

SPACE: ABOVE AND BEYOND

"To Die For"

Written by

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Story 4435

Director:
Felix Alcala

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SPACE: ABOVE AND BEYOND

"TO DIE FOR"

CAST LIST

NATHAN WEST.....	MORGAN WEISSER
SHANE VANSSEN.....	KRISTEN CLOKE
COOPER HAWKES.....	RODNEY ROWLAND
VANESSA DAMPHOUSSE.....	LANEI CHAPMAN
PAUL WANG.....	JOEL DE LA FUENTE
COLONEL McQUEEN.....	JAMES MORRISON
KYLEN CELINA.....	AMANDA DOUGE
COMMODORE ROSS.....	
HOWARD SEWELL.....	
GATES.....	
KLEINE.....	
CONNOR.....	
DONNE.....	
LT. STROUD.....	
WEBB.....	
KRANTZ.....	
FELICITI OH.....	
JUSTIN EB.....	
SABRINE EW.....	
TORTURER.....	
SGT. CROSSLAND.....	

SPACE: ABOVE AND BEYOND

"TO DIE FOR"

SET LIST

EXTERIORS

KAZBEK

LIFE POD
PRISON
WOODS
RIVER
OUTBACK
OUTBACK II
OUTBACK III

SARATOGA

COMMAND CENTER
ISSCV LOADING BAY
REC ROOM
FLIGHT DECK

CORRIDOR*
WHITE ROOM*

ISSCV

INTERIORS

LIFE POD

PRISON

CORRIDOR
ANOTHER CORRIDOR
CELL
TORTURE CHAMBER
NATHAN'S CELL
WANG'S CELL
CRAWL SPACE
DRAINPIPE
BETWEEN THE GATES
LEDGE
ANCIENT RUINS CORRIDOR

TO DIE FOR

TEASER

FADE IN:

1 EXT. SPACE (CGI)

1

The life pod hurtles toward the rough surface of Kazbek, a moon in the Cerus System. Red flames envelop the craft as it enters the atmosphere.

The force of gravity grips the life pod -- it spins out of control!

BELOW THEM, Kazbek comes INTO VIEW. It has green fields, high plains and an ocean that breaks against a rocky shore.

The life pod screams toward the surface. The retrothrusters FIRE!! The life pod slows in descent.

The life pod hits the surface hard, skimming along the surface like a stone. Dirt flies as the pod cuts a swath along the moon surface.

The pod hits a boulder, flips and rolls and rolls... coming to a smoking, sparking jolting stop.

2 INT. LIFE POD - NIGHT - LATER

2

The life pod's seams have burst and the hull's caved inward. The 58 are battered and trapped under the wreckage. The CAMERA PANS ACROSS the faces of the unconscious crew. Cooper struggles awake first. He sees Wang, Damphousse, Nathan and Shane trapped, unconscious.

He tries pulling himself free, can't. McQueen struggles out from under the wreckage. His arm is badly mangled, and blood seeps from a gash somewhere under his flight suit.

He goes to Cooper, manages to lift the cross-member that has him pinned. Cooper wriggles out, shakes himself. He's in one piece.

Cooper goes to Shane while McQueen goes to the hatch, glances out.

3 WHAT MCQUEEN SEES

3

On a distant ridge, lights. Bright lights cutting through the darkness, coming toward them.

BACK TO SCENE

On McQueen, turning to Cooper.

(CONTINUED)

3 CONTINUED:

3

McQUEEN

Got company.

Cooper goes first to Wang. He's trapped underneath a pipe. Cooper struggles to free him.

McQueen goes to Damphousse. She's caught underneath a large section of life pod framework. There's nothing he can do for her.

Cooper goes to Shane. A section of wall pins her. He struggles with all his might to free her. He can't.

Lights from outside shine through the wreckage where walls have caved in, the roof ripped off.

Cooper turns as McQueen unholsters his sidearm. McQueen's look to Cooper indicates "let's do it." Cooper nods, then turns to Vansen.

(X)
(X)

COOPER

We'll get you out.

SHANE

Hawkes.

She holds out a handwritten letter on acetate.

SHANE

... my sisters.

He takes the letter. This may be the last time they ever see each other again. Shane passes out. He moves to her, but McQueen pulls him back and gestures with a quick nod, "move out."

McQueen and Cooper disappear out of the life pod.

4 OMITTED

4

A5 EXT.LIFE POD - NIGHT

A5

Cooper and McQueen pile out.

(CONTINUED)

A5 CONTINUED:

A5

The Xenon lights come closer.

McQUEEN
Keep to one side.

Cooper and McQueen move to one side.

DARK FIGURES APPROACH. Perhaps TWENTY or THIRTY in all.

McQUEEN
Hold your fire.
(a beat)
Wait. Wait. Now.

Cooper and McQueen open fire.

Dark figures fall. The brilliant lights flash off. It's suddenly quiet.

Then the sky lights up, the moon shakes with automatic weapons fire. Cooper and McQueen dive for cover.

CLOSE ON COOPER AND MCQUEEN

McQUEEN
I'm out.

Cooper checks his gun, reports.

COOPER
Two rounds.

Cooper stands, to return to the pod. McQueen pulls him back. (X)

COOPER
I ain't leavin' 'em.

McQUEEN
They're after us. We're outnumbered, Hawkes. The only way to save them is to first save ourselves.

Cooper relents. They race for the woods. Automatic weapons fire kicks up all around them.

5 OMITTED

5

A6 OMITTED

A6

6 INT. LIFE POD - NIGHT

6

Silence. CAMERA CREEPS around the pod as Shane struggles to regain consciousness. Wang, Nathan and Damphousse are out. Suddenly... A CRASH through the life pod wall, REVEALS --

The A.I. patrol led by JUSTIN EB826. With great strength, Justin EB826 moves the cross-member off Shane. Shane swings a piece of metal at Justin EB826. Sparks fly where she hits his leg. He kicks the metal out of her hand.

He grabs Shane and starts to haul her out of the life pod.

7 EXT. PRISON - NIGHT

7

Headlights cut through the darkness. A truck swings around a curve in the dirt road. On the back of the truck sits a metal cage. Shane, Damphousse, West and Wang are imprisoned in the cage. They use pieces of their uniforms to clean and bandage their wounds.

The Marines remain stoic, their eyes taking in the area.

The truck stops next to the concrete wall of the prison.

8 INT. PRISON - CORRIDOR - NIGHT

8

Shane, Damphousse and Wang are marched down the corridor by the A.I. guards. West is a couple paces behind them, the Marines maintaining expressions of defiance.

Then... O.S., a female VOICE, desperate, SCREAMING...

KYLEN (V.O.)

NATHAN! NATHAN!

CAMERA PUSHES IN on Nathan as he stops. The voice, as familiar as his heartbeat. The A.I. guards try to pull him along; Nathan pulls away, torn.

NATHAN'S POV - CELL

Among the other prisoners, a woman struggles from the back of the cell to the hlding bars. She's dirty, her blue Tellus flightsuit is ripped. It's Kylen Celina.

KYLEN

Nathan! Nathan! It's Kylen!

NATHAN

For a beat, he's immobile. He tears himself away as he charges toward the cell, only to be knocked to the ground. They begin to drag Nathan away as he struggles with all his might to get free. His eyes are locked on her as the A.I.'s pull him away.

A9 NATHAN'S POV - KYLEN

A9

Her eyes are wide, desperate and wild.

KYLEN

NATHAN!!

CUT TO BLACK:

END OF TEASER

ACT ONE

FADE IN:

9 EXT. SPACE (CGI)

9

The Saratoga flies through space.

10 INT. COMMAND CENTER, SARATOGA - NIGHT

10

CLOSE ON CONNOR

as he reads his LIDAR scanner and monitors his other instruments.

PULL BACK TO REVEAL COMMODORE ROSS as he strides into the Command Center. He's clearly worried.

COMMODORE ROSS

Report, Connor.

CONNOR

No radio contact since transmission was broken off at 1123 hours.

Commodore Ross turns to KLEINE.

COMMODORE ROSS

(a prayer)

I want to see that bomber on the LIDAR screen, Mr. Kleine.

KLEINE

I'd like nothing better, sir.

The hatch hisses open. Ross stiffens with anger as SEWELL enters.

COMMODORE ROSS

Mr. Connor. Remove Mr. Sewell from the Command Center.

Connor starts toward Sewell. Sewell holds out an official-looking acetate document. Ross ignores it.

SEWELL

I'm here not only on behalf of Aerotech but, at the behest of the Joint Chiefs.

(CONTINUED)

10 CONTINUED:

10

Ross stares at Sewell, it's a tense moment, broken only by...

GATES

(excited)

Commodore! We have the results of
the long range scan of the Cerus
System.

COMMODORE ROSS

(a sinking feeling)

Any traces of the bomber debris?

GATES

Can't tell at this distance. The
signal's corrupt.

Sewell steps forward, examines the signal for himself.

COMMODORE ROSS

(ignoring Sewell)

How close do you need to be to get
a clear signal, Mr. Gates?

GATES

With the interference from the
Butterfly Nebula, we need to be
within half a million MSKs.

DONNE

That would place our aircraft
within range of Cerus.

As Ross considers, Sewell eyes him. Gates offers, carefully...

GATES

Sir... Intelligence reports the
Chigs have an entire division in
the Cerus System.

PUSH IN ON ROSS

He can't hide his pain.

COMMODORE ROSS

We can't risk 15,000 lives on the
chance that six Marines may be
alive.

(flat)

Set a course for the Draconis
System.

(CONTINUED)

10 CONTINUED: 2

10

SEWELL

Set a course for Cerus... sir.

Ross turns, furious, as if Sewell is delivering a sick joke. Sewell remains cool. Confident.

SEWELL

Set a course for Cerus. You won't be disappointed.

Ross gives him a long look.

SEWELL

Sir... I know you are aware... that I know. Set a course for Cerus.

Ross eyes Sewell, then, without looking to his men...

COMMODORE ROSS

Mr. Donne, I may be signing a pact with the devil... but set course for the Cerus System.

The men look at Ross, "are you certain?" Ross finally turns to them hard. Donne turns.

DONNE

Aye, aye, Sir.

CUT TO:

11 INT. PRISON CORRIDOR - NIGHT

11

Hexagonal corridors are cut into rock. The translucent walls glow from within. The A.I.s march the 58th through a lethal maze. They come to a T-junction. Justin EB826 grabs Nathan, drags him down one junction. Nathan resists strongly.

Brandon IM and Sabrine EW427 march Shane, Damphousse and Wang down a winding corridor. They pass an open door. THEY LOOK --

12 WHAT THEY SEE (CGI)

12

What we see first is a purple haze. A deep-core mining machine moves through a giant pit.

BACK TO SCENE

Wang holds in the doorway, trying to take in what is going on. He is pulled away by an A.I.

Brandon IM raises his hand in front of a white plate. The plate glows bright. The door closes..

13 INT. PRISON - ANOTHER CORRIDOR - NIGHT

13

Brandon IM forces Shane and Damphousse the corridor. They come to a Y. Sabrina EW427 looks over Wang.

SABRINE EW427

Him.

Sabrina EW427 grabs Wang drags him away.

WANG

(to the women)

Semper Fi.

Shane and Damphousse exchange worried looks.

14
THRU OMITTED
15

14
THRU
15

A15 EXT. KAZBEK OUTBACK I- NIGHT

A15

Cooper and McQueen are on the run. McQueen. He falls. Cooper goes to him, helps him to his feet.

McQueen takes a step, falls. Cooper hunkers down beside him.

McQUEEN

Go on, Hawkes. I'm slowing you down.

(X)

COOPER

No way, Colonel. Those A.I.'s are tracking us.

Cooper looks around. He knows they're in big trouble.

McQUEEN

Stay with me, you die. You keep going, maybe you'll find a way outta here -- for all of them.

(X)

(X)

COOPER

All of us.

McQUEEN

Go! Remember, the password is Bulldog!

(X)

(X)

Cooper eyes McQueen, troubled as to what to do.

McQUEEN

That's an order, Lieutenant!

Cooper hands McQueen a pistol and moves off. As McQueen winces, battling pain...

A16 INT. SHANE'S CELL - NIGHT

A16

A red neon frame leads from the hexagonal corridor into the hexagonal cell. An A.I. can pass through the entrance without harm, but a human will get fried by a beam of intense light.

Shane and Damphousse are alone in the cell. O.S., FOOTSTEPS APPROACH... (X)
(X)

The two Marines eye on another before a figure appears on the far side of the cell entrance. (X)
(X)

It is FELICITI OH 924. She moves into the cell, eyeing each Lieutenant with her unsettling crosshairs. (X)
(X)

In the tense silence, Shane and Vanessa remain defiant, yet on edge... ready. (X)
(X)

Felciti moves to Shane, up close, tauntingly in her face. (X)

Real close. (X)

FELICITI OH (X)
Choice... or chance? (X)

Shane keeps her eyes straight ahead, restraining a burning desire to attack the Silicate. (X)
(X)

Felicititi moves over to Damphousse, in her face. (X)

FELICITI OH (X)
Chance... or choice? (X)

Damphousse displays a slight indication of being unnerved, yet remains strong. (X)
(X)

Felicititi OH returns to the cell door and steps outside. She looks back to the Marines. (X)
(X)

FELICITI OH (X)
Choice... or chance? (X)

Felicititi smiles, pleased with her obliqueness. She walks off, leaving Damphousse and Vansen alone, once again. (X)
(X)

The Lieutenants eye one another, a shiver shoots down their spines. (X)
(X)

(CONTINUED)

A16 CONTINUED:

A16

(X)

16 INT. NATHAN'S CELL - NIGHT

16

Nathan is in a cold stone cell, unlike all the other cells in the prison. He stares around. He's alone in the room. He can HEAR NOISES AND VOICES in the cells around him, SCREAMS and WEIRD CRIES.

17 EXT. KAZBEK OUTBACK I- NIGHT

17

CLOSE ON TWO A.I.S, tracking.

PULL BACK TO REVEAL the empty landscape where we last saw McQueen.

THE CAMERA MOVES WITH THE LEAD A.I. as he scans the horizon.

A18 WHAT HE SEES

A18

the vast plains of Kazbek.

BACK TO SCENE

as the A.I. moves forward. Again, he sees something, right in front of him.

B18 WHAT HE SEES

B18

a blood-spattered piece of a black flight suit buried under leaves and foliage, the failed attempt of a wounded man to hide himself underneath.

BACK TO SCENE

as the Lead A.I. signals to the other one. They open fire.

(CONTINUED)

B18 CONTINUED:

B18

CLOSE ON THE SLEEVE blown to shreds.

BACK TO SCENE

as the A.I.s continue firing. Then, without warning, one of the A.I. drops to the ground, mortally wounded. The other one doesn't know what happened.

CLOSE ON MCQUEEN

as he steps INTO VIEW. He shoots the remaining A.I. He strips their weapons.

NOTE: SC. C18 FOLLOWS SC. 18

(X)

18 INT. TORTURE CHAMBER - PRISON - NIGHT

18

CAMERA ARCS slowly around the back of a chair to which Paul Wang is tied. A strong light blares upon him. The surrounding area is dark. It may be ten feet to the wall. It may be miles. (X)

A figure ENTERS FRAME, face and shoulders CUT OFF ABOVE the FRAME LINE. O.S., the electronic BEEPS of the Artificial Intelligence. This is ELROY EL (Pronounced like the letter "L") 1327 (formerly known as THE TORTURER). (X)

ELROY EL (O.S.)

You've done a very bad thing.

He squats into FRAME before Wang. The Silicates' blank eyes study the captive. Elroy has a friendly tone, which increases his menace. (X)

ELROY EL

What's your name?

Wang doesn't respond.

ELROY EL

You can call me Elroy EL 1327. I was designed as a humor model. A Silicate to make you smile.

He does so. It is very creepy.

ELROY EL

Come on... I know you're allowed to give me your name... and... I hate people when they're not polite.

WANG

Wang, Paul. First Lieutenant # 948-30-34828.

(CONTINUED)

18 CONTINUED:

18

Elroy smiles, as if just getting a small child to divulge it's name. (X)
(X)

ELROY EL (X)
It's nice to meet you Wang Paul. (X)

Wang looks up, flashing angry eyes. (X)

ELROY EL (X)
I'd like to welcome you to our (X)
little penal work facility. (X)

He flashes a sickeningly forced smile. (X)

ELROY EL (X)
There's a gag in there somewhere, (X)
huh? Sure, there is. (X)

He moves closer to Wang, a hand on his knee. (X)

ELROY EL (X)
Let me fill you in on what we're up (X)
to here. Okay... you're in Alien (X)
Occupied territory, but I'm sure (X)
you knew that. By the way, they (X)
hate that you call them "Aliens" (X)
and "Chigs..." (X)

Elroy shakes his head as if "you don't want to know." (X)

ELROY EL (X)
They call you Aliens. And a name (X)
that translates into... well, (X)
roughly, "Red Stink Creatures." (X)
Well, it's, of course, more poetic (X)
when they say it. Your blood, (X)
smells repugnant to them. (X)

Wang keeps his eyes forward. Elroy studies him, a tad meaner. (X)

ELROY EL (X)
They're a wonderful species. We (X)
A.I.'s get along fine with them. (X)
We run this prison facility, (X)
because this air is just impossible (X)
on them. In return, we get to keep (X)
a percentage of raw fuels that are (X)
mined. That's very fair. Ya (X)
think? (X)

Wang is unflinching. (X)

ELROY EL (X)
They're very fair. Caring. Just. (X)
All the things you Carbonites are (X)
not. Right, Wang Paul? (X)

(CONTINUED)

18 CONTINUED: 2

18

Elroy's eyes flare, increasingly frightening. (X)

ELROY EL (X)
You know... you invaded their (X)
territory. Didn't you? You (X)
threatened them first. Didn't you? (X)

He begins to move behind Wang, the A.I. begins twisting off his (X)
index finger. (X)

ELROY EL (X)
And this morning... you murdered (X)
civilian lives... young lives... (X)
with your... pathetic bombing (X)
attack. Didn't you? Didn't you? (X)

Wang doesn't respond. CAMERA PUSHES IN TO THE INDEX FINGER as (X)
it is removed REVEALING an electric probe. A small bolt of (X)
purple electricity CRACKLES as it is brought to Wang's neck. (X)

CUT TO: (X)

C18 INT. SHANE'S CELL - NIGHT

C18 (X)

Shane and Damphousse sit together against the cell wall. O.S., (X)
WANG'S SCREAMS ECHO down the corridor. Shane shuts her eyes, as (X)
if that could silence the horror. Almost with a whisper: (X)

DAMPHOUSSE (X)
Paul... (X)

SHANE (X)
In a while it'll be us. (X)

Damphousse takes Shane's hand. (X)

DAMPHOUSSE (X)
As Marines, it's our duty not to (X)
cooperate. As friends, it's to (X)
stand together. (X)

FELICITI OH (O.S.) (X)
That's the problem. (X)

Shane and Damphousse turn to see FELICITI OH, BRANDON IM and (X)
Sabrine EW427 as they enter the cell. Like a professor: (X)

FELICITI OH (X)
That's the problem with you (X)
Carbonites. You meet someone by (X)
chance... at school... work... just (X)
by chance... (X)

She studies them. (X)

(CONTINUED)

C18 CONTINUED:

C18

FELICITI OH

(X)

But then you make it a choice...to
bring them into your life. For a
night. For a year. For a
lifetime. Sometimes... you choose
to stay with a person long
enough... that before your eyes,
you watch them die

(X)

(X)

(X)

(X)

(X)

(X)

(X)

Feliciti OH eyes Shane, then with mechanical curiosity, eyes
Dampousse.

(X)

(X)

FELICITI OH

(X)

So, why keep a lifetime? Our...
employers... have decided one of
you is to be executed. The other
will spend their life working in
the mine. And they're leaving
the... choice... up to you.

(X)

(X)

(X)

(X)

(X)

(X)

Shane and Dampousse eye one another, then turn back to
Feliciti OH.

(X)

(X)

DAMPHOUSSE

(X)

Go to hell.

(X)

Feliciti's only reaction is to stand, remove her sidearm and aim
it at Sabrina, who doesn't react. Feliciti FIRES at point blank
range. The terminated A.I. falls to the floor, sparking.
Convulsing.

(X)

(X)

(X)

(X)

Feliciti turns back to the two prisoners with a cold stare.

(X)

BRANDON IM

(X)

Not that tough, once you put your
mind to it.

(X)

(X)

The two remaining A.I.s exit the cell, leaving Shane and
Dampousse with the dead A.I.

(X)

(X)

CUT TO:

(X)

(CONTINUED)

C18 CONTINUED: 2

C18

(X)

19 INT. PRISON - NATHAN'S CELL - NIGHT

19

Nathan paces across his cell. Sweat beads on his forehead. O.S., are macabre SCREAMS of prisoners. O.S., a RUMBLE in the ground as the mining operations continue.

Suddenly, there is silence.

Then, in the unsettling quiet... A SOUND. Nathan pauses, searches with his ears.

Again. A grinding stone-like SOUND. He turns.

CAMERA CRANES down to the cell wall to REVEAL a stone being slowly pushed out from the wall.

Nathan watches, unsure. The stone continues to push through the wall. Gravel spills.

Nathan reaches out and removes the stone from the wall. Behind the wall, a light, like a flashlight, dances macabre. Nathan stands back, ready to use the stone as a weapon.

Then, with a heavy, desperate whisper... hurried...

KYLEN (O.S.)

Nathan!

CAMERA PUSHES IN on Nathan as he moves to the wall and looks in the hole.

NATHAN'S POV - HOLE IN THE WALL

Only Kylen's scared, nervous eye can be seen, the flashlight illuminating it from below.

KYLEN (O.S.)

Nathan.

NATHAN

Moves to the wall, his heart racing.

(CONTINUED)

19 CONTINUED:

19

NATHAN

Where... where are you? How can I
get to you?

HOLE IN THE WALL

The eye is clearly expressing fear.

KYLEN (O.S.)

No! No! SSHH! Don't talk.
There's no time. We know a way
out. It's dangerous. Another will
help us. Be ready. It could be at
any time. Just be ready... I love
you...

She GASPS, the eye turns. It looks back to Nathan.

KYLEN (O.S.)

Quick. Put it back. PUT IT BACK!

NATHAN

is torn, frustrated, but does as she tells him. As he returns
the stone to the wall, Kylene whispers desperately.

KYLEN (O.S.)

Believe in me!

The light disappears as the rock is returned to the wall and
once again he is separated from her.

And yet... as the eerie SCREAMS return and the MINING SOUNDS
continue in the distance... something is wrong with what just
occurred.

CAMERA PUSHES IN TO Nathan's apprehension and strength. As he
looks into the darkness...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

20
THRU OMITTED
28

20
THRU
28

A21 INT. THE SARATOGA - COMMAND CENTER - DAY

A21

Ross watches the techs gather data.

GATES

We're entering the Cerus System,
Sir.

Sewell looks over the shoulders of the Techs.

GATES

(to Ross)

No indications of an Alien fleet.

COMMODORE ROSS

Be on alert, it may be positioned
on the dark side of the planet!

COMMODORE ROSS

Talk to me, Mr. Webb. I want a
report on that wreckage. Is it a
chig bomber?

WEBB

We're scanning the debris now, but
it'll take time to reassemble.

(CONTINUED)

A21 CONTINUED:

A21

KRANTZ

Sir, we could get jumped by the
chigs out here... at any second.

Ross considers the possibilities.

COMMODORE ROSS

Patience, Lt. Krantz. We didn't
take the risk of coming all this
way to leave empty-handed.

(to Sewell)

Did we?

No help from Sewell. He remains silent.

WEBB

Got it! Stand by for VR
re-assembly.

LT. STROUD

Chig Bomber extrapolation is up,
Screen Two...

A22 INSERT - SCREEN TWO (CGI)

A22

A partially rebuilt bomber is pieced together in cyberspace-like
a jigsaw puzzle...

BACK TO SCENE

Webb moves to the screen, pointing for all to see...

WEBB

Fuselage... Cockpit... Landing
gear... Weapons package... But
we're missing a huge chunk...

(pointing)

...right here.

LT. STROUD

It looks like a missile impact.

A sick silence overtakes the crew.

SEWELL

It's a life pod.

The entire crew turns to Sewell.

SEWELL

We studied the bomber before you
did. Apparently we did a better
job. There was an escape vehicle
in that section, Commodore.

(CONTINUED)

A22 CONTINUED:

A22

Ross looks to the VR assembly.

SEWELL

And your pilots...seemed to have
used it.

CUT TO:

A23 EXT. KAZBEK OUTBACK II - NIGHT

A23

CLOSE ON McQueen as he makes his way through the brush. He (X)
hears a NOISE behind him. He pauses for a fraction of a beat, (X)
knowing he's being tracked. McQueen continues forward, (X)
preparing himself for the attack. (X)

Favoring his injury, he quickly disappears behind cover. (X)

A24 A DARK FIGURE

A24 (X)

moves quietly along the same path McQueen has taken. We (X)
should not see who this is, or what it is. It could be an (X)
A.I., it could be a Chig. (X)

The figure approaches the area where McQueen has disappeared. (X)

DARK FIGURE'S POV (X)

There is no sign of McQueen. (X)

RETURN (X)

As the figure begins to move, suddenly, from behind the (X)
figure, McQueen lunges. The Colonel slams the tracker to the (X)
ground; they tumble through the brush, fighting for their lives. (X)
McQueen gets the upper hand and pulls his weapon, point-blank at (X)
the figure's face, REVEALING Cooper. As Cooper recognizes his (X)
combatant... (X)

COOPER (X)

Bulldog. (X)

McQueen jumps up, pissed. (X)

COOPER (X)

What, I gave you the password. (X)

McQUEEN

Thought I told you to move on
without me.

McQueen sits, unwilling to let Cooper know he's relieved to see
him. He tosses Cooper an A.I. rifle.

(CONTINUED)

"To Die For"

3S08 - 10/14/95 (Pink-2nd)

19A.

A24 CONTINUED:

A24

COOPER

I went back to the lifepod. No
sign of the cards. I followed the
road they left by. But I can't
find where they took 'em.

(X)

(worried)

Time's runnin' out, Colonel. We
gotta find 'em.

(CONTINUED)

A24 CONTINUED: 2

A24

McQueen mulls over his options, struggles to his feet.

COOPER

You better take it easy, sir.

McQueen starts walking.

COOPER

(warns)

There's a coupla A.I. patrols...

(points)

... that direction. And they're
closing in pretty quick.

(X)

(X)

McQUEEN

(sarcastic)

Is that a problem?

(X)

(X)

As Hawkes struggles with the sarcasm: "Is he serious?"

(X)

A25 INT. NATHAN'S CELL - NIGHT

A25

CLOSE ON Nathan pacing the cell. He looks up as he hears
someone in the corridor outside.

PULL BACK to REVEAL a man, Harris Carson, come up to the cell.
Nathan looks at him, says nothing, not knowing who to trust.

CLOSE ON HARRIS

as he punches in a key code on a controller. PULL BACK to
REVEAL the force field going off. Harris beckons to Nathan.

CLOSE ON NATHAN

undecided.

CLOSE ON KYLEN

as she comes INTO VIEW behind Carson.

CLOSE ON NATHAN

as he starts toward them. He stops at the force field,
uncertain what to trust. He takes a deep breath, steps through
the neon frame. Nothing happens. He races to Kylen. She puts
her finger to her lips. Then turns. He follows her.

A26 INT. CORRIDOR OUTSIDE NATHAN'S CELL - NIGHT

A26

Kylen, Nathan and Carson move stealthily down the corridor.
They come to a grille. Carson kneels, starts to pry off the
grate with a shiv.

(CONTINUED)

A26 CONTINUED: A26

An A.I. comes around the corner. Carson starts toward him. The A.I. grapples with him, throws him toward Nathan's cell.

The force field fries Carson. He drops in a smoking heap.

The A.I. FIRES at Nathan.

Nathan grabs Carson's shiv rolls, springs to his feet. He throws the shiv. It takes the A.I. full in the chest. He falls.

Nathan grabs the A.I.'s pistol, and he and Kylen climb through the grate.

A27 INT. CRAWL SPACE - NIGHT A27

Nathan and Kylen crawl through a narrow space.

A28 INT. DRAINPIPE - NIGHT A28

Nathan and Kylen race along a drainpipe. Ahead of them, they see starlight.

Nathan and Kylen race out of the tunnel -- to freedom!!

A29 EXT. KAZBEK OUTBACK III - NIGHT A29

CLOSE ON an A.I. sitting on a rock, drinking a plastic bottle (X)
of 20-50W oil. WITHOUT WARNING, he flies backwards off the (X)
rock. We don't see what happens next, just sparks and
blinking lights.

A second later, McQueen and Cooper come INTO VIEW from behind the rock.

McQUEEN (X)
That's for the Old Corps! (X)

COOPER
What now? (X)

McQueen starts to work dismembering the A.I., pulling the (X)
creature apart. (X)

COOPER
Cool! (X)

As he joins McQueen -- (X)

B29 INT. PRISON - TORTURE CHAMBER - NIGHT

B29

Wang carefully paces off the width of his cell. He comes to the far side of the cell, turns and walks back the other direction. (X)

WANG

Don't let him get to you. Keep it together. Keep it together... (X)
Okay... Okay... Remember who you are...who you are... Okay... (X)
"All-Time Chicago Cub Team." First base... Ernie Banks... "Mr. Cub." (X)
Second base... "Rhino." Ryne Sandberg... Lifetime batting average... can't remember... (X)
Shortstop... shortstop... (X)

ELROY EL (O.S.)

That would have to be Louis de Jesus. (X)

Wang turns. Elroy El stands at the door. (X)

ELROY EL (O.S.)

Back-to-back MVPs in 2055 and 2056. (X)

Wang glares. (X)

WANG

But he left for the money with the Mets. He was scum. (X)

Elroy smiles, nods as if "good point." (X)

ELROY EL

See, isn't it nicer that we talk, rather than hurting each other? (X)

He opens the cell door and gestures for Wang to step out. As Wang moves out of the cell -- (X)

CUT TO: (X)

A30 EXT. RIVER - NIGHT

A30 (X)

Light reflects off rippling water. The serenity is broken as Nathan's boot SPLASHES in the RIVER. He and Kylen are running for their lives. (X)

Nathan pulls up. Kylen continues. (X)

KYLEN

We're not safe here. (X)

(CONTINUED)

A30 CONTINUED:

A30

NATHAN (X)
I can't leave the others. (X)

KYLEN (X)
Nathan, it took Carlson and me six (X)
months to plan a way out. I'm not (X)
going back. He shouldn't die for (X)
nothing. (X)

Nathan doesn't move; he looks back toward the direction of the (X)
prison. Kylene catches her breath. Then, sadly, not bitchy -- (X)

KYLEN (X)
Didn't you come for me? (X)

NATHAN (X)
And they came with me. (X)

He splashes some water on his face. A stinging sensation draws (X)
his attention to his hand, which is bleeding. Just a decent (X)
cut. Kylene moves to him. (X)

NATHAN (X)
I'm bleeding. (X)

Kylene's hand moves to her face, covering her mouth and nose, as (X)
if horrified. Nathan sees her reaction. (X)

NATHAN (X)
It's not that bad. Just a cut. (X)

They look at each other in the moonlight. The water trickles (X)
beneath them. As they breathe heavily from the escape -- (X)

KYLEN (X)
I thought I'd never feel your (X)
breath on my face again. (X)

They move to each other and hug. They're scared, relieved and (X)
loving. They kiss until he pulls away, intense. (X)

NATHAN (X)
I won't leave them... And I can't (X)
leave you. (X)

She eyes him as he takes her by the arm and heads back, not (X)
toward the direction of the prison, but toward the cover of (X)
darkness. (X)

30 EXT. KAZBEK OUTBACK III - NIGHT

30

CLOSE ON MCQUEEN crudely bandaging his shoulder. He fights
through the pain.

(CONTINUED)

30 CONTINUED:

30

McQUEEN
Override the encryptor.

PULL BACK TO REVEAL Cooper who, under McQueen's directions, is constructing the goddamndest radio transmitter ever seen in deep space. It's fashioned out of body parts purloined from the A.I.

The motherboard is roughly the size of a cake pan, dripping wet from the goop that makes up the guts of A.I.'s. A piece of scalp and some stray strands of hair are still attached.

(CONTINUED)

30 CONTINUED: 2

30

McQUEEN
... Now connect the motherboard to
the transceiver's power module.
(off Cooper's
hesitation)
Red to blue, black to green,
Hawkes.

Cooper does as he's told. McQueen struggles against the pain.

McQUEEN
With a little tweaking, we've got
enough power to boost the signal...

Cooper makes the last few connections. A long moment -- it
fires up. He taps out a message with a crudely fashioned "key."

31 INT. COMMAND CENTER, THE SARATOGA - DAY (BEEN FILMED)

31

Ross and Sewell are here, joined by the Saratoga's watch.

CONNOR
I'm picking up a transmission...

We HEAR the tell-tale CLICK CLICK CLICK of MORSE CODE.

COMMODORE ROSS
Put it on speaker!

Connor punches some buttons. We HEAR SQUAWKS, THEN --

CONNOR
(translating clicks into
words)
"Five-eight... four prisoners...
one hurt."

The transmission breaks up, turns to a shrill WHINE. Sewell
cocks his head, listens.

GATES
That's a Silicate channel.

COMMODORE ROSS
Connor! Confirm that!

SEWELL
(to Gates)
Quiet.

CONNOR
(disappointed)
Affirmative, its amplitude has A.I.
hyper-coding...

The techs trade looks. A.I.s are bad news.

(CONTINUED)

"To Die For"

3S08 - 10/14/95 (Pink-2nd)

23A.

31 CONTINUED:

31

COMMODORE ROSS
Localize that transmission!

(CONTINUED)

31 CONTINUED: 2

31

The Command Center breaks into action. Connor grabs headsets, starts flipping toggles and switches at the Com Board. Static indicates another transmission coming in. Commodore Ross holds up his hand for silence. STATIC breaks up the transmission --

CONNOR
We've triangulated the signal.
It's dead center in Alien
territory. And it's... not making
any sense.

As the CODE begins again, Connor listens, translates, puzzled.

CONNOR
"Sailor's grog... Sailor's grog...
Sailor's grog..."

A violent crackle cuts off the transmission.

PUSH IN ON ROSS.

COMMODORE ROSS
It's McQueen.

OFF Sewell, a pleased smile. Things are going as planned.

32 INT. SHANE'S CELL - DAY

32

Shane and Damphousse are examining their confines, searching for a possible point of escape. Shane finishes, turns to Damphousse.

SHANE
No windows. No vents.

DAMPHOUSSE
Could we bribe 'em with chocolates
and pantyhose?

SHANE
They pass through this opening.

Damphousse considers. She moves to the dead A.I. and removes its boot. Damphousse turns and throws it toward the force field.

CLOSE ON THE BOOT

as it flies through the air. It reaches the force field. Violent blasts of electricity rip into the boot. It flies through to the other side, smoking, burning. A blackened mass.

(CONTINUED)

32 CONTINUED:

32

RETURN

(X)

as the Marines look to one another.

(X)

SHANE

(X)

So much for that.

(X)

CUT TO:

33 EXT. RIVER - NIGHT

33

Nathan and Kylen move quickly in the darkness. She's winded, and falls to her knees. Nathan quickly moves to her as she gasps for breath, near tears.

(X)

(X)

(X)

KYLEN

(X)

I have to stop... just for a... I have to stop.

(X)

(X)

(X)

She breathes heavily. Nathan eyes her, the first moment just to look upon Kylen. He reaches into the water and cools her forehead with the palm of his hand.

(X)

(X)

(X)

She begins to cry as she takes his hand and holds it to her heart.

(X)

(X)

KYLEN

(X)

I've... I've seen such horrible things..., Nathan... Unimaginable...

(X)

(X)

(X)

(X)

She cries. He holds her, comforting. His heart breaking.

(X)

KYLEN

(X)

If only we had never wanted to go.
If only we had stayed together.
I hate that we had that dream.

(X)

(X)

(X)

His heart cracks further.

(X)

KYLEN

(X)

I'll never trust a dream again.

(X)

He holds her closer, strong. He appears angry, not at her, but to where they've been drawn. He refuses to succumb. He pulls her back in order to look into her eyes, commanding.

(X)

(X)

(X)

(CONTINUED)

33 CONTINUED:

33

NATHAN

You believed in me... and I found
you. That's not the dream we
wanted... but they still come true.

(X
(X
(X
(X

She looks to him, her eyes shining with tears. She moves to
him. They kiss with passion and love, not sex. A total
release. Nathan pulls away.

(X
(X
(X

NATHAN

There are others in my life now who
believe in me. And I've got to go
to them.

(X
(X
(X
(X

KYLEN

You'll never make it back. There
are chig patrols all around the
prison.

(X
(X
(X
(X

CAMERA PUSHES IN ON Nathan, as he looks at her curiously.
Subconsciously suspicious.

(X
(X

KYLEN

Won't they come for them? The
Marines?

(X
(X
(X

Nathan is slow to answer.

(X

NATHAN

All I can say... is I will go for
them.

(X
(X
(X

Kylen looks at him, nods, understanding. She splashes some
water on her face and stands. He looks up to her.

(X
(X

As she takes his hand and he stands to his feet --

(X

CUT TO:

(X

34 OMITTED

34

35 EXT. KAZBEK OUTBACK III - DAY

35

McQueen stops sending the Morse Code.

McQUEEN

Not enough power left to transmit.

COOPER

I bet they heard us.

(X)

McQUEEN

(sighs)

Don't know if even an A.I. would
take that bet, Cooper.

(X)

(X)

(X)

Silence.

(X)

COOPER

We gotta find the others.

(X)

McQueen sets to work on the back of the A.I.'s skull, removes
the modem apparatus.

McQUEEN

Silicates are networked through
their modems...

(he excites a circuit)

... so when you reinitialize 'em...

The A.I.'s lights go off, then on again.

McQUEEN

... They gave up their home
location...

The A.I. twitches, falls silent. McQueen keeps on working.

McQUEEN

Near the end of the A.I. War, I was
a POW. Press called it being a
"hostage" or a "human shield"...

(X)

(X)

(X)

(X)

His voice breaks at the memory.

COOPER

They... do stuff to ya?

(X)

(X)

It takes a moment for McQueen to respond.

McQUEEN

It's... frightening... how much
pain... an In Vitro... a human
body can stand. You'd like to
believe the body would break
before the will...

(X)

(X)

(X)

(X)

(X)

(pause)

(X)

I held out three days.

(MORE)

(CONTINUED)

35 CONTINUED:

35

McQUEEN (CONT'D)

Then, once, while they were "doing
stuff" to me... I heard screaming,
seemed like from far down the hall.
Horrible screams. I remember
thinking, that poor bastard. What
must he be going through?

(a beat)

When I regained consciousness, I
realized... the screams had come
from me.

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

McQueen takes out the A.I. pistol, places it beside him.

McQUEEN

Save your last bullet, Cooper.

Cooper looks at McQueen for a long time.

COOPER

Why did you come on this mission?
How come you're willin' to die for
humans?

(X)

McQUEEN

You're an In Vitro, too.

(X)

COOPER

This ain't my idea. A damned
judge decided I oughta be a grunt.

(X)

(X)

McQueen smiles. Welcome to the Corps, Cooper.

COOPER

But that don't explain you. Most
tanks sat out the A.I. Wars.

(X)

(X)

McQueen doesn't answer. He continues to work on the A.I.

(X)

COOPER

Why would you die for them?

(X)

(CONTINUED)

35 CONTINUED: 2

35

McQUEEN

I did it... I do it... for any In Vitro who's been called a "tank" or "nipple neck." I do it so no one -- human or In Vitro -- can ever say all In Vitros are cowards or lazy... or don't stand for anything.

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

As Cooper realizes McQueen is saying he risks his life for Cooper --

(X)
(X)

A.I.

Transmission received 14:02:19...
Kazbek Penal Colony, GPX Grid
Number Nine-B-point-three.

McQUEEN

Found 'em.

(X)

36 INT. PRISON - TORTURE CHAMBER - DAY

36

Wang sits up INTO FRAME, breathing heavily. His eyes are glazed. His posture, although tied to a chair, reflects the last attempts at resistance.

(X)
(X)
(X)

Elroy El passes in the f.g., screwing his index finger back into place.

(X)
(X)

ELROY EL

I hate when you make me do that,
Wang Paul.

(X)
(X)
(X)

The Lieutenant is clearly in another state of consciousness.

(X)

ELROY EL (CONT'D)

Although... look at you. Wow. I really wish I were a human. What must what I do to you feel like? What must you be going through?

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

Elroy studies Wang.

(X)

ELROY EL (CONT'D)

Veins all blue. Perspiration.
Pulse racing.

(X)
(X)
(X)

He moves to touch Wang, feeling his pulse. Wang jerks severely, struggling to get away. Elroy El drops to a knee, close.

(X)
(X)

ELROY EL

Why are you giving your life for them? This war is run by a bunch of Harvard white guys. What'dya owe them?

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

(CONTINUED)

36 CONTINUED:

36

Wang struggles to open his eyes. (X)

ELROY EL (X)
Are you tired, Wang Paul? Hungry? (X)
Are you thirsty? I can help you. (X)
No one else can help you... just (X)
me. (X)

Wang's eyes open, look to the A.I. Elroy's eyes turn wide with (X)
excitement. (X)

ELROY EL (X)
Ahhh... you're ready. I can see it (X)
in your eyes. (X)

WANG (X)
Outfield... Andre Dawson... 'The (X)
Hawk'... (X)

Elroy laughs and shakes his head. (X)

ELROY EL (X)
Think you'll never crack, huh? (X)

WANG (X)
NEVER! (X)

ELROY EL (X)
I want you to hear something. It's (X)
a playback of a recording... (X)

Elroy stands straight. From the back of his Silicate head, (X)
some digital CLICKS and SKIPS, before a filtered SCREAM blares (X)
from the Silicate's internal speaker. (X)

The screams are desperate and pained. Wang tries to shut them (X)
out. (X)

ELROY EL (X)
Sound familiar? You may not (X)
recognize it. You were unconscious (X)
at the time... but those are your (X)
screams, Wang Paul. I've already (X)
broken you... Haven't I? (X)

Elroy gestures deliberately with the electric probe tip of his (X)
index finger. Wang eyes it, horrified. (X)

ELROY EL (X)
Haven't I? (X)

Wang shuts his eyes. (X)

ELROY EL (X)
HAVEN'T... I...? (X)

(CONTINUED)

36 CONTINUED: 2

36

Wang begins to sob, trying to stay strong, but Elroy has
indeed broken him. Elroy moves to him, caressing the
Lieutenant's face.

(X)
(X)
(X)

ELROY EL

(X)

That's okay... I'm sorry... I'm so
sorry... it was for your own good.
Your boy Elroy will never hurt you
again. Ever.

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

The Silicate kneels close to Wang.

(X)

ELROY EL

(X)

Just do something for us? Okay?
It won't take long. Will you do
that now?

(X)
(X)
(X)

Wang's sobbing stops after a couple of deep breaths.

(X)

WANG

(X)

Yes... Yes... I'll do what you
want.

(X)
(X)

And he slumps with defeat. The Silicate, however, smiles with
victory. And on that smile --

(X)
(X)

(NOTE: SC. 37 MOVED TO TOP OF ACT THREE)

FADE TO BLACK.

END OF ACT TWO

ACT THREE

FADE IN:

37 INT. SHANE'S CELL - DAY

37

Shane and Damphousse sit face to face. O.S., SCREAMS and (X)
DRILLING continue. The outlying areas of the cell are shadowy (X)
and dark. CAMERA CREEPS AROUND them. Shane is deep in thought, (X)
subdued. Damphousse is a bit more amped, looking around. (X)
Damphousse opens her mouth and massages her jaw. Shane looks up (X)
and sees this. Damphousse pauses, knowing it drives Shane nuts. (X)
Shane shakes her head. (X)

SHANE

Go ahead, Vanessa. In here, I (X)
kinda like it. (X)
(kinda sarcastic) (X)
Sorta reminds me of home. (X)

Damphousse continues to release her tension. (X)

DAMPHOUSSE

What could they get out of this? (X)
One of us working in the mines. (X)
One of us dead. They get no (X)
information... no forced (X)
confessions. A.I.s are always in (X)
it for something! Seems like they (X)
get nothin' out of this. (X)

After a moment, Shane responds. (X)

SHANE

Vanessa... if we can't get out... (X)
then it's me. (X)

Damphousse doesn't initially follow, then realizes Shane is (X)
volunteering to be the one to be executed. (X)

DAMPHOUSSE

No. It's neither. (X)

SHANE

I joined knowing... Marines die. (X)
That's what they're here for. (X)

DAMPHOUSSE

What am I? (X)

SHANE

If they put you to work, there's a (X)
chance of escape... You have a (X)
family. (X)

DAMPHOUSSE

So do you. (X)

(CONTINUED)

37 CONTINUED:

37

Shane shakes her head.

(X)

SHANE

(X)

Not like you. A mother and father.
A man who's waiting for you to come
home. His daughter.

(X)

(X)

(X)

(X)

DAMPHOUSSE

(X)

I won't let you do it! And you
shouldn't let me do it!

(X)

(X)

SHANE

(X)

We may have no choice.

(X)

DAMPHOUSSE

(X)

Now you sound like them!

(X)

Shane shoots her an angry look. She eases.

(X)

SHANE

(X)

For once, that... thing... made
sense. Our families are made by
chance, but you can't choose to
not have them in your life.

(X)

(X)

(X)

(X)

(X)

Damphousse seems to see something beyond Shane. CAMERA PUSHES
IN ON Damphousse.

(X)

(X)

A38 DAMPHOUSSE'S POV - BEYOND THE CELL

A38 (X)

In the shadows, barely visible in the darkness... an alien
soldier is watching.

(X)

(X)

RETURN

(X)

SHANE (CONT'D)

(X)

I won't let them remove you from
your family.

(X)

(X)

DAMPHOUSSE

(X)

Don't turn. In the shadows behind
you... a chig is watching.

(X)

(X)

(X)

Shane reacts, puzzled... but doesn't turn. Damphousse
considers.

(X)

(X)

DAMPHOUSSE

(X)

Maybe that's what they're getting
out of this. Our enemy is studying
its enemy's loyalty to one another.
How we react. We're hamsters.

(X)

(X)

(X)

(X)

SHANE

(X)

Guinea pigs.

(X)

(CONTINUED)

A38 CONTINUED:

A38

DAMPHOUSSE

Right.

(X)
(X)

SHANE

What do you think?

(X)
(X)

DAMPHOUSSE

Maybe we should give 'em what they expect.

(X)
(X)
(X)

Shane considers. As Damphousse flashes a quick, subtle check over Shane's shoulder at the enemy in the darkness --

(X)
(X)

CUT TO:

(X)

38 EXT. RIVER - NIGHT

38

Nathan and Kylen move into position in the darkness. She falls to rest. He looks out toward the horizon.

(X)
(X)

NATHAN

The prison... it's about two klicks south.

(X)
(X)
(X)

KYLEN

"Two klicks?"

(X)
(X)

NATHAN

It's military slang for 'kilometer.'

(X)
(X)
(X)

KYLEN

It's hard to imagine you in the military. Just the uniform...

(X)
(X)
(X)

NATHAN

It was the only way to get to you.

(X)
(X)

She takes him in.

(X)

KYLEN

The A.I.s tell us we lose every battle. It's impossible to attack the chigs.

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

Nathan eyes her, suspicious again.

(X)

NATHAN

It was true until yesterday.

(X)
(X)

KYLEN

How did you bomb them?

(X)
(X)

NATHAN

How did you know we bombed them?

(X)
(X)

(CONTINUED)

38 CONTINUED:

38

KYLEN

It was what the other prisoners
were saying. They said the ship
would come for you... for the
others. Is that true? You can
tell me.

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

Nathan eyes her. CAMERA SLOWLY BEGINS TO PUSH IN ON him.

(X)

NATHAN

If we didn't return... the
Saratoga was to lead a fleet around
the far side of the Butterfly
Nebula. Interference from the
Nebula will make it impossible for
the Chigs to track the Saratoga
fleet. They're going in the Cerus
System by the back door.

(X)

Nathan subtly studies her. Kylene nods. He averts his eyes.

(X)

KYLEN

Then there's no need to go back to
the prison. The Marines will get
their men.

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

He looks up, furious.

(X)

NATHAN

STOP IT! STOP IT! I put my LIFE
on the line for you. THEY put
their life on the line for you!

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

He reaches out and grabs her.

(X)

NATHAN

YOU DON'T UNDERSTAND!

(X)
(X)

She suddenly appears blank, stoic. Nathan is concerned, shaken.

(X)

KYLEN

They'll hear us...

(X)
(X)

Then, not sad... but with a concrete realization --

(X)

NATHAN

You don't understand. She would.

(X)
(X)

He releases her and backs away. Nathan gives her one more look,
then turns towards the direction of the prison and moves off.

(X)
(X)

CAMERA PUSHES IN ON Kylene as she watches him go. Unemotional.

(X)

CUT TO:

(X)

39
THRU OMITTED
40

39
THRU
40

41 INT. COMMAND CENTER, THE SARATOGA - NIGHT

41

Commodore Ross strides onto the bridge.

CONNOR (V.O.)
Sir. We have LIDAR contact.

COMMODORE ROSS
What and where?

CONNOR
(scanning)
Their fleet's emerging from the
dark side, sir.

COMMODORE ROSS.
Battle stations!

BATTLE STATIONS are SOUNDED. ALARMS RING.

COMMODORE ROSS
We'll take some of 'em with us.

Ross turns his glare on Sewell.

COMMODORE ROSS
You lead us into this!

SEWELL
You know better than that... sir.

Ross eyes him as if "do I?"

CONNOR
Sir. The fleet is heading away
from us. Bearing leads them toward
the Butterfly Nebula. We must have
avoided detection.

SEWELL
This is your window of opportunity,
Commodore. We've got a clear shot.
Who knows when they might come
back.

(CONTINUED)

41 CONTINUED:

41

Ross shoots him an even dirtier look.

COMMODORE ROSS

Set course for Kazbek.

(beat)

Let's get our people out.

CUT TO:

42
THRU OMITTED
44

42
THRU
44

45 INT. PRISON - TORTURE CHAMBER - NIGHT

45

CLOSE ON WANG, not himself. PULL BACK to SEE that Wang is now cleaned up and wearing a clean uniform. He sits before a video camera. The playback is projected on the wall.

(X)

ELROY EL (O.S.)

What is your name?

WANG

Wang, Paul. I am a First Lieutenant in the 58th Squadron of the United States Marine Corps.

(X)

Elroy walks behind Wang. The playback image of Wang plays eerily on Elroy's face.

(X)

(X)

ELROY EL

What would you like to tell the people on Earth?

(X)

(X)

WANG

I caused the death of innocent beings.

ELROY EL

How?

(X)

WANG

I violated the Chig...

ELROY EL

(a warning)

Ooooh.

(X)

(X)

(CONTINUED)

45 CONTINUED:

45

WANG
I killed non-combatants. I dropped
bombs on civilian populations. I
destroyed the innocent.

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

He breaks off here.

ELROY EL
Are you guilty of war crimes?

WANG
(emotionless)
Yes.

(X)

ELROY EL
How do you feel about what you've
done, Lieutenant?

(X)
(X)

WANG
Guilty.

(X)

As Elroy El nods in agreement...

(X)

AA46 EXT. PRISON - NIGHT

AA46

McQueen and Cooper sneak into the concrete entrance of the
prison.

A46 OMITTED

A46

A47 INT. ANCIENT RUINS PRISON CORRIDOR

A47

CLOSE ON AN A.I. HAND

as it passes in front of the white plate next to the steel door.
PULL BACK to REVEAL that it's a disconnected A.I. hand and arm
held by McQueen.

Lights flash on the arm. As before, the plate glows bright, the
door opens. McQueen and Cooper enter the prison.

46
THRU OMITTED
47

46
THRU
47

48 EXT. RIVER - NIGHT

48

Nathan marches along the river, alone. His expression is (X)
determined and focused. And then... with breaths deep... dirt (X)
and sweat covering his face... Nathan pauses. (X)

CAMERA MOVES IN ON him as he looks back toward the direction of (X)
where he left Kylen. It appears to dawn on him how easy it was (X)
to leave her. (X)

His second thoughts are intense and strong. Then... as if for (X)
some act of assurance, he reaches for the photo tags that hang (X)
around his neck. He looks at them, engaging the playback (X)
button. (X)

KYLEN (V.O.)

I believe in you.

He stares hard into the tags. After a moment, Nathan looks (X)
ahead. A choice. He moves toward the direction of the (X)
prison. (X)

49 INT. PRISON - WANG'S CELL - NIGHT

49

Wang hunkers down, his back against the wall. The devastation shows on his face.

WANG

Banks, Ernie... Chicago Cubs...
Lifetime HR's... 512.

He can't finish. He SCREAMS in anguish. Then he stares straight ahead, wracked with shame, pulling his dark secret inside.

AA50 INT. PRISON - CORRIDOR - NIGHT

AA50

McQueen and Cooper move along the corridor, ready to kill.

AHEAD OF THEM, they see an A.I. standing guard.

Cooper moves toward the A.I. while McQueen covers him.

CLOSE ON THE A.I.

As Cooper's hands come around the A.I.'s neck, he's terminated (X)
and yanked OFF CAMERA. (X)

Cooper looks where the terminated A.I. is lying and sees an (X)
open door. As McQueen stands guard, Cooper drags the A.I.'s
body through the door.

A50 INT. PRISON - LEDGE - NIGHT

A50

Cooper walks out onto a ledge.

COOPER

Colonel, take a look at this.

McQueen joins him on the ledge. They look over to see --

AB50 WHAT THEY SEE

AB50

The giant pit where the deep core mining machine moves through the purple haze.

B50 INT. PRISON - CORRIDOR - NIGHT

B50

Cooper and McQueen come back into the corridor.

COOPER

What the hell was that?

McQueen silences him with a look. He and Cooper move with Ninja stealth, every nerve on edge, waiting... looking... hoping.

50 INT. SHANE'S CELL - NIGHT

50 (X

Damphousse stands at the "door" of the cell.

(X

DAMPHOUSSE

(X

HEY!!

(X

She waits for a response. Behind her, on the floor, Vansen has crashed. Apparently asleep.

(X

(X

DAMPHOUSSE

(X

HEY!! HEY!! COME HERE!!

(X

Brandon IM moves into the cell area.

(X

DAMPHOUSSE

(X

Hey, I've been in here for, I'm talkin' hours. I need to go to the bathroom.

(X

(X

(X

BRANDON IM

(X

Hold it in.

(X

DAMPHOUSSE

(X

I might go all over myself.

(X

BRANDON IM

(X

Take a chance.

(X

He starts to move off. Vanessa lowers her voice.

(X

DAMPHOUSSE

(X

Wait! Wait.

(X

Brandon IM pauses, turns.

(X

Damphousse checks Shane's position, then turns back to the A.I. (X

DAMPHOUSSE

(X

I want to be the one who remains alive.

(X

(X

Brandon IM studies her.

(X

DAMPHOUSSE

(X

And I'll do whatever it takes to be the one. Anything.

(X

(X

Brandon IM checks Shane's position, then Damphousse. He nods. (X

BRANDON IM

(X

When we return... you must kill her.

(X

(X

CAMERA PUSHES IN ON Damphousse as she nods in agreement. As the A.I. walks away... (X

(X

FADE TO BLACK.

END OF ACT THREE

ACT FOUR

FADE IN:

51 INT. SHANE'S CELL - NIGHT - CLOSE - A.I. BOOTS 51(X)
as they march in mechanized rhythm toward the actual cell. (X)
CAMERA RISES to REVEAL Felicity OH and Brandon IM. (X)

FELICITY OH (X)
Decisions. Decisions. (X)

SHANE AND DAMPHOUSSE (X)
stand defiant. Damphousse subtly checks to the side, passing it (X)
off as if looking away in disgust. (X)

AA52 DAMPHOUSSE'S POV - ALIEN AA52(X)
watching in the darkness, barely visible. (X)

RETURN (X)
Felicity OH and Brandon IM enter. The female Silicate wearing a (X)
sidearm. He has one, too. (X)

FELICITY OH (X)
I understand you've made a choice. (X)

SHANE (X)
And it's to say, you can stick it (X)
in any artificial orifice of your (X)
choice. (X)

Felicity OH forces a smile; she moves tauntingly toward Shane, (X)
whispers -- (X)

FELICITY OH (X)
That's not what I heard. (X)

Felicity OH looks back to Brandon IM. The male Silicate (X)
freezes; after some digital BEEPS and CLICKS... Damphousse's (X)
VOICE is HEARD on the A.I. SPEAKER -- (X)

DAMPHOUSSE (V.O.) (X)
I want to be the one who remains (X)
alive. Whatever it takes to be the (X)
one. Anything. (X)

CAMERA MOVES ON Shane as she slowly turns to Damphousse with an (X)
expression of betrayal. (X)

Felicity OH steps back, drawing her handgun from the holster. (X)

FELICITY OH (X)
In craps, we'd say Damphousse bet (X)
"the don'ts." (X)

(CONTINUED)

AA52 CONTINUED:

AA52

Damphousse cannot look at Shane. (X)

SHANE (X)
(to Felicity OH) (X)
I don't buy it. you created (X)
that... it's a lie. (X)

DAMPHOUSSE (X)
It's... not. (X)

Shane stares, devastated. (X)

ALIEN (X)

steps a touch closer, as if "it's getting interesting." (X)

RETURN (X)

Felicity OH racks the slide on her gun. (X)

SHANE (X)
What the hell is this? (X)

Damphousse can't respond. (X)

SHANE (X)
I can't believe you'd do this to (X)
me. (X)

DAMPHOUSSE (X)
You said it yourself... I have a (X)
family... someone's waiting for me. (X)

Shane looks about, growing nervous. The pace and intensity (X)
picks up. Felicity OH moves to Damphousse. (X)

SHANE (X)
Whatever the Chigs are giving (X)
you... we can double it. You want (X)
to see betrayal? Do it to them. (X)
What could... (X)

FELICITY OH (X)
(cuts her off) (X)
Shut up, Vansen. Now you're just (X)
trying to get "comped" after losin' (X)
your shirt at the table. (X)

Felicity OH looks to Brandon IM. Brandon IM pulls his gun and (X)
aims it at Damphousse before Felicity OH presents the gun to (X)
Damphousse, who doesn't yet take it. (X)

FELICITY OH (X)
You've shown you're one who can't (X)
be trusted. Pull anything... (X)
Brandon pulls the trigger. (X)

(CONTINUED)

AA52 CONTINUED: 2

AA52

SHANE

How are you gonna live with
yourself, Damphousse?

(X
(X
(X

Damphousse turns, snapping --

(X

DAMPHOUSSE

At least I'll live.

(X
(X

Shane pushes her. Damphousse is rocked, but recovers and shoves Vansen. (X
(X

BRANDON IM

(X

moves forward to break it up.

(X

FELICITI OH

(X

checks off toward the Alien.

(X

ALIEN

(X

in the shadows, gestures subtly with a hand: "wait."

(X

FELICITI OH AND BRANDON IM

(X

She stops the other A.I.; they turn and watch.

(X

SHANE AND DAMPHOUSSE

(X

struggle and fight. This isn't some "cat fight." These are trained combatants, throwing down. (X
(X

Damphousse side-kicks. Vansen ducks, counters. They appear to have "forgotten" the captors in their intense struggle. (X
(X
Damphousse connects to Shane's face. In pain, Vansen holds her (X
ground, blocks Damphousse's next attack. The entire time, Shane (X
-- back to Felicity OH -- arcs into a position in front of the (X
female A.I., yet always focused on Damphousse before her. (X

FELICITI OH AND BRANDON IM

(X

watch, bemused. Captivated.

(X

RETURN

(X

Shane is in front of Felicity OH. Damphousse connects to Vansen's face. Shane shakes it off. Again! Damphousse connects. Shane's head jerks back, but returns to position. (X
(X
(X

Then... on the third punch... Shane drops to her knees. (X
Damphousse sends an open palm into the jaw of Felicity OH. (X
The A.I. is caught by surprise, stunned. (X

"To Die For"

3S08 - 10/14/95 (Pink-2nd)

45A.

SHANE (X

pulls Felicitati OH's gun from her hand, drops and rolls. She (X
comes up FIRING at Brandon IM. (X

BRANDON IM (X

We don't see the direct impact, however, sparks fly! His lights (X
clearly go out as he drops OUT OF FRAME. (X

DAMPHOUSSE (X

charges Felicitati OH, with amazing intensity. They fall to the (X
floor. (X

SHANE (X

in one precise move is up, turning and FIRING into the shadows. (X

THE ALIEN (X

takes one for the team, thrown back. Dead on the floor. (X

DAMPHOUSSE - LOW ANGLE (X

Eyes on fire, Damphousse reaches OUT OF FRAME and violently (X
pulls back a handful of wires and transistors and goo. O.S. (X
sparks fly. (X

No further action needed. (X

DAMPHOUSSE AND SHANE (X

As Damphousse sits INTO FRAME beside Shane. Their breathing is (X
hard but victorious. Shane looks to Vanessa. (X

SHANE (X
You're Brando, babe. (X

DAMPHOUSSE (X
You're DeNiro, girl. (X

On the fist tap -- (X

CUT TO: (X

A52 INT. PRISON CORRIDOR - NIGHT A52 (X

Cooper and McQueen hear the gunshots, head off in that (X
direction. (X

B52 INT. SHANE'S CELL - NIGHT

B52 (X

Shane and Damphousse look around. What do they do now?

(X

SHANE

(X

We still can't get outta here!

(X

Shane looks around, then picks up Felicity OH, cradles her in her arms. Felicity OH still has juice, but she's fading fast.

(X

(X

DAMPHOUSSE

(X

She's our ticket.

(X

Damphousse starts toward the neon frame. Shane protests.

(X

SHANE

(X

'Phousse.

(X

Damphousse walks right up to the frame. She hesitates a long moment. Shane comes to her side. As they eye the frame, unbeknownst to each other, each widens her jaw and rubs with a finger to release some stress. They look to one another and nod.

(X

(X

(X

(X

(X

The two Marines step into the neon frame. Nothing happens. They move quickly to the other side as the light in Felicity OH's eyes go out.

(X

(X

(X

Suddenly, there's a wave of electric shock a few inches behind them. Safe... by inches. Shane drops Felicity OH.

(X

(X

52 OMITTED

52

53 INT. PRISON - CORRIDOR - NIGHT

53

Cooper and McQueen race down the curving corridor, two warriors in search of the enemy.

(CONTINUED)

53 CONTINUED:

53

AHEAD OF THEM SABRINE EW212 steps INTO VIEW, FIRES, then ducks back out of sight.

Cooper 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 Sabine EW212 in the b.g., CAMERA BEARS DOWN ON THE ENEMY. (SFX)

SABRINE EW212

checks over her shoulder, sees the grenade and rushes through a door, leaving it open a crack.

The Smart Grenade ENTERS FRAME and continues its flight -- and goes through the door... (SFX) Light flashes as the Grenade explodes!!!

COOPER

Where are they?

(X)

54 INT. PRISON - TORTURE CHAMBER - NIGHT

54

Wang looks up as Elroy comes into the cell, hurried.

(X)

ELROY EL

Our enemy is attacking the prison,
Wang Paul.

(X)

Wang sees the pistol in his hand.

ELROY EL

They've done a very bad thing. I
want to thank you for all you've
done for us. And I want you to
know...

(X)

(X)

(X)

(X)

(X)

He raises the pistol. Wang doesn't flinch.

ELROY EL (CONT'D)

You always hurt the one you love.

(X)

Elroy prepares to terminate Wang. Suddenly the door flies open. Cooper appears in the doorway. An avenging angel.

(X)

(X)

(CONTINUED)

54 CONTINUED:

54

Elroy turns in time to see Cooper's gun butt connect to his forehead. The A.I. falls. Cooper turns the gun on him. (X)
(X)

WANG

No! No! Don't kill him. (X)

Wang rushes to Elroy. He grabs his gun, turns, and, in a single movement, FIRES into the A.I., O.S. Cooper looks to Paul, who pauses to study the terminated creature. He doesn't exactly revel in what he has done. After a beat, he turns and walks out. Cooper follows. (X)
(X)
(X)

55 INT. PRISON - CORRIDOR - NIGHT

55

McQueen, Cooper and Wang race into the corridor just as Shane and Damphousse round a corner.

McQUEEN

Vansen! Where's West?

SHANE

Don't know. They took him. (X)

56 OMITTED

56

57 EXT. SPACE - NIGHT (CGI)

57

The Saratoga races toward Kazbek. Hundreds of Hammerheads streak off the flight deck.

58 INT. COMMAND CENTER, THE SARATOGA - NIGHT

58

CLOSE ON ROSS orchestrating the attack.

CONNOR

Seventeen mikes to Planetfall.

COMMODORE ROSS

Set general quarters.

ALARMS SOUND! The Aliens are coming.

(CONTINUED)

58 CONTINUED:

58

CONNOR

(excited)

Multiple bogies bearing Three
niner. Az 90.

GATES

Closing fast. Alien bombers!

59 EXT. SPACE (CGI)

59

The Alien bombers dive toward the Saratoga.

60 INT. COMMAND CENTER, THE SARATOGA - NIGHT

60

CLOSE ON Sewell.

SEWELL

(re: bombers)

There's far more than our
Intelligence indicated.

COMMODORE ROSS

Gunners target the bombers three
degrees off the highest point of
their return arc!

SEWELL

How did you know that? We had to
use nine Charno mainframes to
extract that information.

Ross fires a slow burning grin to Sewell.

COMMODORE ROSS

All your secrets and Intelligence
can't take the place of human
experience.

Ross considers it for a moment. To Gates --

(CONTINUED)

60 CONTINUED:

60

COMMODORE ROSS
Take 'em out of my sky!!

As Gates calls in the order...

61 EXT. SPACE (CGI)

61

The Saratoga and Hammerheads guns blast. The Alien bombers blow up.

62 INT. COMMAND CENTER, THE SARATOGA - NIGHT

62

Gates reports.

GATES
Popped 'em, sir!

Ross snaps an order.

COMMODORE ROSS
I want a force Recon assault team
on planet in ten mikes. I want our
people out!

Camera PUSHES INTO Sewell as he considers an idea...

A63
THRU OMITTED
65

A63
THRU
65

A66 INT. ANCIENT RUINS PRISON CORRIDOR - NIGHT

A66

Cooper, Shane, Wang, Damphousse and McQueen make their way down the corridor toward the prison exit.

66 EXT. PRISON - NIGHT

66

They race out of the exit. AI's come into sight, led by Felicitati OH969. Then the shooting begins.

(CONTINUED)

66 CONTINUED:

66

Wang moves out from behind cover, exposing himself to enemy fire.

SHANE

Wang. Keep down.

Wang stands, a target for the enemy. Shots hit all around him. Out of nowhere, Nathan appears. He dives for Wang, taking him to the ground.

NATHAN

What the hell's wrong with you?

A burst of fire blasts overhead.

NATHAN

You trying to get yourself killed?

WANG

What's the problem?

Shane gives him a hard look.

NATHAN

You're gonna get someone else killed along with you.

We see this fact register on his face.

KYLEN appears at a distance.

SHANE

My god, Vanessa. It's her. It's Kylene.

CLOSE ON KYLEN

KYLEN

Shane... Damphousse... this way. This way.

She signals to them.

CLOSE ON SHANE AND DAMPHOUSSE

as they start for her.

CLOSE ON NATHAN

as he comes INTO VIEW. Nathan draws his sidearm, points it at Kylene.

SHANE

Nathan. NO!!!

Nathan fires.

(X)

(CONTINUED)

66 CONTINUED: 2

66

Kylen falls to the ground, dead.

(X)

BACK TO THE 58. Shock written large on their faces. Nathan yells to Shane and Damphousse --

NATHAN

Keep down. It's a trap.

Nathan races toward them, FIRING left and right. Six A.I.s appear from the point toward which Kylen was leading Shane and Damphousse.

Nathan opens FIRE. Six terminate.

CLOSE ON KYLEN

as she starts to die. Nathan stands over her.

Kylen is half in shadow. Her face starts to morph into something terrible. Before we can make out the details of the horror appearing before us --

THE CAMERA MOVES CLOSE ON

her arm falling out of the shadow into the light. We see Kylen's human hand morph into the Alien hand. Then we get

CLOSE ON HER FACE

as it turns into a mass of goop.

CLOSE ON the 58

Stunned. They look to Nathan.

DAMPHOUSSE

How did you know?

NATHAN

Love never dies.

WANG hears a SOUND of mighty ENGINES, looks into the sky.

WANG

Colonel!

67 WHAT THEY SEE (PARTIAL CGI)

67

They see the ISSCV landing nearby.

A68 CLOSE ON THE ISSCV DOOR

A68

The door flies open. Marines disembark. Third Marine off the ship is Sgt. Crossland.

(CONTINUED)

A68 CONTINUED:

A68

He HOLDS in the hatch so that we may get a good look at him. Crossland has a different air than the other Marines. He's clearly a man with a plan. Crossland exits.

THE ANGLE WIDENS

as the Marines race toward the prison, and the 58th race toward the ISSCV.

McQueen and Crossland meet halfway.

McQUEEN

All accounted for.

SGT. CROSSLAND

We'll clean up.

Crossland and his men fan out as the 58th move toward the ISSCV.

CLOSE ON CROSSLAND

as he moves toward the prison.

CLOSE ON THE ISSCV

as the men and women of the 58th clamber on board.

B68 INT. ISSCV - NIGHT

B68

As the 58th tumble into the craft, get settled.

Cooper hands Shane the letter.

COOPER

You want this back?

He holds out the acetate letter. She takes it from him.

SHANE

You kept your promise.

Cooper shrugs.

COOPER

I'd rather have you deliver it...
than me.

Shane looks at him, nods. As her eyes turn to the letter and Cooper's eyes remain on her.

McQueen sits next to Wang. He sees the burnt place on Wang's neck. He doesn't say anything. But involuntarily he rubs his own neck, in exactly the same place. He's been there, had that done to him.

(CONTINUED)

B68 CONTINUED:

B68

Damphousse moves to Shane. Nathan is apart from them, but nearby. Damphousse and Shane hold each other. As they break...

DAMPHOUSSE

When I'm on a battlefield... and I
see a human... dead, I can tell...
I can feel... something is missing.
Something... unexplainable is gone.

She closes her eyes.

DAMPHOUSSE (CONT'D)

A.I.s... are the same way. They're
like living dead. You can feel
they have no soul.

Nathan looks off, strong.

NATHAN

That's how I knew... it wasn't her.

McQueen sits down. He looks at his Marines. They are quiet.
Something's wrong.

WANG

Think we'll catch heat for missing
the target?

MCQUEEN

We should be prepared... to be seen
as... a disappointment.

Everyone turns away, down. Defeated.

McQueen looks up as Sgt. Crossland enters. He sits across from
McQueen. He carefully places a small rucksack between his feet.
As CAMERA PUSHES IN ON the box...

68 INT. ISSCV LOADING BAY - NIGHT

68

The airlock opens with a HISS. Apprehensive and ashamed, the 58
starts out.

Commodore Ross and a good number of Airmen wait. More Airmen
enter in the b.g. They form rough groups on either side of the
58th as they walk toward Ross.

Slowly, the Airmen straighten to attention as the 58 walks by.
One salutes, then another, and another. They reach Ross.
Bewildered by the reaction --

COMMODORE ROSS

Five-eight, you believed in an act
that couldn't be done.

(MORE)

(CONTINUED)

68 CONTINUED:

68

COMMODORE ROSS (CONT'D)

You put your lives on the line for
that belief. And returned with
both.

(a beat of pride)

Welcome home.

Ross salutes the 58. CHEERS erupt in the background. Wang
spots Lt. Stroud among the saluting Airmen.

He has a hard time returning it.

As the crew swarm the 58, Sewell stands in the background,
watching. He exchanges a meaningful glance with Crossland, and
exits. Lt. Stroud finds Wang.

Lt. Stroud comes to Wang. She can read the dark sorrow on his
face.

LT. STROUD

Welcome home.

She holds out a small gift-wrapped box. This pains him.

LT. STROUD

I said this was for you...

(beat)

When you got back.

He looks at her like he's never seen her before. She
offers the box.

LT. STROUD

You're a hero.

Wang shoots her an ashamed and angry glare before he turns and
walks quickly away.

LT. STROUD

Paul!

He doesn't turn at the sound of his name. As the crew of the
Saratoga continue to cheer the returning heroes --

69
THRU OMITTED
71

69
THRU
71

A72 INT. SARATOGA, WHITE ROOM - NIGHT

A72

CLOSE ON SEWELL

He looks up as Sgt. Crossland enters. He carries the rucksack.
He places the rucksack on the table.

(CONTINUED)

A72 CONTINUED:

A72

A long beat. Sewell looks at Crossland. Crossland nods, exits.

Sewell opens the rucksack, takes out a box. He places the box on a table.

CLOSE ON SEWELL'S FACE

as he opens the box. A purple light bathes his face. Sewell looks at the light, without much pleasure. Perhaps the expression Oppenheimer displayed in the New Mexico desert. Sewell closes the box and looks off...scared.

72 EXT. SPACE (CGI)

72

The Saratoga flies into space, away from Kazbek.

A73 INT. PRISON - CORRIDOR - NIGHT

A73

Kylen remains caged in a cell, alone, abandoned. Her hands tighten on the bars as we --

FADE TO BLACK.

END OF TO DIE FOR