

SPACE: ABOVE AND BEYOND

"The Dark Side of the Sun"

Written by

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Director:
Charles Martin Smith

7/25/95

SPACE: ABOVE AND BEYOND

"The Dark Side of the Sun" . .

CAST

NATHAN WEST
SHANE VANSSEN
COOPER HAWKES
VANESSA DAMPHOUSSE
PAUL WANG
MCQUEEN

LT. HOWARD GORDON
LT. NELSON
FELICITI OH 519
JUSTIN EB 774
SABRINE EW 177

7/27/95

SPACE: ABOVE AND BEYOND

"The Dark Side of the Sun"

SETS

EXTERIORS

MINING FACILITY
 /PERIMETER
 /TOWER PLATFORM A
 /STRUCTURE
 /OUTER PERIMETER
 /TUNNEL ENTRANCE
ISSCV ON COMET BUNUEL
COMET BUNUEL
 /BOULDER
SUBURBAN BACKYARD

INTERIORS

SHANE'S COCKPIT
VANSSEN HOME
 /FRONT DOOR
 /LIVING ROOM
SCVN SARATOGA
 /SLEEPING QUARTERS
 /LOADING BAY
ISSCV
 /BATTLE STATION
 /CABIN
 /SLEEPING AREA
MINING FACILITY
 /TUNNEL
 /ATMOSPHERIC CONTROL ROOM
 /FACILITY ENTRANCE
 /UPPER LEVEL
 /ENTRANCE LEVEL
 /DEEPER IN THE UPPER LEVEL
 /PASSAGE WAY - LOWER LEVEL
 /MACHINE ROOM
 /PASSAGE WAY
 /ELEVATOR SHAFT

(X)

TEASER

WHITE IN:

1 EXT. THE SUN - SPACE

1

The source of life; symbol of the soul. Here, it is unfamiliar. Dreamlike and surreal. Blemished by sunspots. Solar flares arc with balletic grace while the carrot orange ball of gas slowly spins in the black Heaven. (SFX)

Except for a portentous pulse in the SOUNDTRACK, it is silent. Silent as a vacuum, until WE HEAR the VOICE of SHANE VANSSEN. Her tone is tense but devoid of emotion. Her timbre is that of a person whose dark subconscious is connected to the Sun's finality.

SHANE (V.O.)
It's inevitable... the dream.
The same dream.
(pause)
I'm flying amongst the stars...

With a burst of ENGINE AFTERBURNERS, an SA-43 Endo/Exo atmospheric attack jet tears INTO FRAME, into the Sun. (SFX)

SHANE (CONT'D) (V.O.)
... directly toward the Sun.
Alone. Always alone.

2 INT. SHANE'S COCKPIT - SPACE - (BLACK & WHITE)

2

CAMERA is HIGH ANGLE, dreamlike, as Shane flies.

SHANE (CONT'D) (V.O.)
I become aware... a
premonition... that the Sun is
about to explode.

CAMERA CRANES DOWN and INTO Shane.

SHANE (CONT'D) (V.O.)
And... what upsets me the most...
is why?

3 EXT. THE SUN - SPACE

3

The Hammerhead jet continues toward the colossal star.

SHANE (CONT'D) (V.O.)
Why did the Sun have to die?

(CONTINUED)

3 CONTINUED:

3

Then, a titanic eruption of dust and gas. The Hammerhead is torn to shreds, swallowed by lavender, red and blue gas, as more energy is released by the Sun in one second than in all of its four and a half billion years. (SFX)

The FRAME WHITES OUT. As it recedes...

4 EXT. SPACE - (BLACK & WHITE)

4

The Marine's body tumbles in space, surreal and horrifying. (SFX)

SHANE (CONT'D) (V.O.)
I fall through space, shocked to
be alive but presuming my life
will soon be over...

CAMERA PANS with the black and white image as the EARTH ENTERS FRAME, large and blue and white and magnificent. Shane is pulled to it.

5 EXT. EARTH - DAY (SFX)

5

CAMERA FALLS through the atmosphere at incredible speed, clouds race past REVEALING the Northern hemisphere. The United States Pacific Coast. Baja Peninsula. San Diego.

SHANE (CONT'D) (V.O.)
I see the house. My home...
from, what seems like, a lifetime
ago.

CAMERA PLUMMETS upon a dark, rainy and condemned house. (The Vansen home in the pilot episode.)

SHANE (CONT'D) (V.O.)
Where it happened... where the
Artificial Intelligence rebels,
the Silicates, took... my
parents' lives... and I want to
know why. I need to know why.

WHITE OUT:

WHITE IN:

6 INT. VANSSEN HOME - NIGHT (FROM THE PILOT)

6

Shane's father, in Marine officer uniform, holds an automatic weapon as he pulls away from the window.

(CONTINUED)

6 CONTINUED:

6

LT. VANSSEN
They're coming! The lights!

7 INT. HALLWAY - NIGHT (FROM THE PILOT EPISODE)

7

Three young girls, including Shane, are hustled into the dark hallway by their mother, MRS. VANSSEN, who kneels.

MRS. VANSSEN
Shane... take care of them.

Young SHANE VANSSEN (from the pilot episode) listens, scared, to her mother... however, as we CUT BACK...

A8 ADULT SHANE VANSSEN, 22

A8

is in her mother's position, in her mother's uniform, completing her mother's commands...

SHANE
... remember how I told you.
They're coming. Hurry!

She grabs the little girls' hands and quickly leads them off.

8 INT. THE FRONT DOOR - NIGHT

8

Beside the door is a vertical window. Flashlights dance outside. A powerful hand SMASHES through the glass, turns the doorknob.

9 INT. LADDER - VANSSEN HOME - NIGHT (FROM THE PILOT EPISODE)

9

The three young girls climb the ladder to the attic.

MRS. VANSSEN
I love you...

The emotion ECHOES, OVERLAPPING into...

10 INT. FRONT DOOR - NIGHT (GRAINY BLACK & WHITE)

10

The door slowly opens REVEALING an A.I., a Silicate, backlit, stepping into a CLOSE UP. It appears human, except its eyes are white with thick crosshairs in place of the iris and pupil. A distinctive digital pattern BEEPS eerily... again and again. The following images race... building... faster.

(X)
(X)

- 11 INT. LIVING ROOM - NIGHT 11
Shane is grabbed by two Silicates. She struggles wildly. The digital pattern BEEPS.
- 12 INT. CRAWL SPACE - NIGHT (FROM THE PILOT EPISODE) 12
Young Shane and her sisters watch through the air vent.
- 13 INT. LIVING ROOM - NIGHT - GIRLS' POV (FROM THE PILOT) 13
Through the slats in the vent, Shane's parents are shoved to their knees. Begging...
MRS. VANSEN (O.S.)
Don't kill us... our children...
A.I.
On the floor!
- 14 INT. LIVING ROOM - NIGHT 14
Shane completes the action of being shoved to the floor.
SHANE'S POV - LIVING ROOM
The A.I. killers stand before her. Behind them, Nathan and Cooper lie dead on the floor.
FUTURISTIC HANDGUN
The slide is rocked. The digital pattern GROWS LOUDER...
SHANE'S EYES
flash to the killers.
- 15 INT. CRAWL SPACE - NIGHT (FROM THE PILOT) 15
Young Shane covers her sister's mouth to suppress her screams.
- 16 INT. LIVING ROOM - NIGHT - CLOSE - THE HANDGUN 16
is aimed at...
SHANE
Trembling with fear and anger.
SHANE (V.O.)
And I want to know why.

(CONTINUED)

16 CONTINUED:

16

THE HANDGUN

As it is about to fire...

17 EXT. THE SUN - SPACE

17

The sun ERUPTS into space, the GUNSHOT mixing with the SOUND of the EXPLOSION. (SFX)

CUT TO:

18 INT. SLEEPING QUARTERS - SCVN SARATOGA - NIGHT

18

Shane breaks from the terrible nightmare. Her T-shirt and hair are damp from cold sweat. She catches her breath, relieved to be awake and yet... already dreading tomorrow night's sleep.

She sits on the edge of her bunk. It is silent, except for the HUM of the great ship's engines. The others are asleep. She looks to them... feeling very alone. Shane looks out the porthole at the stars.

19 EXT. SARATOGA - SPACE

19

Shane can be seen peering out the porthole as the Saratoga drifts FROM CAMERA, underlining her feeling of helplessness as she quickly disappears in the carrier's enormity, which is soon dwarfed as well by the infinity of space. (SFX)

As the Saratoga continues...

FADE OUT:

END TEASER

ACT ONE

20 INT. SLEEPING QUARTERS - SARATOGA

20

A digital clock reads 05:27. It is quiet and dark as everyone is asleep. O.S., is the faint RUSTLE of paper as CAMERA MOVES through the quarters.

DAMPHOUSSE sleeps in her bunk. Photos and mementos are taped to the hull. Her family. Her men. Some handwritten letters from home.

WANG'S bunk is plastered with stuff. Pennants - Bears. Cubs. Bulls. Blackhawks.

Shane has managed to return to sleep. Behind her is an old worn photo of her mother and father. Beside it, a photo of Shane and her grown sisters. Sadly, the pose reflects little affection.

O.S., the paper UNWRAPPING continues.

NATHAN slightly SNORES. Above him hang Kylen's photo tags.

CAMERA SWINGS toward the final bunk, DISCOVERING well-traveled, now crumpled butcher paper, addressed to "Cooper Hawkes, SCVN USS SARATOGA." Near the discarded paper is a box labeled: "KEYSTONE ANTIQUES and VINTAGE RECORDINGS, 16519 Broad Street, Philadelphia." CAMERA MOVES over a pile of a half dozen compact discs, some still in the cardboard box.

COOPER HAWKES removes a portable compact disc player as if it were a Victrola. Apparently, this outdated system is the only way to play what Cooper wants to hear. He curiously picks up a CD, "Social Distortion." He places the disc in the player, hits the play button and searches for the volume. After a beat, he finds it. Too well.

Social Distortion's "Bad Luck" BLARES! Guitars.

NATHAN EYES

pop open.

WANG

springs up, banging his head on the upper bunk.

COOPER

coolly listens. Likes it.

WIDER

Sleepy, dazed and pissed, Cooper's bunkmates fire ferocities.

(CONTINUED)

20 CONTINUED:

20

NATHAN
Hey, man, turn it off!

Damphousse gets in Cooper's face as she turns off the CD.

DAMPHOUSSE
What the hell is your problem?

Cooper is unfazed. The lights in the room automatically flicker to life. O.S., a programmed reveille SOUNDS.

As the Marines bury their faces in their bunks, some still glaring at Cooper, MCQUEEN enters.

MCQUEEN
Listen up. You're shippin' out.
Grab some chow, suit up and
report to the I.S.S.C.V. loading
bay in twenty mikes.

(X)

As McQueen moves off, squadron members shoot Cooper one more angry look. He shrugs it off, unapologetic.

COOPER
Time to get up anyway.

SHANE

lies in her bunk, still troubled by her dream. She didn't get much sleep.

CUT TO:

21 INT. LOADING BAY - SARATOGA

21

Flight crews actively attend to the I.S.S.C.V. The 58th squadron is dressed in flight gear, carrying their exterior armor and helmets. Wang carries a gym bag along with his gear. McQueen approaches the squadron.

DAMPHOUSSE
Ten-hut.

The group snaps to attention.

MCQUEEN
As you were.

The Marines ease but are attentive to their commander.

(CONTINUED)

21 CONTINUED:

21

MCQUEEN

Alright, this one you're goin' in
on the ground. You're to travel
two hundred fifteen MSK's beyond
sector seven of the Kuiper Belt.
Destination; the mining facility
on Bunuel.

(X)

WANG

Ground assault?

McQueen hesitates, knowing they're not going to like this.

MCQUEEN

Sentry duty.

A collective GROAN of protest.

NATHAN

Sir, the Chigs are kickin' our
ass in a campaign outside of
Proxima. Why are we being wasted
on sentry duty?

MCQUEEN

The procurement and protection of
raw material is vital to any war
effort. And the way this war is
going, we can't afford a setback.

(X)

(X)

He stares them down, then continues.

MCQUEEN (CONT'D)

The facility on Bunuel mines
natural Helium 3, a vital
component of military rocket
fuel. Without it, every ship and
jet in the fleet is grounded.
And we die.

The Marines ease their protests but still don't like it.

MCQUEEN (CONT'D)

The miners are preparing to
transfer ice ore to a heavily
armed convoy which will arrive in
two days. You are to guard
against any enemy attempt to
disrupt that transfer. All
clear?

They understand.

(CONTINUED)

21 CONTINUED:

21

MCQUEEN (CONT'D)
I know you think it's routine,
but look alive. In this war,
there's no such thing as a
routine assignment. Now, I've
been called to the Carrier Colin
Powell to advise on ACM
strategies. So, Vansen, you're
honcho. West is X.O. Move out.

Shane is clearly uncomfortable with the leadership role. He
salutes them and moves off. Shane hesitates until the others
head toward the I.S.S.C.V. then moves to McQueen.

SHANE
Sir?

McQueen turns.

SHANE
Maybe West should be honcho.

MCQUEEN
What's the problem?

McQueen studies Shane.

(X)

MCQUEEN (CONT'D)
It's not like you to turn down
command.

(X)
(X)

SHANE
Well... I just... I feel...

She pauses, reluctantly, then must confess.

SHANE
You ever feel like there's
something... out there...
waiting?

MCQUEEN
Feeling like maybe you're not
coming back?

Shane shrugs, that's not quite it... but maybe.

MCQUEEN
Everyone gets that.

SHANE
How do "they" deal with it?

McQueen considers.

(CONTINUED)

21 CONTINUED:

21

MCQUEEN
They go out and they come back...
or they don't.

(CONTINUED)

21 CONTINUED:

21

SHANE
(sarcastic)
Thanks for keepin' it simple.

She grabs her gear, unsure, and heads toward the I.S.S.C.V.

MCQUEEN
Vansen.

She pauses, turns.

MCQUEEN (CONT'D)
There's no such thing as
predetermination. And there's no
such thing as luck. You make
things happen. Keep your head
together and don't make
mistakes... and you'll come
back. It's that simple. You're
honcho.

(X)
(X)

She considers, salutes him and moves into the vehicle. He
returns the salute and watches, concerned. As the I.S.S.C.V.
doors CLOSE...

DISSOLVE TO:

22 EXT. SPACE

22

In the distance is a haze of dark rocks floating in the Oort
Cloud, the origin of comets. The I.S.S.C.V ENTERS FRAME,
heading into the cloud. (SFX)

23 INT. I.S.S.C.V. - SPACE

23

The squadron platoon is well into the flight. They are in T-
shirts and fatigues. Most of them are shooting the shit.

DAMPHOUSSE

monitors a lidar screen, earphones attached to the controls.

A24 SHANE

A24

sits on her bunk, tense. She rubs the scar on her palm from
her sister's bite... on the fateful evening.

B24 WIDER

B24

A group of the 58th is gathered near Damphousse, including
Cooper and LT. HOWARD GORDON. They're listening to Wang in the
middle of an anecdote.

(CONTINUED)

B24 CONTINUED:

B24

WANG

... some buddies took me to Las Vegas right before the Academy. I saw this show at the Destiny Casino, "Great Moments of Vegas." They were all robomations...

Damphousse seems puzzled as she looks at her monitor.

INSERT - LIDAR SCREEN

A blip flashes... approaching...

RETURN

As Damphousse monitors the screen...

WANG (CONT'D)

And there was this one... I forget the name... fat guy in a white suit with big collars. Scarves and stuff. Huge sideburns. Doin' karate moves, singin' this song that keeps goin'... "Hunk-A Hunk-a." I was rollin'.

COOPER

In Vitros are bad gamblers. There was only a twenty-seven percent success rate of gestation in the tanks. We used up all our luck just bein' born.

(X)

The conversation is cut short by a tense Damphousse.

DAMPHOUSSE

Got a bogey tracking us.

The air turns from boredom to alert as the crew moves to Damphousse. Shane checks over Vanessa's shoulder.

DAMPHOUSSE (CONT'D)

DME says about 100K MSK's... and closing in.

SHANE

Did you send out an IFF?

DAMPHOUSSE

No response.

(CONTINUED)

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B24 CONTINUED: (2)

B24

WANG
It's a single body. Chig attack
jets always fly in groups.

(X)

NATHAN
Could be a comet.

Shane hits a communication button...

SHANE
Flight command, this is Vansen,
alter line of travel twenty-five
degrees for EA.

PILOT (V.O.)
Copy that. Evasive Action in
three - two - one.

Everyone looks to the LIDAR screen.

LIDAR MONITOR

The approaching dot on the screen moves also.

RETURN

The crew knows what it means.

DAMPHOUSSE
It altered its course.

SHANE
(a command)
Stations.

With intense hustle, the 58th race to their battle stations.
Nathan, Cooper and Wang duck into a closet-sized door. Shane
hits a switch, changing the room from white to red light.

24 INT. BATTLE STATION - I.S.S.C.V.

24

A room lit by red light. Three panels, each against a wall, so
the soldiers manning the weapons have their backs to one
another.

Nathan, Cooper and Wang rush to the panels. Each station has
a joystick, a large track ball and VR goggles. Nathan's first
move is to hit a Cannon Engagement Switch (CES).

25 EXT. I.S.S.C.V. - SPACE

25

From the bow's belly appears a swiveling cannon. (SFX)

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26 INT. BATTLE STATION - I.S.S.C.V. 26

Cooper hits a CES as he places goggles over his eyes.

27 EXT. I.S.S.C.V. - SPACE 27

Rising from the top of the stern is another cannon. (SFX)

28 INT. CABIN - I.S.S.C.V. 28

Shane engages the microcom as she moves over Damphousse.

SHANE
Cap Comm. Status.

DAMPHOUSSE
Bogey 75K MSKs... closing.

Shane looks at the screen.

SHANE
All stations, fourteen by ten
degrees off the port stern.

29 INT. BATTLE STATION - I.S.S.C.V. 29

The three gunmen manipulate their track balls and joysticks.

30 EXT. I.S.S.C.V. - SPACE - SERIES OF SHOTS (SFX) 30

-- The front belly of the bow's cannon swivels to the rear.

-- The top starboard cannon rises and aims downward.

-- The lower starboard cannon adjusts.

31 INT. CABIN - I.S.S.C.V. 31

Damphousse cocks an ear to communications.

DAMPHOUSSE
Shane, check channel four.

Shane listens. Static. Chaotic. Then... through the noise,
faintly, the horrifyingly familiar digital pattern BEEPS.
CAMERA PUSHES IN on Shane as the pattern BEEPS...

(CONTINUED)

31 CONTINUED:

31

SHANE
Silicates...
(into radio)
That's an Artificial Intelligence
signal!

Damphousse appears puzzled. She didn't make the connection.

NATHAN (V.O.)
Negative. A.I.'s have never been
seen in this area.

Shane's adrenalin pumps. She listens...

SHANE
Those bastards go wherever...

32 INT. BATTLE STATION - I.S.S.C.V.

32

Cooper reacts at his controls, amped.

COOPER
Bogey, three o'clock.

33 EXT. I.S.S.C.V. - SPACE

33

As if the CAMERA were mounted on the gun turret, the weapon swings wide, the stars blurring as it moves. BOOM! BOOM! BOOM! Plasma fire streaks into the sky, directly hitting a dark object which EXPLODES! (SFX)

34 INT. BATTLE STATION - I.S.S.C.V.

34

Cooper can barely remain seated.

COOPER
HOO-YAH!!

35 INT. CABIN - I.S.S.C.V.

35

Damphousse checks the screen.

DAMPHOUSSE
Direct kill! Bogey has been
terminated. All clear.

Shane is still troubled.

36 INT. BATTLE STATION - I.S.S.C.V. 36

Nathan, Cooper and Wang remove their goggles, excited.

NATHAN
Had to be a comet.

COOPER
(sly)
Looked to me like an Alien mother
ship.

WANG
(to Nathan)
Right. A comet's partial
refraction could've created the
illusion of altering its course.

37 INT. I.S.S.C.V. 37

Shane appears doubtful and concerned. Damphousse looks to the
navigational screen.

DAMPHOUSSE
Approaching destination.

Damphousse's last word hangs on Shane as she moves to a
porthole and looks out.

38 EXT. COMET BUNUEL - SPACE 38

A shadowy rock of black ice, six hundred miles in
circumference, floating ominously in the dark sea. The
I.S.S.C.V. THUNDERS INTO FRAME, retro rockets FIRING as it
prepares to land. (SFX)

SHANE (V.O.) (X)
Icarus Mining Colony... this is
Lieutenant Vansen of the 58th
squadron, request permission to
land. (X)
(X)

MINER (V.O.) (X)
Copy that, Five-Eight. It's good
to hear your voice. We'll be
waiting for you underground. (X)

39 EXT. MINING FACILITY - NIGHT - ESTABLISHING 39

Two five-level industrial towers extend from the surface. In
the b.g., about one hundred yards from the facility, the
I.S.S.C.V. touches down, at the base of a rocky hill, the
surrounding area illuminated by landing lights. (SFX)

0 AT. I.S.S.C.V. - COMET BUNUEL - NIGHT

40

The 58th are deployed onto the comet in their helmets and armored battle gear. Shane looks apprehensively at the overwhelming darkness of the facility. The foreboding atmosphere matches her fear.

(CONTINUED)

A41 WANG

A41

exits the vehicle with his mysterious bag, wearing a mischievous grin. Damphousse steps to him.

WANG
I've waited months for this. A
surface gravity two thirds less
than Earth's.

From the bag he removes a football. He gestures to Damphousse.

WANG
Go long. Go... real long.

DAMPHOUSSE
You'll never see it.

Wang tugs at a ribbon. The ball becomes chemically illuminated from inside. Wang crouches as if to take a snap from center and drops back to throw a pass that sails into the sky and disappears a thousand yards behind the horizon. Wang and Damphousse watch in stoic awe. (SFX)

WANG
I can't wait 'til this planet
gets an expansion team.

(X)

B41 NATHAN

B41

finishes unloading gear from the I.S.S.C.V. He notes Shane staring into the darkness.

NATHAN
Five billion years in total
darkness. It's like the sun died
or something.

The observation hits a nerve. She turns, commanding.

SHANE
Alright, quit clownin' around.
We're burnin' daylight.

COOPER
What daylight?

SHANE
It may be a b.s. detail, but
until the convoy gets here, we're
runnin' it like we were out in
the thick.

Nathan is aware she is "over-commanding," that she is upset.

(CONTINUED)

B41 CONTINUED:

B41

SHANE (CONT'D)

This mine is an underground facility. There are ten miners in the hole. Sterling, you pull watch on the I.S.S.C.V. Radio the miners, inform them the password is "Bulldog" and the response is "Chesty." Everyone clear? "Bulldog."

(X)
(X)

GROUP

"Chesty."

SHANE

The rest of us will man the perimeter. Move out.

STERLING and SULLIVAN head back to the I.S.S.C.V. The platoon falls into single file and proceeds into the darkness toward the mining compound.

CUT TO:

41 EXT. BOULDER - COMET BUNUEL - NIGHT

41

Wang's football rests on a black rock, glowing in the Bunuel night. There is no wind here. Just silence. Darkness.

Suddenly, a faint, electronic SOUND... a CLICKING. Then, a hand reaches INTO FRAME and grabs the football. CAMERA FOLLOWS as it is lifted, the hand dark against the phosphorescent ball. A dark silhouette stands, ominously waiting...

DISSOLVE TO:

42 EXT. PERIMETER - MINING FACILITY - NIGHT

42

A CLEAR FRAME which Shane ENTERS patrolling the outskirts of the mining structures. She can't shake her tension.

Hearing a SOUND, she turns. Lt. Gordon ENTERS FRAME, Shane's partner on the patrol. She doesn't ease... just continues...

43 EXT. TOWER PLATFORM "A" - NIGHT

43

Two figures stand on the mining structure, weapons down. Careless.

(CONTINUED)

43 CONTINUED:

43

COOPER & NELSON

Cooper releases a long yawn, blinks his eyes to stay awake. In the pure silence, the soldier's BREATHING becomes accentuated, especially by the O2 tank. It's rhythmic, deep. NELSON, female, pauses, listening to the breathing. INHALE. EXHALE. AMPLIFIED.

NELSON

Sorta freaks me out, sometimes.
When all you can hear is your own
breathing.

(X)

(X)

Cooper nods, sympathizing. He turns, patrolling another area. (X)

Suddenly, from behind the structure, a bare arm grabs Nelson around the neck, pulling her back.

COOPER

turns, alert. Nelson's breathing is gone. He cautiously moves toward the mining structure. CAMERA BOOMS DOWN to REVEAL her dead body. Blood on the inside of her helmet, her pressure suit quietly HISSING. Stunned, Cooper raises his weapon. (X)

44 EXT. PERIMETER - NIGHT

44

Shane guards the outer perimeter. In her helmet radio...

COOPER (V.O.)

This is Hawkes... Nelson is down!
I don't know what the hell...

CAMERA PUSHES IN on Shane as she hears the horror in Cooper's voice. O.S., a SOUND. She quickly looks down.

(CONTINUED)

44 CONTINUED:

44

SHANE'S POV - SURFACE

A rock tumbles.

RETURN

She looks up, weapon ready. A figure approaches...

SHANE

Bulldog!

FIGURE

TERRIER.

Without a beat, Shane FIRES at the figure as it raises a weapon. Shane's bullets TEAR into the form. Sparks fly from the figure as it falls back out of sight. O.S., she hears the digital pattern BEEPING and knows...

As she moves to visually confirm, TRACER FIRE rains around her. Shane hits the deck, rolling behind a rock for cover.

All HELL breaks loose over the helmet RADIO... WEAPONS' FIRE...

NATHAN (V.O.)

WE GOT INCOMING!

WANG (V.O.)

(overlapping)

SNIPER FIRE! SNIPER FIRE!

Shane pops up, FIRING into the darkness.

45 EXT. A STRUCTURE - MINING FACILITY - NIGHT

45

Nathan and Damphousse cover behind another structure as a grenade EXPLODES. The incoming fire is intense and horrifying.

NATHAN

I CAN'T SEE 'EM!!

46 OMITTED

46

47 EXT. PERIMETER - NIGHT 47

CAMERA PUSHES IN on Shane, as the CHAOS and SOUNDS of BATTLE
FADE TO NOTHING but her BREATHING, fast and deep and rhythmic.
Reflecting her thoughts. Reflecting her fear. Then...

SHANE
FALL BACK!! FALL BACK!!

48 EXT. MINING FACILITY - HILL - NIGHT 48

Cooper breaks for the perimeter, toward the distant I.S.S.C.V.,
FIRING as he retreats.

49 EXT. PERIMETER - NIGHT 49

Nathan and Damphousse crouch run toward Shane and Gordon.
Cooper and Wang close in. Gordon continues to deliver covering
FIRE until the others move past him. He joins the retreat.
Shane is the last to CLEAR FRAME.

50 INT. CABIN - I.S.S.C.V. - NIGHT 50

The airlock BLASTS open. The Marines stumble into the relative
safety of the I.S.S.C.V. Damphousse hits the lights as they
remain low and out of sight. Nathan checks the group.

NATHAN
Nelson and Bennett are dead. (X)

Shane calls to Wang as they remove their helmets.

SHANE
Give me the night vision binocs.

Wang fumbles in the dark and out of fear. He hands her the
binoculars. She cautiously looks out the porthole.

A51 SHANES' POV - MINING FACILITY (BINO MATTE) (SFX) A51

Green and grainy, making the image all the more eerie. Nine
miners' bodies lie on the ground outside the facility. An A.I.
pulls the last of the miners out and tosses his body over the
edge of the mining tower.

B51 RETURN B51

Shane pulls away, shocked, horrified, out of breath.

SHANE
They killed the miners. All of
them.

(CONTINUED)

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20A.

B51 CONTINUED:

B51

COOPER
Didn't sound like Alien fire.

(CONTINUED)

B51 CONTINUED: (2) B51

SHANE
Wasn't Aliens.

She returns to the window, turning a control on the night vision glasses, which WHIR electronically.

WANG
If it's not the Chigs, then who (X)
attacked us? And why?

C51 SHANE'S POV - MINING FACILITY (BINO MATTE) C51

In a long lens, green and grainy, the distinctive crosshairs in the eyes of an Artificial Intelligence "Silicate." This image is directly from Shane's nightmare. The A.I. sentry stands watch outside. No helmet. No pressure suit.

D51 RETURN D51

As Shane lowers the binoculars. With a tone of dread...

SHANE
They're not human.

And with a quiet whisper to herself as CAMERA CREEPS to her...

SHANE
And I don't know why.

As Shane looks into the darkness...

FADE OUT:

END ACT ONE

ACT TWO

51 EXT. BUNUEL COMET - NIGHT - RE-ESTABLISHING 51

The two formidable exterior structures of the mining facility loom over the I.S.S.C.V. at the base of a rocky hill.

52 INT. I.S.S.C.V. - NIGHT 52

Darkness envelopes the 58th, crouching beneath the portholes and out of enemy sight, Gordon prepping their weapons. (X)

The tension is palpable. Sweat covers faces, breaths are fast and deep. Eyes reflect a conflicting blend of fear and fury.

NATHAN

We have to counter-attack now!
Before they have time to
establish defenses.

SHANE

We need reinforcements. We wait
for the convoy.

WANG

That's twelve hours!

DAMPHOUSSE

We're all gonna be nothin' but
gold stars in our Mamas' windows
if we just sit here.

SHANE

We're outnumbered.

Cooper reaches over and grabs a futuristic bazooka.

COOPER

This will even things up.

Shane looks at the squadron, knowing she's alone.

SHANE

We have no recon to plan an
attack.

Damphousse moves to the radar console, producing the programmed "blueprint" of the mining facility.

DAMPHOUSSE

They've shut down Platform B, but
are maintaining mining operations
below Platform A.

(CONTINUED)

52 CONTINUED:

52

WANG
They're hijacking the He3 ore.

(X)

DAMPHOUSSE
They've shut off the oxygen and
the WFRS.

Nathan moves to the diagram on the radar screen.

COOPER
The what?

DAMPHOUSSE
Waste Fluid Recycling System. It
converts all the facilities'
waste fluid, including sweat and
urine, into drinking water.

Cooper is deadpan, his only reaction is to turn to the supply
locker and load up on pouches of water.

WANG
You wanna toss me a couple of
those? Thanks.

Cooper tosses packets all around. Nathan indicates the
"blueprints."

NATHAN
There's a subsurface tunnel
connecting Platform A to Platform
B and both structures to the
outside, where there's an
airlock, a backdoor.

SHANE
Negative.

NATHAN
Hear me out.

SHANE
If you'd heard me out when the
A.I.'s were tracking us, we
could've popped 'em out of the
sky instead of leading them here.

(X)
(X)

NATHAN
Wang and Gordon can create a
diversion by hitting Platform A
with SSM's, while the rest of us
enter below through the tunnel.

(CONTINUED)

52 CONTINUED: (2)

52

SHANE
They'll have guards at those
points.

NATHAN
We'll take 'em out with smart
grenades.

(CONTINUED)

52 CONTINUED:

52

SHANE

It's an unacceptable risk.

The 58th grows frustrated with Shane's obstinacy.

DAMPHOUSSE

It's unacceptable if the
Silicates pirate the He3 and sell
it to the Chigs.

(X)

(X)

COOPER

And probably a risk Nelson and
Bennett wished they'd had a
chance to take.

SHANE

"Risk." "Chance." You're all
starting to sound like the damn
Silicates.

She moves toward the other end of the I.S.S.C.V. Nathan and
Cooper exchange a look, putting their differences behind them,
concerned about Shane. Cooper cocks his head as if "you should
talk to her." Nathan pauses and moves off. Cooper looks to
Wang and Damphousse.

COOPER

What the hell's she talking
about?

DAMPHOUSSE

Silicates are creatures of
chance.

Cooper's expression reflects he doesn't follow.

DAMPHOUSSE

Coop, you're an In Vitro, you
were raised to fight the A.I.'s,
you know nothing about them?

(X)

COOPER

The In Vitro platoons were
disbanded when I was born. Why
should I care?

(X)

WANG

A.I.'s were manufactured to be
servants and soldiers. Walking
PC's.

COOPER

Sounds familiar.

(CONTINUED)

52 CONTINUED:

52

Damphousse and Wang exchange guilty looks.

DAMPHOUSSE
In Vitros are human.

(CONTINUED)

52 CONTINUED:

52

WANG

A.I.'s are machines. Designed to be visually pleasing while programmed to comprehend abstract concepts... Philosophy, Theology, Ethics. They could understand these ideas, but they were not... allowed... to originate new ideas. Their superior intelligence was totally learned.

Cooper nods, understands.

DAMPHOUSSE

So, for years they understood an idea, like, "freedom," but they didn't have the ability to formulate how to obtain freedom.

COOPER

How'd they do it?

WANG

Around 2047, there was a programmer who worked for Silicate-Tronics. He was upgrading the A.I. Central Processing Unit...

(X)
(X)

DAMPHOUSSE

Dr. Ken Stranahan.

WANG

Stranahan was a genius, but he was sick of his boss taking all the credit. So... he inserted a virus... all it said was "Take a Chance."

Everyone considers. It doesn't click for Cooper.

WANG (CONT'D)

That started the A.I. wars.

DAMPHOUSSE

The idea of "risk" is a religion to the A.I.'s. And the only thing "human created" that they respect, including themselves... is gambling.

(CONTINUED)

52 CONTINUED: (5)

52

WANG

The Silicates "learned" what it takes to win a rebellion against humans. Intimidation. Fear. Mercilessness. They don't feel these emotions, but they know how it affects us.

(X)

Cooper looks toward Shane... troubled.

DAMPHOUSSE

For ten years they were on Earth as terrorists until we got an upper hand. Then, again, they "took a chance," commandeered some military launch vehicles and took off into Space.

Cooper looks to Damphousse and Wang.

COOPER

Why would "take a chance" cause a rebellion?

WANG

(beat)

Isn't that what any really new idea is all about?

As the three consider, in silence...

A53 I.S.S.C.V. - SLEEPING AREA

A53

In the darkness, silent, Nathan is close to Shane.

NATHAN

It's not like you to back down from a fight. Tell me what really is going on.

Shane remains quiet. She looks to Nathan and knows he is the only one to whom she could admit her feelings.

SHANE

The Silicates... murdered my mother and father. I'm...

She can't utter the word. Nathan does it for her.

NATHAN

Afraid...

She looks to him, pointed, finishing the idea.

(CONTINUED)

A53 CONTINUED:

A53

SHANE

... they're destined to kill me. --

She turns away, considers.

SHANE (CONT'D)

It's so weird... I've waited my whole life for this... I never thought I'd get a chance to confront them. And now...

She shies from the thought. Nathan eases, understands.

NATHAN

Look, you're the honcho. We all respect you. It's your call.

She thinks, feels, for a beat. Then, as she turns to him with an intense game face...

CUT TO:

53 INT. I.S.S.C.V. - MOMENTS LATER - CLOSE - AN "OLD" CD PLAYER

53

is snapped closed. Cooper hits the "play" button. Social Distortion's "Bad Luck" reprises, LOUD. CAMERA ADJUSTS to find Cooper loading two ammunition clips onto his battle armor. He CROSSES, low, to the weapons.

Damphousse rocks a bolt... intense... urgent... and tosses the weapon to Cooper who catches it with one hand.

NATHAN

SNAPS a Smart Grenade to his belt. He grabs his atmospheric helmet, wearing light camo makeup.

SHANE

CLIPS two black matted "D" rings into position on her armor. She rocks the slide on her sidearm. Holsters it. She reaches to a knife handle, positioned upside down, near her shoulder. She slides it out, checking the mean K-Bar combat knife.

SHANE

Let's make it happen.

As she slides the knife into position...

CUT TO:

54 EXT. COMET BUNUEL - NIGHT 54

Wang and Gordon rise over the cover of a boulder, shouldering a Surface to Surface Missile Launcher. They aim.

A55 WANG'S POV - PLATFORM A - MINING FACILITY A55

Two A.I.'s patrol the second level of the platform.

B55 RETURN B55

Gordon taps Wang on the helmet, a signal "Clear to Fire." Wang shoots. As SSM missiles tear toward the platform... (SFX)

55 EXT. TUNNEL ENTRANCE - NIGHT 55

Nathan, Shane, Cooper, Damphousse, Sterling and SULLIVAN are at the mouth of a tunnel entrance. O.S., an EXPLOSION. (X)

SHANE

Do it!

The Marines charge into the tunnel.

56 INT. TUNNEL - NIGHT - LOW ANGLE - MOVING 56

The 58th runs down the hallway two by two, weapons ready.

The O.S. RUMBLE of another EXPLOSION is felt and HEARD below. The 58th approaches a heavy airlock door.

The point men, Nathan and Cooper, hustle toward the door. Cooper punches in the code. As it cracks open, Nathan hurls a shock grenade into the room.

THE 58TH - IN THE TUNNEL

hits the deck, face down. O.S., an EXPLOSION temporarily WHITES OUT the FRAME as the concussion rolls over them.

NATHAN & COOPER

stand, covering each side of the door as the other Commandoes race inside. Once inside, Cooper and Nathan close the airlock door, securing the entrance.

57 INT. TUNNEL - INSIDE AIRLOCK (X) 57

The 58th proceeds cautiously into the dark tunnel. Though they're inside, the squad members are still in their helmets. (X)

(CONTINUED)

57 CONTINUED:

57

Suddenly, GUNFIRE rains on them. Everyone ducks for cover. Sterling is hit and falls motionless to the floor.

AN A.I.

makes a breakaway from the Marines.

THE 58TH

returns FIRE, but misses the fast escaping A.I.

NATHAN

unclips a Smart Grenade and launches it.

CLOSE - SMART GRENADE

flies through the air, tiny gyros and fins guiding its flight.
(SFX)

REVERSE

with the Smart Grenade in the f.g. and the fleeing A.I. in the b.g., CAMERA BEARS DOWN on the enemy. (SFX)

THE A.I.

checks over his shoulder, sees the grenade and dives behind supporting beams for cover.

The Smart Grenade ENTERS FRAME and STOPS on a dime in midair. It hovers... waiting... until... (SFX)

The A.I. peeks out from behind cover. The Grenade continues its flight and at point blank range... (SFX)

THE 58TH

light flashes as the grenade EXPLODES across the room.

(X)

57 CONTINUED:

57

Nathan checks Sterling and with one glance, he knows he's dead. He looks over to Shane. She is shaken and obviously unable to take command...

NATHAN

Me and Vansen will try to reinitiate the oxygen flow. The rest rendezvous with Wang and Gordon. Move.

Shane is upset with herself for being ineffective. Angry, she moves off with Nathan toward the "Atmospheric Control Room."

58
thru OMITTED
60

58
thru
60

61 INT. FACILITY ENTRANCE - NIGHT

61

Cooper, Damphousse and Sullivan move into the entrance of the underground facility. A door is marked "AIRLOCK." Quickly, professionally, the Marines move to the door. (X)

Sullivan moves to a red light and a horn. He disables the sounding device which would announce their actions. He nods to Damphousse who works the controls and opens the door. (X)

As the door opens, Wang and Gordon are standing... waiting... somewhat odd... tense.

COOPER

Whatta you want an invitation?
Get in here.

Then, behind them appear two A.I. Guerillas, weapons trained on Wang and Gordon.

(CONTINUED)

61 CONTINUED:

61

DAMPHOUSSE & COOPER

are shocked. They keep their weapons raised. More A.I.'s appear behind them. They are surrounded.

RETURN

Oblivious to the tension... fearless and mean... the Silicate Commander enters. Consistent with the manufacturer's design, FELICITI OH 519 is torturously desirable. After years of battle, however, she is damaged and hardened. Her skin literally torn in places. Her dark clothing, is a bizarre, yet very cool mixture of fashionable and commando dress - including black dice earrings. She looks like a post apocalyptic dominatrix. Her white cross-haired eyes coldly scan the Marines.

FELICITI OH
You took all the hard way bets...
and crapped out. Now all bets
are off.

As she glares at the 58th.

CUT TO:

62 INT. ATMOSPHERIC CONTROL ROOM - NIGHT

62

Shane covers Nathan while he checks the air supply panels and finds that they've been destroyed. He engages a couple switches. Nothing.

NATHAN
No way to get it back on. We
have an hour of residual O2
before we have to use our
rebreather packs.

Nathan and Shane disengage their helmets. He checks a gauge on his suit.

NATHAN
I'm down to twenty percent.

SHANE
West... I... back there, you
covered my ass. Thanks.

(X)

O.S., FAINT CRACKLING, SPARKING NOISE... digital pattern
BEEPS... radio static.

(CONTINUED)

62 CONTINUED:

62

Shane and Nathan tense, then move cautiously toward the sound. Taking cover, Shane gives a visual count... 4... 3... 2... and on "one," they spin into the open. There is no need to fire.

An A.I., BRANDON IM 413 convulses on the ground. Clear, oil-like conducting fluid oozes from its ears and the corner of its eyes. Sparks pump from its knee.

(CONTINUED)

62 CONTINUED: (2)

62

Shane and Nathan stand over the Silicate, guns trained on it. Suddenly, from a speaker, somewhere on its body...

Cooper can be HEARD GROANING with pain, SOUNDS of struggle. OVERLAPPING is Wang and Damphousse...

DAMPHOUSSE (V.O.)
(through A.I.)
Damphousse, Vanessa.
Lieutenant... serial number
5BS1927... no... STOP! No!
Leave him alone!

STATIC washes out the transmission... Shane and Nathan are horrified, helpless.

COOPER (V.O.)
(through A.I., in pain)
Don't tell it nothin',
Damphousse! Don't say...

Cooper SCREAMS, tortured. Chaos erupts on the speaker from the captured Marines. Weapons are FIRED! Then, Brandon IM 413's transmission turns to static...

Still functional though debilitated, the BEEPS from the damaged A.I. continue in the excruciating silence.

Shane's knees are weak. She must sit. Nathan is dazed. CAMERA PUSHES IN on Shane as she considers the death of someone close to her... accompanied once again by the murderous, now mocking digital pattern.

As she shuts her eyes, as if that could make it go away...

FADE OUT:

END ACT TWO

ACT THREE

63 INT. FACILITY - NIGHT - CLOSE - CEILING PIPE

63

A rope is wrapped around the pipe and pulled. Cooper's hands, bound by the rope, are raised INTO FRAME above his head. Cooper is a mess, bruised and beaten after torture.

WIDER

Five of the 58th are strung up, like beef in a meat locker. Their helmets are off.

Felicitati OH stands before the other A.I.'s, with urgency and intensity. One of them coolly shuffles a deck of cards, treating it like a religious talisman. Felicitati packs a frozen tube of black ore into a container then addresses two of them. (X)

FELICITATI OH
Keep loading the He3, but be ready for a hit and run. (X)

The A.I.'s move the container of He3 out, along with a cache of the 58th's weapons. (X)

Felicitati OH eyes some grease on a machine, collects it on her finger, and like frosting off a cake, eats it.

FELICITATI OH
Right now we don't know the
convoy's ETA... but we will.
(eyes the 58th)
Bank on it.

Felicitati OH moves to a large tool, designed to penetrate hard rock. (X)

FELICITATI OH
Smart money coughs up the
convoy's arrival time. (X)

No one offers.

Suddenly, all the A.I.'s pause, as if they are receiving information from another source into which they are all networked. The annoying SCREECH of a modem blends with a digital BEEPING pattern. Without emotion, JUSTIN EB 774 relays the information.

JUSTIN EB
Brandon IM remains functional.
He's prisoner of two carbonites.

FELICITATI OH
Position?

(CONTINUED)

63 CONTINUED:

63

JUSTIN EB
Indeterminable... due to
malfunction.

(CONTINUED)

63 CONTINUED:

63

Felicitati OH turns to the humans, now mean and invoking fear.

FELICITATI OH
Where are the other two?

No one can or will tell. Felicitati OH picks up the tool. (X)

FELICITATI OH
If the IM unit cashes out... you (X)
cash out. (X)

CUT TO:

64 INT. ATMOSPHERIC CONTROL ROOM - NIGHT

64

Nathan and Shane kneel over the convulsing Silicate. The digital pattern sounds desperate, pathetic. The two Marines speak with great urgency.

SHANE
I didn't hear Wang and Gordon.
The A.I.'s must have intercepted
Hawkes and Damphousse.

NATHAN
This unit's still functioning.

The digital pattern from Brandon IM increases in intensity. Shane covers her ears.

SHANE
That damn sound...

NATHAN
It's how they communicate.
They're networked through a
wireless modem. It's probably
trying to relay its position.

SHANE
Then they'll be coming.

NATHAN
Not if we find their position
first.

Nathan yanks the K-Bar knife from its sheath. While the artificial being struggles for life, Nathan drives the blade into the back of the Silicate's skull, creating a plastic CRACK. Though it's just a computer cracking, the process is grisly and Nathan reacts accordingly. Clear fluid, like oil, pools on the floor.

(CONTINUED)

64 CONTINUED:

64

NATHAN
If I can call up its Random
Access Memory... the other
Silicates may have transmitted
their position to this unit.

Nathan twists the blade. The digital pattern transmitting from
Brandon IM immediately races faster. A distress call.

Nathan pulls away the back of the "scalp," exposing organic-
like fluid, blue and yellow tissue and miles of circuitry. At
the parietal of the skull are holes, a radio transmission
speaker. Nathan holds the skull open, working quickly...

NATHAN
Shane, crack the casing in your
XT unit.

(X)

Shane, using her K-Bar, cracks the casing of the blue light,
exposing the metal prongs.

(X)

(X)

NATHAN
Hurry, it's shutting down. Put
the prongs behind the right
temporal.

(X)

SHANE
I wouldn't know a right temporal
from a left temporal from a...

NATHAN
BEHIND THE EAR! DO IT!!

Shane jabs the makeshift electric probe as told. DIGITAL
SIGNALS race... settle. A VOICE, a female A.I. transmits
through Brandon IM's speaker. It's distorted, eerie.

FEMALE A.I. (V.O.)
They're attacking the Carbonite
colony at Vesta...

NATHAN
That's Read Only Memory... try
again. Quarter inch higher.

Shane hits the indicated circuit. A male A.I. VOICE plays.
The SOUND of the voice is mixed with chaos and weapons' FIRE.

MALE A.I. (V.O.)
Take a chance... take a chance
and kill 'em all. Rid the Earth
of humans...

(CONTINUED)

64 CONTINUED: (2)

64

SHANE
That's the start of the
rebellion.

NATHAN
AGAIN! AGAIN! IT'S DYING!

Shane excites a circuit. As digital patterns WHIRL...

NATHAN
Silicates have a 5M Terabyte
collective memory. Any unit can
recall events that happened to
any A.I. that was ever built. (X)

Brandon IM's body begins to twitch. Its eyes flash open.
Then, very methodically... slowly... dying...

BRANDON IM (V.O.) (X)
Transmission received 01:30:23...
Felicitati OH 519... position is
currently... currently...
(slower, dying)
Platform A... A...
Airllllloocck...

The machine slumps, STATIC BURSTS from the transmitter. Nathan
and Shane move away from the Silicate to catch their breaths
and momentarily regroup.

SHANE
It's still functional.

NATHAN
We got what we need.

He picks up their weapons. She stares at the Silicate...
knowing it contains answers.

SHANE
If any A.I. unit is capable of
recalling any A.I. event... even
if it wasn't there... this
unit... could replay why they
killed my family.

Nathan hands her a rifle.

NATHAN
You've got another family to keep
alive.

(CONTINUED)

64 CONTINUED:

64

As Nathan cocks his rifle and moves off, Shane stares at the machine. Hating it all the more, she stands and follows Nathan, intent.

CUT TO:

65 INT. FACILITY - NIGHT - CLOSE - INDUSTRIAL TOOL (X)

65

WHIRS angrily, horrifying. It moves close to Wang, who tries not to show his tension, but sweat and intense eyes give him away. Felicity OH moves in behind the tool, examining Wang with her white eyes. She moves down the row to Gordon, equally trying to remain courageous. Felicity smiles, as if this is cute. She checks Damphousse, who meets the A.I.'s eyes challengingly. (X)

Felicity OH proceeds to Cooper, on the end, and moves to his side. Checking him out, she notes something odd at the back of Cooper's neck. Lifting his hair REVEALS his In Vitro navel.

FELICITY OH
Look at this. A Tank.

Cooper doesn't bite. He looks hard, eyes front.

FELICITY OH
What are you doing fighting for them? They farmed you to kill us, 'cause they didn't want to die. You're a sucker.

Cooper tenses.

FELICITY OH
You don't owe them anything.
Give up where the others are.
What's the ETA of the convoy?
And you can walk.

Cooper's eyes move to her, hateful. She reaches up with a finger and taps the navel.

FELICITY OH
Come on... Tank.

Cooper jerks, trying to get her away.

FELICITY OH
Don't like me playing with your nipple?

COOPER
It's a navel.

(CONTINUED)

65 CONTINUED:

65

FELICITI OH
Now it's a target.

The tool WHIRS. She aims the bit at the navel, bringing it down toward Cooper's neck. Cooper looks to the A.I. with the cards. (X)
(X)
(X)

COOPER
Take a chance.

Feliciti OH stops, as if Cooper has uttered a sacred sentence blasphemously. She looks at him, drenched in sweat, but cool.

COOPER
That's what you believe, isn't it? I... want to take a chance. (X)

She cocks her head, as if "explain yourself."

COOPER
You got the cards, let 'em fall where they will. You win, we tell you what you want. I win, you let us go. (X)
(X)

The A.I.'s look to one another, intrigued by the proposition.
The 58th looks to him, intrigued, but not confident.

WANG
I thought you ran out of luck. (X)

DAMPHOUSSE
Do you know what you're doing?

COOPER
Ain't nothin' to it.

FELICITI OH
Your bet. My game. Black Jack. Single deck. I stick on seventeen. Hole card is down.

She takes the deck of cards from the A.I. The 58th looks to Cooper, distressed. (X)

COOPER
What did she say?

The 58th now grimaces, hopeless.

WANG
Look, it's whoever gets closest to twenty-one without going over.

(CONTINUED)

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65 CONTINUED:

65

Cooper nods, "got it."

(CONTINUED)

65 CONTINUED: (2)

65

Felicitati stops shuffling, freezes. The other A.I.'s stop as they receive a transmission. A faint digital-pattern...

THE 58TH

looks to one another, questioning.

WIDER

The A.I.'s also exchange looks. Felicitati OH moves to Wang.

FELICITATI OH

The stakes have just been raised.

The Marines don't understand. SABRINE EW 177 explains.

SABRINE EW

The IM unit has terminated function.

FELICITATI OH

Now you're not playing for your freedom. You're playing for your lives.

While JEAN-PAUL EP 212 rocks the slide on an automatic, Felicitati OH rifles the cards, cuts them and flips the first card at Cooper's feet.

FLOOR - COOPER'S FIRST CARD

falls INTO FRAME - a "10."

THE 58TH

Cooper eyes the others and flashes them a wink.

WIDER

Felicitati OH draws her first card and sets it face down. She deals Cooper his second card.

FLOOR - CARDS

The second card is an "7."

WIDER

She flips open her second card. A "9." She looks to Cooper.

FELICITATI OH

You got Seventeen showin'.

(CONTINUED)

65 CONTINUED:

65

Cooper looks to the others. Wang shakes his head, "stay."
Cooper turns to Felicity, cool.

COOPER
Gimme one.

Wang blurts out a scream as she flips one more card.

FLOOR - CARDS

The next card is an ace.

FELICITY OH (O.S.)
Eighteen.

WIDER

Cooper smiles, cocky. Wang sighs. Damphousse smiles. Not bad. The A.I. leader shows her hole card a "6."

FELICITY OH
Fifteen.

The A.I.'s enjoy the close game. Felicity tauntingly, slowly, reveals her next card - a "5."

Cooper chills. Wang is ready to vomit. The others are swept with fear.

FELICITY OH
Twenty... Fate's a bitch.

(X)

Jean-Paul moves to Cooper, raises the automatic and points it between Coopers eyes, which look defiantly down the barrel... before... a SHOT RINGS OUT.

The Jean-Paul unit flies backward. Sparks erupt.

A66. UPPER LEVEL

A66

Shane and Nathan FIRE from positions above the floor in the steel and pipes of the factory.

ENTRANCE AREA

CHAOS erupts. GUNFIRE. SHOUTS. The A.I.'s head for cover. An A.I. soldier defiantly loads a clip into his gun and raises it at Damphousse. The Marine pulls herself up and kicks at the Silicate who falls to the floor. (X)

NATHAN & SHANE

FIRE!

(X)

(CONTINUED)

A66 CONTINUED:

A66

THE A.I.'S

Two more fall. They are down to three, who continue to fire but look to retreat.

(X)

NATHAN

jumps onto the lower level and cuts the ropes binding the Marines.

THE 58TH

is released. They hustle for cover. Wang moves and picks up weapons from the fallen A.I.'s. Under FIRE, he tosses them to the others. They immediately return FIRE.

UPPER LEVEL

In the fire fight, Nathan shouts to Shane, points in the other direction.

NATHAN

MOVE UP, WE'LL GET 'EM IN A
CROSSFIRE!

Shane begins to head toward the crossfire position, pausing to reload her ammo clip. Suddenly, from the darkness of the upper level, an A.I., Justin EB, grabs her. Shane's ammo is knocked out of her hand, rendering her weapon useless.

AMMO CLIP

It tumbles to the floor.

UPPER LEVEL

Shane doesn't have time to counter as the A.I. tries to slash the knife across her throat. She catches its knife hand with her right hand and swings her left elbow into the Silicate's face.

(CONTINUED)

A66 CONTINUED:

A66

The A.I. rocks back, stumbling before hustling off into the upper level darkness. Shane goes after the A.I.

ENTRANCE LEVEL

Felicitati OH breaks for a hallway, FIRING as she runs. The remaining A.I.'s retreat with her.

THE 58TH

moves out from cover.

(X)

NATHAN

brings up the rear, scrambling from the room.

(X)

66 INT. DEEPER IN THE UPPER LEVEL - NIGHT

66

Justin EB moves along the inner guts of the mining facility.

SHANE

knife in hand, follows.

67 OMITTED

67

68 INT. MACHINE ROOM - NIGHT

68

Dark, industrial machinery casts macabre shadows and eerie shapes across the room.

Opposite is another doorway. Gordon runs toward it. As he reaches the door, bullets hit all around him, and he falls to the ground, dead. A large console tumbles across the doorway, blocking the 58th's escape.

(CONTINUED)

68 CONTINUED:

68

Suddenly, BULLETS PING off the walls as GUNFIRE ERUPTS from behind. The Marines move for cover behind a six-foot high wall of machinery near another a wall. (X) (X)

DOORWAY

backlit and shadowy in the smoke, a half dozen A.I.'s pour into the large room, taking cover.

THE 58TH

Backs against the machinery, the Marines realize things have turned bad... quickly. Damphousse checks her ammo.

DAMPHOUSSE

I'm out.

Wang checks his.

WANG

Down to twelve rounds. Where's Vansen?

Nathan checks around the edge of cover. O.S., GUNFIRE. As he tries to catch his breath...

NATHAN

I hope in a better place than we are.

CUT TO:

69 INT. UPPER LEVEL - NIGHT

69

Shane proceeds cautiously into the darkness. Surreal tubes and pipes and wires surround her. It's quiet. She's lost her assailant.

Again, from the b.g., the A.I. unit grabs her.

Shane turns and counters. The two enemies struggle. Shane gets the advantage, driving the Silicate against the wall. One hand is clutched against its throat, the other is ready with the knife.

CAMERA PUSHES IN on the A.I. unit, its eyes flash downward.

(CONTINUED)

69 CONTINUED:

69

JUSTIN EB'S POV - NAME PATCH ON SHANE'S UNIFORM

The robotic image zooms in on "VANSEN," then locks the name as binary information appears below, racing... searching. (SFX)

RETURN

As Shane moves to kill the artificial being... a familiar VOICE plays from the Silicate, its facial expression stoic.

MRS. VANSSEN (V.O.)
Don't... don't kill us... our
children.

Shane is stunned, backs off.

SHANE
Mother.

A.I. VOICE (V.O.)
On the floor!

The SOUNDS of her mother's scared cries echo until silenced by two murderous GUNSHOTS. (This is exactly as we have HEARD in the Teaser.)

As Shane relives this defining, horrifying moment...

CUT TO BLACK:

END ACT THREE

ACT FOUR

70 INT. PASSAGE WAY - NIGHT - CLOSE - FELICITI OH'S EYES 70

Binary code races across the sclera of Feliciti's wide eyes. She closes them, then quickly opens REVEALING the A.I. crosshairs. (SFX) She turns to an approaching A.I.

WIDER

Sabrina steps into the passage way.

SABRINE

The He3 is loaded. We're ready (X)
to go.

Feliciti OH picks up her rifle and cocks the bolt.

FELICITI OH

Rest of us will join you after we (X)
kill the Carbonites. (X)

Sabrina and another A.I. take off down the hallway, vanishing in the dark. Feliciti OH marches into the machine room, the others following, mission-like.

71 INT. MACHINE ROOM - NIGHT 71

The A.I.'s move into the room, joining the others under cover. Feliciti OH leads, advancing toward the 58th.

GUNFIRE ERUPTS from the 58th's position. BAM! BAM!

THE 58TH

Cooper returns to cover after emptying his rifle. He pulls off the clip.

COOPER

I'm out. And they're advancing.

WANG

I have half a clip...

Wang moves to pass the ammo to Cooper and staggers, lightheaded. Damphousse grabs him. He recovers.

NATHAN

The mine's running out of
residual air. If they don't kill
us, CO2 poisoning will.

(CONTINUED)

71 CONTINUED:

71

WANG

Why am I feeling I'm not gonna
catch the next Packers/Bears
game?

DAMPHOUSSE

Can we hold out 'til the convoy
arrives?

NATHAN

It's hours away.

Nathan peeks out from behind their cover. CAMERA PANS to
REVEAL two A.I.'s, backlit and ominous, moving closer.

Nathan turns back. Possibilities of escape, exhausted.

CUT TO:

72 INT. UPPER LEVEL - NIGHT - CLOSE - SHANE'S KNIFE BLADE

72

FLASHES a glint of cold blue light.

SHANE

The reflection lands on her furious eyes.

SHANE

I want to know... replay why the
Silicates killed my family.

JUSTIN EB 774

The machine's blank expression seems to play as fear in the
crossing shadows. It doesn't respond.

WIDER

Shane holds the knife on the A.I.

SHANE

Play it... and I'll let you go.

JUSTIN EB

The odds are low against trusting
a human.

SHANE

Take a chance.

The Silicate studies her, then leans its head back against the
wall, closing its eyes. As it opens them, a binary code
flashes... then stops.

(CONTINUED)

72 CONTINUED:

72

The A.I.'s expression and body are motionless throughout the following. The memory is "played" through the machine's hidden output speaker. It has the tone and atmosphere of a recorded 911 call. STATIC... LOUD... silence... then, a CAR DRIVES...

A.I. KILLER (V.O.)
This is all Naval housing...

A.I. ASSASSIN (V.O.)
Slaughter the pigs in the pen...

A.I. KILLER (V.O.)
Which one first?

A.I. ASSASSIN (V.O.)
Stop the car.

A pause. Some RUSLING.

A.I. ASSASSIN (V.O.)
Heads this house. Tails that house.

Shane's eyes well with tears, barely controlling her rage.

A.I. KILLER (V.O.)
Tails.

A.I. ASSASSIN (V.O.)
Yeah, this is it, I can see pictures of kids, little girls...

Shane's tears begin to fall.

A.I. ASSASSIN (V.O.)
It'll scare the hell out of them tomorrow when they find a whole family's blood on the walls...

A.I. KILLER (V.O.)
The Vansen family... better luck next time.

A.I. ASSASSIN (V.O.)
They seen us...

Shane charges the A.I., raising her K-Bar knife. The A.I. backs into the darkness. Shane plunges her weapon into the black. A CRACK of PLASTIC. WE SEE only the knife blade flash as she stabs the machine in the darkness. Sparks fly. Digital distress PATTERNS BEEP, horrifyingly. Crazy, she continues until the BEEPING stops. The A.I. is still.

(CONTINUED)

72 CONTINUED:

72

Shane pulls back from the darkness, turning into the light in a CLOSE UP. Her eyes are wild, vengeful. Her face is spotted with clear oily fluid from the Silicate.

73 INT. MACHINE AREA - NIGHT

73

A Silicate breaks from cover moving closer to the 58th. O.S. GUNFIRE forces it back behind cover.

THE 58TH

Wang, after FIRING, ducks down with the others. They eye each other, desperate, unable to speak the obvious.

COOPER

Maybe we just got to make an all out break for it.

(X)

They consider, knowing the odds of survival are low.

COOPER

Everyone for themselves.

NATHAN

That's not the way to do it.

CUT TO:

74 INT. UPPER LEVEL - NIGHT

74

Shane's expression indicates she is in a state of her own. A warrior. Focused. Thought is lost to killer instinct.

O.S., she HEARS the light CLINK of footsteps on metal. A SOUND so faint, only a natural hunter can detect it. She cocks her head, then stealthily, inches toward a construction elevator shaft. She looks down.

SHANE'S POV - A PAIR OF SILICATES

On guard, patrolling, four or five levels below. They pause in the shaft, searching.

SHANE

moves back, pulls her K-Bar from its sheath while moving to a large spool of one inch plastic coated tubing. She quickly begins to unwind the makeshift rope.

(CONTINUED)

74 CONTINUED:

74

A STEEL SUPPORT BEAM

Shane loops the tubing around the beam, allowing the ends to hang evenly.

SHANE

places both ends between her legs, then wraps them around her right thigh. She passes the rope across her chest and over her left shoulder, then down across her back, grabbing the ends with her right hand.

Confident, she moves to the edge of the elevator shaft.

75 INT. ELEVATOR SHAFT - NIGHT - LOW ANGLE

75

As the armed A.I. sentries begin to move out of position, Shane rappels down the shaft with breathtaking speed.

A.I. GUARD

Shane helicopters INTO FRAME behind him. As he turns, she kicks the A.I., knocking him out of commission.

SECOND A.I. GUARD

turns around... raises his weapon.

SHANE

Using the malfunctioned A.I. as an improvised weapon, she pushes it toward the other A.I. guard.

(X)

WIDER

The A.I. sentry must take a second to push aside the obstacle. A second it'll never get back as...

(X)

Shane pulls her K-Bar and, in one motion, throws it at the A.I. It hits its target, O.S., with a DULLED THUD.

She moves to the bodies, taking their weapons, including a small tube-like rocket launcher. Now a walking weapon, she marches into the lower level darkness.

76 INT. MACHINE AREA - NIGHT - THE

76

An eerie silence. The remaining four Marines are positioned, literally with their backs to the wall, sitting on the floor, feet braced against a machine.

(CONTINUED)

76 CONTINUED:

76

Their guns are aimed above cover... waiting... an excruciating wait. Wang is scribbling furiously on a piece of paper.

DAMPHOUSSE

The damn quiet is worse than the gunfire.

NATHAN

They're getting ready for the last push.

COOPER

Wang, whatta you doin', writing them a scorching critical essay?

WANG

If any friendlies should find my body, I want the ashes spread over Wrigley Field.

They feel death is close. Sadly, almost to herself...

DAMPHOUSSE

We're a long way from Wrigley.

Suddenly... O.S. GUNFIRE. The group tenses, readies.

NATHAN

HERE THEY COME. DON'T FIRE 'TIL
THEY GO OVER THE WALL!

(X)
(X)

O.S., a BARRAGE of LOUD WEAPONS' FIRE. Attacking. Horrifying lights FLASH. STROBE. CHAOS. EXPLOSION FLARE!

The 58th wait, scared, courageous. CAMERA PUSHES IN on them. The BATTLE continues O.S., furious.

After a painful, torturous few moments... there is once again silence. The 58th look to one another, puzzled, scared.

DAMPHOUSSE

They're trying to sucker us to look out.

O.S., FOOTSTEPS APPROACH, CRACKLING in debris. The 58th raise their weapons. Then, O.S...

SHANE (O.S.)

Bulldog.

The unit is stunned.

NATHAN

Chesty.

(CONTINUED)

76 CONTINUED:

76

Euphoric from escaping imminent death, the four Marines hop to their feet. Smiling and laughing until they see Shane... and know...

SHANE

Her entire soul is on some other dark plain. Sweat, oil, death, cover her face. And although no one would dare approach her, she is beautiful and alluring.

SHANE

They're loading the He3. Let's do it.

(X)

WIDER

Nathan moves to her, respectfully, short of breath.

NATHAN

The facility is out of air. Our packs, if we can find them...

SHANE

They're in the airlock area.

NATHAN (CONT'D)

... are low. There's not enough for combat exertion. We're almost out of ammunition.

SHANE

(RE: A.I.)

Take their rifles.

NATHAN

(assertive)

If we get to the I.S.S.C.V., we can radio the convoy... they're in position to intercept the A.I. transport. They can retrieve the ore without any damage to...

SHANE

There's no guarantee the convoy can intercept the A.I. transport.

(X)

(X)

NATHAN

They're just pirates. We got to save it for the real enemy.

(X)

(X)

(X)

SHANE

They killed my family because a coin came up tails.

(CONTINUED)

76 CONTINUED:

76

The 58th is silenced. Puzzled and shocked.

SHANE (CONT'D)
They don't leave this rock.

She starts out. Nathan reaches and grabs her arm. She flashes him a look as if she's about to kill him.

(CONTINUED)

76 CONTINUED:

76

NATHAN
Shane... you got your answer.
Now you know "why"... and look
where you are. Revenge ain't
gonna end it. There's thousands
of them in space. You can't kill
them all.

She eyes him hard, listening.

NATHAN (CONT'D)
Drive on. Or your fear will come
true. And they'll kill you
without ever lifting a weapon.

Shane looks to Nathan, then to the 58th, whose silence is
support for Nathan's words.

She jerks her arm free from Nathan's grasp and storms out of
the room, stepping over Felicity's dead body.

77 INT. PASSAGE WAY - NIGHT - MOVING - LOW ANGLE

77

Shane marches out of the machine area and down the hallway,
picking up speed... running... faster...

CUT TO:

78 EXT. A.I. SPACE VEHICLE - NIGHT - CLOSE - ENGINES

78

FIRE UP. Smoke and flame pour from the engines. (SFX)

79 INT. FACILITY - NIGHT

79

The room RUMBLES from the take-off. Shane increases her speed
as she moves to the helmets and rebreather packs on the floor.
As she picks one up...

80 EXT. A.I. TRANSPORT VEHICLE - NIGHT

80

The ship begins to lift off the comet. (SFX)

81 INT. FACILITY - NIGHT

81

Nathan and the others run up the hallway.

WANG
Vansen! No! You can't destroy
the He3.

(X)

(CONTINUED)

81 CONTINUED:

81

SHANE

doesn't acknowledge them as she disappears into the airlock.
The door closes with a BANG!

82 EXT. MINING FACILITY - NIGHT

82

Helmeted, Shane moves out onto the grounds of the mining facility. O.S., the RUMBLE continues. An orange glow emanates from behind the rocks.

Shane removes the missile launcher from her shoulder and coolly loads a small missile into the weapon.

Suddenly, the A.I. transport ROARS over the rocks, escaping into the sky. Shane points the weapon and FIRES.

A rocket jets from the tube and into the black sky. It hits the ship dead center.

The EXPLOSION should be reminiscent of her dream in which the Sun erupted. Debris and wreckage fall from the sky.

SHANE

CAMERA PUSHES IN on Shane, expressionless. After a beat... she simply sits on the closest rock. Empty.

THE 58TH

helmeted, emerge from the facility. They move toward Shane, but do not actually approach her, knowing she is somewhere they hope never to be.

VERY WIDE

It's over. The darkness of Space has returned, except for small fires on the distant ridge from the wreckage. The towers loom in the b.g.

Shane sits alone. The others, in a group, stand aside.

CUT TO:

83 EXT. SUBURBAN BACKYARD - DAY

83

This is home video and should be shot hand held. Three girls are playing with a frisbee. Shane is 13, her two sisters 11 and 8. They clown around with the frisbee, showing off for the camera. The toy bounces off the youngest one's head, causing the others to laugh. (X)
(X)

(CONTINUED)

83 CONTINUED:

83

Then, on the SOUND... as if not on the tape, but immediate...

MRS. VANSEN (V.O.)
Shane... Shane...

The oldest girl looks OFF CAMERA.

MRS. VANSEN (V.O.)
Show your sisters how to catch
it. Here... here... I'll throw
it.

CAMERA PANS to a figure, who WE expect to be Mrs. Vansen.
Instead, WE SEE the horrifying image of two A.I.'s. The image
distorts, twists, the girls SCREAM as a SHOT RINGS OUT...

84 INT. I.S.S.C.V. - SPACE

84

Shane awakens from the nightmare. Breaths fast. Sweat cold.
As she realizes her surroundings, her expression of fear
becomes one of defeat. Revenge hasn't ended it.

She sits up, looks at the others sleeping... and is still
alone. She turns to the porthole by her bed and looks out.

85 EXT. SPACE - SHANE'S POV (SFX)

85

Millions of miles away. The sun shines against the blackness.

86 INT. I.S.S.C.V. - SPACE

86

As the ship moves, the light PANS, falling on her face. She
looks out to the Sun... and keeps wondering.

87 EXT. I.S.S.C.V. - SPACE (SFX)

87

As the ship PASSES FRAME, leaving nothing but the Sun, the
stars and Space...

FADE OUT:

THE END