

DARK MATTER

EPISODE #107

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EPISODE 7

TEASER

[PREVIOUSLY ON: The crew wakes up with no memories, they're on the run from unknown enemies, THREE discovers the mystery room, the crew is unable to open it, FIVE delves into her subconscious, TWO and THREE hook-up - then fall out]

INT. SHIP - FIVE'S QUARTERS

FIVE is asleep, dreaming.

FLASH TO:

INT. SHIP - CORRIDOR

Through a grate, from FIVE's POV inside the vent:

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.

INT. SHIP - FIVE'S QUARTERS

FIVE startles awake.

INT. SHIP - CORRIDOR

FOUR is heading to the mess when FIVE comes charging around
the corner.

FIVE

I know it! I know the code!

She runs right past FOUR and keeps going.

INT. SHIP - TWO'S QUARTERS

TWO is wearing only a towel and brushing her wet hair, having just got back from the showers. There's a polite KNOCK at the door.

TWO

It's open.

The door slides open. It's ONE, who sees TWO's state of undress and quickly turns around - the gentlemanly thing to do.

ONE

I can come back.

TWO

It's okay.

She's amused by his gallantry.

TWO (CONT'D)

What do you want?

ONE

Status report.

She tosses the towel down on the bed. It begs his attention. She is obviously now naked.

TWO

What's your status?

ONE

I'm fine, thank-you. But I was talking about the ship.

TWO starts to dress.

TWO

I'm listening.

ONE

Nav, propulsion, shields, weapons and life support are all operating well below optimum.

TWO

The Android is on top of it.

(CONTINUED)

CONTINUED:

ONE

Well, I think someone needs to be double-checking. Our food ration is down to four days and our water levels have dropped drastically.

TWO

I do enjoy my long showers.

ONE

The Android is working on shoring up the recycling system. I told him if it meant drinking other people's urine I'd rather die of dehydration.

TWO

You're fine with drinking your own?

ONE

You have to draw the line somewhere. Look, the bottom line is he's doing the best he can but this bucket needs more work than one android can handle.

TWO

You can turn around now.

She teasingly left the final long zip up of her top until he can see.

TWO (CONT'D)

Anything else?

ONE

We have a damaged relationship.

TWO

Do we?

ONE

If it gets any worse we'll have to shut it down.

TWO walks over and gets closer. With her wet, slicked back hair and face still flush from the hot shower, she looks sexy as hell. She smiles.

TWO

You said we had a damaged relationship.

ONE

Relay switch. I said relay switch.

(CONTINUED)

CONTINUED:

TWO

No, you didn't.

ONE

I think you heard me wrong. The enviro relay on the starboard side...

TWO

Look, the ship is in a state of disrepair and we can't afford to fix it. No news there. Why don't we just be honest with each other? You're not here to give me a status report.

ONE

Why do you think I'm here?

TWO

To get a status report.

ONE

What makes you say that?

She cocks her head to the side.

ONE (CONT'D)

Well, you and Three have been acting pretty distant toward each other lately. And okay, look, if you want me to be honest, you can do better.

TWO

He has at least one redeeming quality.

ONE tries to ignore that.

ONE

I think it's just easy for you not to get emotionally involved.

TWO

Why do you say that?

ONE

Because I can't imagine anyone getting emotionally involved with him.

TWO

And you think I couldn't help myself with you? Because you're hopelessly irresistible?

(CONTINUED)

CONTINUED:

ONE looks uncomfortable.

ONE
I wasn't saying that.

TWO
Status is, it's over.

ONE
You and Three? What happened?

TWO
He didn't like all the names I was calling him during sex.

ONE knows she's deflecting.

ONE
Is that what this is about?

TWO
What?

ONE
You flirting with me?

TWO gets real close now.

TWO
FYI, if I was flirting with you, I'd be taking my clothes *off* not putting them on.

ONE leans in to kiss her. She puts her hand on his chest to stop him.

TWO (CONT'D)
Whoa there, bud.

ONE
What? I thought...

She shakes her head.

TWO
You thought wrong.

ONE
But...?

TWO
It's complicated. And also that.

(CONTINUED)

CONTINUED:

She looks to the door. ONE turns. SIX is standing there.

SIX

Don't stop on my account.

TWO

Did you want something?

SIX

Five figured out the code to the
mystery room.

ONE

You're kidding.

SIX

We're gonna open it but if you guys
have better things to do...

ONE and TWO head out. SIX follows.

END OF TEASER

ACT ONE

INT. SHIP - DOWN BELOW CORRIDOR

Everyone is gathered. FIVE enters the code spelling out M-A-P-L-E-T-H-O-R-P. The light on the lock stay red. She looks at SIX.

SIX

What are you looking at me for?

FIVE

She's your sixth grade teacher.

SIX

Who I don't remember.

ONE

Try it with an E at the end.

As FIVE re-enters the name. THREE readies himself with a his big gun. FOUR draws his swords. ONE looks at him.

ONE (CONT'D)

You really think that's necessary?

FOUR

Better over-prepared than dead.

FIVE enters the name. Looks back at the others watching with anticipation. She hits a button. The light turns green.

There's a deep CHUNKING SOUND as the electronic signal from the panel begins the process of turning massive gears that unlock the door. The heavy doors part and slowly slide open.

On the team as they are finally about to learn what is inside.

INT. SHIP - THE SECRET ROOM

The room is dark. ONE tries the inside panel but the lights won't come on.

ANDROID

The panel appears to be malfunctioning.

TWO

Of course it is.

ANDROID

Give me a moment.

(CONTINUED)

CONTINUED:

He goes to work on the panel. The others light up flashlights. THREE turns on the light on his gun. Their beams cut swaths of light through the musty darkness.

The walls are lined with shelving units that are filled with cases, tech, and gadgetry. The center of the floor is stacked with bigger metal boxes and cases, piled high and in rows.

The team explores, on guard.

ONE

I don't know why but I always expected there would only be one really cool thing in here. You know, with a giant spotlight on it.

SIX

Like a big, fat diamond.

FIVE

Or a magic orb.

THREE opens a large horizontal locker and shines his light inside. It's filled with even bigger guns than the one he's carrying. He puts his gun down and picks up one of the biggest super-cool weapons. It's a beauty.

THREE

This looks pretty cool to me.

SIX looks impressed. Meanwhile, ONE is trying to open a crate nearby.

ONE

A lot of these are locked.

THREE aims his weapon at the crate.

THREE

Stand aside.

ONE

Don't be stupid. We don't know what's in there. Could be packed with explosives.

SIX

Anyone else wondering why you need to lock a box that's inside a locked room?

(CONTINUED)

CONTINUED:

TWO

Maybe we didn't lock them. Could be something we stole that we just haven't gotten around to opening yet.

FIVE is checking out a weird looking device sitting on a shelf. She shines her light on it.

FIVE

Anyone know what this is?

THREE and SIX look over and shake their heads.

ANDROID

I suggest you be careful not to activate it.

Over in another part of the compartment:

TWO

I know what THIS is.

THREE heads over and looks over TWO's shoulder into the case. It's fully of currency - plastic bills (aka "bars").

THREE

We're rich!

ONE has found a pry bar and is trying to use it to open a large metal case. But he has no luck, nearly hurting himself in the process. Frustrated, he kicks the case. It hits a pile of boxes and knocks the stack just enough to topple the one on top.

ONE has to jump back quickly to avoid being hit. He bumps into something. When he hits the large object it powers on and lights up.

ONE turns and sees the now self-illuminated stasis chamber. The interior light is on and he can see a WOMAN inside. She is in her early thirties, and attractive.

ONE

Uh... guys.

Everyone heads over. TWO examines the chamber.

TWO

She's alive.

She checks around back with her flashlight.

(CONTINUED)

CONTINUED:

TWO (CONT'D)

Pod's tied into the ship's power,
but there's no data link,

ONE

Which probably explains why the
chamber never registered on any system
scans.

FIVE

What do you think she's doing in
here?

ONE

You think she's got her memories?

THREE

Let's thaw her and find out.

FOUR

Are we sure we want to do that?
She's obviously in here for a reason.

SIX asks FIVE -

SIX

No dreams or visions that would
explain it?

FIVE shakes her head. Beat.

TWO

Let's thaw her and find out.

THREE

That's exactly what I said five
seconds ago.

ONE

Yeah, but coming from her, it actually
sounds reasonable.

THREE scowls. They all react as the lights come on. Everyone
turns to the entrance where the Android is standing by the
panel. He looks pleased with himself.

ANDROID

You're welcome.

INT. SHIP - INFIRMARY/ISOLATION ROOM

The woman is out of the stasis chamber and on a table. Not
conscious yet.

(CONTINUED)

CONTINUED:

The Android is running a medical scan on her. THREE stands by while TWO watches and waits for a report.

THREE

How come she's not waking up?

ANDROID

She was in stasis for a long time.
I have her sedated until I can fully
evaluate her physical condition.

TWO

And?

ANDROID

No known contagions.

TWO

That's good.

ANDROID

However, the news is not all good.

TWO

What's wrong?

ANDROID

She has Tapping's disease.

THREE frowns, something about that is bothering him but he's not sure what.

ANDROID (CONT'D)

It's a disorder common on planets
where they mine Serillium, a result
of the run-off from refineries
leaching into the water supply.

(beat)

In its advanced state, the disease
causes rapid decline in specific
neurological motor function related
to autonomic life-support. There's
no known cure.

THREE

Wait - are you saying she's dying?

ANDROID

Without question. It's probably why
she was in the pod in the first place -
to halt the progress of the disease.

(CONTINUED)

CONTINUED:

TWO

If we keep her out, how much time does she have?

ANDROID

Impossible to say. It could be a matter of days.

THREE

Maybe we should put her back in.

TWO

You're the one who wanted to take her out in the first place.

THREE

Yeah but...this is different.

TWO is a little surprised by THREE's uncharacteristic concern for someone else, but she pushes past it quickly.

TWO

We need to know what she knows.

Decision made, she turns to the Android.

TWO (CONT'D)

Call me when you're ready to wake her up.

And walks out, leaving THREE to stare down at the woman, not exactly sure why he even gives a shit.

INT. SHIP - THE SECRET ROOM

ONE, FOUR, FIVE and SIX continue to rummage through the room's contents. A man on a mission, ONE has got his hands on a rotary saw. Wearing a welding mask, he is cutting through the locks on a big horizontal locker. Sparks fly.

He finishes, puts down the saw and opens the case.

Inside are the deconstructed parts of a female android. Torso, arms, legs and head are separate. The torso is wrapped in silver cloth but it is obvious that when assembled, the android is built to replicate a human fully and is anatomically correct. And, despite being inanimate, it is clear she is beautiful. There is also a small plastic case containing several thumb drives.

ONE

Hey, check it out.

(CONTINUED)

CONTINUED:

The rest come over.

SIX

Maybe it's the Android's girlfriend.

INT. SHIP - BRIDGE

TWO is checking on the ship's flight path. ONE enters.

ONE

How's the woman we found?

TWO

Not awake yet. The Android says she's got an incurable disease.

ONE

That's too bad. Why was she in stasis separate from the rest of us?

TWO

Not sure. You find something else?

ONE

Yeah, this.

He puts a thumb drive in the console. An instruction manual comes up. A rotating image of the female android appears on screen along with data and her features.

TWO

A service bot?

ONE

Disassembled but in good condition.

TWO

Well proportioned model.

ONE

We probably stole it or got it as payment for some job and just never got around to activating it. She's got a wide range of capabilities.

TWO

I bet she does.

ONE

I was thinking we could use the help.

TWO

Is that what you're thinking?

(CONTINUED)

CONTINUED:

ONE

Says here she's an excellent cook.

TWO levels a critical look at him.

ONE (CONT'D)

Let's face it, we haven't had anything decent to eat since well... since any of us can remember.

TWO

Uh huh. She programmed to do anything that's actually useful?

ONE

Sure. She came with a bunch of upgrade applications.

ANDROID's voice comes over the comm.

ANDROID (Over Comm)

I'm preparing to wake up the woman we found in stasis.

TWO hits the comm.

TWO (Into Comm)

Okay. On my way.
(then to ONE)
Go ahead. Bring the bot online.
I'm sure she has a good personality to go with that body.

And she heads out.

INT. SHIP - INFIRMARY

The woman who we will come to know as SARAH, wakes up. Her eyes open and she takes in her surroundings. She looks at the Android. (Note: she cannot see THREE as he is behind her for the moment.)

ANDROID

You were in stasis. You're now safe onboard our ship.

Sarah sits up as TWO enters, getting her attention.

SARAH

Who are you?

(CONTINUED)

CONTINUED:

TWO

You can call me TWO. And I was about to ask you the same thing.

SARAH

My name is Sarah.

THREE

Do you remember how you got here?

She looks around and sees THREE for the first time. She sits up, shocked and happy.

SARAH

Marcus?

And suddenly, she is off the table and in the arms of a stunned THREE, hugging him close, so overcome with emotion that tears form in her eyes.

SARAH (CONT'D)

Thank God you're here.

THREE shares a look with TWO and we -

END OF ACT ONE

ACT TWO

INT. SHIP - INFIRMARY - MOMENTS LATER

Picking up. Sarah is hugging THREE, who isn't sure what to do. He keeps his hands off of her even as she's holding him.

THREE

Look, uh, I don't know how to say this...I mean, it's complicated, but...

SARAH

What's wrong?

THREE looks over to TWO for help - how the hell do I explain?

TWO

We had an accident with our stasis pods. In a way, you're lucky you weren't stored with the rest of us because...we all lost our memories. None of us can remember anything before a couple of weeks ago.

SARAH

Are you serious?

She looks at THREE.

SARAH (CONT'D)

You really don't remember me?

THREE finds it hard to look her in the eye.

THREE

Sorry. Believe me, I wish I did.

- Which is a dumb thing to say and he immediately knows it.

Sarah steps away from him, suddenly feeling very vulnerable.

SARAH

Why did you revive me?

TWO

We thought maybe you would have some answers for us.

Sarah looks at her.

(CONTINUED)

CONTINUED:

SARAH

I don't know you.

(then, to the Android)

Or you. I've never seen this ship before. The last thing I remember is Marcus putting me in stasis on my homeworld, telling me everything would be alright.

THREE is visibly uncomfortable and uncharacteristically awkward -

THREE

Well, I'm really sorry, you know, but...I've got some things I need to do so...maybe I'll see you later.

And with that, he exits. TWO throws a look to the Android. What now?

INT. SHIP - SECRET ROOM

ONE, FIVE and SIX have assembled the female robot. Now wearing a tight-fitting jumpsuit, she is sitting up on a box, inanimate. (NOTE: She bears the same kind of bar-code neck tattoo that our Android also has). FIVE is analyzing her systems wirelessly on a tablet.

ONE

Amazing how the skin fuses so you can't see the seams.

FIVE

It says her programming is standard issue for an entertainment model. I don't think she's gonna be much help with repairs or anything like that.

ONE

Well, she can learn, can't she? And there are other things she can do in the meantime. Just turn her on.

FIVE looks at him.

ONE (CONT'D)

I mean activate her.

She types a command on the tablet. The bot's face comes to life.

(CONTINUED)

CONTINUED:

ROBOT

Hello. My name is WENDY. Would you like to run a full demonstration of my capabilities?

ONE

Uh... no. That won't be necessary... Wendy. We read the manual.

The Robot stands.

ROBOT

Then what can I do for you? I can sing a song. I am programmed in multiple popular musical styles. Classical, jazz, country western, rock...

ONE

No, that's fine, thanks.

SIX

We hear you're a good cook.

ROBOT

Yes, I'm proficient in hundreds of advanced techniques and cuisines.

ONE

We don't have a lot to work with. Our rations are kinda low.

ROBOT

Not to worry. I'll extend your rations by double and make them taste better than you could ever imagine. Show me the kitchen.

ONE throws a look to FIVE and smiles.

ONE

I think I'm in love.

INT. SHIP - INFIRMARY

A dejected Sarah is now alone with TWO.

SARAH

He couldn't even look me in the eye.

(CONTINUED)

CONTINUED:

TWO

You have to understand, this is all coming out of nowhere for us. I'm sure he'll be back. Just give him some time.

SARAH

That's the one thing I don't have.

TWO

So, you know about your condition?

SARAH

Of course. Marcus was the one who first took me to the doctor when I started feeling sick. When they told me there was no cure, I didn't know what to do. But Marcus wouldn't let me give up. Then he got his hands on that pod, somehow.

TWO

(trying to be delicate)

How much do you know about "Marcus"?

SARAH

I know what he is. What he was. It didn't matter.

Then, OFF TWO's look -

SARAH (CONT'D)

On my world, anyone who stood up to the Corporations was an outlaw.

TWO

How did you meet?

FLASHBACK:

EXT. FOREST - DAY

The ground is covered in snow. Sarah is alone, collecting twigs and branches and adding them to a load already piled in a small wooden cart.

Something makes her stop and look alarmed. We see that she has spied footprints and a trail of blood. Taking a decent sized stick as a weapon, she follows the trail cautiously.

Over a nearby fallen log, she finds THREE, face down, unconscious - a pool of blood staining the snow around him. A large weapon lies near his outstretched hand.

(CONTINUED)

CONTINUED:

SARAH (V.O.)

I found him in the forest near my farm. At first, I thought he was dead.

EXT. FARM - DAY

Sarah struggles mightily to push the cart through the snow as THREE lies unconscious in it, his arms and legs hanging over the edges.

SARAH (V.O.)

I managed to get him back to the house and dress his wounds.

INT. SHIP - INFIRMARY

BACK to the infirmary.

SARAH

He told me later he was a mercenary for hire. He was wounded on a mission, and the others he was with left him behind.

TWO

Did he say who they were?

Sarah shakes her head.

TWO (CONT'D)

And you were all alone when you found him?

SARAH

Yes, I lived by myself for over a year after my husband died in the uprising. He was a miner.

TWO

The uprising...?

SARAH

We knew people were getting sick, but the Ferrous doctors kept telling us everything was fine. Then people started dying. That's when the rebellion started. But we never had a chance.

TWO

Did Three, I mean, did Marcus tell you what he was doing on your planet?

(CONTINUED)

CONTINUED:

FLASHBACK:

INT. FARMHOUSE BEDROOM - EVENING

THREE sleeps in a bed, while Sarah tends to him, changing the dressing on his chest wound.

SARAH

He said he'd been hired by a rival corporation to hijack a shipment of Sirenium. The attack didn't go as planned and several of his crew were killed. He didn't make it back to the rendezvous point and the others probably assumed he was also dead.

INT. SHIP THREE'S QUARTERS

On TWO:

TWO

So you saved his life.

SARAH

And he saved mine. At least for a while.

INT. SHIP MESS - DAY

The Robot puts down a plate of food in front of ONE that looks epicurean. FIVE and SIX are also sitting together with similar plates.

FIVE

This looks amazing.

ROBOT

I have utilized less than two percent of current rations in the creation of this meal.

They dig in.

FIVE

Mmmm. Oh wow.

ONE

This is even better than I expected.

ROBOT

I am glad you are pleased.

The Android enters.

(CONTINUED)

CONTINUED:

ANDROID

You'll be happy to know I've just improved the coolant systems' efficiency by eleven percent.

ONE

Way to go. Wendy just increased the taste of our food by a hundred percent.

ANDROID

I see.

(then)

You should also know that if I hadn't effected the repairs, the system would have failed completely in a matter of days, crippling the ship.

ONE

(still eating)

Mmm. Good catch. Oh, god...

ROBOT

Shall I prepare the next course?

ONE, FIVE and SIX share looks.

SIX

There's a next course?

ONE

Hell yeah!

ONE and SIX "high five" each other.

The Android looks at Wendy, who gives him a big smile, which he does not return. He looks away, and for a moment his stony countenance is disturbed by a facial twitch suggesting - annoyance?

INT. SHIP - CORRIDOR

THREE is moving down a corridor. TWO rounds a corner and comes toward him.

TWO

There you are. Did you take care of that "thing" you needed to do?

THREE

Don't start.

(CONTINUED)

CONTINUED:

TWO

You have to talk to her.

THREE

What am I supposed to say?

TWO

I don't know. But it's obvious there's something between the two of you. Or at least there was.

THREE

Yeah, but I don't remember it. So what's the point?

She buttonholes him -

TWO

Look, against all imaginable odds it turns out there's one person in this galaxy who doesn't think you're a total jerk. She's sitting alone in that room, scared out of her mind. So what are you gonna do about it?

OFF THREE -

INT. SHIP - TRAINING ROOM

FOUR is going through his workout routine with both swords.
ONE enters with the Robot.

ONE

Hey, you missed quite a meal.

FOUR

I don't eat for pleasure.

ONE

Yeah, very Zen. Anyway, I wanted to introduce you to Wendy.

ROBOT

I'm pleased to meet you.

FOUR nods, then turns to put his blades back on their stand.

ROBOT (CONT'D)

If there is ever anything I can do for you, please don't hesitate to ask.

(CONTINUED)

CONTINUED:

FOUR

I doubt it.

DONE

You should really give her a chance.

ROBOT

Maybe a massage? You look like you could use one.

FOUR

Why do you say that?

ROBOT

Your left shoulder is sitting two millimeters below your right, possibly indicating tension in your right supraspinatus or lats. It could affect your overall technique and precision.

FOUR rotates his right arm.

FOUR

Feels fine to me.

ROBOT

Turn around.

FOUR hesitates, throws a look to ONE who shrugs back. Almost reluctantly, FOUR turns. The Robot steps up and proceeds to massage her fingers into FOUR's back and shoulder. He goes slack with immediate relief and pleasure, even uncontrollably -

FOUR

(moans)

ROBOT

Is that better?

FOUR gathers himself.

FOUR

It's fine. No difference.

ROBOT

Shall I stop?

FOUR

No.

FOUR throws a look to ONE who smirks back at him. FOUR ignores him, shuts his eyes and enjoys the massage.

(CONTINUED)

CONTINUED:

Just then, out in the corridor, then Android passes by the open door. He looks in, sees ONE standing there, smiling, and the robot massaging a very contented FOUR.

The Android turns away, brow just ever so slightly furrowed, and moves off.

INT. SHIP - INFIRMARY

Sarah sits on the edge of the bed, lost in thought. THREE appears in the doorway.

THREE

Uh, hey there.

SARAH

Hi.

THREE

Sorry about before. I guess this whole thing just has me a little weirded out.

SARAH

Yeah, me too.

A long awkward beat, then finally -

THREE

You um, wanna go for a walk or something? I could give you the tour.

She smiles.

SARAH

I'd like that.

INT. SHIP - ONE'S QUARTERS - LATER

ONE enters. We hear the door SHUT behind him. He takes off his shirt, turns and - Is surprised to find the Robot standing at the doorway, smiling amiably at him.

ONE

Whoa! I didn't realize you were behind me.

He grabs his shirt.

ROBOT

Can I be of service to you?

(CONTINUED)

CONTINUED:

ONE

Uh, I'm good right now. Thanks.

ROBOT

I'm programmed to entertain. Do you like fun?

ONE

I guess...

ROBOT

What sort of fun would you like to have? We could dance. Play a game...

ONE

No, thanks.

ROBOT

Or would you like to experience my sexual capabilities?

ONE hesitates.

ONE

Uh...

ROBOT

I'm capable of a wide variety of techniques. Unfortunately, if you prefer male anatomy I don't come with interchangeable parts.

ONE

No, it's not that. It's just a little weird.

ROBOT

What's weird about it?

ONE

I mean, what do you get out of it?

ROBOT

The satisfaction of a job well done.

She unzips her jumpsuit, lets it fall. ONE stares.

ONE

Well, when you put it like that...

And OFF his look -

END ACT TWO

ACT THREE

INT. SHIP - CORRIDOR

THREE and Sarah are strolling down a corridor of the ship.

THREE

Two told me what you said about how we met. I guess I should thank you.

SARAH

You already did, a long time ago.
(then)
Why do call each other by number?

THREE shrugs.

THREE

Just got into the habit, I guess.

SARAH

But you know your names.

THREE

Yeah, but it just feels strange somehow.

Sarah nods.

SARAH

Because it's a part of your life you don't remember.
(then)
Kind of like me.

THREE, looks at her, but he can't think of anything to say. They walk on in silence.

INT. SHIP - OUTSIDE ONE'S QUARTERS

TWO is walking by ONE'S QUARTERS. ONE emerges with a bounce in his step. TWO looks in and sees the Robot pulling her jumpsuit back on. TWO looks back at ONE who doesn't seem the least bit embarrassed. In fact, he seems to be relishing that TWO happened by to witness this.

TWO

Really?

ONE

She is not complicated.

(CONTINUED)

CONTINUED:

He moves on, leaving TWO not sure what to think. She shakes her head and continues.

INT. SHIP - ONE'S QUARTERS

We CUT INSIDE the quarters where the Robot is finished dressing. She turns to face to CAMERA. Suddenly, she goes rigid for a moment. Something happens in her eyes as they flicker with electronic energy. Her slack face is scary and ominous.

She looks around to make sure no one is coming, then she goes over to the holster hanging over a chair and helps herself to the sidearm. She checks, makes sure it's loaded.

This is obviously not good.

INT. SHIP THREE'S QUARTERS

THREE shows Sarah his quarters.

THREE
Home sweet home.

She looks around. There are large weapons on the chair, and on the bed.

THREE (CONT'D)
Sorry about that.

He picks up the weapons, tries to tidy a a little.

SARAH
You don't have to apologize. I know the kind of world you live in. But you have to believe me: there was a time, when we were together, when you were different.

FLASHBACK:

EXT. FARMHOUSE - DAY

THREE is chopping firewood. His shirt is off despite the cold, working hard. His chest is still wrapped in a bandage. He stops and winces. Turns. Sarah is standing in the doorway, watching him.

SARAH
Dinner is ready.

INT. FARMHOUSE - EVENING

THREE and Sarah sit quietly eating. He finishes his bowl.

THREE

That was maybe the best meal I've
ever eaten.

SARAH

You killed it.

THREE

You cooked it.

She smiles and gets up to take his bowl. He gently takes hold of her wrist instead. They make eye contact for a beat, then she leans in, and kisses him.

INT. FARMHOUSE BEDROOM - MORNING

Predawn light. THREE and Sarah are in bed. THREE wakes, and looks over at the beautiful woman sleeping peacefully next to him.

THREE considers.

INT. FARMHOUSE - MORNING

Now dressed, THREE quietly grabs his coat and puts it on. Then he heads for the door. He's about to grab the handle, but he stops. He closes his fist, exhales, not sure of his next move.

SARAH (O.S.)

Going somewhere?

Busted, he turns to face her. She stands in the doorway to the bedroom wrapped in a blanket.

THREE

I'm sorry. Last night was a mistake.

SARAH

I don't think so.

THREE

Sarah, I'm not who you think I am.
I'm not the guy who stays. I'm the
guy who leaves.

SARAH

But you don't have to be.

(CONTINUED)

CONTINUED:

She takes a step toward him, then suddenly falters.

THREE

Sarah?

She tries to take another step, but instead collapses to the floor.

THREE (CONT'D)

Sarah!

He hurries over, crouching down next to her.

THREE (CONT'D)

What's wrong?

Her POV, as he looks down at her, and take her hand.

THREE (CONT'D)

It's okay. You're gonna be okay.
I'm here.

The POV blurs, and then FADES TO BLACK.

BACK TO:

INT. SHIP - THREE'S QUARTERS

Sarah finishes up the story.

SARAH

That was the first sign that there was something wrong with me. After that, I was nothing but a burden. You could've left at any time. But you didn't. You stayed. Why do you think you did that?

THREE

Maybe I felt guilty.

SARAH

That might have kept you for a day or two. But not months. Not a whole winter. Feeding me. Taking care of me. Bringing me to the doctor.

THREE

I gotta be honest - it doesn't sound like me.

(CONTINUED)

CONTINUED:

SARAH

You forgot more than your name,
Marcus. You forgot that there was a
time in your life, even if it was
only for a while, when you were a
good man.

OFF THREE -

INT. SHIP - INFIRMARY

The Android is rapidly scrolling through page after page of
medical data. FIVE enters. Her hair is done up in a
different style than we're used to.

FIVE

Whatcha doin'?

ANDROID

I'm going through the medical
database, looking for any new
information on Tapping's disease.

FIVE

Find anything useful?

ANDROID

Not yet.

Then, looking up at her head -

ANDROID (CONT'D)

You're doing something new with your
hair.

FIVE

Wendy did it for me. You like it?

ANDROID

I don't believe there was anything
wrong with the way it was before.

She eyes him.

FIVE

You don't like her much, do you?

ANDROID

I don't have an opinion either way.
I just think there are more relevant
functions she could be performing
besides cooking and playing games.

(CONTINUED)

CONTINUED:

FIVE

Stress can cause humans to act inefficient. Relieving stress can be a lot like recharging your batteries.

ANDROID

Laughter is the best medicine.

FIVE

Something like that.

ANDROID

I'm not programmed for humor.

FIVE

Just because people are having a little fun with Wendy doesn't mean we don't appreciate what you do. I mean, I don't think we could get by without you.

ANDROID

According to my self-diagnostics, my performance is satisfactory in every area that my programming dictates.

FIVE

Now don't go getting a big head or anything.

ANDROID

My head is always a consistent size.

FIVE

See, who says you're not funny?

VFX - FTL SPACE

The ship flies through FTL.

INT. SHIP - THREE'S QUARTERS

Sarah and THREE continue their conversation.

SARAH

You know I almost hate to admit this, but a few days before you put me in the pod, I asked you to marry me.

Then, off THREE's look -

(CONTINUED)

CONTINUED:

SARAH (CONT'D)

You said we should wait, which was the right answer. I was just being selfish. I was afraid that after I went in...well, I was afraid you would forget about me.

This hits THREE hard.

SARAH (CONT'D)

I know it's not your fault. You weren't expecting to get your mind wiped. But when I woke up, and I saw you, and you looked at me like a complete stranger...

Her eyes begin to fill with tears.

SARAH (CONT'D)

I wish I'd never woken up at all.

He can't take it anymore. He goes over to her, and puts his arms around her.

THREE

I'm sorry. I'm so sorry.

After a moment, she looks up at him. Their eyes lock. She kisses him. He hesitates at first, and then he kisses her back, deeply, passionately.

INT. SHIP - ONE'S QUARTERS

The Robot is alone. Going through the ship schematics on ONE's computer console.

TWO (O.S.)

What are you doing?

The Robot turns. TWO is standing by the open door. (The Robot keeps her right hand out of sight, behind the console.)

ROBOT

I'm attempting to learn the ship's systems. So I can be more helpful.

(beat)

Is there anything I can do for you?

TWO

I'm good for now.

(CONTINUED)

CONTINUED:

ROBOT

I could tell you what most pleases
One sexually.

That catches TWO off guard.

TWO

What makes you think I want to know
that?

ROBOT

Your body temperature rises .25
degrees when you're around him. As
well, blood flow to your cheeks
increases also indicating...

TWO

Okay, that's enough. Where is he,
anyway?

ROBOT

I think he's in the mess hall. I
made him something special.

TWO roles her eyes, then heads out.

Reveal what's in the Robot's right hand - the loaded gun.
She shuts down the computer.

INT. SHIP - INFIRMARY

FIVE look up as THREE enters, carrying Sarah.

FIVE

What happened?

THREE

She just collapsed all of a sudden.
She's breathing but I can't wake
her.

He lays her down on the exam table.

THREE (CONT'D)

Where's the Android?

FIVE

He was on his way to the bridge to
run a diagnostic.

INT. SHIP - BRIDGE

The Android walks in and over to the console. He initiates a ship diagnostic.

FIVE (Over Comm)
Android, we need you back in the infirmary. Sarah's taken a turn.

ANDROID
I'm on my way.

He turns to leave. The Robot is there. Her right hand is behind her back.

ROBOT
Can I be of assistance?

ANDROID
No.

ROBOT
Then perhaps you can help me.

She raises her hand, revealing gun, and fires.

The Android takes three bullets to the chest. Sparks fly and he falls. His eyes go cold as he shuts down.

END ACT THREE

ACT FOUR

INT. SHIP - MESS

ONE, FOUR, and SIX are eating lunch. TWO enters.

TWO
How's lunch?

ONE
Fantastic. Even Four has come around.

TWO sits down, looks at FOUR who shrugs.

ONE (CONT'D)
It was the massage.

Suddenly, the door to the mess closes and the panel makes a sound indicating it's LOCKED.

ONE (CONT'D)
That's odd.

TWO gets up and tries to open the door. It won't open.

TWO
We're locked in.

EXT. SPACE

The ship drops out of FTL.

INT. SHIP - INFIRMARY

FIVE and THREE register the change.

FIVE
We just dropped out of FTL.

TWO's voice comes over the comm.

TWO (Over Comm)
This is Two, we have a problem.
One, Four, Six and I are locked in
the mess.

INT. SHIP - MESS

ONE, TWO, FOUR and SIX react as a voice booms over the Comm.

CYRUS (Over Comm)
Crew of the Raza, this is Cyrus King.
(MORE)

(CONTINUED)

CONTINUED:

CYRUS (Over Comm) (CONT'D)
I'm sure you're surprised to be
hearing my voice. You probably
believed I was dead.

They all look at each other.

SIX
Maybe if we remembered who you are.

INT. SHIP - BRIDGE

The Robot is talking but we're hearing a deep male voice.

CYRUS
I arranged for you to purchase this
service android knowing that, one
day, it would be the instrument of
my revenge.

INT. SHIP - MESS - DAY

TWO shoots a glare at ONE.

ONE
How was I supposed to know?

INT. SHIP - INFIRMARY

FIVE and THREE regard each other as the message continues.

CYRUS (Over Comm)
You killed everyone in my unit.
Burned them all alive.

THREE
I'm sure they deserved it.

CYRUS (Over Comm)
I was the only one who escaped.

INT. SHIP - MESS

They listen as he finishes up.

CYRUS (Over Comm)
And now, you're going to suffer the
same fate. Your ship has been
directed to fly into the nearest
sun. I can only hope your last
moments will be as tortured and
painful as possible.

(CONTINUED)

CONTINUED:

Looks all around.

EXT. SPACE

The RAZA flies toward a sun.

INT. SHIP - CORRIDOR

THREE hurries down the corridor carrying Sarah. FIVE follows.

INT. SHIP - SECRET ROOM

THREE enters carrying Sarah. FIVE powers up the stasis pod. THREE puts her inside.

INT. SHIP - MESS

TWO activates her comm.

TWO
THREE, do you read me?

THREE (Over Comm)
Go ahead.

INTERCUT

TWO
We're trapped in the mess. Is Five with you?

THREE
Yeah.

TWO
Good. Tell her to stay put. I need you to get down to the port side sub-level power relay.

INT. SHIP - BRIDGE

The Robot has tapped into the crew's comms. She hears -

TWO (Over Comm)
You can shut the engines down from there. It'll slow our progress toward the sun long enough for us to figure a way out of this.

INT. SHIP - SECRET ROOM

FIVE looks at THREE -

(CONTINUED)

CONTINUED:

FIVE

You don't know how to -

He raises a hand to shut her up.

TWO (Over Comm)

Do you understand me?

THREE

Yeah, I understand. Three out.

He kills the comm.

FIVE

I don't get it. She knows you don't know how to do that.

THREE

Yeah, but the robot doesn't.

FIVE clues in.

FIVE

She's monitoring comms. So you're the bait.

THREE

Once she leaves the bridge, you need to get in there, find a way to work around what she's done while I'm distracting her.

FIVE

That's gonna take some time.

THREE

I'll give you all I can. Now move!

FIVE hurries out.

INT. SHIP - BRIDGE/CORRIDOR

The Robot marches out and closes the door behind her. Locks it with a code. She then heads down the hall.

INT. SHIP - SECRET ROOM

THREE directs his attention to Sarah. She's awake now but still groggy.

SARAH

What's going on?

(CONTINUED)

CONTINUED:

THREE

We're having some technical problems with the ship. Nothing to worry about. Your condition's gotten worse. I'm putting you back in stasis.

She realizes she's back in the pod and panics.

SARAH

No, not yet -

THREE

I promise I won't rest until I've found a way to save you.

Sarah smiles at him.

SARAH

Maybe a little rest now and then isn't such a bad thing.

He takes Sarah's hand.

THREE

I wish I could remember. I wish...

SARAH

It's okay. We'll make new memories.

She kisses his hand.

SARAH (CONT'D)

I'll see you soon.

He nods. THREE closes the pod and activates the stasis. Sarah goes to sleep.

THREE turns and helps himself to one of the weapons in the room. Puts on his game face.

EXT. SPACE

As the ship plunges toward the star, the hull is starting to heat up. Energy zaps, indicating the shield is working extra hard.

INT. SHIP - HALLWAY

The Robot strides down the hall. GROANING, CREAKING sounds emanate from the ship, but it doesn't phase the Robot.

INT. SHIP - BRIDGE

FIVE drops out of the vent. She sees the Android prone on the floor and goes to him. He's damaged and offline.

She tears herself away and goes to the console.

INT. SHIP - SUBLEVEL CORRIDOR

A power relay box on the wall marries a whole mess of large conduits. THREE cautiously approaches it, big gun at the ready.

Suddenly, he hears a sound, and whirls around. The robot appears from around a corner behind him. They both raise their weapons but THREE fires first, hitting the robot with a BLAST WAVE (VFX) that sends her flying back against a wall.

He takes a step toward her, but she recovers quickly. Raising her gun and firing again, several times. THREE ducks behind a bulkhead as the shots ricochet around him.

He keys his comm.

THREE

This is Three. I got her engaged.

INT. SHIP - MESS

ONE, FOUR and SIX are trying without success to pry the door open. TWO responds.

TWO

Good. Can you keep her busy?

INTERCUT

THREE

I can try.

TWO

Five, where are you?

INT. SHIP - BRIDGE

FIVE is at the console.

FIVE

I'm on the bridge, but I can't access the nav system, she's locked me out. I'm trying to find a workaround.

INTERCUT

(CONTINUED)

CONTINUED:

TWO (Over Comm)
(talking fast)
We'll get to that in a minute. First,
see if you can access none essential
systems. Switch all doors to manual.

FIVE
I'm on it.

INT. SHIP - SUBLEVEL CORRIDOR

THREE tries to peak out from cover ever so briefly, only to get fired at several times again.

He ducks back, takes a breath, then swings out again, this time firing quickly, without bothering to aim.

The BLAST WAVE knocks the robot back again. This time she drops the gun, and stays down.

THREE checks the big gun - the display tells him it's "RECHARGING". He tosses it aside and pulls out a knife. He strides toward the robot, who is still trying to shake off the effects of the blast. We can hear her SERVOS WORKING as she struggles to get up.

THREE is only a few feet away from her when she suddenly regains full function, grabs the gun and raises it. She has him dead to rights. She pulls the trigger. CLICK CLICK. Empty.

She tosses the gun aside, and gets up. They square off.

He lunges at her with the knife. She manages to avoid the first few swings, and then she cuffs the knife out of his hand, sending it clattering down the hall.

Then she attacks. A couple of quick, staggering blows, and then a kick that sends him flying.

INT. SHIP - MESS

FIVE's voice comes over the comm.

FIVE (Over Comm)
I got it!

On cue, the door mechanism powers down.

ONE, FOUR and SIX go to work quickly. It's not easy to move the heavy door but this time they are able to slide it open.

(CONTINUED)

CONTINUED:

TWO

Good work!

They all run out.

TWO (CONT'D)

ONE, you're with me.

FOUR and SIX head the opposite way to help THREE...

INT. SHIP - SUBLEVEL CORRIDOR

...who is getting his ass kicked by the Robot. He is putting up the best fight he can but is overmatched. Exhausted, he can barely defend himself anymore. She pulls back her fist -

THREE

Wait!

She holds up.

THREE (CONT'D)

You can't do this. It's not who you are.

The Robot stares at him - what the hell is he on about?

THREE (CONT'D)

I mean sure, this was kind of fun at first, but now it's getting a little tiresome. And you're programmed for fun, right? To entertain, to be of service?

The Robot cocks her head, seemingly considering his words.

THREE (CONT'D)

This Cyrus King character, whoever the hell he is, he gave you a directive that goes against your core programming. No machine can live with that. Faced with the contradiction, you've got no choice but to shut yourself down. Maybe even self destruct.

The Robot thinks about it for a moment, then she smiles.

ROBOT

Nice try.

She punches him in the face. He drops to his knees.

(CONTINUED)

CONTINUED:

She reaches down and grabs him by the neck. Suddenly -

She is tackled by SIX. They roll to the ground and struggle. The Robot ends up getting the better of SIX, pounding him repeatedly.

She raises her fist to drive it home when a blade comes through her chest. She looks down.

FOUR is behind her, holding his second sword. He swipes at her neck and cuts clean through.

The Robot's eyes go dead and her head rolls along the floor.

FOUR pulls his sword out of her torso and looks happy with himself. SIX shoves the Robot's headless body off himself.

SIX

Thanks.

They look at THREE slumped against the wall.

SIX (CONT'D)

You okay?

THREE

Never better.

SIX (Into Comm)

TWO, this is SIX. We've taken care of the robot. Looks like we're back to eating plain old rations.

INT. SHIP - BRIDGE

TWO and ONE are both working at consoles as FIVE looks on.

TWO

Yeah well, I wish that was the worst of our problems, but we're locked out of navigation, and we're still heading straight for the sun. There's no way to change course.

INT. SHIP - SUBLEVEL CORRIDOR

SIX, FOUR and THREE react.

SIX

At least it was a pretty decent last meal.

END OF ACT FOUR

ACT FIVE

VFX - SPACE

The ship's hull is glowing red now. It is vibrating as the shields strain to hold it together.

INT. SHIP - BRIDGE

FIVE is looking at the Android on the floor while ONE and TWO try to figure out the console. Suddenly, the lights go out. Emergency light comes on (and stays on throughout).

ONE

What happened?

FIVE

Ship's diverting power to the shields.

TWO

She put an encrypted passcode on the ship's main control systems. It could take hours to solve it.

Overhead conduits suddenly POP and SPARK. ONE ducks and shields himself from the sparking, then -

ONE

We don't have that kind of time.

TWO realizes he's right. Speaks into the Comm.

TWO (Into Comm)

This is TWO. Is the Robot's head damaged?

INT. SHIP - SUBLEVEL CORRIDOR

SIX responds.

SIX

It's detached but it looks okay.

TWO (Over Comm)

Bring the head to the bridge. Quickly!

SIX nods to FOUR, who picks up the head and hurries out.

THREE

What about the body?

(CONTINUED)

CONTINUED:

SIX

Seems harmless now.

THREE

We don't know that. I say we space
it, just to be sure.

SIX

Right.

They pick up the headless body, and move out.

INT. SHIP - BRIDGE

TWO is attaching power cables to the Robot's head as ONE and
FOUR and FIVE look on.

The GROANING/STRAINING noise is getting worse. More SPARKS
POP and FLY from the ceiling.

FIVE

Power is dying all over the ship.

TWO plugs the data coupling into the Robot's head and turns
to the console. The Robot's eyes flicker but the head remains
inanimate.

Streams of raw data begin to flow on screen.

ONE

How are we going to find the code in
all that?

TWO

There's a log that's recorded on a
time line. She has to have set the
passcode sometime within the last
hour.

INT. SHIP - THE SECRET ROOM

Sparks fly as power dies around the ship. Push in as the
control panel on Sarah's stasis pod sparks and burns. The
power in the pod dies out.

INT. SHIP - CORRIDOR BY THE AIRLOCK

THREE and SIX set the headless body down, then SIX goes over
to the airlock controls.

SIX

Can't work the airlock on manual.
We'll have to reset.

(CONTINUED)

CONTINUED:

He gets to work, punching in commands, as THREE looks on. Suddenly, behind them, the headless body of the Robot rises. THREE, sensing something, turns

THREE

Whoa!

SIX also turns, flinches instinctively. The body is slowly moving it's arms about, as though feeling for them.

SIX keys his comm.

SIX

We got a problem here. The robot's body just came back to life.

INT. SHIP - BRIDGE

Everyone reacts, surprised. TWO looks down at the head.

TWO

We powered the head. It must've activated the body remotely.

INT. SHIP - CORRIDOR BY THE AIRLOCK

THREE moves gingerly to one side of the headless robot.

THREE

It's okay. Without the head she can't see us.

Suddenly, the headless robot turns, takes two quick steps and thrusts a palm square into THREE's chest, heaving him back against the wall, hard. He crumples.

SIX

Scratch that! She can see us fine!

As if to prove the point, the robot turns and attacks SIX. It's all he can do to fend her off.

INT. SHIP - BRIDGE

ONE looks at TWO.

ONE

How is that possible?

(CONTINUED)

CONTINUED:

FIVE

It's the link! She's tied into the ship's internal sensors, picking up their lifesigns, their heat signatures.

ONE

We gotta pull the plug!

TWO

Not yet. I don't have the code.

INT. SHIP - SUBLEVEL CORRIDOR

THREE and SIX are getting their asses kicked.

SIX

Any time now would be great!

INT. SHIP - BRIDGE

TWO is working feverishly, sifting through the ONSCREEN data.

TWO

I got it! We've got nav control!

ONE grabs the head and yanks out the cables connecting the head to the console. They disengage with more SPARKING, then the robot's eyes go dark.

INT. SHIP - SUBLEVEL CORRIDOR

No longer receiving a signal, the headless body of the Robot falls to the floor. THREE and SIX both slump. Bloody, injured, and most of all, relieved.

EXT. SPACE

The RAZA peels away from its course toward the sun.

DISSOLVE TO:

INT. SHIP - INFIRMARY

FIVE and TWO look on as the ANDROID lies hooked up to the ship's monitors.

FIVE

How long do you think it'll take for him to fully regenerate?

(CONTINUED)

CONTINUED:

TWO

Depends on how extensive the damage is. We'll have to wait and see.

INT. SHIP - THE SECRET ROOM

Pull back from Sarah's lifeless body, still in the damaged stasis pod. Bloody and beaten, THREE touches the pod. His face is stoic but his underlying emotion is visible.

ONE enters.

ONE

What happened?

THREE

The pod must've been damaged by the power fluctuations. Without stasis, the disease ran its course.

ONE

It's my fault. It was my idea to activate the robot. It was just stupid.

THREE turns, and marches toward him. ONE flinches, half expecting THREE to take a swing at him.

THREE

Did you program that thing to attack us?

ONE

No.

THREE

Did you give Sarah and incurable disease?

ONE

No.

THREE

Then what are we talking about?

And with that, he walks out. ONE watches him go.

END OF ACT FIVE

TAG

INT. SHIP - AIRLOCK - CORRIDOR OUTSIDE AIRLOCK

The damaged pod with Sarah's body sits in the airlock. Out in the hall, everyone has gathered. They are cleaned up and stand somberly and respectful.

TWO stands poised to release the pod.

TWO

Do you want to say anything?

THREE

If it's the last thing I do, I'm gonna find Cyrus King, whoever he is, and I'm gonna crush the life out of him with my bare hands.

TWO

I think we're all on board with that. Anything else?

THREE walks up to the glass and looks at the pod.

THREE

(quietly)
Goodbye.

He nods subtly. TWO hits the panel and releases the airlock.

EXT. SPACE

The stasis pod is ejected from the ship and floats away out into the vastness of space.

INT. SHIP - ONE'S QUARTERS

ONE is wearing only a towel and drying off his wet hair, having just got back from the showers. There's a KNOCK at the door.

ONE

Yeah?

The door slides open and TWO walks in.

TWO

This a bad time for a status report?

ONE

Uh - it can't wait?

(CONTINUED)

CONTINUED:

She ignores him, goes right on -

TWO

It's going to take us a while to sort through all the items we found in the mystery room. Some are locked and inaccessible - for now. Others - well, we're going to need to figure out what they are. But one thing's for sure - we've got enough cash to effect full repairs, re-stock, re-supply, and even have enough leftover for a few luxury items.

(beat)

Maybe another robot, one of those entertainment models.

Off his look -

TWO (CONT'D)

A less buggy version?

ONE

No, thanks.

TWO

Latent killer sub-program aside, she was a damn good cook. And, I imagine, she had other worthy skills.

ONE

I don't know what I was thinking.

TWO

I've got a pretty good idea...

ONE

(sighs)

Well, as it turns out, I was wrong. It WAS complicated.

She cocks her head. And smiles.

TWO

You know, I've been thinking. Maybe, in some circumstances, complicated isn't so bad.

He looks at her, confused.

ONE

What exactly are you saying?

(CONTINUED)

CONTINUED:

TWO

I don't know... exactly.

She head to the door. It looks like she's going to leave.
But she stops.

TWO (CONT'D)

But right now, I don't feel like
being alone.

From outside in the hall, we see TWO close the door, sealing
them both inside.

FADE OUT