

# DARK MATTER

Written by Paul Mullie

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Dark Matter: Episode 6

TEASE

[PREVIOUSLY ON: FIVE tells TWO her dream about the hidden vault door, as THREE tries unsuccessfully to open it. SIX confronts TWO about the fact that FIVE has all their memories. The crew finds the door, and THREE points out the code is probably somewhere inside FIVE's mind. TWO is attacked by the diseased crewman on the freighter, then later realizes that her wound has miraculously healed.]

INT. PALACE -- HALL/BED CHAMBER - NIGHT

A SERIES of SHOTS, jumbled, dream-like:

A hand pulls back a curtain, revealing twin crescent moons over the turreted roof of some kind of castle or palace (VFX). In the distance, a rocket rises into the night sky. We hear a VOICE -

VOICE

The Emperor is dead!

Candlelight - a man lies in bed, motionless. He is turned over, revealing his throat has been cut. The sheets are soaked with blood.

A woman's face - regal, severe, as she steps forward behind a sheer bed curtain and speaks directly to camera -

EMPRESS KATSUMI

You'll pay for this...

Feet running across a marble floor. We hear the voice again.

VOICE

Find the prince! Arrest him!

A hooded figure ducks into an alcove as a troop of palace guards runs past.

The hooded figure waits, then emerges from hiding, only to hear from behind -

SERGEANT OF THE GUARD

Hiding in the shadows like a rat.

REVEAL a SERGEANT of the Guard and three soldiers standing behind the hooded figure.

SERGEANT OF THE GUARD (CONT'D)

Take him.

The soldiers step forward to grab hold of the hooded figure.

Big mistake.

Lightning quick, the hooded figure draws a short sword. The blade flashes in the moonlight, then strikes. It all happens fast, in QUICK CUTS. Slash, stab, parry, stab. The three soldiers go down. The panicked Sergeant manages to get his sidearm out, but before he can squeeze off a round, the blade comes slicing through the air and hits him square in the chest. He stands there, a stunned look on his face, as the hooded figure strides over, grabs the handle of the sword, and pulls it free. The Sergeant staggers, then falls.

The hooded figure reaches up, and pulls the hood back, and for the first time we get a good look -

- It's FIVE. She stands there, surveying her handiwork, the blood of her victims splattered over her face.

INT. SHIP -- INFIRMARY

ONE, TWO, SIX and the Android look on as FIVE lies on a table. (NOTE: TWO continues to sport a bandage on her neck where the wound she received in the previous episode should be, hiding the fact that it miraculously healed from her companions).

Leads have been placed on FIVE's forehead, connecting her to a machine. She is beginning to convulse. ON a nearby monitor we see her heart rate climbing quickly up into the 150's and beyond. ON another screen we see an EEG showing frenzied brain activity.

TWO

Heart rate's spiking. Brain activity  
is off the charts.

She throws a worried look to the others.

TWO (CONT'D)

She's in trouble.

END TEASE

## ACT ONE

VFX -- FTL SPACE

The Raza flies through FTL.

SUPER - "24 HOURS EARLIER"

TWO (O.S.)

There was a bit of a problem with  
the job.

INT. SHIP -- BRIDGE

TWO is communicating with the group's former handler TABOR  
CALCHEK, while ONE, THREE and SIX look on.

TABOR (onscreen)

What kind of problem?

TWO

The ship was destroyed.

Tabor takes a moment to process, then -

TABOR (onscreen)

You're joking. This is your idea of  
a sick joke.

TWO

To be more precise, we blew it up.

TABOR (onscreen)

You...you blew it up?

Tabor is stunned. TWO is as calm as ever.

TWO

That's right. I imagine your client's  
going to be angry.

TABOR (onscreen)

You think?! Yeah, a little bit.

TWO

Angry enough to string you up, cut  
your heart out and show it to you  
while it's still beating? Because  
that's what *I'm* gonna do.

ONE, THREE and SIX share looks, none of them quite sure if  
she really means it.

Her words gives Tabor pause, then -

TABOR (onscreen)  
Well, that's a lot of hostility coming out of nowhere. Especially when I'm the aggrieved party here.

TWO  
You lied to us.

TABOR (onscreen)  
I never lied.

TWO  
You didn't think it was worth mentioning that the Far Horizon was a plague ship? That this was all about some failed attempts to create an immortality drug?

Busted.

TABOR (onscreen)  
Okay, first of all, neglecting to mention certain details is not the same as lying. I'd just like to point that out. And second of all...if I'd told you about the virus, you never would've taken the job. So sue me.

INT. SHIP -- MESS

ONE, TWO, THREE, FOUR and SIX meet over coffee to discuss the conversation with Tabor.

TWO  
I'm not buying it.

She sets her coffee down, takes a seat.

ONE  
What do you mean?

TWO  
If he really wanted us to get that ship, he would've warned us about the virus, so we could go in prepared.

SIX  
You saying he *wanted* us to fail?

TWO  
Ferrous wants our heads, right? Maybe they offered him something to take us out.

FOUR

Perhaps he thought he could win either way. If we succeed, he gets the salvage. If we're killed, Ferrous pays him off.

SIX

You know what the real problem is? Even if all that's true, he's still the closest thing to a friend we have.

That sinks in for a bit - no one can deny it.

ONE

What's our supply situation?

TWO

Bad, bordering on desperate. We've got enough fuel to reach the outer colonies. There's not much law out there, so we'd probably be safe. But we don't have enough food. We'd have to go back in the stasis pods to make it that far.

THREE

After what happened last time, no thanks.

FOUR

And what would we do when we get there?

TWO

Find some work, if we're lucky. If not...sell the ship.

THREE

That's what I've been saying from the start!

ONE looks at TWO.

ONE

I thought you said you'd never do that.

TWO

Believe me, I don't want to...

INT. SHIP -- CORRIDOR OUTSIDE THE MESS

REVEAL that FIVE has been standing just outside the door, listening in on their conversation.

TWO (O.S.)

...But I'm starting to think we may not have a choice.

TWO's words obviously weigh heavy on her. After a beat, she turns and heads off down the corridor.

INT. SHIP -- MESS

TWO finishes her coffee.

TWO

Anyway, I'm going to go run some numbers, see if I can squeeze a little more efficiency out of the engines.

She gets up. ONE stands too.

ONE

I'll come with you. There's uh, well there's something I'd like to discuss...if you don't mind.

TWO gestures - "be my guest". SIX throws a look over to THREE, who just shrugs.

INT. SHIP -- CORRIDOR

PICK UP TWO and ONE as they round a corner.

TWO

So? What's up?

ONE

Well, technically this is none of my business, although on the other hand, we are a small group of people forced to live together in close quarters, so really it's kind of everyone's business, but -

TWO

What are you talking about?

ONE stops. TWO holds up as well.

ONE

When Three and I were on that freighter, it was, you know, kind of a life-or-death situation, and in those moments people say things, and sometimes it's not necessarily -

TWO knows exactly what he's talking about, and doesn't have the patience to listen to him beat around the bush.

TWO

You're talking about the fact that we slept together.

As ONE takes a moment to recover from her bluntness -

TWO (CONT'D)

So? What's the problem?

ONE

Obviously you're both adults, and you can do whatever you want...I just kind of, you know...I just found it a little surprising.

TWO

Look, not that I have to explain myself to you, or anyone else...

ONE throws up his hands.

ONE

Hey, no, you know, of course not, I mean -

TWO

Shut up.

He shuts up.

TWO (CONT'D)

I'm not even exactly sure why I did it. I was restless and feeling a little lonely, and he was just...there.

ONE

(like he totally understands)

Okay, sure, yeah...

(then frowning, revealing that he totally doesn't)

That's it?

TWO

(sighs)

The thing is, with a guy like that, it's just...simple. You know there are never going to be any complications. Right now, I don't have room for complications.

ON ONE, as the gears slowly turn -



ONE  
So you're saying with someone else  
there might be...

TWO  
Complications.

ONE  
Exactly.

TWO  
Yes.

He nods. Maybe a few too many times.

ONE  
Okay. Fair enough.

Beat.

TWO  
Are we done?

ONE  
Sure, of course.

She looks him in the eyes for a beat, then -

TWO  
Get some sleep.

And with that, she turns and walks away. OFF ONE, watching  
her go.

INT. SHIP -- TWO'S QUARTERS

TWO is doing some work on a laptop.

FIVE  
Hey.

TWO turns to see FIVE standing in her open doorway.

FIVE (CONT'D)  
You busy?

TWO  
Just going over some fuel consumption  
numbers. But it can wait. Come on  
in.

FIVE enters, takes a seat on the bed.

FIVE

You really think there might be treasure in that vault?

TWO

Until we can figure out how to open it, there's no way to know for sure.

FIVE

What if there is a way?

TWO

What are you talking about?

FIVE

I've been checking out some of the equipment in the infirmary - you know how I like to fiddle.

TWO smiles.

FIVE (CONT'D)

Anyway, with the Android's help, I think I might be able to adapt one of the scanners to work as a kind of...mind probe.

TWO

And who's mind would we be probing?

FIVE

Mine.

Before TWO can say no, FIVE presses on -

FIVE (CONT'D)

I've got all your memories in my head, I know it. But they're jumbled up, they don't make any sense. If I could just find a way -

TWO

It sounds like it might be dangerous. We'll find another way to get into the vault.

FIVE

It's not just about the money. You said you wanted to change. Be better than what you were before. But how can you take a different path if you don't even know how you got there in the first place?

TWO considers - she may have a point.

FIVE (CONT'D)

If you don't remember, you're just gonna end up making the same mistakes all over again. I don't want to watch that happen.

OFF TWO -

INT. SHIP -- CORRIDOR

ONE, THREE and SIX walk and talk.

SIX

Are we sure this is right?

THREE

Hey, she wants to volunteer, let her volunteer.

ONE

Oh, so now you want to treat her like an adult?

THREE

I'm not the one who gave her a vote in how things go around here. You can't have it both ways.

ONE scowls, hating it when THREE makes a valid argument.

They round a corner and enter -

INT. SHIP -- INFIRMARY

The others are already there. TWO and FOUR look on as the Android preps the equipment. FIVE sits on the table, her legs dangling over the side.

SIX

So how's this gonna work?

ANDROID

She'll experience the hidden memories like a dream, like she's a passenger inside someone else's body. All she has to do is observe, and remember as much as she can.

ONE

Will it hurt?

ANDROID

It shouldn't. BUT - I do feel it necessary to point out this equipment is not designed to be used this way.

He throws a look over at FIVE.

FIVE

I know, I know...

TWO

We'll be monitoring your vital signs.  
If anything goes wrong, we'll pull  
you out.

FIVE nods, takes a deep breath, and exhales. Then -

FIVE

I'm ready.

END ACT ONE

## ACT TWO

INT. SHIP -- INFIRMARY

Picking up as FIVE lies down on the table, and the Android places the leads on her forehead. He initializes the system.

FIVE closes her eyes. PUSH IN on her face, then FLASH TO:

INT. PALACE -- TRAINING ROOM

FIVE finds herself in some kind of training room in the palace. She looks down at the wooden sword in her hand.

Across from her is a young BOY, maybe ten years old, holding a similar wooden sword.

Off to one side stands the Commander of the Royal Guard, AKITA MASAHERA, who is their instructor for today.

AKITA

Again.

The boy takes a ready stance. FIVE does as well. The boy lunges forward, attacking, but FIVE is more than up to the challenge. She easily parries every thrust and slash. We can see the boy is frustrated and maybe a little out of his element.

AKITA (CONT'D)

Stop.

They stop. The Commander comes over and addresses the boy.

AKITA (CONT'D)

Not like this. Like this.

He moves the boy's hands and feet, to get him into better position, takes him through a couple of moves. As he does so, FIVE finds herself next to a full length mirror on one wall. She looks at her reflection and sees -

A young asian male, maybe 12 or 13, wearing the training garb and holding the wooden sword. This is obviously FOUR's memory. She is experiencing a moment from his boyhood.

Finished with his instruction, Akita steps back.

AKITA (CONT'D)

Again.

The younger boy comes at FIVE again, a little better this time, but FIVE is still the superior fighter. After they spar for a few moments, she gets the better of him, knocking the sword right out of his hand and raising hers to strike.

The boy flinches. FIVE hesitates. Suddenly -

EMPEROR (O.S.)

Ryo!

FIVE looks over and sees an older man (we recognize him as the man who's dead body we saw in the Tease) striding across the floor toward her.

The younger boy is instantly terrified, lowering his head and not daring to look up again.

EMPEROR (CONT'D)

Why did you hesitate?

FIVE

I won the point. There was no need to strike.

EMPEROR

Really?

He picks up the younger boy's fallen sword, weighs it in his hands.

EMPEROR (CONT'D)

What is it you think you're learning here?

FIVE

Swordsmanship, father.

EMPEROR

No. You're learning discipline.

He launches into an attack. FIVE does her best to ward him off, but he quickly lands a stinging blow to the side of her head.

EMPEROR (CONT'D)

You're learning to respect our ways and our traditions.

He attacks again. Still reeling from the blow to her head, FIVE fights back desperately, but can't hold him off. This time he lands a blow to her midsection, doubling her over.

The younger boy flinches, feeling his counterpart's pain, knowing it's only going to get worse. Akita watches from the side, not exactly happy with what's taking place, but knowing better than to try and intervene.

EMPEROR (CONT'D)

When you're Emperor, and your enemies  
find you vulnerable, you think *they*  
will hesitate?

He attacks again. This time, FIVE can barely resist at all.  
He strikes her hard, right across the mouth. FIVE collapses  
to the floor, spitting blood.

INT. SHIP -- INFIRMARY

FIVE lies on the table, eyes closed, twitching like someone  
in the throws of a nightmare.

TWO

Something's not right.

She checks a screen that is showing an EEG-type readout of  
FIVE's brain function.

TWO (CONT'D)

Brain-wave activity is all over the  
place.

She looks over at the Android.

TWO (CONT'D)

Pull her out.

The Android shuts down the program and removes the leads  
from FIVE's head.

After a moment, she opens her eyes, then sits up suddenly,  
taking a deep breath, like someone emerging from a long spell  
underwater. She feels her mouth, then looks at her hand,  
almost expecting to see blood.

FIVE

What happened?

TWO

We shut it down.

FIVE

Why?

TWO

Because I don't want you to have a  
stroke, that's why.

She looks at the others.

TWO (CONT'D)

This is a bad idea.

OFF the others, not sure what to think.

INT. SHIP -- TRAINING ROOM

FOUR is training. FIVE enters, and watches for a while. Then FOUR holds up.

FOUR

What?

FIVE

It was one of your memories - that's what I was experiencing when they pulled me out, I'm sure of it.

FOUR says nothing. FIVE continues.

FIVE (CONT'D)

You were younger, maybe twelve or thirteen. You were sparring with another boy. You went easy on him, and your father...well, he wasn't very happy.

FOUR

I see.

FIVE

Sorry. I wish I could've seen more, something useful.

FOUR

You need to learn control.

FIVE

I don't know how. The memories are just random.

FOUR

No - you need to learn to control yourself. You're a smart girl, but you have an undisciplined mind. You need to observe without emotion.

FIVE

That's not so easy. Some of those memories are pretty intense.

FOUR

They're nothing but recordings of past events. They can't be changed, so an emotional reaction serves no purpose.

OFF FIVE, his words sinking in.



INT. SHIP -- BRIDGE

TWO is on the bridge, monitoring ship's systems.

FIVE (over radio)  
Two, this is Five.

TWO  
Go ahead.

FIVE (over radio)  
I want to try again. Please.

OFF TWO -

INT. SHIP -- INFIRMARY

FIVE settles back down onto the table. TWO is standing right beside her. ONE and SIX watch as the Android makes some adjustments to the equipment.

TWO  
Are you sure about this?

FIVE  
I can handle it this time, now that I know what to expect.

TWO relents. She squeezes FIVE's hand.

TWO  
Okay. Good luck.

The Android hooks her up. He starts the machine. AS FIVE closes her eyes, we FLASH TO:

INT. PALACE -- ANOTHER BED CHAMBER - DAY

FIVE, dressed in the royal uniform of the House of Ishida, enters a bedchamber, just as servants are removing a number of suitcases. A final few articles of clothes are placed in the last bag, which is closed up and carried out.

FIVE approaches a young man in his early twenties (PRINCE HIRO), standing by an ornate antique dresser. He is holding a necklace made from small shells.

FIVE  
Brother, what is this? Where are they taking your things?

HIRO  
Where do you think? The ship leaves tonight.

FIVE

What ship?

HIRO

(re: the necklace)

You remember when you made this for me, that time we went to the beach? I couldn't have been more than six or seven years old.

FIVE

I remember.

HIRO

It's funny to think I actually kept it all these years.

He tosses back into an otherwise empty jewelry box - won't be needing that anymore.

FIVE

I don't understand...

HIRO

I do. It makes perfect sense. Father's getting old, and it's dangerous to have more than one heir to the throne living in the palace. It gives people ideas.

FIVE's face goes dark at the mention of "Father".

FIVE

What did he do?

EMPRESS KATSUMI (O.S.)

Don't play innocent.

FIVE turns to see an older woman enter the bedchamber. We recognize her from the tease as well. This EMPRESS KATSUMI.

EMPRESS KATSUMI (CONT'D)

It's bad enough that you've had my son banished offworld. Don't make it worse by insulting his intelligence.

FIVE

I've had him banished?

EMPRESS KATSUMI

Your seal was on the royal proclamation.

FIVE finally understands what's going on. She appeals the younger man -

FIVE

This was Father's doing. He wants people to fear me. He thinks it's the only way I can rule.

EMPRESS KATSUMI

You've used that excuse for every cruelty you've visited on your brother for the last ten years. You may have even convinced yourself it's true. But the rest of us know better.

She turns and exits.

FIVE

Brother, please...

Hiro hesitates, then -

HIRO

Goodbye.

He walks out.

FLASH TO:

INT. PALACE -- HALL - NIGHT

A hand pulls back a curtain, revealing twin crescent moons over the turreted roof of the palace. In the distance, a rocket rises into the evening sky (RE-USE).

REVEAL FIVE, staring out into the night sky. She holds a bottle in her other hand takes a pull. Then, having emptied the bottle, she tosses it aside. It CLATTERS on the cold marble floor of the hall.

Obviously drunk, FIVE stumbles away from the window.

She rounds a corner, and finds Akita, the Commander of the Guard approaching, with two soldiers in tow. (Akita is of course older now, but still unmistakable).

AKITA

My Lord, I've been looking for you.

FIVE

Out of my way, Akita-san. I need to speak to our glorious Emperor.

Far from getting out of her way, Akita takes a half-step to better block her path.

AKITA

Maybe you should wait until you're  
in a better frame of mind.

FIVE stares at him, furious.

FIVE

You dare disobey me?

She draws her short sword. The soldiers react, reaching for their sidearms, but the Commander puts out a hand, gesturing for them to hold up.

FIVE places the blade right under his neck.

FIVE (CONT'D)

I'm not your student anymore. And  
I'm not afraid of him.

AKITA

As you wish, my Lord.

He steps aside. FIVE moves on.

INT. PALACE -- BEDCHAMBER - NIGHT

FIVE enters the Emperor's bedchamber, still carrying her short sword casually in one hand. She can see a figure lying in the big four-poster bed, behind the sheer bed curtains.

FIVE

In bed already, Father? Having  
another one of your spells?

She goes over to a sideboard, and pours herself a drink from a crystal decanter.

FIVE (CONT'D)

Why don't you just get it over with  
and die already?

She empties her glass.

FIVE (CONT'D)

I know what you did. It wasn't enough  
just to be cruel. You had to do it  
in my name.

She turns and walks toward the bed.

FIVE (CONT'D)

You want me to be an emperor like  
you. But I'll never be like you.  
Do you hear me?

She pulls back the sheer bed curtain, and for the first time notices the blood stains on the sheets. She freezes. Then slowly reaches out, and turns the Emperor over - revealing his slit throat, and his ghost-white face, drained of blood.

She takes a reflexive step back.

EMPRESS KATSUMI (O.S.)  
Well, well, what do we have here?

FIVE looks over. Out of the shadows the Empress steps.

EMPRESS KATSUMI (CONT'D)  
You'll pay for this.

FIVE  
You...you did this.

EMPRESS KATSUMI  
I'm the Emperor's beloved wife.  
You're the cruel and vindictive son  
who unjustly banished his own half  
brother, AND who's been seen stumbling  
about the palace drunk, cursing the  
Emperor's name. Who do you think  
they're going to believe?

FIVE stumbles back, through the fog of alcohol slowly realizing that she's been set up and betrayed. The Empress drives home the point, practically hissing -

EMPRESS KATSUMI (CONT'D)  
MY son will be Emperor, and you will  
be dead before morning.

FIVE runs out of the room.

INT. PALACE -- HALL - NIGHT

In QUICK CUTS we revisit the beats from the tease -

Feet running across a marbled floor.

A hooded figure ducks into an alcove.

SERGEANT OF THE GUARD  
Hiding in the shadows like a rat.

The sword shines in the moonlight, and then the bloody aftermath.

INT. SHIP -- INFIRMARY

FIVE on the table. TWO alarmed -

TWO  
 It's happening again.  
 (checking the screens)  
 Heart rate's spiking. Brain activity  
 is off the charts. She's in trouble.

ONE looks at the Android.

ONE  
 Shut it down, pull her out.

ANDROID  
 Understood.

He shuts down the machine and removes the leads from her temples.

FIVE's eyes remain shut. She is still shaking and twitching.

TWO  
 Five, wake up.

She gently taps the side of FIVE's face.

TWO (CONT'D)  
 Five! Wake up!

FIVE does not open her eyes.

SIX  
 What's happening?

ANDROID  
 Evidently, the dream state persists,  
 even without the aid of the mind  
 probe.

TWO grabs FIVE by the shoulders and shakes her.

TWO  
 Five, can you hear me? Five!

No response.

ONE  
 What can we do?

ANDROID  
 I don't know.

OFF reactions -

END ACT TWO

## ACT THREE

INT. SHIP -- INFIRMARY

Picking up.

ONE

What about a shot of adrenaline?  
Shouldn't that wake her up?

ANDROID

It might. But with her brain activity  
already elevated, it might make  
matters worse.

He looks over at the others, explaining -

ANDROID (CONT'D)

This is not ordinary sleep. For all  
intents and purposes, her brain is  
functioning on a conscious level,  
but the dream elements have replaced  
normal sensory input and muscle  
response.

SIX

But she knows she's dreaming, right?

ANDROID

She should. She should have full  
memory of everything that happened  
before she went in.

FIVE stops twitching, her breathing returns to normal - this  
is also reflected on the diagnostic screens.

TWO

Her readings are stabilizing. She's  
calmed down.

ONE

Maybe she's learning to control it,  
like she said.

They exchange looks - for now, they have no way to know for  
sure.

PUSH in on FIVE, her eyes still closed, then:

INT. SPACE STATION -- CONCOURSE

A space station very similar to the one we visited in Episode  
4 - perhaps even the same one. FIVE finds herself moving  
down a busy concourse. Station residents and visitors are  
coming and going.

FIVE bumps into a passer-by.

FIVE

Sorry.

The passer-by moves on, barely noticing her, and definitely not noticing that she just lifted his wallet from his pocket. She tucks it away safe.

FIVE passes a security booth. Just a couple of guards, standing, arms folded, surveying the people, keeping an eye out for any trouble. FIVE notices herself on one of the security monitors as she passes. It is indeed FIVE who appears onscreen (unlike the mirror image she saw in the palace) - and we realize this must be one of FIVE's own memories.

PICK her up as she rounds a corner, and approaches a door marked RESTRICTED. She looks around quickly, then pulls out a home-made device: just a small, duct-taped box with some wires attached, which she uses to hook into the locking mechanism of the door. After a few rapid BEEPS from the device we're the CLICK of the door unlocking. FIVE smiles, and goes through the doorway.

INT. ACCESS TUNNEL

An area definitely not meant to be occupied by the residents of the station - just an access tunnel for the miles of pipe and cable that provide all the necessities of life onboard.

Safely away from the crowd, FIVE can check out the wallet. She opens it and finds a nice thick wad of bills. She smiles, and heads down the tunnel.

INT. ACCESS TUNNEL -- MAKESHIFT CAMP

In an alcove on one side of the tunnel, we find an opening that was evidently being used as a makeshift "camp". There are bedrolls, small personal items, pictures taped to the walls, LED lamps and the like. BUT - it has been trashed. Everything is turned over and tossed about.

We hear FIVE coming -

FIVE (O.S.)

Guys, guess who just scored. Dinner's on me tonight.

She appears, waving the wad of bills, and instantly stops, surprised.

FIVE (CONT'D)

What the hell...?



She stuffs the bills in her pocket, immediately on guard.  
She looks at all the things strewn about.

She kneels down, and picks up a photograph -

INSERT photo - in the same spot, FIVE sits with four other "street" kids, all 13 to 16 years old - three boys and another girl. They are all scrawny and dirty, homeless kids living in the underbelly of the high-tech station, but they are all smiling and goofing for the camera, enjoying the camaraderie of their "gang".

- FIVE, still holding the photo, wondering what happened to her friends.

T.J. (O.S.)

Ally...

She turns to see a boy approaching from the other direction. This is T.J. We recognize him as one of the kids from the photo. We also recognize him as the dead body that FIVE found at the end episode 3. He looks even younger than her, 13 or 14 at the most. He clutches his jacket tightly over his abdomen and walks with some difficulty.

FIVE

T.J.? What's going on? Are you alright?

He eases himself down onto a seat.

T.J.

Not so much.

He opens his jacket to show her - his shirt is soaked through with blood, on the right side of his abdomen.

FIVE

Oh my god.

She checks the wound, she realizes -

FIVE (CONT'D)

You've been shot!

T.J.

It's okay. Don't think it hit anything vital. I just have to keep pressure on to stop the bleeding.

FIVE

We have to get you to a doctor.

T.J.

No, no doctors. They'd find us.

FIVE  
Who? What is this?

T.J.  
You remember that guy you picked  
yesterday?

FIVE  
The one with the beard?

T.J.  
That was no ordinary mark. He was  
connected.

FIVE  
He didn't have anything. Just some  
kind of data storage device. I  
couldn't even read the files.

T.J.  
I need some water.

She finds a metal water bottle among the gear, hands it to  
him. He drinks, then -

T.J. (CONT'D)  
It wasn't a data storage device. It  
was some kind of key.

FIVE feels around in some of her other pockets, and finally  
comes up with -

- The "key" she found at the end of episode 3.

FIVE  
You mean this thing? I was gonna  
see if I could sell it in the market  
for a few bars.

T.J.  
I think it's worth a lot more than  
that. They want it back pretty bad.

FIVE  
Who's they?

T.J.  
Some guys came around, asking  
questions. Someone must've tipped  
them off. We never saw 'em coming.

FIVE  
T.J., where are the others?

The boy starts to cry.

T.J.  
They're dead. They killed them.

FIVE is staggered. She puts a hand to her mouth, on the verge of being sick. But then, survival mode kicks in. She takes a few breathes.

FIVE  
We gotta get out of here. We need to get on a ship.

T.J.  
We don't have any money.

FIVE pulls out the wad of bills and quickly counts -

FIVE  
It's not enough.

T.J.  
It's enough for one. You could get as far as Acamar.

FIVE  
I'm not leaving you here.

She thinks for a moment, then -

FIVE (CONT'D)  
I was in a coffee shop this morning, casing another mark, and I overheard two guys talking.

T.J.  
So?

FIVE  
We need to get down to cargo bay four, now. It's our only chance.

INT. SHIP -- CARGO HOLD

ONE wheels a large cargo case into the cargo hold, where THREE is waiting.

THREE  
Please tell me that's the last one.

ONE  
It's the last one.

ONE grabs his end, ready to lift.

THREE  
You're not just telling me that?

ONE

Just pick it up.

They lift together, and place the cargo box on top of another in the hold.

THREE

Better go tell Boss Lady we're ready to roll.

They exit. After a moment -

- THUD, THUD - and the cargo box opens. FIVE climbs out. She looks around.

FIVE

T.J.? Where are you?

THUMP - then a voice from inside another cargo box.

T.J. (O.S.)

I'm stuck.

She figures out where he is - another box has been placed on top of his.

FIVE

Hold on.

She slides the box off, and then opens the lid. He is lying inside.

T.J.

We need to find a good place to hide. They're gonna notice if I bleed all over their freeze-dried food.

FIVE looks around and sees -

- The grated opening of an air vent, on a nearby wall.

FIVE

I've got an idea.

INT. SHIP -- UTILITY ROOM

The same utility room where FIVE will later find the boy's dead body. She helps him out of the vent.

He collapses to the floor, very pale and weak. She checks the wound -

- She has placed a makeshift bandage over the wound, but it evidently has not been very effective - it's soaked through with blood.

FIVE  
This isn't looking so good.

T.J.  
I'll be fine.

FIVE thinks about it for a moment, then -

FIVE  
Look, I heard the engines kick in a few minutes ago. We're probably already in FTL.

T.J.  
So?

FIVE  
Why don't I just go find the crew, and come clean? Tell 'em we're here, and ask for their help.

T.J.  
Are you crazy?

FIVE  
They're already under way. They've probably got a schedule to keep. They're not gonna turn around and go back just for a couple of stowaways.

T.J.  
No, why would they, when they could just shove us out an airlock?

FIVE  
You really think they'd do that?

T.J.  
You wanna take a chance they won't?

FIVE considers for a moment, then -

FIVE  
Alright, you win.

She gets up.

T.J.  
Where are you going?

FIVE  
There's gotta be a sick bay on this tub somewhere.

(MORE)

FIVE (CONT'D)

I'll sneak out and see if I can find some supplies, so we can sew you up good. Then we wait it out.

T.J.

Okay. Be careful.

Before she leaves, she looks back one last time -

FIVE

We're gonna be fine.

He tries to smile, but we can see he's scared to death.

INT. SHIP -- CORRIDOR

ONE and SIX make their way down a corridor.

ONE

Who the hell is Ms. Maplethorpe, anyway?

SIX

She was a teacher I had when I was a kid.

Then, off ONE's look -

SIX (CONT'D)

It's as good a code as any. I know I'll never forget it. She used to hit me on the knuckles with a ruler.

They pass a ventilation grate, never noticing FIVE, who hides behind the it, waiting. As soon as ONE and SIX disappear around the corner, she pops the grate open, and crawls out. She drops down to the floor, looks around, then skulks off.

INT. SHIP -- INFIRMARY

FIVE lies on the table, no longer hooked up to the machine, but still in her dream state. A BEEPING from one of the monitors.

ONE, TWO and SIX - who haven't left the room - look over as the Android quickly scans through onscreen pages of diagnostic information.

TWO

What is it?

ANDROID

We have a problem.

(MORE)

ANDROID (CONT'D)

Her autonomic functions are receiving  
diminished input from her  
hypothalamus.

SIX

What the hell does that mean?

ANDROID

Her organs are shutting down. We  
have to find a way to pull her out,  
or she's not going to make it.

OFF reactions -

END ACT THREE

## ACT FOUR

VFX -- FTL SPACE

The Raza flies through FTL.

ONE (O.S.)  
Why is this happening?

INT. SHIP -- INFIRMARY

Everyone has gathered to discuss the situation.

ANDROID  
I'm not entirely sure.

THREE  
For once, Mr. Know-it-all is stumped.

ANDROID  
I did point out that the equipment  
is not designed to be used this way.

TWO  
Not a good time for "told you so."

ANDROID  
Her mind is still functioning, but  
it's receiving and processing only  
imaginary inputs from the dream  
scenarios. Effectively, her brain  
is losing contact with her own body.

TWO  
And without the brain, the body dies.

ANDROID  
Precisely.

ONE  
We could put her in stasis. That  
would at least keep her alive.

FOUR  
I don't think that's a good idea.  
She's lost in the memories. She's  
gone too deep. Am I right?

ANDROID  
It's possible.

FOUR  
Then the longer she stays in there,  
the worse it gets. We have to get  
her out now, or we never will.



ONE

How?

FOUR

Someone has to go in and get her.

The others exchange looks. ONE speaks for the group.

ONE

Is that even possible?

ANDROID

Theoretically, yes. But again, I feel it necessary to point out -

THREE

We know, the equipment's not designed for this. Consider your ass duly covered.

(to the others)

So who's gonna do it?

ONE/TWO

I'll do it.

SIX

No.

He gets up.

SIX (CONT'D)

*I'll do it. And I'm not arguing.*

From the look on the big man's face, everyone can see he means it.

He looks over at FIVE. CLOSE ON her face -

INT. SHIP -- CORRIDOR

FIVE still in her own memory, sneaks around a corner. She cautiously moves down a corridor and finds -

INT. SHIP -- INFIRMARY

- Exactly what she's been looking for. The infirmary is deserted. She hurries inside, and begins rifling through drawers and cabinets. She gathers up bandages, sutures, vials of medication. Suddenly -

THREE (O.S.)

Well, well, what do we have here?

FIVE whirls around, startled. THREE is standing in the doorway

THREE (CONT'D)

Looks like a stowaway, and a thief.  
And maybe a junkie to boot.

FIVE

I'm not a junkie.

THREE

Then why the meds?

FIVE says nothing.

THREE (CONT'D)

You don't wanna talk, fine. There's  
no sound where you're going anyway.

OFF FIVE, suddenly terrified -

INT. SHIP -- CORRIDOR NEAR THE AIRLOCK.

THREE is pulling the struggling FIVE along toward the airlock.

FIVE

You can't do this!

THREE

Sure I can. I'm barely breaking a  
sweat here.

FIVE

What about the rest of your crew?

THREE

What about them?

FIVE

Well maybe they'd object to throwing  
a girl out the airlock!

THREE

You don't know my crew.

He opens the inner airlock door.

FIVE

Wait. I have something. Something  
valuable.

THREE

Really. Like what?

FIVE

It's a key.

(MORE)

FIVE (CONT'D)

I'm not exactly sure what for, but the guy I stole it from killed all my friends trying to get it back, so it must be worth something, right?

THREE considers.

FIVE (CONT'D)

It's hidden somewhere on this ship. You'll never find it without my help.

Beat.

THREE

I can live with that.

He shoves her into the open airlock, then closes the door.

INT. SHIP -- AIRLOCK

FIVE pounds on the door.

FIVE

Please, don't do this! Please!

Through the glass she can see THREE's face. He smiles, and waves.

FIVE looks around, panicking, her breath getting faster and faster. Suddenly, we FLASH TO:

INT. SMALL LOG CABIN - DAY

FIVE finds herself in the main room of a log cabin. She sits curled up in a big chair by the window, holding a book. The room is not very big - just a couch and a few chairs, and a table for eating. A cozy fire is POPPING and CRACKLING nicely in the fire place.

She hears a NOISE growing louder outside - it seems to pass right over the cabin. She looks out the window, and through the frosted pane sees a small shuttle land in the snow, not far away (VFX)

She turns and calls toward the unseen back part of the cabin -

FIVE

Mom, supply shuttle's here.

FEMALE VOICE (O.S.)

Okay, get your boots on. You can help me unload.

FIVE puts her book down, and gets up.

INT. SHIP -- INFIRMARY

ON FIVE, still lying on the table, lost in her dreamworld. REVEAL SIX is now on a table beside her, leads attached to his temples. The Android, ONE and TWO are there as well.

ANDROID

Because you'll be experiencing the memories filtered through her perception, they won't seem like your own, the way they do for her. It will feel more like you're an outside observer.

He places puts another set of leads back on FIVE's forehead, so that SIX can connect to her.

ANDROID (CONT'D)

For that reason, I don't think there's any chance of you losing yourself, the way she has.

SIX

Good to know.

ANDROID

Of course it's just a theory.

SIX

Thanks.

ONE

How's he gonna find her? She's got several lifetimes worth of memories crammed inside her head. That's a lot of ground to cover.

ANDROID

I can do my best to synch your brain pattern to hers. That should get you close. But you'll have to will yourself in and out of each memory you encounter until you find her.

SIX

(not too convinced)  
Sounds like a piece of cake.

TWO

You can do this. You'll find her, and you'll bring her back. I know it.

She gives him an encouraging smile. He nods to the Android.

SIX  
Okay. Fire it up.

The Android concentrates. OFF SIX, we FLASH TO:

INT. SPACE STATION -- BAR

Similar to, if not the same as the bar we encountered in episode 2 and 4.

SIX finds himself in the middle of a crowd of happy bar patrons enjoying a night out.

SIX  
Who's memory is this?

WOMAN (O.S.)  
I said that's enough!

He turns just in time to see an attractive WOMAN throw her drink in THREE's face.

SIX  
I should've known.

A BURLY MAN steps up to the table where THREE is sitting.

BURLY MAN  
This guy bothering you?

WOMAN  
He tried to grab my ass.

THREE  
Technically, she sat on my hand.

BURLY MAN  
Get up.

THREE  
(sighs)

BURLY MAN  
I said get up!

THREE reluctantly gets up.

THREE  
Okay, but before we start, there's something you should know.

BURLY MAN  
What?

THREE head-butts him in the face, instantly breaking the man's nose. Then he knees him in the groin. The man collapses to the floor.

THREE

Now I forgot what I was gonna say.

One of the man's friends comes out of nowhere and jumps THREE. They both go down.

Bar patrons scatter as the fight progresses. Others join in. THREE is obviously the better fighter, but there are too many against him. Soon enough, two of them have him pinned, both arms behind his back, while another punches him repeatedly in the face and gut.

SIX watches from the side.

SIX

Well, as entertaining as this is,  
it's not really helpful.

He closes his eyes, puts a hand to his temple, concentrating. Suddenly, we FLASH TO:

INT. FORMER INDUSTRIAL FACILITY -- CORRIDOR - DAY

SIX finds himself standing in a corridor in a dingy, run-down, deserted industrial facility.

SIX

What now?

He hears a voice behind him -

REBEL #1

I still can't believe we got away  
with it.

SIX turns to see three men coming toward him. Two of them we'll call REBEL #1 and REBEL #2. The third is SIX himself - but to avoid confusion we'll refer to him as REBEL SIX. They all carry rifles and holstered sidearms.

REBEL SIX

There's only one possible explanation -  
we're the best!

They LAUGH and slap each other on the back, self-congratulatory.

SIX watches himself pass. None the group pay any attention to him. It's just as the Android described - he's merely watching a memory play out, not participating. Like Scrooge revisiting Christmas past.

SIX  
Well I'll be damned. It's one of mine.

He follows himself and the two other men.

PICK them up as they round a corner and pass a large window. REBEL SIX pauses and looks out.

REBEL SIX  
There she is. Get a good look, boys.

The three of them stare out the window. SIX catches up and sees what they're seeing -

- In the middle distance, floating serenely over the rooftops of the industrial facility, is a massive Galactic Authority cruiser.

REBEL SIX (CONT'D)  
We arrived at that station in a shuttle, and we left in that. Now that's what I call trading up.

REBEL #2  
No one's ever stolen a Galactic Authority cruiser before. This is gonna change everything.

REBEL SIX  
You're damn right. Now let's get a drink!

They head out. SIX follows.

INT. FORMER INDUSTRIAL FACILITY -- LARGE MEETING ROOM - DAY

A large conference table with chairs around it. On the walls around the room are drawings and schematics and photographs of a space station, and the G.A. cruiser. This is evidently the room where they planned the op.

The three rebels, followed by SIX, enter the room and are greeted by their CELL COMMANDER. There is a bottle and glasses on the table.

CELL COMMANDER  
Brothers, welcome back!

He embraces each of them in turn, finishing with REBEL SIX.

CELL COMMANDER (CONT'D)  
The Leader himself wanted to be here to congratulate you, but he had to  
(MORE)

CELL COMMANDER (CONT'D)  
 return to Cygnus Epsilon to coordinate  
 our new campaign.

They all put down their rifles. The Cell Commander gestures  
 to the table.

CELL COMMANDER (CONT'D)  
 A toast.

He gesture for everyone to grab a glass. They raise them  
 up.

CELL COMMANDER (CONT'D)  
 To the Insurrection!

ALL  
 The Insurrection!

They drink, then slam their glasses back down.

SIX watches from the side.

REBEL #2  
 Has word got out yet? Do people  
 know what we did?

REBEL #1  
 Are you kidding? The G.A.'s not  
 gonna let this get out. Too  
 embarrassing. Any news station that  
 tries to broadcast this will get  
 shut down before they can even finish  
 the report.

REBEL SIX  
 No. This is too big. They can't  
 keep this quiet.

He picks up the bottle and pours everyone another shot.

REBEL SIX (CONT'D)  
 People everywhere are gonna hear  
 about this. And you know what?  
 They're gonna be inspired. They're  
 gonna realize the Galactic Authority  
 is not invincible. They're gonna  
 open their eyes to the corruption of  
 the corporate system, and they're  
 gonna start fighting back. This is  
 just the beginning.

He drinks, as do the others.



CELL COMMANDER

Well said, Brother.

Just then, another rebel (CALEB) appears in the doorway. He carries a computer tablet.

CALEB

You bastard.

He's looking right at the Cell Commander.

CALEB (CONT'D)

How could you do this? Why didn't you tell us?

The others are confused.

REBEL SIX

Caleb, what is it?

(then, to the Commander)

What's he talking about?

Caleb lays the tablet on the table in front of them.

CALEB

See for yourself. It's all over the net.

REBEL SIX swipes the tablet, activating a video recording. It's a GNN ANCHORMAN reporting.

GNN ANCHORMAN

In a stunning escalation of their terror campaign, members of the so-called Procyon Insurrection have attacked and destroyed a space station in the Hyadum sector.

REBEL SIX and the others exchange stunned looks - WTF?

GNN ANCHORMAN (CONT'D)

The exact death-toll is as yet unknown, but it's believed as many as ten thousand people were onboard when the station was destroyed by a terrorist bomb.

REBEL SIX

This is a mistake...

GNN ANCHORMAN

Commodore Tarvas, of the Galactic Authority issued this statement earlier today -

The anchorman is replaced by COMMODORE TARVAS, a woman in her late forties, wearing a dress G.A. uniform, and standing at a podium with a massive G.A. crest on the wall behind her.

COMMODORE TARVAS

These so-called rebels have once again shown themselves to be nothing more than depraved thugs, with no respect for law, order, or human decency. And I promise all of you here today, and everyone watching in the far-flung corners of the galaxy, they *will* be brought to justice.

The recording stops. REBEL SIX looks over at the Cell Commander.

REBEL SIX

I don't understand. We never attacked that station. There was no bomb.

CELL COMMANDER

The shuttle you left in the hangar bay was rigged to blow the minute you jumped to FTL in the cruiser.

REBEL SIX and the others are dumbfounded.

REBEL SIX

What?! Why would you do that? We had the cruiser, we got away - that was the mission!

CELL COMMANDER

The *mission* was to make a statement. The mission was to serve notice. And that's exactly what we did.

REBEL SIX shakes his head, trying to process.

REBEL SIX

You had no right. The Leader would never have agreed to this.

CELL COMMANDER

Who do you think came up with the plan in the first place?

REBEL SIX stares at him for a moment, then looks away, horrified. Then, more to himself than anyone else -

REBEL SIX

We just murdered ten thousand innocent civilians.

CELL COMMANDER

Those people sold themselves and their families to the corporations a long time ago. No one who participates in that corrupt and decadent lifestyle can claim innocence.

Rebel #1 looks over at REBEL SIX.

REBEL #1

I don't like it any more than you do, but he's right.

REBEL SIX can't take the thought of it anymore - he vomits.

The Cell Commander looks on disapprovingly.

CELL COMMANDER

I thought you were made of stronger stuff than that.

REBEL SIX turns to him, wiping his mouth.

REBEL SIX

I'll show you what I'm made of.

Before anyone can react, he draws his sidearm and shoots the Commander in the chest, BANG-BANG-BANG-BANG-BANG.

Rebel #1 and Rebel #2 are momentarily stunned, but then they're training and indoctrination kicks in - they go for their sidearms. But REBEL SIX is too fast. He shoots them each of them twice, and they drop.

REBEL SIX, operating on adrenaline and rage, turns again and aims at Caleb, who can only put his hands up, terrified.

CALEB

No, please! No!

REBEL SIX manages to get a hold of himself, and stops. He lowers the gun.

Caleb is about not about to wait around for REBEL SIX to change his mind - he turns and runs out, as fast as he can.

SIX and REBEL SIX stand there, surveying the carnage, and we -

END FOUR

## ACT FIVE

INT. FORMER INDUSTRIAL FACILITY -- LARGE MEETING ROOM - DAY

Picking up.

REBEL SIX is in a daze. He drops into a chair, listless, like a rag doll.

SIX cannot believe what he has seen and heard.

SIX  
This can't be right. It has to be a  
mistake. It has to be.

Suddenly, without warning, REBEL SIX lifts the sidearm he still holds in his hand, and presses it to his temple. He pulls the trigger -

- Click. Empty.

SIX can only stare. REBEL SIX looks at the gun, then throws it aside.

SIX (CONT'D)  
Enough. That's enough.

He closes his eyes. FLASH TO:

INT. SMALL LOG CABIN - DAY

SIX finds himself in the log cabin, just as FIVE comes through the front door.

FIVE  
I'm back!

She hangs up her jacket on a hook by the door - and sees SIX standing there - that is, she really sees him, unlike all the other players in the memories he's witnessed so far. She stops and stares, there can be no mistaking it.

SIX opens his mouth to speak, but before he can get a word out -

A woman in her mid-forties enters through the door to the back of the house, carrying a steaming bowl of soup and a plate of home-made bread. FIVE knows her only as MOM.

MOM  
You're just in time. Soup's on.

She sets it on the table.

With just the slightest of glances back at SIX, FIVE takes her seat.

FIVE

Thanks.

She breaks off a piece of bread, proceeds to dunk it in the broth.

FIVE (CONT'D)

Jonesy's still a bit lame in her left foreleg.

MOM

Well, your father will be home tomorrow, he can take a look. You know, it's his birthday coming up, should we make him something special?

FIVE

Elderberry pie?

MOM

I thought that was your favorite, not his.

FIVE plays innocent.

FIVE

You sure about that?

Mom smiles.

MOM

Fine, elderberry pie it is.

She leans in, and kisses FIVE on the forehead.

MOM (CONT'D)

Bring your plates back to the kitchen when you're done.

FIVE

Okay.

Mom disappears through the door. FIVE chews on her bread for a moment, then -

FIVE (CONT'D)

What are you doing here?

There's no one else in the room, so she must be talking to SIX.

SIX  
You can see me?

She looks over at him.

FIVE  
Of course I can see you. And I know  
you're not supposed to be here.

SIX  
Who's memory are we in, anyway?

FIVE  
I'm pretty sure it's One's. I see a  
face in the mirror every morning.  
It doesn't look al that much like  
him - but the only other possibility  
is Three, and I kiNDA doubt he grew  
up in a place like this.

SIX looks around the room.

SIX  
Yeah, I know what you mean. It's  
nice.

FIVE  
Nice? It's better than nice. He's  
got two parents who love him, they've  
got a farm, animals, food on the  
table. It's perfect.

SIX  
How long have you been here?

FIVE  
I've lost track. It was winter when  
I came, it's summer now. Every day  
I go swimming down in the pond.

He comes over to her.

SIX  
You've been on the table less than  
two hours.

FIVE  
I guess time works a little different  
here.

SIX  
You know it's not real, right?

She says nothing.

SIX (CONT'D)

We thought you were lost, that you'd forgotten these were only memories.

FIVE

Sometimes I do forget. But then little things happen that remind me.

SIX

You have to come back with me. Your body is dying.

She pauses, the spoon halfway to her mouth.

SIX (CONT'D)

Your mind's gone, and without it...

FIVE

Just put me in stasis. I'll be fine.

SIX

Why? So you can stay here? It's not even your memory.

FIVE

Believe me, I know. I saw some of my own memories. No thanks.

SIX immediately thinks of what he saw in his own memory -

SIX

Yeah, well, that much I can understand.

FIVE

Then let me stay.

SIX

Look, I admit, out there in the real world we've got our problems.

She throws him a withering look.

SIX (CONT'D)

Okay, maybe that's an understatement. But in here you've got no control, you're just along for the ride.

FIVE

That's exactly what I like about it. I don't have to think. I don't have to worry.

SIX

But it can't last.

She looks at him, not sure what he means. He gestures to the surroundings.

SIX (CONT'D)

Because as nice as all this is, there's a storm cloud coming and you know it. Whoever grew up here didn't wind up on that ship without something happening. Something bad.

FIVE considers, realizing he may have a point.

SIX (CONT'D)

Maybe the Dad comes home drunk one day and murders the Mom. Maybe terrorists show up and set off a bomb. Who knows? It happened to me, and it happened to you and it'll happen to him. You really want to wait around to see it?

FIVE

No.

SIX

Maybe it all ends badly out there in the real world too, but then again, maybe not. In here we can't change anything. Out there, we can at least try.

OFF FIVE -

INT. SHIP -- INFIRMARY

ONE, TWO and the Android are still in the infirmary, waiting. Suddenly, SIX stirs, and opens his eyes.

ONE

He's back!

SIX sits up, rubs his eyes and looks around.

TWO

Where is she? Did you get her?

SIX looks over at FIVE, who also stirs awake. ONE and TWO are relieved.

TWO (CONT'D)

We thought we'd lost you there for a second.

ONE

How are you feeling?



FIVE

Okay I guess.

She sits up.

TWO

Take it easy. You know where you  
are?

FIVE nods.

FIVE

Back on the ship.

She looks around the room. Then, conceding that for the  
moment this is as good as it gets -

FIVE (CONT'D)

Guess there's no place like home.

OFF FIVE -

END ACT FIVE

TAG

INT. SHIP -- TRAINING ROOM

FOUR is training again. FIVE walks in.

FIVE

I feel like I've lived this moment  
before.

FOUR

What do you want?

FIVE

I saw more of your memories. I know  
what happened to you. I know where  
you're from.

FOUR holds up, then -

FOUR

I already know.

FIVE is surprised.

FIVE

You do?

FOUR

I found a royal signet ring among my  
things. I did some research. I was  
a Prince, heir to the throne of  
Ishida, until I murdered my own  
father.

FIVE

No, no you didn't. You didn't kill  
him.

He looks at her.

FOUR

What are you talking about?

FIVE

I was there, I saw it. You found  
his body, but he was already dead.  
It was the Empress. She wanted her  
own son to rule - your half brother.

FOUR's face goes dark. He squeezes the handle of his practice  
sword tightly, trying to control himself.

FOUR

The Empress...

FIVE

Look, I saw some of what you had to do to get out of there alive. It wasn't pretty. And who knows what you had to do to survive after that. But the point is, it wasn't your fault. It wasn't you.

FOUR throws her a brief look, then walks over to the rack, and carefully replaces the sword.

FIVE (CONT'D)

And now that you know, you can put it behind you, right? You don't have to be that person anymore.

FOUR says nothing, just strides toward the door.

FIVE (CONT'D)

Right?

Without looking back, he exits. OFF FIVE - realizing FOUR may see things a little differently.

INT. -- SIX'S QUARTERS

SIX is working on a laptop. We don't see what's onscreen. FIVE appears in the doorway.

FIVE

Knock knock.

He closes the laptop.

SIX

Come on in.

FIVE

I wanted to thank you - for coming to get me.

SIX

You're welcome. And you should know that One and Two volunteered to go as well.

FIVE

Not Three?

They both smile.

FIVE (CONT'D)

You know, it's one of the reasons why I didn't want to come back.

(MORE)

FIVE (CONT'D)

I never felt like I knew who to trust out here. I mean, I thought I could trust Two, but sometimes she scares me a little.

SIX

Yeah, join the club.

FIVE

But now, at least, I know I can trust you.

She gives him a smile, then-

FIVE (CONT'D)

Goodnight.

She leaves.

SIX exhales. After a moment, he opens the laptop. We see that it is an image from a security video, taken inside a space station. He hits a button and the video plays.

GNN ANCHORMAN (V.O.)

This is believed to be the only known recorded image of the mastermind behind the bombing of station Hyadum Three, known to his followers as simply "the Leader".

The video freezes on the image of man wearing a hat and dark glasses. We can make out a sizable scar on his right cheek.

GNN ANCHORMAN (CONT'D)

Although he's the subject of an intense manhunt by the Galactic Authority, his current whereabouts remain unknown.

CU the grainy image of the Leader, then -

OFF SIX, staring at the screen, his jaw set with determination...

FADE OUT: