twelve hours. Prepare sitrep for command authority. Have hope. We're coming for you."

(CONTINUED)

90

CONTINUED:

90

The words mean everything to the three men standing in the dark. Tyrol puts a hand to his face, on the verge of tears and there's a long quiet beat as each man begins to realize for the first time that maybe the long nightmare will end.

91

EXT. NEW CAPRICA - POLICE ACADEMY - DAY

91

Establishing. The Academy is protected by massive BLAST WALLS and guarded by CENTURIONS.

92

INT. POLICE ACADEMY - ASSEMBLY HALL - DAY

92

Duck is buttoning up his uniform jacket in an out of the way place in the large Hall. Other PEOPLE wearing similar uniforms to Duck are milling about in the b.g. and starting to fall into ranks.

93

EXT. NEW CAPRICA - BACK ALLEYS - DAY

93

Tigh, Tyrol and Anders moving through the city.

TYROL

(low, urgent)

We should call off the strike.
There's no reason to move forward
with this thing if Galactica's
coming back!

TIGH

What -- and pass up a golden
opportunity to kill Baltar?

Tyrol steps right in front of Tigh, stops him.

TYROL

In the name of the gods, Colonel,
please.

Tigh hesitates, hears the plea -- takes a deep breath.

TIGH

Think with your head, Chief, not
your heart. The only way they
stand a chance of getting us off
this rock is if the Cylons are too
distracted by battling a full-blown
uprising when they get here.

(beat)

Abort if your inside source sends
word that Baltar's not going to be
there. Otherwise, we stick with
the plan.

94 INT. COLONIAL ONE - LIVING AREA - DAY 94

Baltar and Caprica Six.

BALTAR

I thank you for that. I do believe
in what I'm doing.

Gaeta ENTERS.

GAETA

Excuse me, Mr. President -- it's
time to go to the graduation
ceremony.

BALTAR

I'm not going. Security concerns.
It's all right. There'll be other
graduations.

Gaeta hesitates for just a second.

GAETA

(calm)

Right. Okay. I should... let
the... staff know.

Gaeta EXITS.

95 EXT. NEW CAPRICA - ROAD - DAWN 95

Gaeta RUNNING through the streets...

96 EXT. NEW CAPRICA - HOSPITAL TENT - DAWN 96

A HAND reaches in and turns Jake's dog dish upside down.
This time we PAN UP and reveal that the source of these
secret messages is Gaeta. He glances around, then heads off.

97 INT. NEW CAPRICA - POLICE ACADEMY - ASSEMBLY HALL - DAY 97

A large open space within the Academy compound. POLICE
CADETS are lining up in ranks before a REVIEWING STAND,
flanked by Colonial FLAGS. Duck is in the crowd. On the
reviewing stand are Leoben, Doral, Six and Brother Cavil.
D'Anna climbs up the stairs and joins the others.

98 EXT. NEW CAPRICA - HOSPITAL TENT - DAY 98

D'Anna is giving Jake a treat. She's about to walk off,
when she notices -- the dog food bowl is upside down.

(CONTINUED)

98

CONTINUED:

98

She looks at the bowl for a long beat, picks it up -- nothing unusual about it. She puts it back, begins to walk away, but something about that bowl is nagging at her. She goes back, turns it right side up, then heads off.

99

INT. NEW CAPRICA - POLICE ACADEMY - ASSEMBLY HALL - DAY

99

D'Anna is addressing the crowd of cadets.

D'ANNA

You are the hope, the dream of a new tomorrow for Human and Cylon alike. I salute you for the risks you have taken just for showing up here today...

100

EXT. NEW CAPRICA - HOSPITAL TENT - DAY

100

Tyrol turns a corner and reacts at the sight of Jake's right side up bowl. He's disappointed, knows what that means.

101

INT. GALACTICA - CIC

101

Adama and Helo are on the handsets, listening to Racetrack.

RACETRACK (WIRELESS)

We made contact, I say again -- we made contact with the ground!

Adama and Helo exchange a look and Adama allows himself just the smallest of smiles.

RACETRACK (WIRELESS) (cont'd)

Colonel Tigh has formed an insurgent group against the Cylons and they're ready and waiting for instructions on how to coordinate the rescue effort.

ADAMA

(to himself)

It's gonna to be okay... it's really gonna be okay...

102

INT. NEW CAPRICA - POLICE ACADEMY - ASSEMBLY HALL - DAY

102

The cadets are walking in a line to receive their diplomas from D'Anna and Leoben. As Duck approaches the podium, he takes a deep breath and reaches out to shake Leoben's hand, and at the same time, reaches inside his uniform tunic with the other hand...

(CONTINUED)

DUCK

See you soon, Nora...

Just as D'Anna smiles at him -- a MASSIVE EXPLOSION rips through the crowd of Cylons and Humans, WIPING OUT OUR VIEW.

Quick reaction shots:

102A INT. LAURA'S SCHOOL TENT - DAY 102A

Laura sitting at her desk...

102B INT. TYROL'S TENT - DAY 102B

Tyrol looking down at his baby...

102C EXT. PYRAMID COURT - DAY 102C

Anders tossing a ball into the goal...

102D EXT. NEW CAPRICA - ROAD - DAY 102D

Tigh, smoking grimly...

DISSOLVE TO:

103 OMITTED 103

104 INT. LEOBEN'S APARTMENT - LIVING ROOM - DAY 104

Leoben is sitting in the quiet, empty apartment, across from Kara, whose eyes are vacant and lifeless.

LEOBEN

It was an ugly day. I know you
don't care about that, but...

(MORE)

(CONTINUED)

CONTINUED:

LEOBEN (cont'd)
life means something to us.
(beat)
So I've decided that it's time to
show you how precious life can
be... how it can restore your faith
even in the worst of times.

She doesn't respond. He gets up and goes to the door, OPENS
it and steps outside for a moment.

LEOBEN (O.S.) (cont'd)
You remember the breeding farm on
Caprica...

KARA
(dull)
I remember I blew the frak outta
the place.

LEOBEN (O.S.)
It wasn't a total loss. We were
able to salvage certain things...
certain medical samples... like
your ovary...

Leoben ENTERS once more, this time carrying a HUMAN TODDLER
in his arms. The hairs go up on the back of Kara's neck.

KARA
What's that?

LEOBEN
This -- is Kacey.

He turns the child's face to Kara.

LEOBEN (cont'd)
Kacey, this is Kara. Your mother.

SUPER: TO BE CONTINUED...

FADE OUT.

END OF ACT FOUR