

SPACE: ABOVE AND BEYOND

"The Farthest Man From Home"

Written by

Glen Morgan & James Wong

Episode 3S01

Story 4403

June 29, 1995 (Prod Draft)

July 6, 1995 (White)

July 6, 1995 (Blue)

July 14, 1995 (Pink)

July 17, 1995 (Green)

July 18, 1995 (Yellow)

July 19, 1995 (Goldenrod)

July 21, 1995 (Salmon)

Director:  
David Nutter

7/17/95

SPACE: ABOVE AND BEYOND

"The Farthest Man From Home"

CAST

NATHAN WEST  
SHANE VANSSEN  
COOPER HAWKES  
VANESSA DAMPHOUSSE  
PAUL WANG  
MCQUEEN

CAPTAIN JOYNER  
SOLDIER  
SURVIVOR  
COMMODORE ROSS  
HOWARD SEWELL  
SQUAD LEADER  
COMPANY OF GRUNTS  
THERESA ASHFIELD  
YUKO KAYA  
CONTROLLER

(X)

7/14/95

SPACE: ABOVE AND BEYOND

"The Farthest Man From Home"

SETS

EXTERIORS

TELLUS (X)  
    /WRECKAGE  
    /HILLSIDE  
    /LOWER HILLSIDE  
    /BASE OF HILLSIDE  
    /TREES  
    /CAVE  
ARMORED PERSONNEL CARRIER (X)

INTERIORS

SCVN USS SARATOGA  
    /REC AREA  
    /TRANSPORT BAY/WHITE ROOM  
    /CORRIDOR  
    /QUARANTINE ROOM  
    /ORIENTATION ROOM  
    /ORIENTATION ROOM CORRIDOR  
    /VERTICAL SHAFT  
    /HORIZONTAL SHAFT  
    /PILOTS LOCKER ROOM  
    /FLIGHT DECK CORRIDOR  
    /FLIGHT DECK  
    /LOWER FLIGHT DECK  
    /COMMAND CENTER  
COCKPITS  
    /NATHAN  
    /SHANE  
    /COOPER  
    /DAMPHOUSSE  
    /WANG  
TELLUS CAVE

TEASER

1 EXT. PLANET TELLUS - NIGHT

The cold residue of war, death and ruin lies scattered across the darkness. The air is still. The night, silent.

CAMERA CREEPS amongst the eerie debris and dead bodies. A twisted fuselage lies beside small personal affects. CAMERA MOVES... SEARCHING... until, finally... on the flight suit of a corpse, charred but intelligible, CAMERA FINDS a logo... "TELLUS. An Aerotech Colony."

Then, O.S., the THUNDEROUS HUM of a landing spacecraft. A rocket flare FLITS INTO FRAME. Red smoke angrily streams from the flare cannister, whipped by the landing engines.

CLOSE - APC - ENGINE

Flames shoot from the engine as the craft is guided to the ground.

ARMORED PERSONNEL CARRIER - LOW ANGLE

Like the jaws of a steel dragon, a huge door marked "APC-1510 U.S. ARMY" THUDS to the ground, REVEALING a Special Forces team. Their faces are camouflaged. Their eyes are covered with night vision goggles, refined to the size of welder's glasses. Each soldier has a small radio headset.

CAPTAIN JOYNER pumps his fist, signaling to move. Precise, elite and tense, the Green Berets fan into position. Joyner holds the middle, moving to CAMERA as he takes in the massacre. A veteran who has seen it all, Joyner is sickened. A whisper to himself is HEARD over the radio.

JOYNER

God help us.

A nearby SOLDIER, eyes fixed on the carnage, responds...

SOLDIER

What if the Chigoes have the same God?

The idea rattles Joyner. He resumes an authoritative tone.

JOYNER

Alright, this ain't Church. Retrieve the collateral damage and move out. This LZ's hot.

(CONTINUED)

(X)  
(X)

1 CONTINUED:

1

TWO CORPSMEN

place a dead colonist inside a body bag, zip it closed, then move toward other casualties through silhouetted f.g. wreckage.

CAMERA FOLLOWS one CORPSMAN as the pair split up. A whistling (X)  
BREEZE rises. The Corpsman uses a green filtered flashlight to (X)  
search for victims.

(CONTINUED)

1 CONTINUED: (2)

1

Off alone, he finds another corpse. As he reaches into his pack for another body bag... a SOUND... a RUSTLE. He freezes. Listens. Another FAINT MOVEMENT.

Slowly... cautiously... the Green Beret turns, swinging the green flashlight. He heads toward a rhythmic FLAPPING, shining the light upon... (X) (X)

CORPSMAN'S POV - AN EARTH FLAG

lodged between some debris, it flaps pathetically in the breeze.

THE CORPSMAN

eases. Bending down to retrieve the flag, he's startled by... a human face... hiding in the wreckage. Gaunt, feral and insane, the man is a Tellus Colony SURVIVOR, but he is hardly alive. SCREAMING, the Survivor charges and leaps upon the Corpsman.

JOYNER - LOW ANGLE

swivels his rifle toward the Corpsman, as do the soldiers. Joyner blasts two "hisses" into his headset and gestures a command. They take off toward the assault.

THE SURVIVOR

stands INTO FRAME, GASPING from fear. Suddenly, a Soldier appears ahead of him, shining a flashlight.

EXTREMELY CLOSE - SURVIVOR'S EYES

wide in the green light. They turn...

(X)

(CONTINUED)

1 CONTINUED: (2)

1

WIDER

Captain Joyner and the others have encircled the Survivor, who trembles like a trapped animal. The Army personnel allow him some space.

With an exhausting intensity and with the horror of a man unaware of his insanity, the Survivor speaks...

SURVIVOR

I am the FARTHEST man from home!  
I am the FARTHEST man from home!

JOYNER

Okay... easy, sir. I'm Captain Joyner, United States Army Special Forces... we're here to... help you get home.

The colonist points to the starry sky.

SURVIVOR

See there? Up there? Right there? The Sun. The Earth. Twelve billion people. Twelve billion lives... and then there's me...

(X)

(X)

The soldiers eye one another, unnerved. This guy's "gone."

(X)

SURVIVOR (CONT'D)

Twelve billion lives... and then there's me... JUST ME...

Overlapping his actions, a fast, APPROACHING WHISTLE...

SOLDIER

INCOMING!!

The soldiers hit the deck as a violent EXPLOSION rocks the area. The Survivor doesn't flinch. He continues standing in the fire and smoke.

SURVIVOR (CONT'D)

You can't take me home. You can't get me home.

(X)

Another BLAST! Overhead, an Alien fighter strafes the area (SFX). The Survivor sweeps his arm toward the dead.

(CONTINUED)

1 CONTINUED: (3)

1

SURVIVOR (CONT'D)

See these people? They can go.  
I told them... they can go home,  
but not me... not me.

EXPLOSION!

JOYNER

EVACUATE!

SURVIVOR (CONT'D)

I'm the farthest man from home!

Soldiers charge the Survivor, tackling him as, O.S., a series of missiles IGNITE! While the colonist struggles to get away, the Special Forces team race toward the APC-1510.

APC-1510

The soldiers crouch-run into the vehicle, EXPLOSIONS rocking their steps. They drag the colonist to the door. From above, another Alien fighter ROARS by (SFX). A bomb EXPLODES, flinging flame and debris. The APC RUMBLES to life.

As the door to the carrier closes...

CLOSE - SURVIVOR

The orange flames whipping in the foreground...

SURVIVOR

I AM THE FARTHEST MAN FROM HOME!  
I AM THE FARTHEST MAN FROM HOME!

The APC door closes with a THUDDING ECHO. As fire FILLS the FRAME...

FADE OUT:

END TEASER



ACT ONE

2 EXT. SCVN USS SARATOGA - SPACE 2

The giant spacecraft carrier floats in the starry sea.

3 INT. REC AREA - USS SARATOGA - CLOSE - LCD MONITOR 3

John Fitzgerald Kennedy delivers a speech at Rice University.  
September 12, 1962 (STOCK).

JFK

But why, some say, the moon? Why  
choose this as our goal? And  
they may well ask why climb the  
highest mountain...

NATHAN WEST

sits before a wide screen monitor. These words, from this man,  
are not as familiar to Nathan as they are to us, yet time  
cannot dilute their emotion.

WIDER

The recreation area is not cushy. It is cramped and battleship  
gray. A large observation window displays tiny specks of light  
in space. Stars.

VANESSA DAMPHOUSSE sits at a computer monitor with wireless  
headphones. On the screen is a "letter" from home. A 4-year-  
old blows out candles on a birthday cake. Vanessa smiles,  
laughs... but wishes she could be there.

COOPER

is off in a corner by himself playing a Virtual Reality game.  
The headset is very small. Cups cover the eyes and ears. He  
holds a cool looking plastic gun and fires at whatever he sees  
in the headset. He's quite animated.

COOPER

(as he shoots)

Get some! Get some! You're  
down. Down! Popped 'im.

SHANE & WANG

are at a bank of monitors reading "magazines." Shane reads the  
"San Diego Union." Wang checks out the cover of "Adult  
Entertainment News." He looks to Shane, who keeps reading. (X)

WANG

Why do they call the Aliens  
"Chigs?" (X)  
(X)

(CONTINUED)

3 CONTINUED:

3

SHANE

'Cause they look like a Chigoe. (X)

She looks to Wang who stares blankly at Shane. (X)

SHANE (CONT'D)

A Chigoe is a flea. It burrows  
into your skin. (X)

WANG

To me they look like... I don't  
know, like, a... praying  
mantis... no uh... a walking  
stick. We could call 'em... (X)  
walkers... or sticks... (X)

Shane's stoic reaction silences him. Then, she tries it out... (X)

SHANE

"Let's blow the hell out of the  
Walkers?" That sounds like we're  
attacking my neighbors. Work on  
it. (X)  
(X)

Wang shrugs, then impatiently checks his watch and looks to  
Nathan.

(CONTINUED)

3 CONTINUED:

LCD MONITOR

Kennedy continues his speech...

JFK

We choose to go to the moon in  
this decade and do the other  
things, not because they are  
easy, but because they are  
hard...

NATHAN

CAMERA PUSHES IN. The following words reach his soul, though,  
for Nathan, they have nothing to do with going to the moon.

JFK (O.S.) (CONT'D)

... because that challenge is one  
we are willing to accept, one we  
are unwilling to postpone, and  
one which we intend to win...

CAMERA HOLDS on Nathan.

LCD MONITOR

The image changes to a graphic, the title of the documentary:  
"JFK: A CENTURY BEYOND DALLAS. 1963-2063"

WANG (O.S.)

This over?

NATHAN & WANG

The latter hovers anxiously over the monitor. Wang has written (X)  
"BEARS" on his T-shirt. (X)

NATHAN

Commercial.

WANG

They're transmitting the Bears/  
Forty-Niner's game.

NATHAN

The Niners suck. They haven't  
won a Super Bowl in sixty-eight  
years.

Wang moves closer, impassioned.

(CONTINUED)

3 CONTINUED: (2)

3

WANG

They're talking about cancelling  
the season because of the war.  
Now, I'll live through the war...  
but, man, I'll die if I don't get  
any football.

NATHAN

Can't have the Aliens getting  
credit for a kill they didn't  
earn.

He tosses Wang the remote and smiles. Nathan moves toward the  
large window, passing Cooper at the VR game.

COOPER

You think you're bad?! Get some!  
Down. Down!

(X)  
(X)

Nathan stands at the window, looking out over the stars.  
CAMERA MOVES IN as something outside affects him.

NATHAN'S POV - TELLUS

Amid the ocean of stars, a tiny blue-green planet sparkles like  
an unobtainable jewel.

NATHAN

absently reaches for the photo tag around his neck...

CLOSE - PHOTO TAG

in Nathan's hand. A photo of him with his arm around Kylen.

NATHAN

His heart aches as he looks toward Tellus.

SHANE

finishes the "paper" and signs off. Seeing Nathan at the  
window, she moves to him.

NATHAN & SHANE

Shane enters FRAME, leans against the glass, noting the object  
of Nathan's attention.

SHANE'S POV - TELLUS (SAME POV AS NATHAN)

The tiny blue-green planet sparkles.

(CONTINUED)

3 CONTINUED: (3)

3

SHANE (O.S.)  
Tellus, isn't it? Where you were  
going to colonize?

RETURN

Nathan nods.

NATHAN  
I never thought I'd see it. From  
Earth, it would've taken twelve  
years for the next wormhole to  
open.

SHANE  
Well, in Space, it's just a short  
cut through Reticulum.

NATHAN  
This is the closest I've been...  
to Kylen... since the day they  
kicked me off the colonial  
launch.

Shane looks out at the planet, thoughtfully, silent.

NATHAN  
I was just thinkin'... what it  
would have been like to have been  
with her... seeing Tellus for the  
first time at this distance.

A GROAN from deep within the ship causes her to realize...

SHANE  
Ship's dropped anchor.

NATHAN  
We're goin' in.

(X)

SHANE  
Way too hot. We've got a mission  
briefing in fifteen. Maybe we'll  
know more.

Nathan is visibly disappointed. Outside, the Armored Personnel  
Carrier (WE recognize from the Teaser) passes the window.

SHANE  
An Army APC. Where the hell did  
that come from?

(CONTINUED)

3 CONTINUED: (4)

3

NATHAN

I'm going to the observation  
deck. Get a better look.

Nathan heads off. She catches his arm. He turns.

SHANE

(commanding)

Nathan... I hope you aren't  
getting any... ideas. Bad ideas.

He looks to her, unable to hide that he has. Nathan turns and  
walks off. She watches him, concerned. As he passes FRAME...

CUT TO:

4 EXT. SCVN USS SARATOGA - SPACE

4

The Armored Personnel Carrier ROARS past FRAME toward the colossal ship. Exterior airlocks open to the docking bay.

5 INT. TRANSPORT BAY - SARATOGA - WHITE ROOM

5

The interior airlocks open to REVEAL several Green Berets, all business, marching out of the APC. They salute COMMODORE ROSS who waits with several armed Marine escorts.

Appearing from the APC, the Tellus Survivor wears a green biological quarantine suit, which seems to serve as a disguise rather than prevent contamination. The Survivor struggles wildly, but the Special Forces team restrains him until the Saratoga Marines take over.

(X)

ROSS  
Take him to the fourteenth  
middeck.

The Survivor is taken away, his crazed SCREAMS muffled by the suit. CAMERA HOLDS... until a man steps INTO FRAME.

CAMERA CRANES DOWN, LOW ANGLE, looking up at the man in a futuristic cut civilian suit and tie. HOWARD SEWELL appears ominously corporate. Tense and anxious, he seems to be hiding something.

(X)

O.S., OVERLAPPING, BOOTS MARCH. DOUBLE TIME. RHYTHMIC.

CUT TO:

6 INT. CORRIDOR - SARATOGA - CLOSE - BOOTS

6

Running down the hall, a company of grunts are getting some PT.

SQUAD LEADER (O.S.)  
UP FROM THE RACK IN THE MIDDLE OF  
THE NIGHT!

COMPANY  
UP FROM THE RACK IN THE MIDDLE OF  
THE NIGHT!

CAMERA TILTS UP as the company jogs past.

SQUAD LEADER  
I MAKE A HEAD CALL AND I'M READY  
TO FIGHT.

COMPANY  
I MAKE A HEAD CALL AND I'M READY  
TO FIGHT.

(CONTINUED)

6 CONTINUED:

6

As the company clears, Nathan is REVEALED pinned against the wall, making room. He watches them move on as their cadence fades...

Nathan approaches a door marked "14 MIDDECK," pausing at an odd sight down the corridor.

NATHAN'S POV - CORRIDOR

Nathan catches a glimpse of the Survivor in the biological hazard suit, escorted by three Marine sentries. After a beat, Howard Sewell, obscured by the sentries, passes by. (X)  
(X)

HALLWAY

Nathan reacts to the civilian, curious, suspicious. There's a hint of recognition as he tries to place the man. Nathan moves toward the doorway for a closer look, but a Marine sentry blocks his path as the door SLAMS CLOSED. (X)  
(X)  
(X)

NATHAN

What's goin' on?

The sentry keep his eyes forward, not responding. A sign near the door indicates "RESTRICTED." As Nathan looks beyond him, his thoughts racing... (X)  
(X)

CUT TO:

7 INT. QUARANTINE ROOM - SARATOGA

7

A dark FRAME, with the exception of a 6" diameter circle of light. A porthole. After a beat, a figure appears in the porthole, looking inside. The door opens and a man enters the small, stark quarantine room, lit only by the spill light from the hallway. It is Sewell. He looks into the darkness.

SEWELL

It's good to see you again.

THE SURVIVOR

is balled up on a cot in the corner, cleaned up and clothed in a navy blue jump suit. He's obscured by the darkness. Only a patch of light hits his chest. He remains silent.

THE ROOM

Sewell pulls up a chair.

(CONTINUED)



7 CONTINUED:

7

SEWELL

They said the light hurts your eyes. I don't wish to make you uncomfortable.

(pause)

And I'm certain, you don't want to create any discomfiture. That's why I thought we should talk. We wouldn't want to be irresponsible... with the account of your experiences.

The Survivor remains motionless. Silence.

SEWELL (CONT'D)

In particular... what you may have learned from any extended exposure to the... to the enemy.

Nothing. Tension.

SEWELL

You can trust me... because I know. The Marines killed one on Mars. We've studied it... and now... I know more about them than anyone. More than anyone... should know...

(pause)

So... tell me...

(X)

(X)

(X)

The Survivor leans forward, like a ghost in the light.

SEWELL

Tell me what I know.

Nothing.

SEWELL

Tell me what I know... or you'll be taken away and... re-educated... about your time on Tellus.

(X)

(X)

The Survivor rebelliously leans back into the darkness. Sewell nods, an indication he's through questioning, for now. He stands and moves toward the door.

(X)

(X)

(X)

SEWELL

I can tell you what I know about you.

(beat)

You're not the farthest man from home.

(CONTINUED)

"The Farthest Man from Home" 3S01 (pink) 7/14/95

11A.

7 CONTINUED: (2)

7

In the darkness, Sewell exits. As the door shuts...

CUT TO:

8 INT. ORIENTATION ROOM - SARATOGA

8

McQueen marches into the room.

MCQUEEN

Sit down.

Nathan is already seated, staring into the desk. Gears turning. The other members of the squadron take their seats.

MCQUEEN

Okay, this one's in the air. Our mission is a reconnaissance patrol of two planets in the Indi 209100 star system. Both are hot. Chigs own it.

(X)

Everyone listens, except for Nathan.

MCQUEEN

West, what are you, wonderin' what to get me for Christmas?

Nathan snaps out of it, straightens to show he's attentive.

SHANE

eyes him, concerned.

WIDER

McQueen stands before the group.

MCQUEEN

The Rules of Engagement are as follows... don't hang around for seconds. We lost the entire 34th to an ambush on a similar patrol. I want you on the flight deck by 17:20. The time will be 16:50... ready... ready...

(X)

The pilots look to their watches.

MCQUEEN

Hack.

They synchronize their time pieces. McQueen moves out. The pilots hop to their feet with purpose.

As Nathan turns to gather his flight log, he spots something O.S., out the observation window on the flight deck.

NATHAN'S POV - FLIGHT DECK

Sewell proceeds across the deck.

(CONTINUED)

8 CONTINUED:

RETURN

Compelled and somewhat angry, Nathan moves to the window. The others move to Nathan.

NATHAN

I know that guy. Sewell. He's on the Aerotech Board of Directors. He's one of them that had me thrown off the Tellus mission.

(X)

DAMPHOUSSE

All the way out here? No.

SHANE

What would he be doing?

WANG

Saratoga could just be a layover to some civilian destination.

NATHAN

No. There's a Tellus survivor on board.

Cooper outright laughs. The others look to each other, respectfully dubious. Nathan looks to Shane.

NATHAN

You saw the Army APC arrive. And when I went down to the middeck it was restricted, but I saw someone in a biohazard suit under Green Beret escort. And Sewell was there.

DAMPHOUSSE

Sounds like, maybe, a crewman was exposed to a chemical leak.

Nathan gathers steam, frustrated that no one believes him.

NATHAN

Aerotech had two colonies, Vesta and Tellus. Vesta's three parsecs away. Tellus is in reach.

SHANE

Nathan, the Tellus attack was weeks ago. The chances that anyone is still...

(CONTINUED)

"The Farthest Man from Home" 3S01 (pink) 7/14/95

13A.

8 CONTINUED: (2)

COOPER  
West, she's dead.

(CONTINUED)

8 CONTINUED: (3)

8

Nathan looks hard to Cooper. The others cringe at his insensitivity.

COOPER

Drive on. It don't mean nothin'.

Nathan moves to Cooper with intent to fight. Cooper holds his ground. The others step between them.

NATHAN

How would you know what it meant, Tank?

SHANE

Enough!

(easing)

Nathan... he's right, there's nothing you can do about her. Nothing.

The tension doesn't ease, but the situation is under control.

SHANE (CONT'D)

All you can do for her is to get back in the war. And that we do in thirty mikes. So, suit up.

(X)

Cooper eyes Nathan and moves out of the room. The others follow. Shane heads out. As Nathan looks back out the window where Sewell disappeared...

CUT TO:

9 INT. ORIENTATION ROOM CORRIDOR - SARATOGA

9

The 58th moves out as a team, cocky and assured, en route to the pilots' locker room. West trails behind. They proceed into the flight deck corridor, where ENGINEERS are working on a vent in the wall, welding. Sparks fly. A Naval WHISTLE blows, indicating a break period. The workers stop and move away from the area.

Nathan pauses, acting on impulse. He checks to assure the other pilots are well ahead of him, then quickly slips into the shaft.

10 INT. VERTICAL SHAFT - SARATOGA

10

The tube is a bit larger than Nathan, who moves with his back pressed against one side of the shaft for friction. He hustles down until blocked by a mesh grate over an intersecting horizontal shaft. Below, a ventilation fan whirrs.

(CONTINUED)

10 CONTINUED:

10

Balled up and claustrophobic, Nathan kicks at the grate. Hard. Strained. Sweat beads on his forehead.

THE GRATE

BUCKLES. Nathan WHAMS it again. The grate finally collapses, sparking against the turbine blades, jamming the fan. Nathan falls through the duct, plummeting down the slick metal tube.

NATHAN

struggles to clutch at the sides, hoping to slow his fall. He slides down, fast, bruising and cutting himself as he goes, until coming to an abrupt, THUDDING stop on the grate a level below. Dazed...

He produces a pen light. The intersection between the vertical and horizontal shaft is marked "14 MIDDECK." O.S., an APPROACHING HISS. Nathan looks down the grate. As steam envelopes him...

(X)  
(X)  
(X)  
(X)

CUT TO:

11 INT. PILOTS' LOCKER ROOM - SARATOGA

11

The 58th prepare for their mission. Shirtless, Cooper sits on a bench. He produces a metal butterfly knife and flips it open. He cuts away at the padding on the back of his helmet. Damphousse watches him, curious.

(X)

DAMPHOUSSE

Whatta you doin'?

(X)

Cooper is embarrassed and answers begrudgingly.

(X)

COOPER

They don't make nothin' with In Vitroes in mind.

(X)

(X)

Cooper turns away, REVEALING the navel on the back of his neck. She looks down, understanding and sympathetic.

(X)

(X)

SHANE

climbs into her flight suit. Next to her is a locker marked "Lt. N. West." He's not present. She pauses, concerned.

12 INT. HORIZONTAL SHAFT - SARATOGA

12

Nathan's drenched hair hangs over his face, which is covered with sweat. He crawls on his stomach along the shaft.

(CONTINUED)

12 CONTINUED:

12

Ahead, is a grate; the ceiling to a room below. In the shaft above this room are tubes and high tech boxes marked "O2 FILTRATION SYSTEM." "QUARANTINE FILTRATION - BIOLOGICAL HAZARD."

With effort, he crawls over the grate and peers below.

NATHAN'S POV - OVERHEAD ANGLE

CAMERA DESCENDS into the dark, TURNING, OBLIQUE, upon the Survivor who, possessing the acute senses of the insane, looks up. His tired eyes are all that is REVEALED in the light.

NATHAN - BEHIND THE GRATE

looking down from the shaft, bloody, sweaty and breathing hard.

OVERHEAD ANGLE - SURVIVOR

seems familiar with nightmarish visions. He studies Nathan.

SURVIVOR .

(X)

(agonized)

I told you before... don't haunt me.

NATHAN

(X)

I was with the colony...

Hearing the word "colony" causes the Survivor to turn away.

SURVIVOR

(X)

You come here... and... you sit here... and... you walk here... and... you get in my head... and... you get in my ears... and... you get in my eyes... and... I did nothing. I did nothing but live.

Nathan feels the madness. He is saddened, scared.

SURVIVOR (CONT'D)

And... so I can't go home... see, I'm far from home. You can go.

(MORE)

(CONTINUED)



12 CONTINUED: (2)

12

SURVIVOR (CONT'D)  
You can go home... the others  
have gone... the others have  
gone. They've gone home and left  
me... alone.

Nathan summons the courage to ask the question...

NATHAN  
Kylen. Kylen Celina... has  
she... has she gone home?

The Survivor turns away, appearing troubled as he considers.  
After an excruciating pause... the Survivor seems to realize...

SURVIVOR  
No. No... she's far. She's very  
far from home.

As CAMERA PUSHES IN on Nathan...

CUT TO:

13 INT. PILOTS' LOCKER ROOM - DAY

13

The pilots finish gearing up. Last minute adjustments. Wang  
genuflects. Damphousse pockets a photo of her family.

Shane looks to Nathan's locker, very concerned. Feeling eyes  
upon her, she turns to meet Cooper's game face. He nods toward  
Nathan's locker as if to ask "where is he?" She shrugs.

McQueen enters. Everyone stands as he checks them out.

DAMPHOUSSE  
All set, sir.

McQueen eyes them.

MCQUEEN  
Where's West?

He only needs to see Shane's eyes move to Cooper before he  
turns and storms out.

CUT TO:

14 INT. FLIGHT DECK CORRIDOR - SARATOGA

14

Nathan crawls out of the ventilation shaft opening. His  
intensity causes the ENGINEERS and FLIGHT CREW in the corridor  
to take a step away from him.

(CONTINUED)

14 CONTINUED:

14

West quickly checks the area, grabbing a generic flight helmet sitting with other equipment.

(X)  
(X)

MCQUEEN

appears at the end of the corridor, sees Nathan.

MCQUEEN

West!

WIDER

Nathan immediately marches toward the flight deck, vacant of crew. The cockpits await.

MCQUEEN

What the hell are you doing?

The members of the 58th appear behind him.

NATHAN

doesn't look back as he enters the flight deck. CAMERA RACES behind him as he engages the "FLIGHT DECK SECURE" button.

SIREN LIGHTS

begin to spin. ALARMS SOUND.

THE 58TH

races to the closing flight deck doors.

THE LARGE DOORS

closing.

NATHAN - FLIGHT DECK

coolly, purposefully, moves to a panel and enters a code.

THE 58TH - FLIGHT DECK CORRIDOR

The squadron grabs the doors. The mechanics are too strong. Wang hits the deck to roll under the panels, but they CLOSE.

Shane races to a smaller electrical panel, hits a button. Nothing.

SHANE

He's overriding the system!

(CONTINUED)

14 CONTINUED: (2)

14

McQueen races toward the orientation room entrance overlooking the flight deck. The others follow.

15 INT. FLIGHT DECK - DAY

15

Nathan unhooks a fuel hose and opens the cockpit hatch.

(X)

Behind him, in the orientation room window, McQueen appears. CAMERA RACES to meet him and the 58th as they move to the glass.

Furious, McQueen hits the intercom button.

MCQUEEN

You are one dead Marine if you don't stop right this second.

NATHAN

Puts on gloves. Climbs into the cockpit.

(X)

MCQUEEN - ORIENTATION ROOM

finger hard on the intercom button.

MCQUEEN

THINK ABOUT IT, WEST.

NATHAN

locks his helmet into position. The cockpit canopy lowers. His eyes remain straight ahead.

MCQUEEN (O.S.)

YOU HAVE A MISSION TO FLY!

MCQUEEN - ORIENTATION ROOM

eyes on fire.

MCQUEEN

DROP THAT COCKPIT AND YOU ARE GONE! GONE!

NATHAN

hesitates... considers... with a burst of hydraulics, the canopy drops below deck. Gone.

(CONTINUED)

15 CONTINUED:

THE 58TH - ORIENTATION ROOM

Stunned. As McQueen POUNDS the glass...

CUT TO:

16 INT. LOWER FLIGHT DECK - SARATOGA (SFX)

Nathan's cockpit lowers onto his Hammerhead.

NATHAN

is rocked as the cockpit locks into position. He flips a switch. The attack plane engines ROAR as they heat up.

17 EXT. SCVN SARATOGA - SPACE

A lower flight deck opens. Nathan's Hammerhead drops out of the spacecraft carrier. The engines ignite and the plane is thrown out into space.

The jet tears directly AT CAMERA, which PANS, as Nathan West flies off toward the planet Tellus.

Alone. Very alone.

FADE OUT:

END ACT ONE

15

16

17

ACT TWO

18 EXT. SPACE

18

Silence. Stars. Nathan's Hammerhead THUNDERS PAST FRAME.

19 INT. NATHAN'S COCKPIT - SPACE

19

Nathan's expression is tough and focused. McQueen can be HEARD over the radio.

MCQUEEN (V.O.)  
This is the dumbest move I've  
ever seen, West.

20 INT. SARATOGA COMMAND CENTER - (A SINGLE PANEL)

20

Bathed in red light, McQueen is at the radio.

MCQUEEN  
Tellus is hot. The Aliens own  
it. You'll be boloed before  
entry.

(X)

21 INT. NATHAN'S COCKPIT - SPACE

21

Nathan's only response is to continue flying.

MCQUEEN (V.O.)  
Now, you turn 'em and burn 'em  
right back here...

Nathan turns off the radio, cutting off McQueen.

22 EXT. TELLUS - SPACE

22

The dark side of the Planet Tellus, a large blue-green crescent backlit by the sun. Nathan's Hammerhead pierces the darkness as it SCREECHES toward Nathan's once future home.

CUT TO:

23 INT. PILOTS' LOCKER ROOM - DAY

23

McQueen angrily paces the aisles, barely able to maintain his composure. The squadron has never seen him in this state. They sit in tense silence, afraid to utter a sound.

(CONTINUED)

23 CONTINUED:

23

MCQUEEN

He's beyond insubordination!  
He's on the brink of desertion!  
He's out there operating with no  
regard for good order and  
discipline.

(X)  
(X)

He SLAMS Nathan's locker.

MCQUEEN (CONT'D)

He thinks he's only putting  
himself in danger, but by bailing  
out of the mission, he puts all  
of your lives on the line. He  
threatens every grunt that hits  
the beach who relies on our  
recon. Every life in this war is  
tied together. How does he think  
he can go it alone?

SHANE

Sir...

McQueen turns, fire in his eyes. Shane is respectful, but  
firm.

SHANE (CONT'D)

It wasn't a selfish act. It was  
selfless.

MCQUEEN

This war wasn't made just for  
Nathan West.

COOPER

(clarifying)

He believes people are alive on  
Tellus.

McQueen pauses, doesn't ease... but listens.

SHANE

He went out after... someone.

McQueen remains tense, yet... there is a subtle change.

MCQUEEN

That someone better be worth  
dyin' for, 'cause that's what's  
gonna happen to him if no one  
does anything about it.

The squadron is shocked, unsure they heard him correctly. As  
he starts out...

(CONTINUED)

23 CONTINUED: (2)

23

SHANE

Sir...

He stops, not looking back.

SHANE (CONT'D)

If you were able... if you  
weren't grounded by your  
injury... would you... go?

(X)

(X)

McQueen pauses.

MCQUEEN

I'll be damned if he takes the  
easy way and dies before I can  
get at him. Now, you have a  
mission to fly.

(X)

He leaves. Left alone, the 58th look to one another.  
Deciding.

CUT TO:

24  
thru  
5 OMITTED

24  
thru  
25

26 EXT. TELLUS - SPACE

26

Nathan's Hammerhead is a quickly approaching dot, growing  
larger. Suddenly, ENTERING FRAME is an Alien Satellite Sentry,  
its sharp angles and missiles menacing. It aims at Nathan's  
jet and FIRES!

27 INT. NATHAN'S COCKPIT - DAY

27

Nathan looks up, shocked.

NATHAN'S POV - WINDSHIELD

A fiery projectile heads straight at him.

NATHAN

FIRES a missile. Jinks.

28 EXT. TELLUS - SPACE

28

Nathan's jet rolls right, his missile tearing straight ahead.

THE TWO MISSILES

lock onto one another. A moment before impact, a smaller missile drops from Nathan's fired missile. As the two larger missiles EXPLODE, the small missile continues toward the satellite, hitting it dead on. The satellite ERUPTS.

(X)

NATHAN'S JET

The underbelly is rocked by the explosion. The jet TUMBLES OUT OF FRAME.

(X)

(X)

CUT TO:

29 INT. FLIGHT DECK - SARATOGA - CLOSE - A JET OF FLAME

29

burns from a small thruster on the cockpit.

WIDER

A MECHANIC quickly turns a nozzle, completing a check of the small engine. He removes a hose before hustling off. CAMERA FOLLOWS, REVEALING the intense controlled chaos of the flight deck prior to take-off.

As the crewmen PASS FRAME, WE DISCOVER Shane Vansen moving with purpose as she pulls on her flight gloves. She proceeds to Cooper, who is checking the condition of his craft. She lowers her voice as she nears...

(CONTINUED)



29 CONTINUED:

29

SHANE  
Hawkes... I'm doin' it.

Cooper is coolly surprised.

COOPER  
"Goin' Elvis" after West?

SHANE  
74.6 mega statue kilometers into  
the sortie, I'm changing course  
to Tellus.

Cooper accepts her actions. It means nothing to him.

SHANE  
Wang and Damphousse are going to  
cover. It's a forty-eight hour  
patrol. So, we have thirty-six  
hours to go out and get him.

(X)  
(X)

COOPER  
"We?"

SHANE  
I need a wingman to CMA. After  
me and West, you're the best  
jockey in the 58th.

He eyes her, cocky, challenged.

COOPER  
You and West are after me.

SHANE  
Question is, are you and me goin'  
after West?

As Cooper considers...

CUT TO:

30 EXT. TELLUS - SPACE

30

Nathan's tumbling jet THUNDERS PAST FRAME.

31 INT. NATHAN'S COCKPIT - SPACE

31

Nathan strains against the G-forces, attempting to right his  
craft. He GROANS, managing to reach and engage some  
stabilizing controls, then quickly pulls hard on the stick.

32 EXT. TELLUS - SPACE

32

Nathan's jet levels itself, disappearing into the atmosphere.

33 INT. FLIGHT DECK - SARATOGA - CLOSE - SIREN LIGHTS

33

Spin. ALARMS SOUND.

FLIGHT DECK - LOW ANGLE

Boots of the flight crew run TOWARD CAMERA as the large doors begin to CLOSE.

SHANE'S COCKPIT

The canopy SLAMS into a closed position. She checks her controls, then looks toward the other pilots.

DAMPOUSSE & WANG'S COCKPITS

They give the "thumbs up."

SHANE'S COCKPIT

She turns toward Cooper...

COOPER'S COCKPIT

He turns to the others.

COOPER  
Let's get lit.

WIDER

Wang's cockpit lowers into the lower flight deck. Damphousse's cockpit begins to drop.

SHANE'S COCKPIT

She turns toward...

THE ORIENTATION ROOM WINDOW

McQueen watches his crew take off. He subtly nods.

SHANE'S COCKPIT

Her eyes are locked on McQueen as her cockpit descends.

CUT TO:

34 EXT. SARATOGA - SPACE

34

The side panels of the gargantuan ship open. The planes of the 58th squadron drop into space. Their engines ignite. And they are gone.

CUT TO:

35 EXT. TELLUS - DAY

35

CAMERA CRANES DOWN to REVEAL the wingtip of Nathan's SA-43 attack jet. The plane is heavily charred from entry.

A camouflage net is pulled over the wing. CAMERA FOLLOWS Nathan's hands as he secures the net. Once done, he searches for some natural concealment. Carrying a pack, he runs, in a crouched position, toward some rocks.

He lies on his back, produces a camouflage stick and a small mirror. With one hand holding the mirror angled toward him, Nathan applies dark camouflage to his face and hands.

Concealed, Nathan produces a phosphorescent compass. It digitally reflects direction, longitude and latitude. Once aware of his position, he quickly moves off, remaining low against available hiding places.

36 EXT. SPACE

36

The 58th squadron (9 planes) flies in formation.

37 INT. SHANE'S COCKPIT - SPACE

37

She checks her readouts.

SHANE

Joker, this is Ace of Diamonds.  
72.6 M.S.K.'s. Goin' Elvis.

(X)

38 INT. WANG'S COCKPIT - SPACE

38

WANG

Copy that. It's now or never.

39 EXT. SPACE

39

Shane's jet falls out of formation, veering off toward Tellus.

40 INT. COOPER'S COCKPIT - SPACE

40

CAMERA PUSHES IN as he decides. Cooper finally cranks the stick to the right.

41 EXT. SPACE

41

Cooper's jet falls out of formation. The others continue on their mission.

Cooper's jet catches up with Shane's, holding a pattern behind and to the right of Shane's jet.

COOPER (V.O.)

Ace of Diamonds, this is Jack of Spades, I'm at your four o'clock tight.

(X)  
(X)  
(X)

42 INT. SHANE'S COCKPIT - SPACE

42

She reacts. It's good to know he's there.

SHANE

Roger that. I have a visual.  
Let's smoke 'em.

(X)

43 EXT. SPACE

43

The two jets ROAR toward distant Tellus.

CUT TO:

44 EXT. TELLUS WRECKAGE - NIGHT

44

If you have ever stood at the lip of the Grand Canyon, then you understand silence. Ear piercing silence envelopes the Tellus wreckage.

CAMERA BEGINS on the Tellus logo on a piece of debris, WIDENING to REVEAL Nathan West standing amidst the dark destruction that reflects his soul. He is so overwhelmingly shattered by what he sees, he momentarily forgets about concealment.

CAMERA MOVES TO A CLOSE-UP. No tears, just stoic shock. Finally, he feels the need to dig deeper. Nathan looks around the area. Unequipped with night vision, he utilizes a green filter on his flashlight and moves through the destruction.

(CONTINUED)

"The Farthest Man from Home" 3S01 (gold) 7/19/95

28A.

44 CONTINUED:

Hoses. Electrical wiring. Seat cushions. Metal and glass.

(CONTINUED)

44

44 CONTINUED:

44

Suddenly, he discovers a dead body, the back toward him, the face against some debris. A woman, blonde hair slightly moving in the breeze. Her colonial I.D. tags, still around her neck, lay to the side of her head. Face down.

Nathan's flashlight slightly trembles as he approaches the corpse. He kneels over the I.D. tags, summoning the courage to turn them over.

INSERT - I.D. TAG

"GAVIN, MARY." The holographic image of her face smiles back at us. It is definitely not Kylen.

NATHAN

feels a guilty sense of relief. He studies his fallen colleague then continues to search for indications of survivors.

Nathan quickens his pace. Solar array panels. Water bottles. Rotted vegetation. The search could be endless. The wind blows debris around the area.

Nathan looks about, frustrated. Seeing something O.S., he races toward it.

PERSONAL STORAGE

A panel of several lockers, twisted and bent, is lodged into the ground. Nathan runs through them alphabetically until he finds "CELINA, KYLEN." The door is still locked closed. He hurriedly produces a tool and dismantles the lock. After several strained attempts, the door flies open.

Inside is a small personal affects bag. He reaches for the bag and unzips it, producing Kylen's personal objects, which he handles like tender treasures.

Her toothbrush, barrettes, nail clippers. A comb, strands of her blonde hair are still in the bristles. He holds the hair on his hand, knuckles white from clenching.

Suddenly, O.S., a FAINT CLICKING, like a plastic windchime. Nathan places Kylen's bag in his pouch and moves toward the SOUND. The CLACKING noise grows slightly louder as he nears. He turns his flashlight toward...

PHOTO TAGS

A half dozen photo tags hang in a row, clearly and deliberately placed.

(CONTINUED)

44 CONTINUED: (2)

44

NATHAN

hustles to the tags. Some hold various personal photographs. Others are blank. He grabs the first tag and engages the tiny digital playback button.

BOWMAN (V.O.)  
Michael Bowman. These are the  
tags of those who survived.

Message over. Nathan fumbles through the tags. He CLICKS another.

KETTERINGHAM (V.O.)  
Russell Ketteringham. Never  
forget us.

Another.

WEMBERLY (V.O.)  
Pamela Wemberly. I love you,  
Mom.

Another.

KYLEN (V.O.)  
Kylen Celina...

CAMERA PUSHES IN on Nathan...

KYLEN (V.O.)  
Nathan, we're always together.

His emotions surge. Trembling he CLICKS another message.

BOWMAN (V.O.)  
Look to the high ground.

Nathan considers. CLICKS it again.

BOWMAN (V.O.)  
Look to the high ground.

Nathan's eyes turn to the horizon.

NATHAN'S POV - HORIZON

Silhouettes of the high foothills stand against the starry sky. Nestled in the hills, in the pale light, he can make out a cave opening.

(X)  
(X)

(CONTINUED)

44 CONTINUED: (3)

44

NATHAN

As he considers the direction... a SOUND... APPROACHING...  
FOOTSTEPS... EQUIPMENT...

(CONTINUED)



44 CONTINUED: (4)

44

His heart pounds. Quickly, but controlled and silent, Nathan turns off his green filtered flashlight. He hits the dirt, lodging his body amongst some debris. He reaches for another pin on his flight suit.

(X)  
(X)

INSERT - PIN

Marked "INFRA SCREEN." It is activated.

NATHAN

scoops away some dirt and places his face in the ground. He grinds his hands into the ground, so they are also covered. If you didn't know he was there, you'd never see him. He lies silent. Still.

WRECKAGE - LOW ANGLE

Two ALIENS move in the deep background.

Then... ENTERING FRAME are two Alien legs, painted black. An Alien weapon lowers INTO FRAME. This Alien soldier is elite. Movements are assured, weapon large and organic.

The enemy proceeds further into the wreckage. Slowly. Each footstep, tense. Eternal.

TWO SOLDIER ALIENS

Dark green, move backlit toward the wreckage. One Soldier looks at a monitor mounted in the armor on his arm.

(X)

A GREEN ALIEN

proceeds toward the wreckage.

NATHAN

remains still. After a beat, the Black Alien steps INTO FRAME, no more than ten feet away.

The Green Alien with the monitor turns toward the Black Alien, moves to him...

ON THE MOVE... CAMERA SWEEPS to Nathan. Still. But his breaths are tense. Scared.

(CONTINUED)

44 CONTINUED: (5)

44

O.S., a SOUND. A weapon cocking. Soldiers APPROACHING. Then... BANG! BANG! Weapons FIRE. Nathan flinches, but remains in the dirt.

ALIENS

move toward some debris. CAMERA FOLLOWS as they look behind a piece of smoking debris, REVEALING a dog, thin and scrawny, a survivor of Tellus. Now dead by the Alien patrol. The armored creatures turn and move off...

WIDER

The three Aliens move past Nathan, unaware of his presence. Their footsteps FADE O.S.

CAMERA CREEPS in to Nathan, allowing time for the enemy to clear. After a moment, he slowly lifts his head out of the dirt, silently GASPING for air. Carefully, he pulls his hand out of the ground. Before him lies a photo tag. Nathan puts it to his ear, muffling the SOUND. He CLICKS the switch.

BOWMAN (V.O.)  
Look to the high ground.

Nathan turns and looks...

NATHAN'S POV - HORIZON

The distant high ground beckons. The cave opening awaits.

(X)

FADE OUT:

END ACT TWO

ACT THREE

45 EXT. PLANET TELLUS - SPACE

45

An emerald green haze is backlit by the Tellus sun, creating a beautiful crescent on the dark side of the planet. Two hundred miles below, lightning flashes can be seen on the planet.

A pair of Hammerheads swoop INTO FRAME, allowing themselves to be captured into orbit by gravity.

46 INT. SHANE'S COCKPIT - SPACE

46

The pilot hits some switches.

SHANE

Trans Tellus injection complete.  
Reports said the colonial cutter  
went down around the thirty-first  
parallel. We'll grid search  
starting there.

47 INT. COOPER'S COCKPIT - SPACE

47

Cooper hits some controls.

COOPER

Roger that.

(X)

He looks to his monitors and begins the search.

48 EXT. PLANET TELLUS - SPACE

48

The two planes fly side by side, but some distance apart. As the pilots search for their brother in arms...

CUT TO:

49 OMITTED

49

50 INT. CAVE - DAY

50

Green light FILLS the FRAME. Inching closer, WE REALIZE Nathan is holding a filtered flashlight as he crawls on his elbows into the cave. (X)

Nathan takes in his surroundings. He spots something in the cave, O.S., something unnerving. CAMERA MOVES BACK as Nathan slowly approaches, REVEALING several white stones, which appear to be grave markers. (X)

With mounting dread, Nathan moves before the stones. Slowly, he digs into the dirt, sweeping his hand to the side, removing a layer of soil. He repeats the action with his other hand. Again. Faster. Digging. Faster.

Suddenly, he stops, grabs the flashlight and aims it on the uncovered spot. Nathan tears off the green filter. (X)

His expression is confused, somewhat horrified, as CAMERA MOVES IN AND TILTS DOWN, REVEALING... (X)

A skeleton of a hand... somewhat human, however, the middle and distal phalanx are long and fused together. Alien.

(CONTINUED)

50 CONTINUED:

50

NATHAN

Shocked, he scans the cave walls and is stunned to find...

CAVE WALL

in the flashlight beam, odd symbols and markings. Alien, yet nearly familiar.

NATHAN

futilely studies the markings. From the darkness...

ASHFORD (O.S.)

They won't come here.

Nathan spins his flashlight, quickly draws his sidearm.

TWO TELLUS SURVIVORS

are huddled in a dark recess of the cave. THERESA ASHFORD, 40's, is clearly tired, hungry and wound tight. Beside her is an Asian girl, YUKO KAYA, 26, who seems calmer, but her demeanor could just be exhaustion. Both are dirty and torn.

ASHFORD

We've seen them outside, but they  
never come inside.

(X)  
(X)

Nathan moves toward the two survivors, reads their name badges.

NATHAN

Ashford... Theresa... you were on  
my level... it's Nathan... Nathan  
West...

Ashford is confused and alarmed to see him.

ASHFORD

West...? My God... but... you  
were removed from the mission...  
how...?

NATHAN

I've come to find Kylen Celina.  
Where is she? Where are the  
others?

Ashford is visibly upset. Kaya moves closer to him.

KAYA

They took them.

(CONTINUED)

50 CONTINUED: (2)

50

NATHAN  
Where? Show me.

Before Kaya can respond, Ashford leans forward, scared and angry.

ASHFORD  
No! For all we know they're  
dead. For all I expect, they're  
dead.

NATHAN  
But you're not certain.

ASHFORD  
"They" caught them. They caught  
them and took them away. And  
these things kill. That's all  
they do. These "things."  
Horrible. Murderous. Demons!

She picks up a stone grave marker and smashes the skeletal hand of the buried Alien. Literally spitting on its grave. Ashford looks at Nathan, strong...

ASHFORD  
You came here to find survivors,  
we're all that's left. Take us  
home.

There is an excruciating pause as Nathan looks to the women...

NATHAN  
I... can't. My plane is  
disabled. I won't have enough  
power to escape orbit.

KAYA  
If the Marines know you're  
here... they'll send someone  
after you.

NATHAN  
No. I'm here without authority.  
They won't come. I'm alone.

Kaya looks at him, subtly awed. Ashford, however, is furious, hateful.

ASHFORD  
Congratulations, West... you got  
what you wanted. You're finally  
one of us. A Tellus colonist.  
(MORE)

(CONTINUED)

50 CONTINUED: (3)

50

ASHFORD (CONT'D)  
Is it everything you thought it'd  
be? Stranded on this planet,  
waiting to die?

Ashford curls up into a ball, wishing she were dead now.

Nathan looks to Kaya who looks upon Ashford. West moves to his pouch and produces some MRE's and packets of water. He leaves the supply and moves out of the cave. Starving, Ashford sits up and takes the food. Opening the containers, she begins to cry. Kaya turns her eyes toward the cave opening.

51 EXT. HILLSIDE - TELLUS - DAY

51

Nathan sits on the hillside near the cave entrance. He gulps the packaged water, pours a bit in his hand, rubbing it over his face and neck. He looks over the planet, breathes deep, unsure.

Kaya appears from the cave. She sits away from Nathan and looks into the night. Assuming she's also upset with him, Nathan remains silent.

She pauses, reluctant to summon a recent memory that she must convey.

KAYA  
After the initial attack, many of  
us were still alive. But they  
were waitin'... those "things."  
I... I don't even remember  
landing, I was just... suddenly  
aware that I was running.  
Running.

(X)

She closes her eyes, pained.

KAYA (CONT'D)  
I saw flashes... of light...  
flashes from their weapons...  
firing on the wounded and even  
the already dead.

(X)

Nathan looks away.

KAYA (CONT'D)  
It's odd how the mind works  
sometimes, but... in those  
(MORE)

(CONTINUED)

51 CONTINUED:

51

KAYA (CONT'D)  
moments... colonists running in  
all directions... I became aware  
of how much this planet looked  
like Earth. I actually  
thought... "it's such a beautiful  
place."

(X)

She pauses to hold back tears.

KAYA (CONT'D)  
Theresa and I were followed. We  
hid in the cave. And I believe  
they know we're here... but, I  
think, they're afraid of their  
dead.

(X)

(pause)

(X)

When it seemed safe, I went,  
alone, to the spot where the  
colony was going to be. There.  
Twenty-five miles North-West.

(X)

Kaya indicates, Nathan looks.

KAYA (CONT'D)  
The Aliens had burned it. I  
looked at the charred remains,  
and even after all the deaths,  
that's when I knew, the dream was  
over.

(X)

(X)

(CONTINUED)



51 CONTINUED: (2)

51

There is a pause in the cold night air.

NATHAN

You know where they've taken her?

(X)

After a reluctant pause...

(X)

NATHAN

Tell me...

(X)

KAYA

Theresa will never go. And I  
can't leave her alone.

Nathan moves to her.

(X)

NATHAN

Fifty years from now... on that  
burned spot... the trees will  
have returned... and so will we.  
Now, tell me where she is.

(X)

Kaya looks at Nathan, moved. She takes a breath, looks toward  
the heavens.

52 EXT. PLANET TELLUS - SPACE

52

The stars are bright, unwavering above the atmosphere. Two  
Hammerheads sail through the stars.

53 INT. SHANE'S COCKPIT - SPACE

53

Shane sighs, frustrated. She engages the cockpit  
communication.

(X)

(X)

(CONTINUED)

53 CONTINUED:

53

SHANE  
We're bingo in zero plus forty-  
five.

(X)  
(X)

54 INT. COOPER'S COCKPIT - SPACE

54

His eyes are on his monitor.

COOPER  
Roger that. Maybe West got his  
mind right and went back. Or he  
never made it.

(X)

55 INT. SHANE'S COCKPIT - SPACE

55

She spots something on her monitor.

SHANE  
I got something. 38.5 degrees  
North. 60.2 West.

56 INT. COOPER'S COCKPIT - SPACE

56

Cooper checks his monitor.

INSERT - COOPER'S MONITOR

Nathan's plane is a dark outline against the false color  
imaging.

COOPER  
That's his Hammerhead.

57 INT. SHANE'S COCKPIT - SPACE

57

She studies her monitor.

SHANE  
There's a flat surface... like a  
lake bed, four degrees North-  
Northeast... looks like we can  
put 'em down.

(X)  
(X)

58  
thru OMITTED  
59

58  
thru  
59

60 INT. COOPER'S COCKPIT - SPACE

60

Cooper readies for landing...

COOPER  
Roger that. Let's go in.

(X)

CUT TO:

61 EXT. HILLTOP - NIGHT

61

A vacant hilltop oversees an obstructed valley.

(CONTINUED)

61 CONTINUED:

61

After a beat, Nathan appears. He climbs the hillside with extreme caution, hugging the earth for concealment.

CAMERA CRANES DOWN upon Nathan, then FOLLOWS, appearing to climb the hillside with him, reaching the crest, WE DISCOVER, with Nathan... an Alien encampment in the valley.

It is a bivouac for hundreds of Alien troops. Temporary domed shelters are perfectly aligned, like honeycombs. Several Alien attack jets rest upright, like rockets. Large cannon-like weapons point to the sky, defending the encampment. It is an intimidating tableau.

NATHAN

hides behind some rocks, awed and humbled. Spotting something O.S., in the camp, he reaches into the survival pack for a pair of binoculars. These are the size of opera glasses with ten times the power. Nathan looks through the binoculars.

NATHAN'S POV - (BINOCULAR MATTE)

A long lens, the image is grainy and obscured in the darkness. "Tellus" is legible on the back of a colonist's flight suit. A mask, reminiscent of a Teheran hostage's, is wrapped over the colonist's eyes. Two Alien GUARDS walk him toward the side of what appears to be an Alien transport vehicle near the perimeter of the camp. The image is dark and shaky in Nathan's hands.

NATHAN

He's found them.

NATHAN'S POV - (BINOCULAR MATTE)

Shoved through a passageway, the Colonist disappears into the vehicle.

NATHAN

His adrenalin soars. Determined, he returns the binoculars to his bag and produces his side arm with an extra ammo clip. After a couple deep breaths, he moves off with great stealth.

62 EXT. HILLSIDE - NIGHT

62

Nathan creeps like a commando down the hill, eyes roving.

63 EXT. LOWER HILLSIDE - NIGHT

63

Nathan ENTERS INTO A CLOSE-UP. His breaths quicken as he approaches, spill light from the camp falls upon him. He CLEARS FRAME.

64 EXT. BASE OF HILLSIDE - NIGHT

64

Nathan hustles toward a large boulder which he uses for cover. He peeks around the rock to check his position.

NATHAN'S POV - ALIEN TRANSPORT VEHICLE

lies thirty yards ahead. Two Alien soldiers stand guard near the entrance.

NATHAN

draws back. CAMERA PUSHES IN as he rocks the slide on his weapon. As he gathers his courage...

O.S., an APPROACHING, FAMILIAR SOUND... JET ENGINES... Nathan's expression registers confused surprise. As he looks...

NATHAN'S POV - ALIEN CAMP

Shane and Cooper's fighters descend upon the Alien camp.

CUT TO:

65 INT. SHANE'S COCKPIT - REVERSE - NIGHT

65

Shane is stunned and scared by what she discovers.

(X)

COOPER (V.O.)  
What the (SQUELCH), over!

66 INT. COOPER'S COCKPIT - NIGHT

66

He battles turbulence, fighting for control.

COOPER  
They must have cloaked their  
positions.

(X)  
(X)

66A EXT. ALIEN TRANSPORT VEHICLE - NIGHT

66A

The Alien guards prepare for the attack.

(X)

66B EXT. TELLUS - NIGHT

66B

Surface to Air Missiles launch from the ground toward the jets.

67 INT. SHANE'S COCKPIT - NIGHT

67

FLAK and FIRE rock Shane's jet. RADIO STATIC and CHAOS ERUPT.

SHANE  
We're bugging out! Go!

She hits her controls hard to the right and pulls up.

68 EXT. BIVOUAC SKY - NIGHT

68

Shane's Hammerhead veers off, pulling into the sky, EXPLOSIONS and FLAK around her.

Cooper's plane begins evasive action, but a missile catches the underside of his jet.

69 INT. COOPER'S COCKPIT - NIGHT

69

Flames erupt outside his canopy. His plane becomes uncontrollable no matter how hard he struggles.

COOPER  
I've been hit. Goin' down.  
Crankin' the chicken switch.

(X)

He reaches for a black and yellow handle directly below and between his legs.

COOPER - LOW ANGLE

He yanks the handle. SPARKS and FIRE erupt into CAMERA, obscuring Cooper as the cockpit separates from the plane.

70 EXT. BASE OF HILLSIDE - NIGHT

70

Nathan is a helpless eyewitness to the disaster. He watches the sky. Emotions more juiced than ever, he looks back to the transport vehicle.

NATHAN'S POV - ALIEN TRANSPORT VEHICLE

The two Alien guards are distracted as Cooper's Hammerhead EXPLODES into a million pieces.

(CONTINUED)

70 CONTINUED:

70

NATHAN

Now is the perfect opportunity. And yet... his eyes are pulled to the sky, toward his comrade in harm's way. He looks again to the transport vehicle.

CAMERA PUSHES IN on Nathan as he is torn by a painful choice that must be made in an instant.

He closes his eyes, then moves up the hill. Nathan begins his search for Cooper, so close to ending the one for Kylen. As he moves into the darkness...

FADE OUT:

END ACT THREE

ACT FOUR

71 EXT. PLANET TELLUS - SPACE

71

In the lower stratosphere, Shane's attack jet ROARS PAST...

72 INT. SHANE'S COCKPIT - SPACE

72

Vansen sweats from her narrow escape. Hesitating for a beat, she realizes what she must do.

SHANE  
Queen Six, this is Ace of  
Diamonds. Come in.

(X)

73 INT. COMMAND CENTER - SARATOGA - CLOSE - MCQUEEN'S NAME BADGE

73

McQueen ENTERS FRAME and engages the com button.

MCQUEEN  
This is Wild Card base. Go  
ahead.

(X)  
(X)

74 INT. SHANE'S COCKPIT - SPACE

74

Nervous, but professional... Shane still hesitates.

75 INT. COMMAND CENTER - SARATOGA

75

McQueen senses trouble, but remains composed.

MCQUEEN  
Ace of Diamonds, this is Queen  
Six... Let me hear it.

(X)  
(X)

SHANE (V.O.)  
Have met heavy enemy resistance.  
Jack of Spades is down. Please  
advise.

(X)  
(X)

McQueen holds his breath.

MCQUEEN  
Hold tight, A.O.D.

(X)

McQueen considers, knowing they're in deep trouble. He turns to the FLIGHT CONTROLLER.

MCQUEEN  
Dispatch an APC to Tellus  
immediately.

(CONTINUED)



75 CONTINUED:

75

CONTROLLER

Sir, that area is restricted...

MCQUEEN

DO IT!

CONTROLLER

There's no air cover.

MCQUEEN

There will be.

CUT TO:

76 EXT. TELLUS - DAY

76

Nathan cautiously moves into the area. A small box is held in his hand.

NATHAN

pauses. Smelling smoke, he moves to some bushes.

Cooper's ejected cockpit is covered with dirt and debris, and slightly smoldering. Nathan tosses dirt on the embers, extinguishing any remaining fire. He further covers the cockpit, camouflaging telltale signs of its presence.

Suspecting Cooper is nearby, Nathan intensifies his search. He covers the area. The box, a homing monitor, begins a faint, urgent, BEEP! BEEP!

Nathan searches, side arm raised. He softly "whistles." Again. As he steps in one direction...

Cooper POPS UP from the dirt, seemingly out of nowhere, covered with camouflage make-up. He was concealed as Nathan was earlier.

Nathan turns, startled. In heavy, fast, whispers...

COOPER

If I were a Chig you'd have a hole in your head right now.

(X)

(CONTINUED)

76 CONTINUED:

76

NATHAN

Why don't you just light a bonfire? You're supposed to extinguish all traces of flame before moving on.

COOPER

Look who's talkin' regulations. I wouldn't even be here if you hadn't become your own Commander in Chief.

(X)  
(X)

NATHAN

A survivor told me she was alive.

COOPER

And is she?

Nathan can't answer.

COOPER

All you heard is what you wanted to hear.

A ground missile sails at them, EXPLODING yards away. Both are blown to the ground. They crawl for cover. "Mortars" EXPLODE.

Nathan quickly pops over cover and FIRES a couple rounds from his sidearm.

NATHAN

I didn't ask you to come for me.

Nathan drops back down. Cooper stands with his rifle. While he's FIRING...

COOPER

Oh, my misunderstanding! I'll just go back. WAIT! My plane's in a million pieces and I'm taking INCOMING!

As he shoots, Cooper resorts to his VR game style of play.

COOPER (CONT'D)

DOWN! DOWN! You're gone! Get some! Get some!

He drops behind cover. A missile EXPLODES closer.

NATHAN

Too hairy. They're gettin' closer.

(CONTINUED)

76 CONTINUED: (2)

76

COOPER  
I ain't fallin' back 'til I'm  
outta rounds.

He stands, releasing a SERIES of RIFLE BLASTS.

COOPER  
DOWN! DOWN! Get some! Popped  
'im.

He pulls the trigger. No more ammunition. He drops.

COOPER  
I'll follow you.

An EXPLOSION. They cover.

NATHAN  
I know a place where they won't  
go.

(X)  
(X)

Crouch running, Nathan heads off. Cooper follows as weapons' FIRE and BOMBS ignite over their heads. The two Marines retreat from the area.

CUT TO:

77 EXT. BASE OF HILL - TELLUS - DAY

77

Nathan and Cooper tear up the hill, utilizing any natural cover available. This is a grueling slalom course.

78  
thru OMITTED  
80

78  
thru  
80

81 INT. CAVE - DAY

81

Nathan makes it inside, hauling Cooper along with him. Cooper gathers his bearings, then pauses, stunned...

COOPER'S POV - ASHFORD AND KAYA

The two survivors are huddled in a dark corner, trembling from the SHELLING O.S. Ashford, horrified by the fire fight, transfers her fear to Nathan. (The following is fast, loud, intense, and overlapping.)

(X)

(X)

ASHFORD

Go away! Get the hell out!

NATHAN

We're under fire!

ASHFORD

You brought them here. They'll know we're here!

NATHAN

You said they wouldn't come!

Cooper notes something, O.S. He cocks an ear to the sudden silence.

(CONTINUED)

81 CONTINUED:

81

ASHFORD  
WE'LL DIE BECAUSE OF YOU!

COOPER  
Wait... no... listen...

Outside, the shelling has stopped. The silence is just as horrifying.

COOPER  
You were both right.

The four people from Earth sit in painful silence in the dark cave. CAMERA CREEPS AWAY from them... suspenseful... tense...

Suddenly... outside... a DEEP RUMBLE BUILDS... GROWS...

The roof of the cave trembles. Bits of rock and dirt fall. The LOUD THUNDEROUS RUMBLE continues...

Ashford SCREAMS. Kaya, eyes wide, pulls the older woman to her, holding her tight. Cooper looks to Nathan, who seems to hear something in the RUMBLE.

NATHAN  
No... it's not them...

He quickly ducks out of the cave. Cooper tries to stop him.

COOPER  
West...

82 EXT. CAVE - DAY - CLOSE - NATHAN

82

Nathan moves outside the cave. The Armored Personnel Carrier ROARS over his head.

(X)  
(X)

Nathan quickly ducks back inside.

(X)

83 INT. CAVE - DAY

83

Nathan moves directly to Ashford, extends a hand.

NATHAN  
You're going home.

84 EXT. ARMORED PERSONNEL CARRIER - DAY

84

The door opens. Inside, Special Forces SOLDIERS wave them to the vehicle. O.S., a MISSILE NEARS. It EXPLODES a few yards before the vehicle.

NATHAN, COOPER, ASHFORD & KAYA

The four move cautiously but quickly toward the APC, still twenty yards away. O.S., MISSILES. EXPLOSIONS. They hit the deck. Nathan looks up.

ARMORED PERSONNEL CARRIER

A Soldier waves them to the ship.

SOLDIER  
WE GOT THIRTY SECONDS! GO! GO!

NATHAN, COOPER, ASHFORD & KAYA

Ashford holds Cooper tight, knuckles white. Her legs seem to have given out from fear.

ASHFORD  
I can't do it! I can't do it!

Then, above the low RUMBLE of the APC and the shock of the bombs... a HIGH APPROACHING SCREAM OF ENGINES...

COOPER  
HAMMERHEADS!

Nathan and Cooper look behind them.

NATHAN & COOPER'S POV - IN THE SKY

The 58th squadron drops out of the sky.

85 INT. WANG'S COCKPIT - DAY

85

Wang flies, strong and determined.

WANG  
We're rollin' in on your six.

(X)

86 INT. SHANE'S COCKPIT - DAY

86

SHANE

Let's send a rattlesnake right up  
their...

(X)

(X)

Shane PUNCHES the launch button.

CLOSE - MISSILE

ROARS from the wing of a Hammerhead.

87 EXT. HILLSIDE - DAY

87

In the b.g., an EXPLOSION lights up the sky. The 58th flies  
over Nathan and Cooper's position. Cooper doesn't waste a  
beat.

COOPER

AIR COVER! MOVE! MOVE!

Cooper helps Ashford up. They tear off across the open field.  
Kaya follows, while Nathan pauses to watch their backs. He  
turns toward the direction of the Alien camp.

NATHAN

is frozen in his tracks, knowing Kylen might still be there.

APC

Ashford and Kaya make it inside. Cooper sees Nathan's  
indecision and with a grimace, he hustles to his squad mate.  
The Soldier SCREAMS at them.

SOLDIER

FIFTEEN SECONDS!

NATHAN

is torn, until...

NATHAN'S POV - ALIEN TRANSPORT VEHICLE

rises above the horizon and soars off in the sky.

NATHAN

KYLEN!!

WIDER

his eyes turn upward as he watches with horrific desperation.  
Cooper grabs Nathan and pulls him toward the APC.

(CONTINUED)

87 CONTINUED:

87

APC

The Soldier SCREAMS last call...

SOLDIER  
FIVE SECONDS.

NATHAN & COOPER

The two Marines sprint toward the APC.

APC

The doors begin to close... just as Nathan and Cooper leap on board. The door SLAMS SHUT... with a resounding ECHO...

SMASH CUT TO:

88 INT. ORIENTATION ROOM - SARATOGA

88

McQueen stands at attention. Eyes front. Behind him, the 58th squadron is in line at attention.

ROSS  
Colonel McQueen... Colonel  
McQueen...

Furious, Commodore Ross is in McQueen's face.

ROSS (CONT'D)  
With the crap you pulled in your  
career... that you continue to  
pull... you should have been  
drummed out of the Corp!

(X)

MCQUEEN  
Sir, with my war record I should  
have been made a General...

(X)

(X)

ROSS  
Why not! You give orders like  
one. Insubordinate orders. Who  
in the HELL do you think you are  
sending your people and Army  
personnel into a hot LZ?!

Cooper steps forward, at attention.

COOPER  
Sir, I volunteered, sir.

(CONTINUED)



88 CONTINUED:

88

ROSS  
Volunteered? You deserted your mission!

Shane tries to help Cooper.

SHANE  
Sir, I insisted Lieutenant Hawkes do so!

Ross turns to Shane, furious.

ROSS  
I thought you wanted to be a Marine Corp officer, Vansen! Your parents were officers. What would your father have thought of his daughter being court marshalled?

West steps forward, with more intensity than any of them.

NATHAN  
Sir... it starts and stops... right here. This is my misconduct. My responsibility. I went over the hill. I took the aircraft. Neither my superior officer nor my fellow officers would have engaged in a breach of duty if not for my actions.

(X)

Ross eyes West.

NATHAN (CONT'D)  
I was aware of the severe consequences and am prepared to be the only one to face the repercussions of my actions.

Ross studies West with an odd frustration, as if he'd like to further bust his hole. McQueen steps up.

MCQUEEN  
They rescued two survivors, sir.

Ross walks away to a folder on a desk. He does not look his subordinates in the eye, as if disgusted with what he is about to say. As if, he himself is under orders.

ROSS  
Your actions... each of you... and the repercussions...  
(more)

(CONTINUED)

88 CONTINUED: (2)

88

ROSS (Cont'd)  
of which have been... re-  
classified...  
"compartmentalized."

(X)

(X)

The 58th stands at stunned attention.

(CONTINUED)

88 CONTINUED: (3)

88

ROSS (CONT'D)  
You understand that all actions  
and accounts upon the planet  
Tellus... did not exist... nor  
will they exist.

The room dips into an eerie silence.

ROSS (CONT'D)  
Any breach of this  
understanding... is a violation  
of compartmentalized information.  
And... there... will... be...  
severe consequences.

(X)  
(X)

The Commodore never looks at the Marines as he exits the room.

ROSS  
Dismissed.

The pilots look to one another, stunned, confused.

WANG  
What the hell was that?

McQueen cuts them off.

MCQUEEN  
Enough. It's not to be talked  
about. Those are orders.

Everyone notes the irony of McQueen's commands.

MCQUEEN (CONT'D)  
I know Commodore Ross, he  
wouldn't hesitate for a second to  
court martial all of us. Someone  
higher up obviously pulled a  
string. But if we don't watch  
it, we could be hangin' from it.

As the squadron heeds the ominous warning...

89 INT. CORRIDOR - SARATOGA

89

Nathan and the other members of the squadron move down the  
hallway en route to the rec area. Nathan pauses, letting the  
others pass as he looks O.S.

(CONTINUED)

89 CONTINUED:

89

AIRLOCK

Ashford and Kaya prepare to enter a transport vehicle. They have been cleaned up and wear new Marine flight suits.

Ashford pauses as she sees Nathan. Perhaps he represents Tellus and memories she wishes to forget, or maybe she is embarrassed by her behavior, but Ashford barely acknowledges Nathan as she disappears through the airlock.

NATHAN

averts his eyes, hurt by Ashford's action. He looks back to...

KAYA

She meets Nathan's eyes. With a bittersweet, thankful smile... (X)

KAYA

See you in fifty years, Nathan. (X)

NATHAN

Nods.

KAYA

ducks inside the airlock.

NATHAN

pauses, considering the exchange... before moving off.

AIRLOCK - LOWER ANGLE

The door remains open as flight crews buzz about. Then... coolly ENTERING FRAME is Howard Sewell, looking back in Nathan's direction. He carries a conspiratorial and dangerous air as he watches Nathan disappear into the heart of the Saratoga.

Sewell holds as Commodore Ross ENTERS the white room. He extends a hand to Ross, who doesn't shake it. Sewell locks eyes with the Commodore, until Ross finally looks away, disgusted.

Sewell turns and steps through the airlock. It closes with a THUD, punctuating an uncertain fate for the survivors.

90 INT. REC AREA - SARATOGA - NATHAN'S POV - TELLUS

90

Out the porthole, gem-like Tellus sparkles in the ink black sky.

(CONTINUED)

90 CONTINUED:

NATHAN

looks out the window. Shane stands beside him. Cooper approaches.

COOPER

Heard we're shipping out. The Chigs are hitting Procyon. Third Wing is getting their asses kicked. It's gonna be hairy.

(X)  
(X)

SHANE

That's far from here. Real far.

The three young soldiers consider the future in silence. Nathan looks back at Tellus.

NATHAN

I want you to know...

(pause)

I was close.

Cooper eyes Shane, who looks to Cooper, then back to Nathan.

SHANE

To her?

Nathan continues looking out at Tellus.

NATHAN

To home.

A moment of silence before... and electronic naval whistle blows through the P.A. system.

CAPTAIN (V.O.)

(through the P.A.)

All hands... this is the

Captain... prepare to set sail..

As Nathan soaks in his last look at Tellus... for another fifty years...

91 EXT. SCVN SARATOGA - SPACE

The enormous spacecraft carrier slowly moves away, CLEARING FRAME, leaving nothing but the stars and a tiny emerald planet that would be home. HOLD, then...

91

FADE OUT:

THE END